

PENERJEMAHAN ASPEK FISIK CITRA PEREMPUAN DARI BAHASA INDONESIA KE DALAM BAHASA JERMAN: ANALISIS APPRAISAL

Cicu Finalia

Program Studi Sastra Jerman
Fakultas Ilmu Budaya Unpad
c.finalia@unpad.ac.id

Abstrak

Artikel ini membahas tentang penerjemahan aspek citra fisik perempuan dalam novel “Lelaki Harimau” ke dalam bahasa Jerman dan mencitrakan jenis *attitude* yang berhubungan dengan citra fisik perempuan. Aspek citra fisik dideskripsikan berdasarkan elemen gramatikal, elemen leksikal, atau metafora yang berkaitan dengan citra perempuan dalam novel yang dikaji ke dalam domain untuk mengklasifikasikan aspek citra perempuan dan teknik penerjemahan yang digunakan untuk menerjemahkannya dengan menggunakan teori *appraisal* menurut Martin & Rose (2007) dan teori tentang teknik penerjemahan model Molina & Hurtado Albir (2002). Hasil awal penelitian menunjukkan bahwa sembilan teknik penerjemahan yang digunakan untuk menerjemahkan aspek fisik perempuan ke dalam bahasa Jerman – padanan lazim dan modulasi adalah teknik yang paling sering digunakan. Penggunaan beberapa teknik penerjemahan tertentu merupakan salah satu indikator bahwa teknik penerjemahan dapat mengakibatkan pergeseran citra.

Kata kunci: aspek fisik, citra perempuan, teknik penerjemahan, pergeseran citra, analisis appraisal

TRANSLATION OF PHYSICAL ASPECTS OF WOMEN IMAGE FROM INDONESIAN INTO GERMAN: AN APPRAISAL ANALYSIS

Abstract

This study discusses the translation of aspects of physical image related to image of women in Eka Kurniawan’s “Lelaki Harimau” novel into German, and describes the types of attitude associated with the physical image of women. Using Martin & Rose’s theory of appraisal (2007) and Molina & Hurtado Albir’s theory of translation techniques (2002), aspects of physical image compiled grammatical items, lexical items or metaphors related to image of women in the novel into domains to classify the aspects of physical image and the translation techniques used to translate the aspects of physical image. From the results of the initial and earlier discussion it was found that the nine translation techniques used to translate the aspects of physical image of women into German can be identified with the help of appraisal analysis – mostly established equivalent and modulation. The use of these certain translation techniques is one indicator that translation technique determines the image shifting.

Keywords: physical aspects, women image, translation technique, image shifting, appraisal analysis

I. INTRODUCTION

Women's issues in literary work have always been an interesting topic to study. In Indonesia, women's issues were raised in literary works from the 1920s with the publication of the novel *Azab dan Sengsara* written by Merari Siregar. From then until now, the issue of women is still a popular topic in Indonesian literary works, especially novels. These women's issues are usually expressed or portrayed through

the lives of female characters, how they interact with the environment and their fellow human beings, so that the depiction or imaging of female characters in a literary work is very important. Through the image of women, a conception held by a society or group in society can be perceived or, at least, one image that is strongly modified by the norms owned by the community (Redwitz, 1993).

Images of women can be understood as all forms of women's mental, spiritual, and daily behaviors that show women's "faces" and characteristics (Sofia & Sugihastuti, 2003). This image usually describes the characteristics and environmental conditions that actually appear to exist or are considered to exist as moral codes. In addition, image of women also produces information about trends or developments, about social changes or moral codes, and about efforts to change and influence social awareness (Redwitz, 1993).

At present it is a little difficult to present a "portrait" of women and their personality as a whole because women always present themselves in various ways. Especially since the 1960s feminists have distinguished gender as a biological category and gender as a social or cultural category. This difference in definition of sex/gender shows the basic framework in feminist theory and has been widely accepted by the general public (Moi, 1999). This can be the basis for "portraying" or imaging women as a whole.

Based on exposure to women, feminine, femininity and feminism above, we can portray women based on their biological categories and socio-cultural categories. Departing from this view, in this article we focus on how the physic of women are imaged in the novel *Lelaki Harimau* and its translation in German *Tigermann*. Gigl (2008) argues that the external appearance of a character or can also be referred to as a physical image, including sex, age, appearance, body shape, height, hair style, hair color, and clothing. In this category, aspects that describe the physical character of a character need to be re-detailed by adding aspects that have not been mentioned by Gigl, such as face, skin, and other body parts (eyes, nose, lips, cheeks, ears, neck, chest, breasts, hands, legs, etc.).

According to Martin and Rose (2007), appraisal is engaged with evaluation of attitude that are obtained in a text. It values how strong the feelings involved. They introduce the three main types of attitudes – beginning with affect (how people feel about someone/something), then judgement (people's character) and finally appreciation (how people value things). It is considered the way in which attitudes can be increased and avoided, developing force and focus as complementary dimensions of the system of graduation. They turn into source of attitude the ways in which quoting, and reporting, modality and concession combine to form an engagement system which can be used to introduce a range of voices into a text.

The appraisal theory is applied by a large number of scholars to miscellaneous discourse, such in daily conversation, in literature, in language teaching and in academic discussion. Chen (2012) tracks down the translator's subjectivity in popular science translation and suggests that the translator's subjectivity can be found in shifts in evaluative expressions between source text and target text, which he calls evaluative shifts. The appraisal theory can also be applied in assessing translation quality and determining how text speakers use the pattern to realize purposes of the text to anticipate and to control the effect after these purposes are achieved (Thahara & Firdaus, 2014); Irlinda, Santosa & Kristina, 2016). Through

appraisal system and resources, the attitude of the writer and meaning potential enclosed in texts can be investigated (Du, 2016). Alsina, Espunya & Wirf Naro (2017) discuss the dialogic dimension. He focuses on the resources of engagement, on how speakers/writers express their commitment to the truth of a proposition and their willingness to open the negotiation space to other voices. Another application of the appraisal theory in translation research has been done. He investigates “unfaithful” translation especially in terms of the linguistic expressions and compares English translations with the source texts according to the appraisal theory. Meanwhile, Li & Jiang (2017) make a contrastive analysis of Chinese and English forewords of academic monographs depend on one of appraisal subsystem that is the attitude using an analysis-software called SPSS 22.0 and investigate how the attitude is comprehended and its resources. Then, the exploration of the distribution of appraisal resources in translation of literary works has been carried out concentrating on comparing several translated poems to gain their similarity and difference (Dong & Lin, 2018). Hinging on several translation studies using the appraisal theory mentioned, we see that appraisal theory can also be applicable in portraying characters in literary works, such as in presenting their physical image.

To analyze translation, the categories used allow researchers in this field to learn how translations function. There are some categories concerning to text, context and process. The textual categories explain the operation of coherence, cohesion and thematic progression. The contextual categories announce all extra-textual features connected to the context of source text and target text. The process category is composed to investigate the following two basic questions: Which option has the translator chosen to achieve the translation project? How has the translator dealt with problems arising during the translation process? On the other hand, in the field of research or teaching, there might be a consideration about textual micro unit. It is related to the results of the translation function regarding to appropriateness of units in the source text. Translation techniques are needed to execute that (Molina & Hurtado Albir, 2002).

However, until now there are still differences of opinion among translation experts regarding translation techniques. This difference in opinion is not only in terminology but also conceptually. There is no agreement on what name should be given to mention this category. There are various labels used to mention this category (procedures, techniques, strategies).

In this article we discuss the physical image of women in the novel *Lelaki Harimau* and how they are translated into German. This novel and its translation are also sources of research data that are considered very useful to answer all the problems that have been formulated. The focus of this research is the aspects that portray the physical image of women found in the novel *Lelaki Harimau* and the examination of how these aspects were translated into German and the markers shift in aspects of the physical image. Therefore, this study was conducted to answer the following questions:

- a. what aspects portray the physical image of women in the novel *Lelaki Harimau*;
- b. how are these aspects evaluated and amplified;

- c. what translation techniques are used in translating these aspects from Indonesian into German;
- d. how far is the impact of translation techniques used on image shifts the aspects of the physical images.

II. METHODOLOGY

This research is descriptive qualitative research in the field of translation that is product-oriented. In addition to the translation theory regarding translation techniques (Molina & Hurtado Albir, 2002), in this study also used the Functional Systemic Linguistic approach (abbreviated as SFL), especially the appraisal theory (Martin & Rose, 2007), to examine aspects that portray physical image of women.

The data collected are qualitative data extracted in the form of: (a) linguistic data in the form of aspects that portray physical image of women that is realized through the language units in the novel *Lelaki Harimau* and its translation *Tigermann* (German version); (b) translation data in the form of translation techniques used to translate aspects that portray physical image of women.

The data collection technique in this study was purposive sampling. Linguistic data and translation data are carefully selected and directed in order to obtain the desired data. In this study the primary data source in question is the *Lelaki Harimau* document and its translation of *Tigermann*.

To validate the data, we use source and method triangulation. That is, we use different types of data sources to extract data in this study, namely the novel *Lelaki Harimau* document and its translation of the German version *Tigermann* in the form of aspects of women's physical image that are depicted through language units so that the data sources obtained are the results of the study documents compared to the results of the focus group discussion on informants (translation experts). Meanwhile, for data derived from data sources contained in the document, data is obtained by content analysis techniques. For participant data sources (translation experts), data is obtained through focus group discussions. Furthermore, the results of the application of these two methods are compared to obtain valid data.

III. FINDINGS AND DISCUSSION

As mentioned earlier, this study will be limited to aspects that portray physical image of women found in the novel *Lelaki Harimau* and the examination of how these aspects were translated into German and the markers shift of the physical image of women. In data analysis, appraisal theory has helped to answer the second research question, namely how the novel's author evaluated the physical image of his female characters in his novel and how the amplification of its evaluation on the image. Then, the appraisal theory also used to investigate whether the evaluation and its amplification of the novel's author on the physical image of his female characters in the original novel can be conveyed exactly in the translation or not. This will be the ground reason for identifying the translation techniques used in translation the physical image of women from Indonesian into German. A more detailed explanation of the application of appraisal analysis in investigating the novel author's evaluation and its amplification of the physical image of women in his novel and its German translation as well as the translation techniques are presented in the following Tables and its narration.

Table 1 presents the physical characteristics of the female characters are constructed by aspects of body parts, external representation and posture. Here the body parts refer as the elements that form the physical structure of human beings so that these body parts represent the physical aspects of women. The depicted women body parts in the studied novel are as follows: breast presented in 16 data instances; hair portrayed in four; nose, skin and cheeks are each depicted in three; eyelashes and eyes are presented in two, respectively; and then, the calves, lips, legs, thighs, hips and jaw each appear in one.

Aspects of Physical Image	Number of Data
Body Parts	
Breast	16
Hair	4
Nose	3
Skin	3
Cheeks	3
Eyelashes	2
Eyes	2
Calves	1
Lips	1
Legs	1
Thighs	1
Hip	1
Jaw	1
External Representation	
Appearance	6
Feature	2
Makeup/Finery	2
Face	2
Posture	2

Table 1. Aspects of physical image of women

Meanwhile, the external representation that represents the physical aspects of women image in the studied novel is shown through 12 data: six data show appearance, each of which two data present features, makeup/finery and faces. The last element that represents the physical aspects of women in the studied novel is posture with two data. It can be concluded that physical image in the novel *Lelaki Harimau* is constructed by the aspects of body parts, external representation and posture.

Example 1:

..., dan ia tak lagi membiarkan *dadanya yang mulai sedikit monyong* dibiarkan terbuka ...

Example 2:

... ia mengenakan pakaian tidur membikin Margio rada segan untuk menancapkan mata ke wajahnya,

Example 3:

Pada umur enam belas tahun, ia sudah terlalu montok sebagai anak sekolah, ...

In example 1, the narrated female character is Mameh. In this narrative, a part of Mameh's body is described, namely her chest which refers to her breast which was just beginning to grow. Meanwhile in example 2, the narrated female character is Laila. Here, the novel describes Laila's sexy appearance which is shown through the clothes she was wearing at that time, namely nightwear that made the male character (Margio) reluctant to look directly at Laila. Laila is also narrated in example 3. In this example, Laila's posture is depicted when she was a teenager. The word *montok* is used by the author to narrate Laila's posture because this word implies being plump.

Contributing to the research topic on the aspects constructing physical image of women on the novel *Lelaki Harimau* by Eka Kurniawan, it will also be investigated how these physical aspects are evaluated and amplified. Table 2 shows the distribution of the types of appreciation and its polarity on the physical image of women. It can be concluded that the aspects of physical image of women in the novel are mostly positively appraised.

Aspects of Physical Image	Appreciation		Polarity	No. of Data
	Type	Subtype		
Body Parts				
Breast	Reaction	Quality	Positive	8
			Negative	8
Hair	Reaction	Quality	Positive	4
Nose	Reaction	Quality	Positive	2
			Negative	1
Skin	Reaction	Quality	Positive	2
			Negative	1
Cheeks	Reaction	Quality	Positive	2
			Negative	1
Eyelashes	Reaction	Quality	Positive	2
Eyes	Reaction	Quality	Positive	2
Calves	Reaction	Quality	Positive	1
Lips	Reaction	Quality	Positive	1
Legs	Reaction	Quality	Positive	1
Thighs	Reaction	Quality	Negative	1
Hip	Reaction	Quality	Positive	1
Jaw	Reaction	Quality	Negative	1
External Representation				
Appearance	Reaction	Quality	Positive	3
			Negative	3
Feature			Positive	2

Makeup/Finery	Reaction	Quality	Negative	2
Face	Reaction	Quality	Positive	2
	Reaction	Quality		
Posture	Reaction	Quality	Positive	1
			Negative	1

Table 2. Distribution of type of appreciation and its polarity in physical image of women

In Table 2, it can be seen that the aspects of women’s body parts in the novel *Lelaki Harimau* consist of the following elements: breast, hair, nose, skin, cheeks, eyelashes, eyes, calves, lips, legs, thighs, hip and jaw. All of the elements that represent this aspect of body parts show a kind of attitude appreciation with subtype reaction: quality. In the perspective of appraisal approach, reaction: quality is related to the emotional impact on a person. In this case, it depends on whether the novel writer or the reader likes the text/process/natural phenomenon in question. In the novel *Lelaki Harimau*, it appears that the physical elements of human beings (especially women) are evaluated based on the aspects that show whether the author likes these elements.

The polarity of each element of the women body parts is as follows: the breast is evaluated as positive (eight data) and negative (eight data); all data showing hair (four data) are evaluated positive; the nose is evaluated as positive (two data) and negative (one data); the skin is evaluated as positive (two data) and negative (one data); eyelashes and eyes, each of the two data evaluated positive; the calves, the lips, the legs and the hip, each evaluated positive (one data); thighs and jaw, each evaluated negative (one data). Meanwhile, the external representation representing the physical aspects of women image is shown through 12 data: six data for appearance (three data have positive polarity, three data have negative polarity); two data for feature that are considered positive; two data for makeup/finery are evaluated negative; and two data for face evaluated positive. The last element is posture with two data, both of which have positive polarity.

Example 4:

Ia setinggi seratus enam puluh, beratnya barangkali lima puluh kilo, seramping burung-burung kuntul, dengan sepasang dada ranum merupakan kekayaannya yang tersembunyi, belum terjamah, dan roman muka cerianya sungguh kenes, bibirnya memagut setiap melempar kata.

Example 5:

Kasia berhidung bengkok serupa paruh beo, dengan rahang yang terlalu tinggi, ditambah sikap dingin ningratnya, ...

In example 4, the narrated female character is Maharani. In this narrative, one physical aspect of Maharani is described, namely her chest which refers to her breasts. In the narrative, the novel evaluates the shape of Maharani’s breasts positively by using the word *ranum*. In Indonesian culture, the word is commonly used to indicate

the state of ripe fruits. Out of context, from the word *ranum* that can be categorized as a metaphor, the readers might know that the novel expresses an evaluation of a non-human object, but the readers are not quiet sure what kind of value is expressed. So, here the context plays an important role. By noticing the context, the readers know the value of Maharani's breasts, because these signs are surrounded by explicit references to Maharani's breasts that tell the readers what the metaphor means. Metaphor *ranum* shows that Maharani's breasts are appealing, beautiful. Based on the meaning of the metaphor, the evaluation of Maharani's breasts belongs to appreciation type reaction: quality. This type of appreciation is related to interest and emotional impact on the readers (do I like it?).

The appreciation involves a positive reaction: quality has its gradeability of how strong the novel thinks towards Maharani's breasts. The metaphor *ranum* is also a source of graduation (force) for the appreciation chosen by the author to express strong feelings about Maharani's breasts. The metaphor has an amplifying effect with the scale going up and it tells the readers how beautiful and appealing Maharani's breasts are.

In example 5, the narrated female character is Kasia. In this narrative, one of Kasia's body parts, namely her jaw, represents her physical image. Here, the novel evaluates Kasia's jaw negatively by using expression *terlalu tinggi*. In the context of Indonesian culture, a jaw that is too high, especially for women, is not beautiful to look at. Based on the meaning of the expression *terlalu tinggi*, the novel's evaluation on Kasia's jaw can be concluded as appreciation reaction: quality. This type of appreciation is related to interest and emotional impact on the readers (do I like it?).

The appreciation which involves a negative reaction: quality has its gradeability of how strong the feeling towards Kasia's jaw is. The word *terlalu* intensifies the word *tinggi* is the source of graduation (force), called intensifier, for the appreciation chosen by the author to express strong feelings about Kasia's jaw. The intensifier *terlalu* has an amplifying effect with the scale going up and it tells the readers how not beautiful Kasia's jaw is.

Table 3 shows the distribution of graduation, its source and gradeability of appreciation in the physical image of women. In the novel *Lelaki Harimau*, the aspects of physical image of women are amplified through force and focus as resources of graduation. The choice of force as source of graduation turns the volume up in form attitudinal lexis, metaphor and intensifier. Attitudinal lexis plays a very important role in the physical image of women's narratives. It is most used to turn the volume up, followed by metaphor and intensifier.

Aspects of Physical Image	Graduation Type	Graduation Source		Gradeability of Appreciation	
			No. of Data		No. of Data
Body Parts	Force	Attitudinal	18	Upscaling	36
		Lexis		Low-	2
		Metaphor	15	Upscaling	
		Intensifier	5		
	Focus	Lexis	1		1

External Representation	Force	Metaphor	6	Upscaling	11
		Attitudinal	3	Low-	1
		Lexis		Upscaling	
		Intensifier	3		
Posture	Force	Intensifier	2	Upscaling	1
				Low-	1
				Upscaling	

Table 3. Distribution of graduation, its source and appreciation gradeability in physical image of women

As mentioned above, the novel applies chosen force and focus as the source of graduation to amplify the evaluation of the physical aspects of his female characters in the novel as follows: for the body parts, the choices to amplify the quality of appreciation are force and focus. The sources of force come from attitudinal lexis (18 data), metaphors (15 data) and intensifier (five data). The source of focus is lexis that used only in one data. The dominating gradeability is upscaling in 36 data, then there are two data using low-upscaling level, and one data show softening as gradeability of appreciation. For the external representation, the novel uses only force as his choice for gradeability of quality of appreciation (12 data), with the sources force are metaphors (six data), attitudinal lexis (three data) and intensifier (three data). The dominating gradeability is upscaling with eleven data and one data used low-upscaling. For the posture, the choices to amplify the quality of appreciation is force (two data) with intensifier as the source of force. Its level gradeability of appreciation are upscaling and low-upscaling.

Translation Techniques	Frequency of Use
Established Equivalent	62
Modulation	18
Explicitation	7
Addition	5
Discursive Creation	5
Transposition	5
Implicitation	4
Deletion	2
Reduction	1

Table 4. Number of translation techniques used in translating physical images of women

Table 4 presents the translation techniques that are used in translating the aspects of physical image of women from Bahasa Indonesia into German. Established equivalent is most often used with a frequency of 62, followed by modulation with the number of frequencies 18. The other seven translation techniques (e.g. explicitation, addition, discursive creation, transposition, implicitation, deletion and reduction) have a fairly low usage frequency below 10.

The use of certain translation techniques in translating the physical aspects of women image from Indonesian into German has resulted in the physical image itself in the target text (TT). When the translator does not hesitate to set a temporary equivalent, to remove some or all of the elements of the source language (SL) and to add elements of the source language that realizes the physical image of women, a shift in the physical image of women will occur. This can be seen from the use of discursive creation technique, reduction technique, addition technique and deletion technique in translating physical image of women from Indonesian into German.

The discursive creation translation technique causes the physical image portrayed in the source text to be different from the physical image portrayed in the target text. The difference lies in its appraised items and appraising items. The reduction translation technique has resulted in changes in the gradation of attitudinal meaning in the source text and target text. In addition, this technique can also cause loss of appraising items in the depicted image in the target text. The addition technique can also cause changes in the attitudinal meaning of physical image of women in the source text and target text. The deletion technique has resulted in the loss of the physical aspects imaged in the target text.

Example 6:

ST: *Si Sulung Laila mewarisi kenakalan semacam ini sepenuhnya. Cantik dengan dada yang menyerobot menggoda, kulit selembut potongan keju, dengan wajah lembab dan sedikit keangkuan pura-pura.*

TT: *Die Älteste, Laila, hatte die Zügellosigkeit ihres Vaters zu einhundert Prozent geerbt. Sie war eine verführerische Schönheit, mit Brüsten, die alle Blicke auf sich zogen, einer käsezarten Haut, üppigen Lippen, einem verheißungsvollen Gesicht und einer Prise gespielter Unnahbarkeit.*

Example 7:

ST: *Mata si gadis yang teduh di bawah naungan bebulu lentik, yang redup di antara cahaya kilas remang dari lampu jalan dan rembulan tersapu kabut, ...*

TT: *Die Augen des Mädchens, geschützt von den langen Wimpern und verhalten erstrahlend im matten Licht der Straßenlanternen und des wolkenverhangenen Monds, ...*

In example (6), the narrated female character in ST is Laila. In this narrative, Laila's appearance is described which shows her physical image. The novel evaluates Laila's appearance positively by using word *cantik* 'beautiful'. In SL culture, the word *cantik* denotes the beauty of a woman. Examples of such evaluations might actually be analyzed either as characters or as physical image. The word *cantik* brings to the limits of character and physical image (of judgement and appreciation). However, because the word evaluates Laila's appearance more than Laila's personality, it is considered a value rather than a character. In addition. The word can be coded as a token of Laila's beautiful physical image that shows the positive dimension of her physical image. Based on the meaning contained in the word *cantik*, the novel's positive evaluation of Laila's appearance includes appreciation type reaction: quality. Reaction: quality is related to attractiveness and its emotional impact on readers (do I like it?). Appreciation that involves positive reaction: quality has a gradeability that shows how strong the novel describes Laila's physical appearance. The word *cantik* is

the source of force chosen by the author to show the strength of feeling for Laila's beautiful appearance. It has an attitudinal meaning with upscaling gradation.

In TT, the word *cantik* is translated as *eine verführerische Schönheit* (translation: alluring beauty). It means, the translator uses the translation technique discursive creation, he/she does not hesitate to set a temporary equivalent to interpret the beauty of the narrated character. The word *verführerisch* elevates Laila's gradation of beauty and shifts the beautiful image depicted in ST. The use of this translation technique has resulted a shift in the attitudinal meaning of the appraising item.

In example (8) in ST, the narrated female character is Maharani. In this narrative a body part of Maharani is described, namely her eyes. Here, the novel evaluates Maharani's eyes positively by using the word *teduh* 'shady'. In SL, this word is commonly used to denote the state of natural phenomena about hurricanes, waves, rain, and the sun. Out of context, this word can be categorized as a metaphor. The readers know that the novel expresses this evaluation of non-human objects but the readers are not sure what kind of value is expressed here. So here, the context plays an important role. By reading the context, the readers know how the value of Maharani's eyes is because these signs are covered by explicit references to Maharani's eyes that tell the readers what the metaphor means. The metaphor *teduh* shows that Maharani's eyes are soothing, beautiful. Based on the meaning contained in it, the novel's evaluation of Maharani's eyes is included in the appreciation type reaction: quality. This type of appreciation is related to interest and emotional impact on the readers (do I like it?). Appreciation that involves positive reaction: quality has a gradeability that shows the strong feelings towards Maharani's eyes. The metaphor *teduh* is the source of force chosen by the are to show the strength of this feeling for Maharani's eyes. It has an upscaling gradation.

In example (8) in TT, the metaphor describing Maharani's eyes, namely *teduh* is not displayed in its German translation, so that the translation looks like this *die Augen des Mädchens* (translation: the girl's eyes). In ST the metaphor is an appraising item that raises an evaluation of Maharani's eyes. Meanwhile, in TT, it is omitted that is eliminating of the value of Maharani's eyes. In translating the physical image of ST into TT in example (8) the translator uses the translation technique reduction because he/she does not display one of the elements in the translation unit. Omitting ST information item in this TT has caused the message in ST not being conveyed in TT.

As mentioned above, graduation resource, such as force, can be in form of intensifier, attitudinal lexis, metaphor and swearing. Intensifiers make it possible for us to compare things – to say how strongly we feel about someone or something, by comparison to something else. Attitudinal lexis, i.e. 'lexis with attitude' refers to vocabulary items that include degrees of intensity. Metaphor can also amplify the attitudes. These forms of force can be shifted from one to another: from intensifier to attitudinal lexis, from attitudinal lexis to metaphor, from metaphor to attitudinal lexis. However, this change in force sources basically does not shift the meaning or the message in ST, it only results in a different sense of language.

According to the examination we have carried out, the use of certain translation techniques, such as discursive creation, reduction, addition and deletion causes shift in the gradation of attitudinal meaning, elimination appraising item and

differences in the depiction of appraised and appraising items that indicate image shift.

The apprehension of the source text, in this case, novel *Lelaki Harimau*, is the first and the most important step during translation. It is the cultural background of source text and target text that we have to consider as the first factor. Female characters in novel *Lelaki Harimau* represent Sundanese women with certain physical characteristics that is beautiful with a physical image as follows: Sundanese women skin has usually a little shade of brownish tone with long unraveled hair. Their body shape is plump and they have plump breast too. The Sundanese women are famous for their typical beauty. It is very important that translators have good understanding with the concepts and images of women in Sundanese culture.

Meanwhile, source language is also important factor for translation of the physical image of women associated the image of Indonesian women, such as Sundanese. The author of the novel *Lelaki Harimau* creates considerably his own metaphors and vocabulary that is not common in expressing certain things. This is another possible reason for the shift in translation of physical aspects related to the images of women in the novel *Lelaki Harimau*.

4. CONCLUSION

This study examines the application of appraisal analysis – especially the application of appreciation – on aspects of physical image of women, translation techniques used to translate the aspects and the impact of translation techniques used on markers shift in translation of image of women in the novel *Lelaki Harimau*. The study finds that: firstly, there are three physical aspects associated to image of women, such as body parts, external representation and posture. These aspects are mostly evaluated with types of attitudes of appreciation (reaction: quality). Secondly, there are nine techniques used to translate the physical aspects of image of women, such as established equivalent, modulation, addition, discursive creation, reduction including implicitation, graduation including explicitation, description, deletion and transposition. Lastly, the use of certain translation techniques in translation of physical aspects related to image of women in the novel *Lelaki Harimau* cause shifts in the gradation of attitudinal meaning, elimination appraising item and differences in the depiction of appraised and appraising items that indicate image shifts, such as discursive creation, reduction, addition and deletion.

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