

Rub-a-dub: A Typology of Compensation Strategies to Maintain the Rhymes in Children's Song Dubbing

Dyah Ayu Nila Khrisna

English Department, Sebelas Maret University, Surakarta, Indonesia

Ida Kusuma Dewi

English Department, Sebelas Maret University, Surakarta, Indonesia

Fenty Kusumastuti

English Department, Sebelas Maret University, Surakarta, Indonesia

Bayu Budiharjo

English Department, Sebelas Maret University, Surakarta, Indonesia

Herianto Nababan

English Department, Sebelas Maret University, Surakarta, Indonesia

M.R. Nababan

English Department, Sebelas Maret University, Surakarta, Indonesia

SF. Luthfie Arguby Purnomo

English Literature, Raden Mas Said State Islamic University, Surakarta, Indonesia

Abstract—This study explores compensation strategies in dubbing nursery rhymes from English into Indonesian to maintain their rhyming, rhythmic, and mnemonic functions. Despite the growing prevalence of dubbed children's songs on platforms such as YouTube, there has been a limited scholarly attention to how rhyme is preserved in translation. Analyzing English nursery rhymes and their Indonesian dubbed versions from popular YouTube channels such as Cocomelon, Pinkfong, BabyBus, and Little Baby Bum, the study proposes a typology of compensation strategies comprising four types: Rectification, Recompense, Restitution, and Repositioning. These strategies were identified using a qualitative methodology incorporating Spradley's ethnographic analysis and were informed by theories of singability, proairesis, and compensation in song translation. The findings reveal that these strategies play a crucial role in preserving the musicality and the pedagogical effectiveness of nursery rhymes for young audiences. The research contributes to translation theory and practice by offering a systematic framework for handling the complex interplay between form and function in dubbing children's songs.

Index Terms—compensation strategies, dubbing, proairesis, nursery rhymes, song translation

I. INTRODUCTION

YouTube channels have expanded the reach of educational content, including nursery rhymes. They provide a wide range of songs in various languages and cultural contexts that are readily accessible to parents and teachers in home and school settings. The audio and visuals provided by the songs potentially encourage the utilization of mnemonic devices to assist children with their language acquisition and development (Plass & Jones, 2005). However, the significant barrier is the communication between languages. It takes a considerable effort to dub the nursery rhymes into a specific language that aligns with the phonetic and rhythmic patterns of the original songs. The mnemonic function of the songs must be affected by the change, resulting in a decrease in the effectiveness of the language learning method.

According to Gass and Selinker (2008), children may experience difficulties in recognizing and retaining linguistic patterns due to changes in phonological structure that occur during translation. Consequently, we argue that it is critical to develop effective translation strategies to maintain the song's lyrics during the dubbing process. This study suggests compensation strategies to overcome the issue, thereby assuring that the educational value of nursery rhymes is conveyed in various cultural contexts and languages. The following example might illustrate how compensation is employed to preserve the rhymes of a children's song:

Source Text (ST): One, two, three, cozy warm, you see

Target Text (TT): *Tu, wa, ga, nyaman juga hangat*

ST: Yes, yes, yes. I'm warm and happy now.

TT: *Ya, ya, ya. hangat dan bahagia.*

The first line shows internal rhyme as rhymed by 'three' and 'see'. When translated and dubbed into Bahasa Indonesia, its counterpart cannot preserve it as is perceived from *tu, wa, ga, nyaman juga hangat*. However, the translator compensates for this rhymeless state in the second line *ya, ya, ya. hangat dan bahagia*. The compensation is shown by *ya* and *bahagia*, confirming internal rhyme preservation. This example highlights the translator's attempts to rhyme children's songs to keep the mnemonic functions. That the translator deletes 'I'm' and preserves only *hangat dan bahagia* further strengthens the mnemonic function preservation since the translator employs proairesis that allows the children to focus on the critical words or cues. Unfortunately, the analysis of rhyming strategies for nursery song dubbing continues to be inadequately investigated.

Numerous studies on nursery song dubbing have focused on the considerable challenges and solutions for the preservation of the original song lyrics to communicate its educational and mnemonic benefits (Pourkalthor & Tavakoli, 2017; Millán Scheiding, 2016; Özcan Dost, 2021; Haroon, 2023). Drevvatne (2018) and Zorgati (2021) asserted the importance of developing translation strategies to maintain nursery rhymes' rhythmic and humorous aspects. Nevertheless, no study has provided a single detail for the rhyme dubbing. Atkinson (1975) and Esposito (2016) emphasized the pedagogical aspects concerning decreasing mnemonic effectiveness, which is greatly influenced by the loss of rhyming patterns in translation. Even so, none proposed comprehensive solutions to address the issue. In addition, research projects have been carried out on nursery rhymes for training translators (Sun, 2021; Gamage & Bamunusinghe, 2024). The research highlights the challenges that both inexperienced and experienced translators encounter when attempting to convey the quality of rhymes and educational content accurately. Nevertheless, the absence of extensive scholarly research on this topic is noticeable.

In children's song dubbing, the absence of rhyming strategies in previous studies suggests a significant research gap. This study aims to construct a typology of compensation strategies in the context of rhyme preservation in dubbing children's songs. To build this typology, we employed the theories of singability in song translation by Low (2003), proairetic decoding by Nikolajeva (2010), compensation nursery rhymes translation by Nasi (2012), lexical variety in dubbing by Formentelli and Monti (2014), and the framework by Harvey (2014). The first theory was implemented to reveal whether the children's song translation follows the principles of singability and adheres to the syllabic roles and significances in delivering a singable translation. The second, third, and fourth theories were applied to reveal whether the singability was delivered by addressing and adhering to the principles of proairesis, where words for children should have their visual embodiments in the dubbing context. The fifth theory revealed how compensation operates in translating children's songs.

II. THEORETICAL FRAMEWORK

Translating nursery rhymes is challenging as it requires exceptional skills of a translator to utilize multiple theoretical and practical translation frameworks to achieve the equivalence in meaning, culture, and nuances. Nikolajeva (2010) developed the concept of proairetic decoding that underscores the role of the translator in making dynamic decisions that effectively preserve the original's meaning with some adaptations made to conform to the target culture. Furthermore, the presence of singable idiomatic expressions and cultural nuances lacking a direct equivalent is frequently encountered when translating nursery rhymes. Affeich and Ali (2018) highlight the hurdles of maintaining the original rhyme structure in the translation. A creative adaptation is suggested to preserve the musicality and mnemonic of the original nursery rhymes, as the rhythm should be in harmony with the song.

Additionally, the educational and entertainment value of nursery rhymes is significantly influenced by the playfulness aspect of the rhymes, which must be carefully addressed in translation (Caillois, 1961; Nasi, 2012). Keeping the engaging and whimsical quality of the songs becomes more difficult in this case. Thus, translating nursery rhymes demands a creative approach and novel strategies to respond the challenges and harmonize all aspects of the rhymes, thereby ensuring that the translated song resonates with target audiences.

The challenge of translating nursery rhymes, particularly in the context of dubbing sing-along music videos, is generated by various factors, including synchronization, singability, and harmony. Synchronization, as defined by Chaume Varela and Marzà i Ibàñez (2009), is a translation feature for dubbing that involves matching the articulatory and body movements of the screen actors and actresses with the target language translation, as well as matching the utterances and pauses in the translation with those of the source text. Consequently, synchronization necessitates that the translators utilize their creative abilities and shift their focus from literal translation concepts to the text's function and the viewer. A comprehensive analysis of song translation in English can be found in the works of Gorlée (2005), Low (2005), Franzon (2008), and Desblache (2019). Low (2005, pp. 192-194) defines singability as the phonetic suitability of translated lyrics, specifically how easily words can be sung to specific note values. Gorlée (2005) underscores that the translated lyrics must be smooth and straightforward to sing, keeping the musicality and natural flow. Franzon (2008) defines unsingable as unperformable. This is similar to how theater practitioners often prefer a translation of a play that is more suitable for performance rather than one that is purely literary. In this context, singability encompasses more than

simply being "easily sung." It includes the concept of being appropriate for the specific purpose in every relevant aspect, similar to the way skopos theory describes a good translation. It is possible to define singability as the harmonious integration of the text and the composition by combining the comprehensive concept from the two aforementioned perspectives (Desblache, 2019). Thus, translators are confronted with the challenge of delivering a message that is in harmony with the melody. The translation of lyrics that correspond to the visual elements of the music video can result in harmony. The coherence and enjoyment of the sing-along experience are subject to the synchronization between text and visuals, as noted by Frith et al. (1993). A creative approach is required to integrate these elements, as it is necessary to balance the technical aspects of translation with the artistic demands of music and video production.

Losses are unavoidable when translating nursery rhymes for sing-along music videos. There can be notable difficulties when transferring their lyrical meaning, musicality, and mnemonic. Therefore, compensation strategies are proposed to find an effective solution for minimizing the losses. Cui (2012) states that compensation strategies entail creative modifications in translation to convey rhythm and rhyme effectively. These strategies are crucial for expressing the emotional tone and message of the original work to engage the target viewers. Apter and Herman (2016) emphasize the necessity of implementing compensation strategies to address musical challenges, indicating that translators might need to alter word orders or replace words to align the translated lyrics with the musical arrangement.

Nevertheless, it is important for the translator to consider compensations carefully. The first is to understand the different linguistic devices that serve as compensations. Next, one must learn how to identify instances of compensations concerning a corresponding loss. Lastly, it is important to determine what qualifies as an equivalent effect. Nasser (2018) underscores that adequate compensation requires meeting three essential conditions, namely, necessity, rhetorical strength, and relevance.

III. METHODS

The data of this qualitative research were English nursery rhymes and their Indonesian dubbed version available on a popular YouTube channel, selected based on their popularity, most views, and extensive reach which make them ideal for language learning. The data of this study were in the forms of textual, visual, and mechanical data. Textual data encompasses all verbal expressions in the songs, including linguistic and paralinguistic elements. Visual data cover the moving images, visual effects of the images, and visual impact of the karaoke. Mechanical data refer to the duration of the songs and the karaoke effects that support sing-along purposes. The YouTube channels selected for this research were Cocomelon, Pinkfong, Baby Bus, and Little Baby Bum. They were chosen for their popularity, which has been supported by hundreds of millions of subscribers, making them the most influential, educational, and entertaining platform for children. From a linguistic perspective, the translation of nursery rhymes provided by these channels is particularly pertinent because of the difficulties associated with preserving rhyme, rhythm, and cultural nuances in various languages, particularly Indonesian. By proposing specific compensation strategies, this research aims to explore and analyze how these linguistic elements are adapted and localized, providing valuable insights into the complexities and creative solutions involved in translating nursery rhymes.

The research began with the transcription phase. Both the original English nursery rhymes and their Indonesian dubbed versions were transcribed with precision, as they would be the keystone for the subsequent analysis. Following transcription, an investigation was made based on the theoretical frameworks mentioned earlier to help construct the typology of compensation strategies. The analysis consisted of four stages utilizing Spradley's analysis method: domain, taxonomy, componential, and cultural theme analysis. In the domain analysis stage, the study implemented the theory of singability in song translation by Low (2003) to determine if the translation of children's songs follows the principles of singability. This involved examining the syllabic roles and significances in delivering a singable translation. Second, in the taxonomy analysis stage, the frameworks of proairetic decoding by Nikolajeva (2010), compensation nursery rhymes translation by Nasi (2010), and lexical variety in dubbing by Formentelli and Monti (2014) were applied to reveal whether the singability was delivered by addressing the principles of proairesis, where words for children should have their visual representations in the dubbing context. Third, in componential analysis, the theory by Harvey (1995) was employed to reveal how compensation effectively works in translating children's songs. In the last stage, cultural theme, the findings from the first, second, and third stages were connected to construct a typology of compensation strategies in the context of rhyme preservation in the dubbing of children's songs.

IV. RESULTS

The research findings underscore the compensation strategies frequently implemented when the original rhyming pattern is difficult to maintain by altering the rhyme in a different line. These strategies comprise four subtypes, namely: (1) Rectification, in which compensation does not change the original rhyme types; (2) Recompense, in which compensation changes the rhyme type; (3) Restitution, in which compensation emphasizes the rhyming of the core lyrics; and (4) Repositioning, in which compensation is employed by repositioning the focus from one line to rhyme the following line. In this study, the strategies presented illustrate the practical application of compensation strategies to preserve the musicality and mnemonic elements of nursery rhymes in various languages.

A. Rectification

Rectification is a novel strategy employed to maintain a text's original rhyme pattern, rhythm, and poetic structure when translated into a different language. Specifically, this strategy is highly suggested for translating nursery rhymes, where the form is as important as the content. Maintaining the same pattern of rhymes and rhythm of the source text ensures that the target text preserves the musicality, memorability, and singability that make the original engaging, especially for young audiences. While the translator emphasizes form, they also strive to maintain the ST's essential meaning and message by being faithful to the source material and at the same time adapting it to the TL's linguistic and cultural standards. The following are instances of how the strategy can be implemented:

Example 1:

ST: ap, clap, clap (A)
 Now it's time to nap. (A)
 Yes, yes, yes (B)
 Let's take a little rest. (B)
TT: *Tepuk, tepuk, tepuk* (A)
Sekarang waktunya tidur. (A)
Ya, ya, ya (B)
Mari kita istirahat. (B)

Rectification can be found in the translation of "Clap, clap, clap, now it's time to nap," a directive expression that combines a fun activity (clapping) with a transition to rest (napping). The TT thoughtfully preserves the same nuance and successfully conveys the song's intended message, inviting kids to relax after having an activity. Similarly, the ST "Yes, yes, yes, let's take a little rest," translated into "*Ya, ya, ya, mari kita istirahat*" aligns with the song's purpose. In addition, it provides playful repetition that reinforces the message while maintaining an engaging rhythm. The rhyme in the ST follows a consistent AABB pattern. The words "clap" and "nap" rhyme with each other (A), while "yes" and "rest" are also rhyming words (B). A children's song with consistent, straightforward rhyme allows for an effortless mnemonic and enjoyable experience.

Additionally, it provides harmony in the rhythm, a critical factor for attracting young audiences. The TT maintains the AABB pattern through the copy of the original rhyme. In the TT, the word "*tepu*k" is repeated to establish a rhythmic pace that follows the repetition of "clap" in the ST. The term "*tidur*" (meaning sleep) blends smoothly with "*tepu*k," producing a sound that preserves the musicality of the song, although not precisely the same. Likewise, the TT maintains the established rhythmic flow by pairing "*ya*" (yes) and "*istirahat*" (rest), just like "yes" and "rest" in the ST. This careful retention of structure is an advantage as it is essential for translated children's songs to remain catchy and easy for kids to follow.

Achieving a harmonious balance between musical harmony and message accuracy is challenging for the translator when this strategy is implemented. Some adjustments are necessary to verify that the translation is singable and natural in the target language. In the TT, the word "*tidur*" (sleep) does not precisely rhyme with "*tepu*k" (clap). However, the rhythmic quality could compensate for this, ensuring that the song remains captivating. This balance is essential for the success of a translation that communicates with children while maintaining the original song's educational and entertainment value.

Example 2:

ST: The wheels on the bus go round and round, (A)
 Round and round, (A)
 Round and round. (A)
 The wheels on the bus go round and round, (A)
 All through the town. (A)
TT: *Roda bis berputar-putar,* (A)
Berputar-putar, (A)
Berputar-putar. (A)
Roda bis berputar-putar, (A)
Keliling kota. (A)

The Indonesian "Wheels on the Bus" translation utilizes the Rectification strategy to preserve the original rhyme scheme (AAAAA) and structure. This strategy helps maintain the musicality essential to nursery rhymes while ensuring the translation resonates with the target audience. It effectively keeps the lighthearted and engaging tone needed for early childhood entertainment. The pleasing quality of nursery rhymes that help children to sing along and learn the song pertains to the rhyme pattern (AAAAA) of the original text. This is how the translation keeps it.

Rhythm is crucial in the translation of songs intended for children. The translator modifies the syllabic structure of the text to ensure that the lyrics align precisely with the original music. In Indonesian, the line "The wheels on the bus go round and round" is translated as "*Roda bis berputar-putar.*" Both versions maintain an identical syllable count, facilitating the song's singability and preserving its original flow. This careful attention to rhythm allows children to enjoy the song undisturbed, preserving its joyful and melodic character.

The translation works effectively when singability and repetition are facilitated. The Indonesian lyric "*berputar-putar*" implies continuity that aids memory and rhythm, mirroring the original "round and round." Nursery rhymes involve

repetition, which helps youngsters learn language patterns while reinforcing vocabulary retention and phonological awareness through predictable and engaging structures. The translation accurately preserves the original meaning while adapting the content to suit the target culture. The metaphor of a bus's wheels turning assists the translator in conveying the essential meaning of the song, thereby allowing the target audience to share in the enjoyment and imagination of the intended viewers. The balance between naturalness and faithfulness illustrates the effectiveness of the rectification strategy in translating nursery songs such as "Wheels on the Bus".

B. Recompense

The cross-rhyming in the Indonesian-dubbed version of the "Three Little Pigs" nursery song from the Cocomelon YouTube channel represents the employment of a recompense strategy, resulting in a change in the rhyme types.

Example 1:

ST: Three little pigs went out one day (A)
 One built a house made of hay (A)
 The other pigs thought it would fall, fall, fall (B)
 But the first didn't care at all (B)
 TT: *Tiga babi kecil pergi keluar* (A)
Babi pertama membuat rumah jerami (B)
Yang lain takut rumahnya ikut roboh (C)
Babi pertama tak peduli (B)

The lyric of the original English version follows the AABB pattern with rhyming words "day" and "hay" in the first and second lines and "fall" and "all" in the third and fourth lines. This arrangement successfully makes the song memorable and singable. However, the Indonesian translation encounters some issues with the phrases. In contrast to the original, the first and second lines of the lyric do not rhyme. The translation crosses the rhyming sounds in the second and fourth lines, forming an ABCB pattern.

The compensation strategy effectively communicates the intended message of the original song by adapting the lyrics to the Indonesian language. However, the transition to a cross-rhyme pattern underscores the challenge of achieving harmony and ensuring the translation is accurate and natural. In addition, it does not follow the rhyme pattern of nursery songs, which is recognized for its simplicity, singability, and ease of memory. As a result, children who benefit from the repetition and catchy rhymed lyrics may encounter difficulties. In the example, the translation of the line "*Yang lain takut rumahnya ikut roboh*" (its backtranslation: The others were afraid their house would fall) demonstrates a change in the transfer of the message and its subtleties. In the original, the phrase "fall, fall, fall" emphasizes a repetitive mnemonic lost in the translation.

Another example is the Indonesian-dubbed version of the nursery rhyme "Rain, Rain Go Away." Applying the recompense strategy, the translator modifies the original rhyme pattern to keep the song's musicality and mnemonics. The change is intended to follow the Indonesian language rules and rhythm.

Example 2:

ST: Rain, rain, go away (A)
 Come again another day (A)
 Daddy wants to play (A)
 Rain, rain, go away (A)
 TT: *Hujan, hujan pergilah* (A)
Datanglah hari lain (B)
Ayah ingin bermain (B)
Hujan, hujan pergilah (A)

"Rain, rain, go away" is the original English version following an AAAA rhyme. Each line ends with a phrase that rhymes with "away." Those are "Come again another day," "Daddy wants to play," and the sentence "Rain, rain, go away." This continuous rhythm makes a basic, repetitive, memorable lyric excellent for learning language and keeping young children engaged.

The Indonesian version changes the rhyme scheme to ABBA with "*Hujan, hujan pergilah*," "*Datanglah hari lain*," "*Ayah ingin bermain*," and "*Hujan, hujan pergilah*." The first and last lines end with the same phonological and particle endings (-lah), retaining the repeated sounds from the original song. The second and third lines, on the other hand, end with "*lain*" and "*bermain*," which makes a new internal rhyme (B-B) that is different from the original's ay sound.

The translation successfully conveys the song's repetitive pattern and the contrast between the wish for the rain to stop and the excitement of playing outside, even though the exact rhyme is lost. The original's meaning is kept—the child's request for the rain to stop and the child's longing to play—while the changes to the sounds ensure that the translation sounds natural and fun in the target language. This example shows how a recompense strategy can be used flexibly and innovatively. Instead of sticking to the original rhyme, the translator changes it to fit the phonetic and syntactic rules of the target language. In this way, the Indonesian version stays musically interesting and acceptable to its audience.

C. Restitution

Restitution is a compensation strategy that focuses on the central theme of the original song. Restitution implies that the translation stays faithful to the original by preserving the main lyrics, even if it omits specific peripheral details. This strategy is beneficial when a literal translation cannot preserve the rhyme and the intended meaning. The translated version maintains the accessibility and engagement of the target audience while capturing the essence and rhythm of the original work. The subsequent examples illustrate the application of the restitution strategy:

ST: Fast and slow, fast and slow

TT: *Cepat lambat, cepat lambat*

ST: Who will win? Let's watch them go!

TT: *Siapa yang menang, ayo kita lihat!*

The Indonesian dubbed version has effectively translated the original phrase "Fast and slow, fast and slow" into "*Cepat lambat, cepat lambat*." The translation smoothly conveys the contrasting speeds of the main characters, the Hare and the Tortoise. The Indonesian translation ensures that the story is depicted clearly and comprehensibly, enabling the audience to quickly capture the narrative's emphasis on the competition and distinct traits of the two animals.

Translating it into Indonesian is challenging because of the differences in phonetic structures between the two languages. The Indonesian dubbed version, like the original, uses repetition for the lyric "*Cepat lambat, cepat lambat*," maintaining a similar auditory pattern. However, the conjunction "and" is omitted for singability purposes. Identical to the earlier example, the translation "*Siapa yang menang, ayo kita lihat!*" is made by deleting the word "go," which effectively creates rhymed lyrics with the lyric "*cepat lambat*" that comes before it. This strategy highlights that creative adaptation is essential when translating rhyming content between languages with different phonetic systems. This restitution strategy effectively compromises between maintaining the fidelity of the original text and adapting the target language and culture. While successfully maintaining the rhythm, main idea, and captivating tone, the rhyme pattern is modified to align with the narrative of the original song.

D. Repositioning

A repositioning strategy is suggested when direct translation is not implemented in translating nursery rhymes line-by-line. It involves changing the arrangement of the original within a line or verse to accommodate the linguistic and poetic requirements of the target language. The following is an example of a verse of a nursery rhyme that effectively utilizes repositioning in its Indonesian dubbed version:

ST: Down the road, around the tree

Who will win? Just wait and see

TT: *Lewati pohon, jalan berliku*

Siapa yang menang, ayo kita tunggu!

The provided example shows the reposition made in the TT's first line to better align with the rhyming pattern in the second line. Unlike the structure of the original lyric, the Indonesian dubbed version places "*Lewati pohon*" (around the tree) before "*jalan berliku*" (down the road) to ensure that "*berliku*" rhymes with "*tunggu*" in the subsequent line. Repositioning allows for greater flexibility in translation, enabling the translator to creatively solve the problem when finding a perfect rhyme in languages with different syntactic structures.

Repositioning provides a solution to modify the structure without sacrificing the intended meaning, attaining fidelity to the original text and poetic coherence in the target language. However, potential weaknesses must be thoughtfully anticipated, such as the loss of nuances, overcompensation in rhyme, and cultural issues. For instance, the ST arrangement "Down the road, around the tree" implies an ongoing sequence, whereas the shifted TT "*Lewati pohon, jalan berliku*" focuses more on the tree first. Although not significant, this change could affect how the narrative is perceived. Therefore, the repositioning strategy requires a creative, skillful translator to translate nursery rhymes successfully.

V. DISCUSSION

The four proposed compensation strategies for translating nursery rhymes—Rectification, Recompense, Restitution, and Repositioning—can be more clearly understood through established and contemporary translation theories. Each strategy addresses challenges in rendering culturally appropriate and cognitively engaging rhymes for children. Skopos's theory establishes a fundamental framework for this discussion (Vermeer, 1989; Nord, 1997), emphasizing the importance of considering purpose in translation. Given that young target audiences have varied cultural and linguistic backgrounds, this theory is optimally relevant for translating nursery rhymes. Most scholars agree that Skopos's theory greatly benefits its practical application in various contexts where translations must address diverse audiences with different languages and cultures (House, 2015). The Rectification strategy, which refers to the formal equivalence concept of Nida (1964), focuses on preserving the structure and meaning of the original text. This strategy is highly applicable in translating children's songs because maintaining the elements of rhyme and rhythm helps children remember and understand more easily. Following the modern cognitive linguistics approach, Zhang et al. (2023) also showed that phonological patterns play a significant role in facilitating the language learning process in children. According to Bassnett (2014), however, being too rigid in following the original structure can have a negative impact on conveying cultural nuances or idioms in the target text. This causes concern about finding the right balance between form and function in translations targeting young readers.

In contrast, the Recompense strategy corresponds to Nida's dynamic equivalence (1964), emphasizing naturalness and readability instead of accentuating accuracy. Grofčíková and Máčajová (2021) claim that altering rhyme types enhances auditory clarity and promotes phonemic awareness in young learners. Kümmerling-Meibauer and Meibauer (2017) and Sun et al. (2025) emphasize the importance of predictability and repetition in children's literature for cognitive development. Changing a rhyme pattern from AABB to ABCB could simplify pronunciation, although it may also diminish some of the essential musicality that defines the genre. These changes could negatively impact children's cognitive engagement or impede memory retention. Anthony and Lonigan (2004) and Shen et al. (2024) found that maintaining auditory rhythm improves understanding, particularly in children with learning difficulties. The Restitution focuses on conveying the source text's thematic and narrative, even if it means deviating from its original language structure. This strategy is relevant to Toury's Descriptive Translation Studies (1995), which encourages translators to consider the norms and expectations of their target culture. Oittinen (2020) and Lathey (2016) argue that emotional resonance and cultural familiarity often prioritize linguistic clarity in children's literature. Similarly, Tabbert (2002) supports the functional equivalency approach, where modifications in translation should prioritize the transference of primary meaning rather than form. Therefore, translators need to adapt cultural references or idioms in a way that still communicates the message and emotional mood contained in the rhyme.

Lastly, the Repositioning is a helpful strategy for improving clarity and flow in translation by reorganizing sentences structures. This is especially necessary in children's literature, where the target text must be expressive, engaging, and artistically faithful. The strategy is underpinned by Jakobson's (1959) notion of equivalence in difference and Vinay and Darbelnet's (1995) transposition and modulation translation methods. Baker (2018) argues that modifying syntax and rhythm is a key requirement in creative translation. Translators, however, often face the dilemma of balancing adaptation with cultural preservation. Excessive adaptation, as criticized by Venuti (2019), can lead to the loss of essential cultural elements. He suggests preserving foreign elements to support cultural understanding. While Repositioning may improve singability, it can also subtly shift the intended meaning of the original.

Recent advancements in multimodal translation have significantly enhanced the effectiveness of these strategies. As Kress and van Leeuwen (2021) note, including audio, visual, and interactive components is especially pertinent to translating nursery rhymes. These multimodal resources convey tone and rhythm across platforms, making the translation engaging and pedagogically effective. This enables translators to communicate cultural and linguistic nuances more effectively to child audiences. In conclusion, the four compensation strategies effectively integrate theoretical concepts with practical aspects in translating nursery rhymes. Within the frameworks of translation theory and cognitive and multimodal perspectives, these strategies offer novel methodologies for making linguistically accurate and acceptable translations corresponding to the children's needs as they grow.

Applying compensation strategies requires a comprehensive understanding of the source text and the target audience's cultural and linguistic norms. It requires a careful balance that goes beyond the simple formation of techniques. The ability of these strategies to complement and reinforce each other helps translators respond to the challenges of translating culturally rich and structurally complex texts. According to Gentzler (2001) and Lefevere (1992), dynamic strategies are frequently used in translation, with a particular strategy influencing and complementing others. Conveying a natural and coherent text may require an addition or deletion strategy. Likewise, splitting for restitution may require modifications to preserve the rhythmic and poetic characteristics of the source text. Translators can integrate the strategy to make qualified translations that are faithful to the source text and acceptable to the intended audience. Translation difficulties in nursery rhymes can be overcome by carefully utilizing rectification, recompense, restitution, and repositioning.

The findings offer significant implications for practical and theoretical research. These concepts are beneficial resources for translators working on poetry and rhymed literature, particularly for children. This framework suggests the proper time and the appropriate way to apply compensation strategies in translation processes. Producing acceptable translations to target audiences while keeping the original's message and tone requires understanding these strategies' limitations. Moreover, these findings significantly contribute to translation studies by highlighting compensation strategies as essential tools in literary translation. When thoughtfully applied, these strategies enable translators to balance aesthetic considerations with functional communication. This perspective is supported by Pym (2017) and House (2015), who emphasize the necessity of articulating nuanced, theory-informed strategies to ensure the accurate transmission of linguistic and cultural norms in translation.

VI. CONCLUSION

Grounded in Skopos theory, formal and dynamic equivalence, and multimodal translation, this study proposes a typology of compensation strategies for nursery rhyme dubbing from English to Indonesian. The four strategies—Rectification, Recompense, Restitution, and Repositioning—offer distinct approaches to managing musical, rhythmic, and thematic elements. These approaches also consider the linguistic and cultural norms of the target context. The findings highlight that these strategies are not merely technical tools but deliberate translation choices that support children's language acquisition. As such, the typology enriches theory and practice and offers a foundation for further research into other linguistic and cultural contexts of children's literature. Future research may investigate the relevance of these strategies across different language and cultural contexts or expand their analysis to other forms of children's literary work.

REFERENCES

- [1] Affeich, A., & Bou Ali, M. (2018). Singing in translation: A different echo of Toyor Baby songs. *International Journal of Comparative Literature and Translation Studies*, 6(4), 10–17. <https://doi.org/10.7575/aiac.ijclts.v.6n.4p.10>
- [2] Anthony, J. L., & Lonigan, C. J. (2004). The nature of phonological awareness: Converging evidence from four studies of preschool and early grade school children. *Journal of Educational Psychology*, 96(1), 43–55. <https://doi.org/10.1037/0022-0663.96.1.43>
- [3] Apter, R., & Herman, M. (2016). *Translating for singing: The theory, art, and craft of translating lyrics*. Bloomsbury Academic.
- [4] Atkinson, R. C. (1975). Mnemotechnics in second-language learning. *American Psychologist*, 30(8), 821–828. <https://doi.org/10.1037/h0077029>
- [5] Baker, M. (2018). *In other words: A coursebook on translation* (3rd ed.). Routledge.
- [6] Bassnett, S. (2014). *Translation*. Routledge.
- [7] Bellos, D. (2018). *Is that a fish in your ear? Translation and the meaning of everything*. Penguin Books.
- [8] Caillois, R. (1961). *Man, play, and games*. Free Press of Glencoe.
- [9] Chaume Varela, F., & Marzá i Ibáñez, A. (2009). The language of dubbing: Present facts and future perspectives. In *Analysing audiovisual dialogue: Linguistic and translational insights* (pp. 1000–1009). CLUEB.
- [10] Cui, J. (2012). Untranslatability and the method of compensation. *Theory and Practice in Language Studies*, 2(4), 826–830.
- [11] Desblache, L. (2019). *Music and translation: New mediations in the digital age*. Palgrave Macmillan.
- [12] Drevvatne, K. (2018). *Audiovisual translation of Disney songs into Norwegian: An analysis of singability, sense, naturalness, rhythm, and rhyme* [Master's thesis, Norwegian University of Science and Technology]. NTNU Open. <https://ntnuopen.ntnu.no/ntnu-xmlui/handle/11250/2574556>
- [13] Esposito, J. (2016). Mnemonics as a cognitive-linguistic network of meaningful relationships. *International Journal of Language Academy*, 6(1), 105–113. <https://dergipark.org.tr/en/download/article-file/209009>
- [14] Formentelli, M., & Monti, S. (2014). Translating slanguage in British and American films: A corpus-based analysis. In M. Pavesi, M. Formentelli, & E. Ghia (Eds.), *The languages of dubbing: Mainstream audiovisual translation in Italy* (pp. 169–195). Peter Lang.
- [15] Franzon, J. (2008). Choices in song translation: Singability in print, subtitles, and sung performance. *The Translator*, 14(2), 373–399. <https://doi.org/10.1080/13556509.2008.10799263>
- [16] Frith, S., Goodwin, A., & Grossberg, L. (Eds.). (1993). *Sound and vision: The music video reader*. Routledge. <https://doi.org/10.4324/9780203993569>
- [17] Gamage, K., & Bamunusinghe, K. (2024). Translating nursery rhymes from Sinhalese to English: With special reference to the translation strategies. *Abant Journal of Translation and Interpreting Studies*, 2(1), 28–37.
- [18] Gass, S., & Selinker, L. (2008). *Second language acquisition: An introductory course* (3rd ed.). Routledge.
- [19] Gentzler, E. (2001). *Contemporary translation theories* (2nd ed.). Multilingual Matters.
- [20] González Núñez, G. (2020). *Translating cultures: An introduction for translators, interpreters, and mediators*. Routledge.
- [21] Gorlée, D. L. (Ed.). (2005). *Song and significance: Virtues and vices of vocal translation*. Rodopi.
- [22] Grofčíková, S., & Máčajová, M. (2021). Rhyming in the context of the phonological awareness of pre-school children. *Center for Educational Policy Studies Journal*, 11(1), 115–138. <https://doi.org/10.26529/cepsj.685>
- [23] Haroon, H. (2023). The translation of nursery rhymes into Malay: Forms of target text and techniques of adjustment. *Malay Literature*, 36(2). [https://doi.org/10.37052/ml36\(2\)no4](https://doi.org/10.37052/ml36(2)no4)
- [24] Harvey, K. (1995). A descriptive framework for compensation. *The Translator*, 1(1), 65–86.
- [25] House, J. (2015). *Translation quality assessment: Past and present*. Routledge.
- [26] Jakobson, R. (1959). On linguistic aspects of translation. In R. A. Brower (Ed.), *On translation* (pp. 232–239). Harvard University Press.
- [27] Kress, G., & van Leeuwen, T. (2021). *Reading images: The grammar of visual design* (3rd ed.). Routledge.
- [28] Kümmerling-Meibauer, B., & Meibauer, J. (2017). Picture books and cognitive studies. In B. Kümmerling-Meibauer (Ed.), *The Routledge companion to picture books* (pp. 374–383). <https://doi.org/10.4324/9781315722986-38>
- [29] Lathey, G. (2016). *Translating children's literature*. Routledge.
- [30] Low, P. (2005). The pentathlon approach to translating songs. In D. L. Gorlée (Ed.), *Song and significance: Virtues and vices of vocal translation* (pp. 185–212). Rodopi.
- [31] Millán Scheiding, C. (2016). Nursery rhymes: Pieces of the children's literature puzzle in translation. *The ESSE Messenger*, 25(1).
- [32] Munday, J. (2022). *Introducing translation studies: Theories and applications* (5th ed.). Routledge.
- [33] Nasi, F. (2012). Creativity on probation: On translating a nursery rhyme. *Translation Review*, 83(1), 35–49. <https://doi.org/10.1080/07374836.2012.703118>
- [34] Nasser, L. (2018). Compensation in the translation of English literary texts into Arabic. *Journal of Al-Farahidi Arts*, 30(1). <https://doi.org/10.33899/radab.2017.164758>
- [35] Nida, E. A. (1964). *Toward a science of translating*. Brill.
- [36] Nikolajeva, M. (2010). *Power, voice, and subjectivity in literature for young readers*. Routledge.
- [37] Nord, C. (2020). *Translating as a purposeful activity: Functionalist approaches explained* (2nd ed.). Routledge.
- [38] Oittinen, R. (2020). *Translating for children*. Routledge.
- [39] Özcan Dost, B. (2021). Nursery rhymes: Fun for kids, challenge for translators? In A. Martelli & S. Peverini (Eds.), *Children's literature and translation: New trends and new territories* (pp. 123–138). Peter Lang. <https://doi.org/10.3726/9783631860281.003.0008>
- [40] Pedersen, J. (2017). *Subtitling norms for television: An exploration focused on extralinguistic cultural references*. John Benjamins Publishing Company.
- [41] Plass, J. L., & Jones, L. C. (2005). Multimedia learning in second language acquisition. In R. Mayer (Ed.), *The Cambridge handbook of multimedia learning* (pp. 467–488). Cambridge University Press.

- [42] Pourkalhor, O., & Tavakoli, M. (2017). Nursery rhymes and language learning: Issues and pedagogical implications. *International Journal of English Language & Translation Studies*, 5(1), 111–116.
- [43] Pym, A. (2017). *Exploring translation theories* (2nd ed.). Routledge.
- [44] Shen, L., Feng, G., Shi, L., et al. (2024). The effectiveness of phonological training and morphological training in Chinese children with reading difficulty. *Reading and Writing*, 38, 2979–3008. <https://doi.org/10.1007/s11145-024-10623-7>
- [45] Sun, C., Hussain, N., & Abd Ghafar, A. (2025). Relationship between natural environment theme picture book design and children's cognitive development: A systematic review. *Cogent Arts & Humanities*, 12(1). <https://doi.org/10.1080/23311983.2025.2451499>
- [46] Sun, S. (2021). A study of translation on nursery rhymes from reception aesthetics: Taking Bronze and Sunflower as an example. *Cross-Cultural Communication*, 17(3), 32–37. <https://doi.org/10.3968/12221>
- [47] Tabbert, R. (2002). Approaches to the translation of children's literature: A review of critical studies since 1960. *Target*, 14, 303–351. <https://doi.org/10.1075/target.14.2.06tab>
- [48] Toury, G. (1995). *Descriptive translation studies—and beyond*. John Benjamins Publishing Company.
- [49] Venuti, L. (2019). *The translator's invisibility: A history of translation* (2nd ed.). Routledge.
- [50] Vermeer, H. J. (1989). Skopos and commission in translational action. In A. Chesterman (Ed.), *Readings in translation theory* (pp. 173–187). Finn Lectura.
- [51] Vinay, J.-P., & Darbelnet, J. (1995). *Comparative stylistics of French and English: A methodology for translation* (J. C. Sager & M.-J. Hamel, Trans.). John Benjamins Publishing Company. (Original work published 1958)
- [52] Zhang, L., Zhang, Y., Liu, Z., Li, L., Li, S., & Wang, J. (2023). The role of orthographic and phonological processing during reading Chinese sentences: Evidence from eye movements. *Frontiers in Psychology*, 14, Article 1148815. <https://doi.org/10.3389/fpsyg.2023.1148815>
- [53] Zorgati, I. (2021). Translating humorous lexical creations in children's literature: The case of Roald Dahl's Gobblefunk. *Lexis*, 17. <https://doi.org/10.4000/lexis.5589>

Dyah Ayu Nila Khrisna was born in Surakarta, Indonesia, on 11 February 1983. She received her Bachelor of Arts in Linguistics in 2005, her Master of Arts in Linguistics in 2010, and her Doctor of Philosophy in Linguistics in 2021, all from Sebelas Maret University, Surakarta, Indonesia, specializing in Translation Studies.

She is currently a lecturer and researcher at Sebelas Maret University, Surakarta. She has been actively involved in academic and community-based initiatives, including training programs for professional translators and public service projects to improve the translation quality of children's literature. Her current research interests focus on audiovisual translation and the linguistic analysis of translated children's narratives.

Dr. Khrisna is a member of the Masyarakat Linguistik Indonesia (MLI). She has been actively involved in professional training initiatives and community literacy programs. Her contributions include translator capacity-building for government officials and educational outreach in literary translation. She can be contacted at dahayu@staff.uns.ac.id, and her ORCID iD is 0000-0001-7710-4850.

Ida K. Dewi, born on May 25, 1971, is an academic specializing in Translation Studies. She completed her undergraduate and doctoral degrees in English Literature at Universitas Sebelas Maret, Surakarta, Indonesia, and earned her Master's degree from the University of Birmingham, United Kingdom. She currently serves as a faculty member at the English Department, Faculty of Cultural Sciences, Universitas Sebelas Maret.

Her research interests include translating children's literature, dialects in literary translation, and pragmatic approaches to translation. Beyond her academic endeavors, Dr. Dewi is also a writer of English textbooks for elementary school students and a trainer for children's book translators through programs organized by the Language Bureau of the Republic of Indonesia (*Badan Bahasa Republik Indonesia*). Since 2023, she has been appointed as a reviewer for children's book translations published by the Bureau.

Dr. Dewi is an active member of the *Indonesian Linguistics Society (Masyarakat Linguistik Indonesia)*, further underscoring her dedication to the scholarly and professional advancement of linguistics and translation in Indonesia.

Fenty Kusumastuti was born in Surakarta, Indonesia, on January 27, 1981. She earned her Sarjana Sastra (S.S.) degree in English Letters from Sanata Dharma University, Yogyakarta, Indonesia, in 2004, and her Magister Humaniora (M.Hum.) in Applied Linguistics (Translation) from Universitas Sebelas Maret, Surakarta, Indonesia, in 2011. She is currently a Ph.D. candidate in Comparative Literature and Cross-Cultural Studies at Fu Jen Catholic University, Taiwan (2017–present), with a research focus on cinematic adaptations, supported by the MOE Taiwan Scholarship (2017–2021).

As an Assistant Professor (Asisten Ahli) in the English Department at Universitas Sebelas Maret, she investigates media discourse and cultural translation, particularly through film and photojournalism. Her work, which analyzes media representations of political figures, has been published in the *Malaysian Journal of Communication*. She has taught internationally, including at the XIth International Summer English Language School in Russia (2016) and as an Access Teacher Fellow at Southern Illinois University (2016).

Ms. Kusumastuti is a member of Masyarakat Linguistik Indonesia (MLI). She may be reached at fentykusumastuti@staff.uns.ac.id (ORCID iD: 0000-0002-9253-7440).

Bayu Budiharjo, born on January 1, 1985, is an academic in the field of Translation, completing all levels of higher education at Universitas Sebelas Maret, Surakarta, Indonesia, with a Bachelor's degree from the English Department in 2007, a Master's degree in

Translation in 2011, culminating in the attainment of a Doctorate in Translation in 2021.

Currently, he is a faculty member at Universitas Sebelas Maret, where he actively contributes to the English Department of the Faculty of Cultural Sciences. His scholarly work focuses on advancing the field of Translation, particularly emphasizing the integration of emerging technologies into translation and exploring innovative technology-enhanced methods for translator practices.

Dr. Budiharjo is a member of Himpunan Penerjemah Indonesia (HPI), the national association representing professional translators across Indonesia. The involvement in HPI underscores a strong commitment to upholding the highest standards of professionalism within the translation industry. The participation contributes to the efforts to promote best practices and support the development of translation throughout the country.

Herianto was born in Aceh Tenggara, Indonesia, on January 28, 1974. He obtained his bachelor's degree in Linguistics in 1999, master's degree in Translation in 2011, and Doctorate in Translation in 2019 from Universitas Sebelas Maret, Indonesia.

He had worked as an administration staff for Universitas Sebelas Maret Language Center from 2002 to 2019 before he was promoted to Head of Universitas Sebelas Maret Language Center in 2019 and a lecturer at the English Department, Faculty of Cultural Sciences, Universitas Sebelas Maret in 2020. In 2024, he was reappointed Head of the language center for a second tenure up to 2029. He focuses his research on Translation for Children and conducts translation practices for the language center, particularly on legal documents.

Dr. Herianto is a member of Masyarakat Linguistik Indonesia (MLi). He can be reached at nababan_h@staff.uns.ac.id (ORCID ID: 0000-0001-9737-395).

M.R. Nababan completed his bachelor's degree in English literature from Sebelas Maret University in 1986. He went on to earn a Master of Education from the University of Houston, Texas, USA, in 1996. Later, he obtained a Master of Arts in Applied Linguistics from Victoria University of Wellington, New Zealand, in 2000. His passion for deepening his knowledge led him to pursue a Ph.D. in translation studies at Victoria University of Wellington in 2005.

His teaching and mentoring contribute to the development of translation professionals. His research interests include translation quality assessment, translation techniques, and translation pedagogy. He has been involved in numerous research projects, focusing on translation techniques, translation quality assessment, and developing models for translation competence training. He has published extensively in these areas and has received various grants and awards for his research contributions.

Professor Nababan is currently a Professor of Translation at the Faculty of Cultural Sciences, Universitas Sebelas Maret. His previous roles include serving as the head of the Indonesian Translators Association (2006-2012) and chairing the Linguistics Master's Program at UNS (2008-2015).

SF. Luthfie Arguby Purnomo is a professor of linguistics. He is currently teaching English Literature at the State Islamic University of Raden Mas Said Surakarta.

His interest is in the interdisciplinarity of linguistics with audiovisual and digital media. He has published several articles in internationally reputable journals. *Ludic Linguistics: A Revisited Taxonomy Of Fictional Constructed Language Design Approach For Video Games*, *Transadaptation Fable Into Parable For Indonesian Muslim Children: Strategies And Impacts*, *Ludic Pitch: What Can We Learn From The Pitchers Of Shark Tank In Wordplaying On Brands And Product Lexicons To Generate Laughter From The Sharks?* are some of his publications.

Prof. Purnomo can be reached at <https://orcid.org/0000-0001-7411-6215>.