

THE ROLE OF THE PATRON IN TRANSLATING CHILDREN'S LITERATURE

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Abstract. This article provides an overview of the translation activities in children's literature by the Malaysian Institute of Translation & Books (ITBM), which serves as an official patron promoting the production of children's books through its translation and publication efforts. Established with the aim of enriching and strengthening the Malay literary corpus and internationalising national works through translation, ITBM is recognised for playing a pivotal role in broadening access to children's literature both within Malaysia and internationally. This study aims to answer three questions: (i) What translated children's books has ITBM published from 1993 to 2018? (ii) What factors influence the selection of children's books for translation? (iii) Who are the other actors involved in the translation and publication of children's books, apart from translators? The results indicate that 171 children's literature titles were translated into six target languages during this period, with the majority translated from Malay into English (52 titles). A total of 65 translators participated in the production of these translations, including 17 adaptors, one international publisher, and one digital media developer. Overall, the findings highlight the significant role of ITBM in shaping and advancing the landscape of children's literature publishing in Malaysia.

Keywords: *Institut Terjemahan & Buku Malaysia, translation, publication, children's literature, patron*

Introduction

Children's literature, according to Oittinen (2002) can be defined as, "literature produced and intended for children or as literature read by children". Therefore, any creative writing, whether fiction or non-fiction targeted to this group, is considered as children's literature. Children's literature not only provides entertainment but also shaping the children's understanding to appreciate their cultural heritage (Norton et al., 2003). He added that by reading the available literary texts, children may understand the existing culture in a different society, which later nurtures the growth and development of children's personality and social skills. Publishers played a crucial role in making children's literature available in the past, as they were the ones who printed manuscripts. This was because storytelling used to be a tradition handed down orally from one generation to another (Ellis, 1968). Most of the books published at that time were schoolbooks in didactic or religious forms. Only in the 18th century, John Newberry, an owner of a publishing house, published a pocketbook for children, *Little Pretty Pocket-Book Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly* circa 1744 (Grenby, 2014). Newberry, who is known as the "father of children's literature" is also the first publisher who seriously published children's literature for this group. He is also the pioneer who proved that publishing children's books could be a commercial success (Grenby, 2014; Ellis, 1968).

Literature review

It is widely acknowledged that children's literature holds significant value in shaping the development of young minds. Despite this, the translation of children's literature does not occupy a prominent position in the literary polysystem like other literary texts (Zabir and Mansor, 2019; Shavit, 2006). Nevertheless, it remains a crucial factor in children's physical and spiritual growth and in instilling values. As suggested by Gote (1986), the translation of children's literature serves four key aims: (i) broadening international perspectives and emotional experiences of foreign cultures, (ii) increasing the availability of literature for children, (iii) contributing to the development of children's value systems, and (iv) providing comprehensible content despite their limited knowledge. Therefore, the translation of children's literature continues to hold relevance in literary publications.

Patronage in translation studies

In the field of Translation Studies, the concept of patronage revolves around the support and influence provided by influential individuals or groups in society, such as institutions, religious organizations, political parties, media representatives, or publishers (Lefevere, 2016). These patrons not only offer financial backing for translation projects but also hold significant authority over the entire translation process. This authority extends to decisions regarding the selection of translators, the choice of translation methods, the presentation of the translated work to the audience, and even the type of text to be translated. According to Lefevere, patronage refers to the power that certain entities possess to either promote or obstruct translation activities, thus playing a pivotal role in the reading, writing, and rewriting of literature. In the words of Bai (2023), patronage in translation involves individuals or organizations (patrons) providing financial support or leveraging their influence to facilitate translation activities. While patrons may impose certain restrictions on translators, Bai (2023) emphasizes that their primary function is to offer economic or social support for translation endeavors. This form of patronage is rooted in the unequal distribution of resources between patrons and translators, as elucidated by Bourdieu (2018). Bourdieu identifies these resources as economic, symbolic, cultural, and social capital, which form the basis of the reciprocal relationship between patrons and translators.

Patrons supply economic capital for translation activities, while translators contribute social capital through their expertise and knowledge. Furthermore, established patrons can also offer symbolic and social capital by virtue of their status. For instance, works produced under prominent publishers tend to garner wider acceptance due to the influence wielded by these patrons. Therefore, Bai (2023) argues that, in practice, patronage functions as a form of investment for the patron, shaping the dynamics of translation activities and their reception by the audience.

The role of patrons in the translation of children's literature

Patrons play a crucial role in the translation of children's literature by providing financial resources (economic capital) and enhancing the prestige of translated works (symbolic and social capital). The success of a translated book often depends on the reputation and distribution capabilities of its publisher. Established publishers, with their wider reach and media influence, can increase a book's visibility and market acceptance. As a result, collaboration among publishers is common, particularly in children's literature translation, where high production costs necessitate strategic

partnerships. In France, publishers have leveraged international co-editions to expand globally while maintaining editorial control (Arribas, 2020). Since the 1950s, French publishers have strengthened this strategy through participation in major book fairs, such as Bologna. Co-editions allow for larger print runs, often produced jointly in China, reducing costs while enhancing the publisher's symbolic and economic capital. This cooperative model also facilitates international marketing and strengthens France's global leadership in children's literature. By contrast, Spanish publishers prioritise national co-editions, focusing on translating books into Spain's co-official languages through subsidiaries rather than international partnerships (Arribas, 2020). While Spain dominates the Spanish-language market, its global influence is more limited than France's. Nevertheless, both strategies align with market needs-France expands internationally by capitalizing on its prestige, while Spain ensures linguistic diversity and centralized distribution within its domestic market.

A different approach is seen in Saudi Arabia, where children's book translation between 1997 and 2016 was dominated by four key publishers: two large commercial publishers (Obeikan and Jarir), a smaller independent publisher (Dar Alnabtah), and a state publisher (King Abdul-Aziz Public Library) (Alsiary, 2016). Their motivations for translation vary depending on their economic capital. Government-funded publishers, such as the King Abdul-Aziz Public Library, prioritize books with symbolic value, often selecting award-winning titles from the source culture despite their limited print runs. These cases illustrate how the role of patrons in children's literature translation is shaped by economic, cultural, and strategic factors. While French publishers emphasize global reach, Spanish publishers focus on multilingual national distribution, and Saudi publishers navigate ideological and financial constraints. The varying approaches demonstrate how translation is not only a linguistic process but also a reflection of the broader publishing landscape and market dynamics. Malaysia presents yet another unique model of patronage, blending both government support and commercial partnerships. Historically, translation initiatives in pre-colonial Malaysia were funded by the Malay ruling class and Christian missionaries. As the country moved toward independence, the Pejabat Karang Mengarang (PKM) played a pivotal role in this field, successfully translating significant works such as *Gulliver's Travels* and *Sherlock Holmes*. By 1957, it had published 200 titles before ceasing operations entirely. The establishment of the Dewan Bahasa dan Pustaka (DBP) later marked a significant advancement in promoting language and literature, becoming a statutory body with enhanced autonomy in 1959. DBP's inaugural children's book was *Anak Raja dan Anak Papa* (The Prince and the Pauper), followed by a range of other prominent translations, including *Robinson Crusoe* and *Hamlet*. It was only in 1993 that the translation of children's literature was undertaken by the National Institute of Translation Malaysia (ITNM). As the official national translation body, ITNM was responsible for carrying out its functions and mission, which included internationalizing national works as well as enriching and empowering Malay language literature.

Malaysian institute of translation and books as a patron

According to Lefevere (2016), a patron is defined as a "person or institution who commissions or publishes translations," which can include religious bodies, political parties, social classes, royal courts, publishers, and media entities such as newspaper agencies or corporate television stations. The patron possesses autonomous power to facilitate or obstruct the reading or publication of any materials. Lefevere's concept of

patronage is divided into three interrelated component-the ideological component, the economic component, and the status component. The ideological component is evident in the patron's decision-making power regarding the selection of translators, source texts, translation quality control, and translation strategies. The economic component relates to the remuneration of translators, which may take the form of a pension, salary, or royalties. In other words, it ensures that the assigned translators can make a living through their translation work. The status component involves recognition for the translators; if a translator performs well, he or she may receive more translation opportunities and higher payment rates, which can consequently elevate their status. The Malaysian National Institute of Translation (ITNM), officially established on 14 September 1993 (Wahid, 2012), was created to plan, implement, manage, and coordinate translation, interpreting, and knowledge transfer activities at both the national and international levels (Cho, 2016). On 30 March 2012, ITNM was rebranded as The Malaysian Institute of Translation & Books (ITBM) to exercise its function of publishing works by local writers (Zulkipli and Haroon, 2023). Translation and publication activities are conducted by the Book Translation Division under the Translation & Training Department. The patronage concept of ITBM can be succinctly captured through its autonomous power in selecting four key aspects: (i) selection of translators, (ii) selection of source texts, (iii) translation quality control, and (iv) translation strategies.

Selection of translators

The suitability of a translator for book translation depends on the specific types of texts involved. Translators are selected from an internal database maintained by the Translation Affairs Division. Most of the registered translators have completed the General Translation Course (Kursus Penterjemahan Am) offered by this organization. In addition to the type of text, several other factors may influence the selection of translators, including job specifications, field of expertise, language proficiency, fee rates, and the overall quality of translation.

Selection of source texts

Under the Copyright Act 1987, this organization follows a specific process for translating original works into the target language. This process involves obtaining translation permission or copyright from the original publisher, copyright holder, or author. To facilitate this, the Committee of Titles Selection, part of the Legal, Copyright, and International Affairs Division, is responsible for selecting relevant books to be translated for the Malaysian market. The selection process includes identifying potential titles, proposing source texts to the Committee, obtaining approval from both the Committee and the Management, applying for copyright, and then initiating the translation project. Once copyright is secured from the original publisher, ITBM must publish the translated version within 18 months from the date of signature.

Translation quality control

Each translation is revised and edited by two different editors; one is an in-house editor who also serves as the project manager, while the other is an external editor. The translation process is conducted in three stages. The first stage involves identifying a qualified translator who meets the job specifications, distributing source text materials

to the assigned translator, and closely monitoring the progress of the translation projects. In the second stage, the project manager assigns an external editor to review and edit the translation draft. The assigned editor must ensure that the editing aligns with ITBM's conventional style. In the final stage, the project manager or in-house editor conducts a final check before sending the completed product to the Publishing Department for proofreading and printing. In summary, every translation that is to be published must undergo revision and editing by both in-house and external editors before the printing process begins.

Translation strategies

Three dominant factors influence the translation, editing, and publishing style are text type, target audience, and the purpose of translation. According to Husin et al. (2015), ITBM's translation style favours a more literal or word-for-word approach. This publisher does not recommend translation strategies such as deletion, paraphrasing, or transposition unless the content is sensitive. The choice of this strategy aims to preserve the original form of the source text due to copyright considerations, as some copyrights come with specific conditions imposed by the original publisher. However, in cases where the source text significantly conflicts with the patron's ideology, techniques such as deletion, addition, substitution, adaptation, or the use of the translator's notes may be applied to the translated text.

Materials and Methods

This article aims to provide an overview of the translation activities in children's literature conducted by the Malaysian Institute of Translation & Books (ITBM) as a patron from 1993 to 2018. To create a comprehensive overview, all translated titles were collected in advance. Data were obtained from secondary sources, including publication statistics and titles recorded by ITBM's Publishing Department. Additionally, the researcher consulted the online catalogue available on the official ITBM website and Google Books, and made a physical visit to Kedai Buku ITBM, the official bookstore located in Wangsa Maju. After collecting the data, an analysis of the paratexts was performed, examining elements such as the front cover, author name, translator name, original publisher, publisher of the translated work, imprint page, and blurb.

Results and Discussion

Based on the analysis, it was found that the translation of literature by ITBM is divided into four categories: Masterpiece Collection, Malaysian Literature, World Literature, and Children's Literature. Descriptions of each category are as follows: (1) Masterpiece Collection: Classic works that reflect the superiority and greatness of civilization, remain significant through the ages; (2) World Literature: Popular literary works written by renowned authors from around the globe; (3) Malaysian Literature: Literary works or those related to literature written by national or local authors. Most translated literary works in this category have received the SEA Write Award; (4) Children's Literature: Illustrated literary works intended for children and teenagers. To address Question 1, the data are analysed according to the following items: (i) number

of translated publications, (ii) number of translated publications by year, (iii) languages involved in the translation, and (iv) book format and content. The analysis aims to provide an overview of the translation and publication activities of children's literature by ITBM.

Number of translated children's literature published

A total of 171 children's literature works were translated and published until 2018. The first translated children's literature published in 1995 was *Siri Sastera Klasik: Koleksi Rafflesia* (William Shakespeare) by Lake Education. All titles were translated from English into Malay (*Table 1*). The study reveals that the Children's Literature category recorded the highest publication with a total of 171 titles compared to others. The second highest publication is Malaysian Literature with a total of 165 titles followed by World Literature with 37 titles and the least publication is the Masterpiece Collection with 11 titles. In brief, the fractions of translated literary works published by ITBM are as follows in *Table 2*.

Table 1. *The first translated children's literature published by ITBM, Siri Sastera Klasik: Koleksi Rafflesia.*

The title of the original	The title of the translation in Malay
Hamlet	Hamlet
The Merchant of Venice	Saudagar Besar Venice
Romeo and Juliet	Romeo dan Juliet
King Lear	Raja Lear
The Taming of the Shrew	Menawan Si Cenge
Macbeth	Macbeth
As You Like It	Jika Hati Sudah Suka
A Midsummer Night's Dream	Mimpi Musim Panas
Twelfth Night	Malam Kedua Belas
Othello	Othello
Julius Caesar	Julius Cesar
The Tempest	Taufan

Table 2. *The number of literary works published from 1993 to 2018 by category.*

Category	Number of publications
Children's Literature	171
Malaysian Literature	165
World Literature	37
Masterpiece Collection	11
Total publication	384

Number of publications by years

From 171 titles of translated children's literature published until 2018, 2013 recorded the highest publication with a total of 43 titles, followed by 2015 with a total of 26 titles. *Figure 1* below depicts the detailed publication by year. Based on *Figure 1*, it can be observed that the publication of children's literature began to show significant movements after 2006. Additionally, it was noted that there were no translation or publication activities recorded within ten years following the publication of *Siri Sastera Klasik Koleksi Rafflesia*. According to Ngadiron (2011), the situation for ITBM before 2008 was bleak due to weak branding, a vague organizational purpose, and a lack of

media publicity regarding the products and services offered by the company, which resulted in slow progress in book publication. However, the number of publications produced by ITBM after 2008 reflects significant changes. In 2013, the highest number of publications was recorded, totalling 43 titles, followed by 2015 and 2006. This increase in the number of publications can be attributed to high-profile projects that were assigned to ITBM by the Ministry of Education, as reported by Ngadiron (2011).

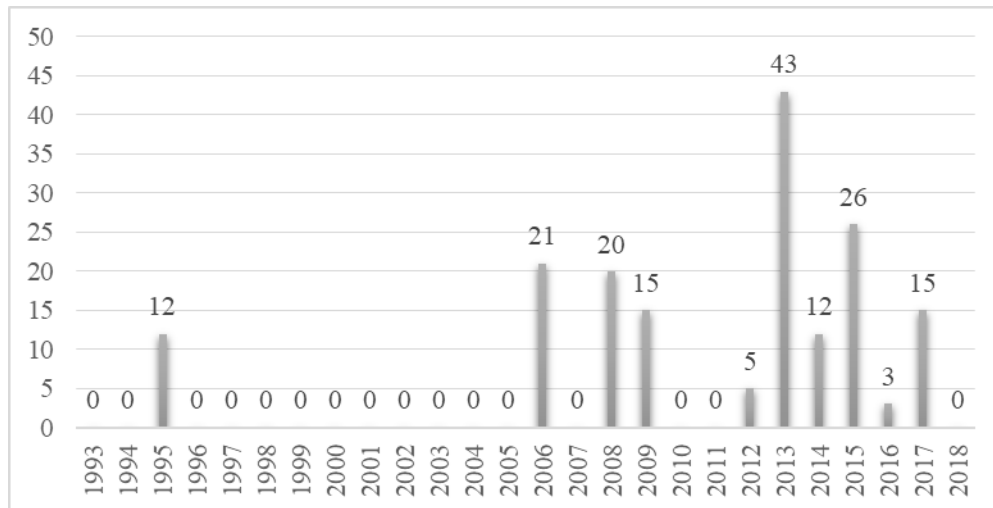


Figure 1. Total publication of translated children's literature by years.

Language involved

The publication of translated children's literature was conducted in six target languages, which are Malay, English, Mandarin, Arabic, Tamil, and Japanese. *Table 3* below provides details on the source and target languages of the translated children's literature. Based on *Table 4* below, it is found that the highest number of publications is from Malay into English with a total of 52 titles, followed by 21 titles of publication in Arabic and Japanese, respectively. These 21 titles in Arabic and Japanese are from Siri Sastera Kanak-kanak dan Remaja which were published in 2006 and 2007. The data in *Table 4* shows that children's literature translated from English into Malay recorded the highest number of publications, totaling 36 titles. These 36 titles include translations from Siri Koleksi Rafflesia, William Shakespeare, and The Twisted Tales Series. *Table 5* shows that ten titles in the Apple of My Eye Illustrated Series have been translated from Mandarin into English, along with Sang Kancil and the Crocodile, which was translated from English to Mandarin.

Table 3. Total publication of children's literature translated from Malay.

The language of the translated title	Number of publications
English	52
Mandarin	11
Arabic	21
Tamil	10
Japanese	21
Total publication	115

Table 4. Total publication of children's literature translated from foreign language into Malay.

Source language	Number of publications
English	36
Mandarin	9
Total publication	45

Table 5. Total publication of children's literature translated from and into various languages.

Source language	Target language	Number of publications
Mandarin	English	10
English	Mandarin	1
Total publication		11

Book format and content

Most of the children's literature translated by ITBM is part of a series. However, four titles were published individually; Biring Sikunani, Gaun Kecil Berwarna Biru (Lan Se Xiao Yang Zhuang), Penantian dan Harapan (Deng Dai Yu Xi Wang), and Sayap Kapulei (Ke Pu Lei De Chi Bang) (Table 6). In total, 11 children's literary series have been translated and published between 1993 and 2018. The analysis revealed that the book's content is rich with colourful illustrations and pictures, accompanied by descriptive text that is well-suited for the target audience of primary and secondary school children (Figure 2). In addition to conventional print, translated children's literature has also been developed and published in an augmented reality (AR) version to meet the growing demand for digital books in the market (Figure 3). The inaugural publication of the AR version, which utilises the SnapLearn application, is The Classic Treasury of Sang Kancil Tales series, written by Rahimidin Zahari in 2015. SnapLearn is an AR and VR application developed by MXR International in Singapore.

Table 6. List of translation series of children's literature by ITBM.

The titles of the series	Number of titles
Siri Sastera Klasik: Koleksi Rafflesia (William Shakespeare)	12 titles
Siri Sastera Kanak-kanak dan Remaja	21 titles
The Legend Series (Siri Legenda)	5 titles
The Soul of the Jungles Series	5 titles
The Fables of The Jungle Series	5 titles
Siri Suka Baca	5 titles
Animal Fable Series (Siri Haiwan Teladan)	8 titles
Folk Tales Series (Siri Cerita Rakyat)	6 titles
Fun Through Learning Series (Siri Didik Ria)	7 titles
The Twisted Tales Series (Siri Kisah Olahan)	24 titles
Apple of My Eye Illustrated Series (Siri Ilustrasi Permata Hatiku)	10 titles
The Classic Treasury of Sang Kancil Tales (Siri Himpunan Kisah Dongeng Sang Kancil)	10 titles

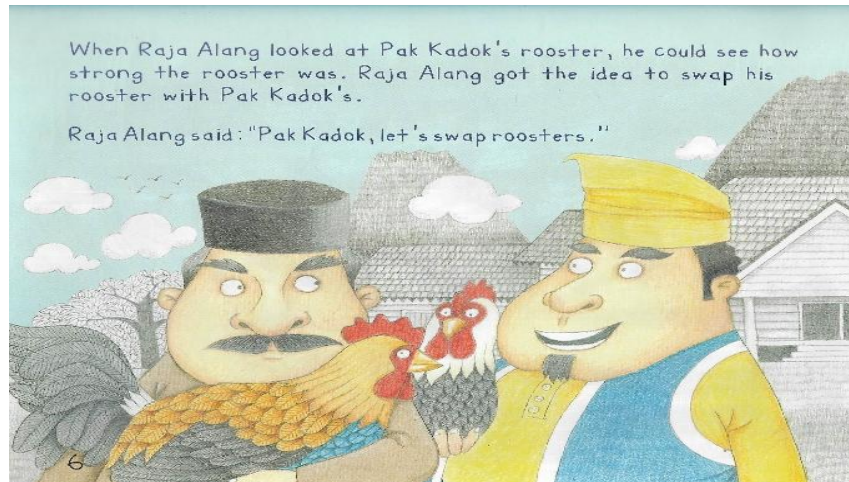


Figure 2. Colourful illustrations with text are featured in “Biring Sikunani” by Rahimidi Zahari, a translation from Malay into English. This book was published in 2014.

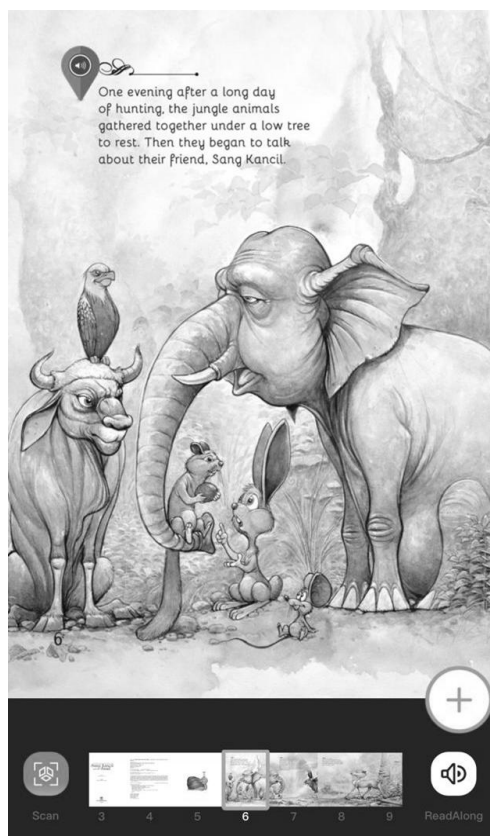


Figure 3. Both “The Classic Treasury of Sang Kancil Tales” and “Siri Himpunan Kisah Dongeng Sang Kancil” are available in augmented reality with a read-along feature through the SnapLearn app.

Choice of translation for children's literature

As asserted by Toury (2012), “...different policies may, of course, apply to different subgroups [...] e.g., different publishing houses”. Therefore, the concept of translation may vary from one publishing house to another. Based on the information compiled, several factors have been identified that may influence the choice of translated children's literature published by ITBM. One factor to consider is theme selection. Out

of the 11 series published, seven series featured popular folk narratives, including myths, fairy tales, and folk tales such as animal fables, farcical tales, and bardic tales. Additionally, the selection of translated children's literature by ITBM may reflect a form of recognition, as indicated by awards won by the books. The analysis showed that the Apple of My Eye Illustrated Series was awarded as The Best of China's Illustrated Books (*Figure 4*). The same applies to The Classic Treasury of Sang Kancil Tales, which won the grand prize at the Samsung KidsTime Author's Award (SKTAA) in 2016 in Singapore. Other titles, such as Biring Sikunani and Puteri Gunung Ledang, were nominated for The Beauty and The Book Award 2017, organized by The Book Art Foundation and the Frankfurt Book Fair (FBF).

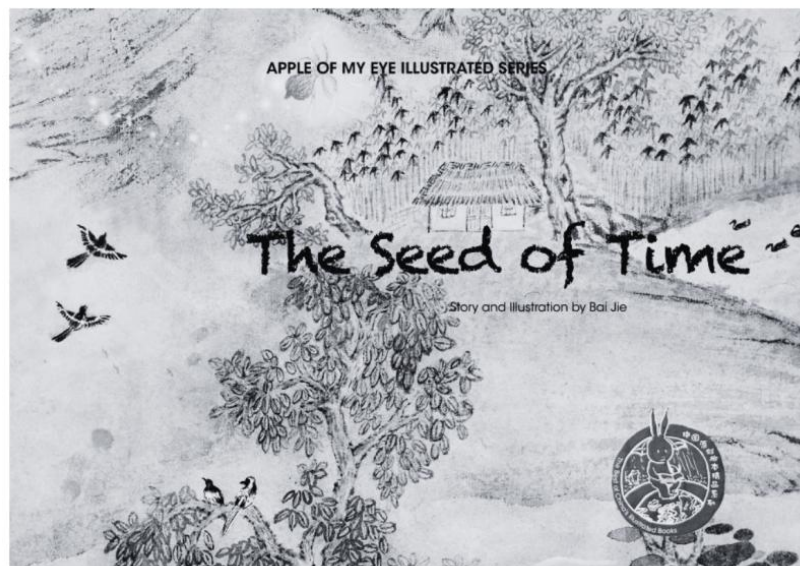


Figure 4. The front cover of “*The Seed of Time*”, a translation from English into Mandarin titled “*Shi Jian De Zhong Zi*”, published in 2017, displays the recognition received by this book.

Apart from recognition through literary awards, another crucial factor influencing the selection of translated children's literature by ITBM is external funding. Financial support from international publishers allows for wider distribution and collaborative opportunities. For instance, in 2017, ITBM received funding in the form of a co-publishing arrangement with a publisher from Zhejiang province, Zhejiang Juvenile and Children's Publishing House Co. Ltd, through the Belt & Road program. In the same year, ITBM also received funding supported by the Ministry of Culture of the Republic of China (Taiwan) through the Spotlight Taiwan Project via the Taipei Economic and Cultural Office (TECO) in Malaysia. The collaboration project also involved Han Culture Sdn. Bhd. as a mediator. Six titles of children's literature sponsored by TECO are shown in *Table 7*. While external funding plays a vital role in supporting translation initiatives, government policies also significantly shape the selection of children's literature for translation. In Malaysia, certain translations align with national educational programs, as seen in the publication of *Siri Sastera Kanak-kanak dan Remaja* for the j-QAF Programme. This program encompasses the study of Jawi, Arabic language, al-Quran, and Fardhu Ain and was introduced by the Ministry of Education (Ngadiron, 2011). A total of 3,000 copies of each title have been supplied to the Ministry of

Education for this purpose. This literary series was printed twice-first in 2006 and later in 2007-while the translations into Tamil and Mandarin were published in 2008 (Zulkipli and Haroon, 2023).

Table 7. List of translated children's literature between ITBM and TECO under Spotlight Taiwan Project 2017.

The title of the original	The title of a translation	Language involved
Entimuk and Kejuang	An Di Mu Yu Ke Zhu An	Malay-Mandarin
Lan Se Xiao Yang Zhuang	Gaun Kecil Berwarna Biru	Mandarin-Malay
Sang Kancil and the Crocodiles	Xiao Shu Lu Yu E Yu Da Dui	English-Mandarin
Deng Dai Yu Xi Wang	Penantian & Harapan	Mandarin-English
Ke Pu Lei De Chi Bang	Sayap Kepulei	Mandarin-English
Kampung Boy	Gan Bang Xiao Zi	Mandarin-English

Agent's involvement in translating children's literature

A total of 65 translators participated in the translation of children's literature from 1993 to 2018 (Figure 5). Out of 65 translators, 17 of them were also adapters who translated *Siri Sastera Kanak-kanak dan Remaja* from Malay into Arabic. The paratext data in Figure 6 records the involvement of lecturers from the International Islamic University of Malaysia, Universiti Kebangsaan Malaysia, Universiti Pendidikan Sultan Idris, Universiti Putra Malaysia, and Universiti Malaya in roles such as adapters, rewriters, and editors. It is also found that the Ministry of Education through the Department of Islamic and Moral Education, Textbook Division, and Malaysian Examinations Council also involved as final evaluators. Additionally, the paratext provided further information that Professor Dr. Bukhari Lubis supervised this specific translation and adaptation project. Apart from acknowledgement notes, the paratext data also explained the method of translation in the series. The Jawi script such as nga (ڠ), cha (چ), ga (گ), and pa (پ) which does not exist in Arabic was retained in the translation text to preserve the original pronunciation of places, people, and events. It is also recorded that the use of this method is intended to control the quality of the book. ITBM then collaborated with Zhejiang Juvenile and Children's Publishing House (ZJCPH), a publisher from the Chinese government, through the Belt & Road Book Program, a translation grant initiated by the government.

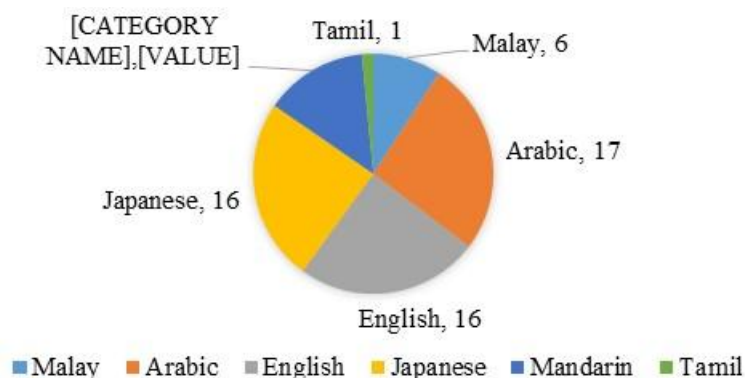
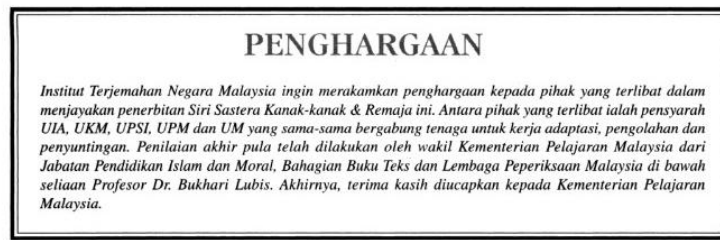


Figure 5. The number of translators or adapters involved in various languages.



Buku ini ialah adaptasi yang sah daripada buku *Bawang Putih Bawang Merah* terbitan Utusan Publication & Distributors Sdn. Bhd.

Dari segi bahasa, huruf jawi yang tiada dalam bahasa Arab seperti huruf nga (ڠ), cha (چ), ga (غ), pa (پ) dan nya (ڻ) digunakan untuk mengekalkan sebutan asal terutamanya nama khas seperti nama tempat, orang, peristiwa dan sebagainya. Prinsip pengekalan huruf jawi ini telah diguna pakai dan dipraktikkan oleh Kementerian Pelajaran Malaysia dalam buku teksnya setelah melalui proses perakuan tertentu di peringkat kementerian demi menjaga kualiti buku teks berkenaan.

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Figure 6. The imprint page of “Siri Sastera Kanak-kanak dan Remaja” displays acknowledgments to the translators and others involved, as well as information about the method of translation.

Table 8 shows the 16 titles of Apple of My Eye Illustrated Series. It is found that all titles are direct translations; 10 titles were translated from Mandarin into Malay while another six titles were translated from Mandarin into Malay. All titles were published in 2017. Both information on publishing collaboration and funding allocation are printed on the imprint page for each title (Figure 9 and Figure 10). Besides Zhejiang Juvenile and Children's Publishing House, ITBM also collaborated with MXR International Pte Ltd from Singapore, an organization that develops interactive digital media applications. MXR's involvement in translation activities is complemented by AR technology through the SnapLearn application.

Table 8. List of translated children's literature between ITBM and Zhejiang Juvenile and Children's Publishing House.

The title of the original	The title of a translation	Language involved
Da Ke Dou	The Giant Tadpole	Mandarin-English
Wo Ai Ni	I Love You	Mandarin-English
Ma Ma, Bao Bao	Hug Me, Mum!	Mandarin-English
Tian Shi	My Dear Angel	Mandarin-English
Xiao Hong Mao Shi Zhi Hu Tu Chong	The Forgetful Little Hat Red	Mandarin-English
A Wu!	Yoo-Hoo!	Mandarin-English
Kuai Le De Xiao Song Shu	The Happy Little Squirrel	Mandarin-English
Shi Jian De Zhong Zi	The Seed of Time	Mandarin-English
Shui Yu Mo De Gu Shi	The Story of Water and Ink	Mandarin- English
Tong Nian De Meng	Dreams of Childhood	Mandarin- English
A Wu!	Wuu...!	Mandarin-Malay
Ma Ma, Bao Bao	Ibu, Peluklah Saya!	Mandarin-Malay
Da Ke Dou	Berudu Besar	Mandarin-Malay
Tian Shi	Bidadari Kecil	Mandarin-Malay
Xiao Hong Mao Shi Zhi Hu Tu Chong	Gadis Kecil Berkerudung Merah yang Pelupa	Mandarin-Malay
Wo Ai Ni	Saya Sayang Awak	Mandarin-Malay

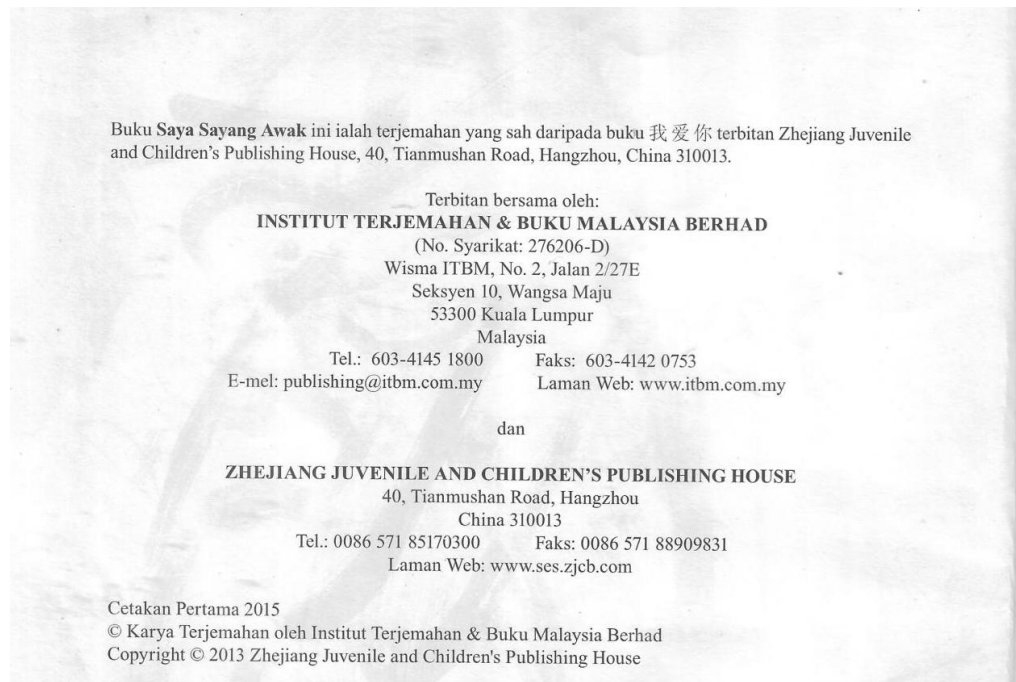


Figure 9. The imprint page of “*Saya Sayang Awak*”, a translation of “*Wo Ai Ni*”, records information about the joint publication between ITBM and Zhejiang Juvenile and Children's Publishing House.

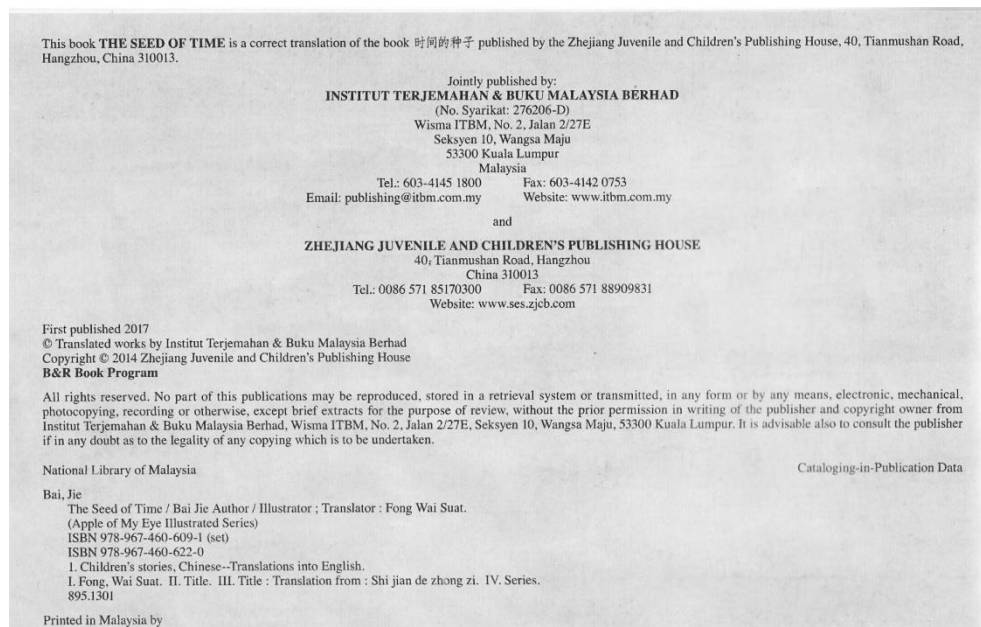


Figure 10. The imprint page of “*The Seed of Time*”, a translation of “*Shi Jian De Zhong Zi*”, records the funding allocation from the B&R Book Program.

Conclusion

This article aims to provide an overview of the translation activities related to children's literature undertaken by the Malaysian Institute of Translation & Books (ITBM) as a patron from 1993 to 2018. Based on the compiled analysis, ITBM has translated and published a total of 171 titles of children's literature into six different

languages during this period. Sixty-five translators were involved in the production of these translations, including 17 adapters, one international publishing house, and a digital media developer. Several factors identified as influencing the choice of translation are writing theme, awards and recognitions, funding by external publishers and government policy. These factors play a pivotal role in shaping the translation landscape within the context of children's literature publication. Furthermore, the findings suggest that ITBM's patronage has been instrumental in shaping and advancing the publication of children's literature in Malaysia, thus contributing to the rich and diverse literary landscape available to young readers in the country.

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Conflict of interest

The authors confirm that there is no conflict of interest involve with any parties in this research study.

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