
| RESEARCH ARTICLE

Analysis of Multimodality, Critical Discourse, and Translation Strategy "Buto Had a Toothache"

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| ABSTRACT

The purpose of this article is to analyze the multimodality aspects involved in the translation of story books for children and the translation strategy that is used from Indonesian into English. In addition to the multimodality aspect reviewed, this article also analyzes the translated text using critical discourse analysis to determine the acceptability of the target text. This research uses a descriptive qualitative method. Based on the analysis of the translation of this illustrated story, it was found that from a multimodality point of view, expressions of anger, sadness, irritation, and fear are depicted by the difference in the eyes and the shape of the lips in this story. Thus, the reader gets a clear meaning from the illustrations depicted apart from the narrative conveyed in the story. Judging from the results of the translation strategy, 16% of the story is translated using compression, 25% using literal, and 59% of the story is translated using expansion so that the meaning and essence of the story are still conveyed properly.

| KEYWORDS

Translation; Multimodal; Critical Discourse Analysis.

| ARTICLE INFORMATION

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1. Introduction

Language has a very important role for humans. Its very important role is because, through language, humans can build mental images to interpret the reality that occurs in their personal lives and between members of the community in their environment. Critical discourse analysis can be used in practice to analyze texts not only in written form but also in oral form. Through this article, the author will conduct an analysis based on the source text into the target text of a book entitled "*Si Buto Sakt Gigi*" and its translation "Buto Had a Toothache." In the analysis, the writer will elaborate on the discourse analysis based on the source text and the target text by taking into account the multimodality aspect.

One example of a text that has a complex meaning is a story book. The complexity of the meaning is because, to convey messages in the story, not only elements of written language are used but also elements of nonverbal language, namely pictures and other visual means. Therefore, to understand the complex meaning, it is necessary to carry out a multimodal analysis of the story book.

Based on the explanation above, the writer is interested in analyzing comics. The story book that will be analyzed is entitled "*Si Buto Sakit Gigi*." The analysis was conducted to describe the multimodal elements contained in the story book and the translation strategy used in the story book.

2. Literature Review

2.1 Multimodality

Multimodality—a term coined firstly in the mid-1990s (Jewitt, Bezemer, & O'Halloran, 2016) foregrounds the notion that the way individuals make meaning or communicate does not hinge upon language solely but also is resonated by the other semiotic resources such as images, sounds, gestures, etc.—has been a burgeoning academic field in the recent decades. In the theory of systemic functional linguistics (SFL), the text is the unit of use (Halliday and Hasan, 1976: 1). Text is limited as a functional unit of language in a social context (Halliday, 2004: 94). Halliday's view (Saragih, 2006: 4) which says that the text uses language whose sources are spoken and written means of any length, which form a whole unit; units of language use; not grammatical units such as clauses and sentences; and not defined according to its size; has a unity or texture that distinguishes it from non-text and involves a semantic relationship which we refer to as cohesive and coherent in the meaning it expresses, not only in content/form but the choice of the whole semantic source of language.

(O'Halloran and Smith in Sinar, 2012:133) said that

“Multimodal analysis emphasizes that all means of communication, both verbal and nonverbal, play an important role in generating meaning because language contains meaning, namely informative content.”

Text interaction and integration of two or more semiotic sources or means of communication to achieve the communicative function of the text. The multimodal analysis discussed in this paper uses the theory of systemic functional linguistics (SFL). The multimodal analysis model was developed from a combination of multimodal theory (Anstey & Bull, 2010) and multimodal analysis by Kress and Van Leeuwen (1996-2006). In multimodal analysis, Michelle Anstey and Geoff Bull (2010) state that a text is called multimodal if the text is made up of a combination of two or more semiotic systems. According to them, there are five multimodal semiotic systems in a text, namely: 1) Linguistic: vocabulary, generic structure, and the grammar of an oral and written language; 2) Visual: color, vectors, and viewpoint in still and moving images, 3) Audio: volume, pitch and rhythm of music and sound effects, 4) Gesture: movement, speed and stillness in facial expression and body language, and 5) Spatial: proximity, direction, position of layout and organization of objects in space (Anstey & Bull, 2010).

2.2 Critical Discourse Analysis

Several times ago, the word discourse came in both oral and written statements. This word comes when someone gives an oral or written statement in response to a specific topic. The topics are not only bound to one particular area but also in many areas, such as politics, society, culture, art, and others. There are some meanings of the word discourse quoted from the book Analisis Wacana (Eriyanto, 2006: 2).

In the Collins Concise English Dictionary (1988), it is stated that:

“discourse is 1) verbal communication, speech, conversation; 2) a formal treatment of the subject in speech or writing; 3) a unit of text used by linguists to analyze more units of a sentence. Meanwhile, J.S. Badudu stated that discourse is 1) a series of related sentences which connect one proposition to another, forming a unity so that a harmonious meaning is formed between the sentences; 2) the most complete and highest or largest language unit above a sentence or clause with continuous high coherence and cohesion, which is able to have a real beginning and end, delivered orally and in writing.”

The meaning of discourse is also expressed in Untung Yuwono's writing in the book *Pesona Bahasa* (2005: 92), namely the unity of meaning (semantic) between parts in a language structure. A simpler understanding of discourse is expressed by Lull as quoted in the book *Analisis Teks Media* (Alex Sobur, 2006: 11), which means the way objects or ideas are discussed openly to the public, giving rise to a certain understanding that is widespread. Meanwhile, Foucault states that discourse is sometimes a field of all statements, sometimes an individualization of a group of statements, and sometimes a regulatory practice seen from a number of statements.

In discourse analysis, there are three perspectives on language. In the first perspective, language is seen as a bridge between humans and objects outside themselves. So, discourse analysis is used to describe sentence rules, language, and shared understanding. Discourse is measured by considering truth/untruth according to syntax and semantics (Eriyanto, 2006: 4). The second perspective is the subject as a central factor in discourse activities and social relations. So discourse analysis is intended as an analysis to uncover certain intentions and meanings (Eriyanto, 2006: 5). The third perspective, language, is understood as a representation that plays a role in shaping certain subjects, certain discourse themes, and strategies in them. So, discourse analysis is used to uncover the power that exists in every language process. This discourse analysis is known as critical discourse analysis because it uses a critical perspective (Eriyanto, 2006: 6).

2.3 Translation Strategy

Translation is the process of converting the language from the source language to the target language. There are many experts who have explained the different points of view about the definition of translation; Newmark (1988: 46) stated that "In literal translation, the SL grammatical constructions are converted to their nearest TL equivalents, but the lexicon words are again translated singly, out of context," so that Chesterman (2016: 91) defines this strategy "rather loosely, as meaning 'maximally close to the source language form, but nevertheless grammatical'" based on the theory we can believe that there are some works that need to translate maximally close from the source text into the target text so that it can be understood by the reader.

Beside Venuti (2000: 468) stated that:

"Translation is reducing the word and supplying another set of differences of the foreign text, basically domestic, drawn from the receiving language and culture."

This means that in translation, sometimes we can't find the same word-to-word meaning of the source text in the target text. That's why we can find the equivalent word to deliver the meaning in the way the author intended the text by reducing it. Sabrina (2023: 195) stated, "Many common texts deliver their meanings explicitly; for a translator, there is a huge responsibility to maintain the beauty of the text itself besides merely finding the lexical equivalence."

Chesterman (2016: 100) stated that:

"This is a change in the distribution of the same "semantic" components over more items (expansion) or fewer items (compression). Expansion "dilutes" the text somewhat." It is impossible to find out the same component word from of different language, and there are possible situation that there is a change of the distribution component, either it is more in the target text that called expansion or even fewer items that called compression."

3. Methodology

Kress and van Leeuwen (1996, 2006) do not explicitly order the analysis steps one by one using their theory, but they elaborate in detail on the important points that must be considered when conducting visual text analysis using Reading Images. According to them, images can be considered like verbal language, realizing the three metafunctions of language. The analysis step in this paper also refers to Unsworth (2001) and Machin and Myer (2012). First, using this analysis step, we have to treat images as if they were language. This means images are believed to be verbal language that realizes ideational metafunctions, which are how the image represents the experience.

The second metafunction realized by image is interpersonal. When analyzing images, we look critically at how relationships are created and owned between the maker, the viewer, and the objects in the image. This compositional arrangement also influences, although not always determines, the reading path of those who view the image.

In addition to the points mentioned above, when analyzing images, we must also consider the framing and colors used. Unsworth (2001: 109) defines framing as "an element or group of elements in a layout can be disconnected and distinguished from one another or connected, connected together." With regard to framing, Goffman (cited in Rodriguez and Dimitrova, 2011) provides the basic idea that "the context and organization of the message influence the audience's subsequent thoughts and actions towards the message." In this paper, framing is interpreted as how the elements in the image are displayed, with which the audience's perspective, attitude, and actions towards what is displayed can be influenced. Meanwhile, color is also considered to have a certain meaning, which is generally influenced by the situation and culture in which the color is used. Kress and van Leeuwen (2002) argue that color is a semiotic mode because color has and can be used to convey meaning. Second, after looking at images from the perspective of the three metafunctions of language, the next step in the image analysis procedure is depiction or identification. Often, describing an object is seen as easier than analyzing it. Analyzing is considered far more powerful than describing, partly because of the view that in analyzing, we use our critical reasoning to find relationships with one another.

This study employs a descriptive qualitative method in which the data is presented in the form of words. The descriptive qualitative method focuses on describing and analyzing certain items in the source text that have become the interest of the researcher.

4. Results and Discussion

4.1 Result

This story tells the life of underwater animals. One of the main characters in the story is Buto, a shark who is gray and white in color. Buto often chases away other animals that play around him; sometimes, he chases them away in a rude way so that other animals make him feel bad. Scared and even hurt. It is said that there are 3 other animals who are nervous about Buto's treatment of his friends, namely Idut, Bundel, and Kepit.

One day, Idut, Bundel, and Kepit could no longer hold on to their complaints about Buto's treatment of their friends, but seeing Buto sleeping, they were afraid to disturb him and make him angry, so they discouraged him from doing so. Not long after that, Buto was heard screaming for help because he was hit by an anchor. Idut, Bundel, and Kepit, who heard this, immediately approached Buto, who asked for help and offered help as if Buto had promised not to expel or disturb the friends who were playing there. They also called other friends and devised a strategy to help Buto escape from the crush of the anchor. After working together, Buto was finally free from the crush of the anchor. He said that he actually had a toothache and was annoyed with other animals playing around him because he needed peace, so he chased them away. But after the incident, he went to find another quieter place to rest and let other marine animals play in the marine park.

This book story as a whole consists of 27 pages; the author will analyze the whole story translation strategy but only analyzes 8 pages for the multimodality aspect.

Table 1.
Translation and Analysis of The Story Book

No.	Page	Source Text	Target Text	Translation Strategy
1	Page	<i>Idut, Bundel dan Kepit sedang asyik mengobrol.</i>	Idut, Bundel, and Kepit were talking.	Compression
	4 – 5	7 words	6 words	
2		<i>"Hu..hu..hu.! Si Buto nakal, kami diusir dari taman!" ujar Mimi si cumi-cumi</i>	"Hu..hu..hu.! Buto is bad, he's chased away from garden!" said Mimi squid	Literal
		12 words	12 words	
3	Page	<i>Idut, Bundel dan Kepit pergi menemui Buto.</i>	Idut, Bundel, and Kepit then came to Buto.	Expansion
	6 – 7	7 words	8 words	
4		<i>Mereka mendapati Buto sedang tertidur pulas.</i>	They'd found that Buto was sleeping.	Literal
		6 words	6 words	
5		<i>Mereka jadi ragu bertanya padanya.</i>	They felt to be doubtful to ask Buto.	Expansion
		5 words	8 words	
6	Page	<i>Keesokan harinya terjadi lagi, kali ini ada yang terluka.</i>	The other day, it happens again and causes one of them injured.	Expansion
	8 – 9	9 words	12 words	
7		<i>Hal ini membuat Idut, Bundel dan Kepit jadi geram.</i>	It made Idut, Bundel, and Kepit furious.	Compression
		9 words	7 words	
8		<i>Mereka langsung menemui si Buto.</i>	They quickly met Buto.	Compression
		5 words	4 words	
9	Page	<i>Si Buto menyeringai memperlihatkan gigi-giginya yang tajam.</i>	Buto grinned and showed its sharp teeth.	Literal
	11-Oct	7 words	7 words	
10		<i>"Hei... mau apa kalian kesini!" hardik Buto.</i>	"Hey... what do you want to do here?" Buto snarled angrily.	Expansion
		7 words	11 words	
11		<i>Mendapat sambutan seperti itu, mereka jadi gemetar.</i>	They became tremble after getting the reaction.	Literal
		7 words	7 words	
12	Page	<i>Melihat si Buto marah dan memperlihatkan gigi-giginya.</i>	Because Buto was angry and showed its sharp teeth.	Expansion

	12 - 13	7 words	9 words	
13		<i>Ketiganya segera menyingkir pergi.</i>	They quickly stepped aside.	Literal
		4 words	4 words	
14		<i>Mereka tak mau membuat Buto tambah marah.</i>	They didn't want to make Buto angrier.	Literal
		7 words	7 words	
15	Page	<i>Baru saja Idut, Bundel dan Kepit pergi.</i>	Idut, Bundel, and Kepit had just gone away.	Expansion
	14-15	7 words	8 words	
16		<i>Tiba-tiba si Buto mengaduh kesakitan.</i>	Suddenly, Buto moaned in pain.	Literal
		5 words	5 words	
17		<i>"Aduuuuh...! Tolooong...! Aku tertindih jangkar...!"</i>	"Owww...! Heeelp...! I was caught under anchor...!"	Expansion
		5 words	7 words	
18	Page	<i>Ketiganya lalu menghampiri Buto yang kesakitan.</i>	The three of them came close to Buto, moaning in pain.	Expansion
	16-17	6 words	11 words	
19		<i>"Baiklah, kami akan mencoba menolong kamu!" sahut Idut.</i>	"Okey, I will try to help you!" said Idut.	Expansion
		8 words	9 words	
20		<i>"Tapi kamu jangan mengganggu kami lagi."</i>	"But don't disturb us anymore."	Compression
		6 words	5 words	
21	Page	<i>Mereka lalu pergi memanggil teman-temannya.</i>	Then they went to call their friends.	Expansion
	18-19	5 words	7 words	
22		<i>"Sepertinya kita tak bisa mengangkat jangkar itu!" cetus Kepit.</i>	"We're not sure that we can lift the anchor!" said Kepit.	Expansion
		9 words	11 words	
23		<i>"Kita bukan mengangkat tapi menggali pasirnya!"</i>	"We do not lift it up but dig up the sand!" answered Idut.	Expansion
		6 words	13 words	
24	Page	<i>Ikan-ikan sudah banyak yang berkumpul.</i>	The fishes had gathered together.	Literal
	20-21	5 words	5 words	
25		<i>"Nah, Buto, berjanjilah pada teman-teman kami kalau kamu tak akan mengganggu lagi," ujar Idut.</i>	"Buto, please promise us. That you will never bother us anymore," said Idut.	Compression
		14 words	13 words	

26	Page	<i>Setelah Buto berjanji tak mengganggu lagi, penghuni taman laut langsung menggali pasir.</i>	After promising not to bother them anymore, the inhabitants of sea garden dug the sand.	Expansion
	22-23	12 words	15 words	
27		<i>"Hups! Aku bebas. Terima kasih, ya" ujar Buto.</i>	"Hups! I'm free. Thank you, my friends!" said Buto.	Expansion
		8 words	9 words	
28	Page	<i>"Maaf ya, aku sudah nakal pada kalian!"</i>	"I am sorry, I had hurt you!"	Literal
	24-25	7 words	7 words	
29		<i>Soalnya aku sedang sakit gigi, perlu suasana yang tenang. Makanya kalian aku usir bermain di sini." Jelas buto.</i>	Actually, I'm currently having a toothache, I need to stay alone. Therefore, I forbid you to play here," said Buto	Expansion
		18 words	20 words	
30	Page	<i>"Ooo.. begitu, ya..!" ujar Idut dan teman-teman.</i>	"Ooo... I see!" replied Idut and its friends.	Expansion
	26-27	7 words	8 words	
31		<i>Buto lalu pergi mencari tempat yang sunyi.</i>	Buto then went away to find a calm place.	Expansion
		7 words	9 words	
32		<i>Sekarang, penghuni taman laut bisa kembali bermain.</i>	Now the inhabitant of sea garden can be freely again.	Expansion
		7 words	10 words	

From the data above, we can find out that the results of the translation strategy used in the storybook are 16% of the story is translated using Compression, 25% using literal, and 59% of the story is translated using expansion so that the meaning and essence of the story is still conveyed properly.

Picture 1.
Result of the translation strategy used in the storybook



4.2 Discussion

In the beginning, the underwater animals are depicted gathering with a turquoise background that depicts the underwater conditions and also the presence of plants such as seaweed and coral reefs. At the beginning of pages 4 and 5, Mimi is shown as a red squid who seems to be crying in front of her friends, namely Penyu, Udang, and Mancung, who come to Idut, Bundel, and Kepit.

The first part of the story shows the sea animals who gather with sad expressions. (pp. 4 – 5)

Picture 2
Page 4 - 5



From a multimodality point of view, the colors used in the picture also show a contrast that attracts the attention of readers, especially children. The background where the marine animals gather is depicted as a seabed with a gray sand bed, around which there are colorful seaweed plants. Green and coral reefs that are light purple and yellow. The background illustration is made in gray so that it contrasts with the colors of other supporting ornaments, which are brightly colored so that they look more attractive to the reader's attention. The sea animals are also depicted in various colors; Idut is a clown fish that has orange, white, and black stripes. Bundel is a green and white puffer fish with a bulging body shape; Kepit is a crab that has a purple color with eyes rising upwards; Mimi is a pink squid which is the center of attention in this section as seen by its position in the center, and all the other animals' gazes were on him. In the story above, Mimi's sadness can be seen from the expression on her face that sheds tears, as well as the sad gazes of other animals around her. Their sadness was caused by Buto's act of kicking them out while they were playing in the park. Idut, Bundel, and Kepit looked at their friends with concerned faces. Seen from the gaze and eyes that are described as looking sad.

Table 2.
Translation Analysis Page 4 – 5

No	Page	Source Text	Target Text	Translation Strategy
1	Page 4 – 5	<i>Idut, Bundel dan Kepit sedang asyik mengobrol.</i>	Idut, Bundel and Kepit were talking.	Compression
		7 words	6 words	
2		<i>"Hu..hu..hu.! Si Buto nakal, kami diusir dari taman!" ujar Mimi si cumi-cumi</i>	"Hu..hu..hu..! Buto is bad, he's chased us away from garden!" said Mimi squid	Expansion
		12 words	13 words	

From the results of the translation of the source language into the target language, in the comic, there are several vocabularies that are used to clearly state the nature of Buto the shark, namely "*nakal*," which is then translated into "bad." In this case, the equivalent of the word "*nakal*" is actually "naughty," but it can be understood that the choice of diction was influenced by Buto's bad temper, so the word "bad" was chosen. In addition, there is a word that clearly states what makes the animals sad, namely "*diusir*," which is then translated into "chased away" in the source text; it is only one word but is translated into two words in the target text, in this case, the translator uses the technique expansion.

The following page describes the situation when Idut, Bundel, and Kepit approach Buto (pp. 12 – 13)

Picture 3
Page 12 – 13



From a multimodality point of view, Buto is described as a shark that is gray and white in color, with bulging eyes and yellow grinning teeth and around a flaming reddish lip. The setting is still a seabed area, as can be seen from the base, namely gray sand and green seaweed plants with large brownish rocks behind Buto's body. Buto is shown grinning in front of Idut, Bundel, and Kepit. This illustration, especially the grinning and red teeth, shows how Buto is angry because he is disturbed by the presence of Idut, Bundel, and Kepit. Idut's face showed a lazy expression with droopy eyes and pursed lips, showing that he was annoyed that Buto had kicked them out. Meanwhile, Bundel and Kepit looked scared with their bulging eyes and the shape of their lips with a frightened expression.

Table 3.
Translation Analysis Page 12 - 13

No	Page	Source Text	Target Text	Translation Strategy
12	Page 12 - 13	<i>Melihat si Buto marah dan memperlihatkan gigi-giginya.</i>	Because Buto was angry and showed its sharp teeth.	Expansion
		7 words	9 words	
13		<i>Ketiganya segera menyingkir pergi.</i>	They quickly stepped aside.	Literal
		4 words	4 words	
14		<i>Mereka tak mau membuat Buto tambah marah.</i>	They didn't want to make Buto angrier.	Literal
		7 words	7 words	

The translation of the text in this section has two parts, which are translated equally, both grammatically and lexically. In the source language, it is written "*ketiganya segera menyingkir pergi*," which translates to "They quickly stepped aside." both the source language and the target language have the same number of words, namely 4 words and have the same grammatical arrangement. In the source text, it is written "*ketiganya*," which is then translated into "They" in the target text; the technique used is literal.

The following page depicts Buto being hit by an anchor and surrounded by other underwater animals (pp, 22 – 23)

Picture 4
Page 22 - 23



From a multimodality perspective, it is described that Buto's position is under an anchor, and the marine animals that surround him, the seabed, and plants and coral reefs appear to have contrasting colors to support the characters in the story above. Buto, who was hit by an anchor, showed an expression of relief because other marine animals were willing to help him escape from the crush of the anchor after being helped by the sea animals who worked together to free him. The sea animals are also seen showing happy expressions with wide-eyed gazes and smiles that radiate from their lips with the illustration of an open mouth. In this condition, it can be seen that the cooperation carried out by the sea animals to free Buto by digging the sand is depicted in a light gray color like a cloud of fog, which describes the scattered sand because it was dug by the sea animals. The relief also radiated through Buto's eyes, looking at the sea animals that were digging in the sand and his smile, which was depicted through the expression of open lips.

Table 4.
Translation Analysis Page 22 – 23

No	Page	Source Text	Target Text	Translation Strategy
26	Page 22 - 23	<i>Setelah Buto berjanji tak mengganggu lagi, penghuni taman laut langsung menggali pasir.</i>	After promising not to bother them anymore, the inhabitants of sea garden dug the sand.	Expansion
		12 words	15 words	
27		<i>"Hups! Aku bebas. Terima kasih, ya" ujar Buto.</i>	"Hups! I'm free. Thank you, my friends!" said Buto.	Expansion
		8 words	9 words	

The translation of the text in this section contains the words "*Terima kasih, ya*," which is translated into "Thank you, my friends!" in the target language. The translation uses addition and modulation techniques because it adds the number of words from the source text into the target text and also changes "*ya*" to "my friends" in the translation.

The last page depicts a situation when sea animals play in an underwater park happily. (pp. 26 – 27)

Picture 5
Page 26 - 27



From a multimodality perspective, the underwater atmosphere is described as more cheerful, with a light blue sea background and the presence of two levels of gray and green seabeds providing a brighter atmosphere for marine animals. In the expressions on the faces of Idut and his friends, an expression of happiness can be seen, which is shown by the image of wide-open eyes and a cheerful look and the image of a smile that appears from his mouth that looks wide open. This happiness is, of course, because Buto has promised not to disturb them anymore and to let them play in the underwater park. The other sea animals were also seen gathering, with expressions that looked happy, their eyes and mouths wide open, and showing a smile of happiness.

Table 5.
Translation Analysis Page 26 - 27

No	Page	Source Text	Target Text	Translation Strategy
30	Page 26-27	"Ooo.. begitu, ya..!" ujar Idut dan teman-teman. 7 words	"Ooo... I see!" replied Idut and its friends. 8 words	Expansion
31		Buto lalu pergi mencari tempat yang sunyi. 7 words	Buto then went away to find a calm place. 9 words	
32		Sekarang, penghuni taman laut bisa kembali bermain. 7 words	Now the inhabitant of sea garden can be freely again. 10 words	Expansion

The translation of the text in this section shows that the translator tried to convey the author's intentions very well, such as "Ooo . . . begitu, ya..!" in the source text it translates to "Ooo... I see!" the initial part is translated as an expression of relief and is not changed but still maintained, the technique used is established equivalent.

5. Conclusion

The study focuses on the multimodal elements that are analysed when translating a children's book from Indonesian to English. It looks at how various emotional expressions are communicated through narrative and images, with a particular focus on the translation mechanisms employed. Using the ideas of Kress and van Leeuwen, Unsworth, Machin, and Myer, the methodology combines critical discourse analysis with descriptive qualitative analysis of the target language or medium's incapacity to fully convey every aspect of the original material. Possible biases in the multimodal aspect interpretation since visual text analysis is subjective. The limitation of this research is also in the focus of the research subject, which is a single children's book, which shows translation techniques used in other varieties of texts and genres.

To find out if the results of this study are applicable in other settings, future research could examine the application of the methodology and the translation techniques applied in this research for a larger variety of children's books or other genres.

In the present study from the discussion above, it can be concluded that the illustration really supports the storyline and makes the story easier to understand; it can also refresh the reader through the selected color. From the story, we can also know that Buto's character is not an evil shark, but he is in a toothache condition, so he wants peace because of the discomfort caused by his pain, but Buto can't convey it clearly to other marine animals because of shame. When expelling other animals, his face was grinning, and his teeth looked as if he was threatening them. In the end, when Buto needed help from other animals, and they didn't mind helping Buto, he gave up looking for another place to rest because all this time, he had been resting in an underwater park where other marine animals used to play.

From the data analysis, we can find out that the results of the translation strategy used in the storybook are 16% of the story is translated using compression, 25% using literal, and 59% of the story is translated using expansion so that the meaning and essence of the story is still conveyed properly in the target text.

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