

Translating Characters of Women from Indonesian into German: An Appraisal Analysis of Women Images in the Indonesian Novel *Lelaki Harimau* and Its German Translation

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Abstract--Translating characters of women into the target language would definitely raise challenges and imply different cultural contexts. One of the challenges might lie in choosing appropriate translation techniques from the source language into the target language in order to produce good quality translations. Thence, this study examined the translation of women's characters in relation to their images and assessed the quality of the translation. Accordingly, this study explored the characters of women in the Indonesian novel *Lelaki Harimau* and in its German translation. By using Martin & Rose's appraisal theory (2007), this study identified that women characters were divided into two parts namely personal (fate, capable, resolving) and moral (truth, ethics). Moreover, this study utilized the theory of translation techniques from Molina & Albir (2002) and the translation quality assessment model from Nababan, Nuraeni & Soemardiono (2012) to elaborate on how translation techniques might have an impact on image shifts and its translation quality. Finally, this study showed that the characters of women shifted into more neutral in some portrayed cases. In addition, the use of certain translation techniques contributed significantly to the shift and the quality of the translation.

Keywords--appraisal analysis, translation of women's characters, image shifting, translation quality.

I. INTRODUCTION

In Indonesia, images of women in literary works have been raised through conveying the problems surrounding the female characters. It was firstly raised in 1920 with the publication of the novel *Azab and Sengsara* by Merari Siregar. Thereafter, women's problems such as arranged marriages, cultural clashes (i.e. the clash between Western and Eastern cultures) as well as women's attitudes towards modern thinking have been widely presented in the existing Indonesian novels.

In the late 1990s and early 2000s, the world of Indonesian literary works was rocked by the rise of works by female writers. These female writers raised various themes related to female body, sexuality, as well as the spirit of liberating women from patriarchal pressure, thereby negating other possible themes related to social problems faced by the community (Setiawan, 2016).

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The novel *Lelaki Harimau* was published in 2004. Similar to literary works that were published in the early 2000s, this novel also explored problems concerning the female body, sexuality, and problems faced by women even though the major theme of this novel would be on revenge and anger, like a hunger tiger.

Furthermore, this novel raised the issue of gender violence done by male figures towards women figures. Some problems experienced by women also appeared in this novel, such as dependency and powerlessness, inferiority, and marginalization into domestic spaces. The women in the novel *LelakiHarimau* were victims of the so-called patriarchal monsters (Ali, 2016). In this novel, there were at least seven women figures who belonged to two large families. In the whole story, the two extended families were involved in a complicated conflict. These two families from different social classes were brought together in pleasant conditions but ended in a tragedy.

The woman from the first family was represented by the figure of Nuraeni, described as the wife of a man who failed overseas and then returned to the village and married Nuraeni through arranged marriages - a practice of marriage in an old tradition that can still be found in Indonesia today. Nuraeni often experienced domestic violence. The abusive treatment she received was increasingly due to her resistance against her husband's rude behaviour. It was the kind of resistance from a woman who had not been fully independent since she was first married. On the other hand, Kasia, the woman representing the second family, had been somewhat more fortunate than Nuraeni. She did not receive any harsh treatment from her husband. However, her husband's behaviour was no less disgusting than that of Nuraeni's husband. Kasia's husband was the type of man who liked being lazy, having affairs, and demeaning women.

Both Nuraeni and Kasia were victims of men who were no more than parasites in their households. Both of them had to live such an unhappy domestic life and adapt to it. Eventually, both of them created a strong defence mechanism. Nuraeni was dealing with her husband's moody and rude behaviour. She created her own world and forgot her husband. She often chatted in the kitchen with her friends, the pans, which made her often considered as crazy, even by her own children. Meanwhile, Kasia, who had to accept the fact that her husband was screwing another woman, had her own assessment of her household. It did not matter how much her husband screwed other women, as long as he did not have children with those other women. This attitude may be motivated by Kasia herself who was known as an independent woman. The village midwife profession that she had lived for years made it too trivial to take care of her husband's lopsided behaviour. Moreover, she was financially independent, while her husband was just a failed artist with nothing to be proud of.

Nuraeni's and Kasia's experiences were no longer fictitious but also manifested in the real social phenomena. There would be indeed many Nuraenis and Kasias beyond the novel *LelakiHarimau*. They could be domesticated housewives or victims of domestic violence. They could also be someone like Kasia, an established career woman but defending her chaotic household, succumbing to her depraved husband. Nuraeni and Kasia's experiences would be in fact closely related to women's issues, both in the past and present.

As a matter of fact, in Indonesia, there is still a strong assumption believing that an ideal woman is a housewife whose role is to take care of children (as a mother) and to serve the needs of the husband (as a wife). This assumption has been embedded in the culture depicted by Indonesian novels. Consequently, many gender violence cases committed by male figures towards the female figures have also appeared in Indonesian novels such as the abovementioned issues of women in the novel *LelakiHarimau*. In addition, the problems experienced

by women, such as dependency and powerlessness, inferiority, and marginalization into domestic space, have also emerged in various novels.

The portrayal of women in the novel *LelakiHarimau* illustrated a traditional conception held by most local societies in Indonesia or at least, there was an image of women that was strongly modified by the norms found in the Indonesian society. The image of the women featured in the novel *LelakiHarimau* depicted the characteristics and environmental conditions that actually existed in the Indonesian society or were considered as moral codes. In 2015, this novel was translated into German. The image of women from the perspective of an Indonesian writer who happens to be male, such as Eka Kurniawan, in his novel, has given a certain perspective that may differ from the views of the translator who is a German female because both have different cultural contexts.

Employing the appraisal approach, the characters of women, particularly related to the image of women, might be judged based on social esteem (fate, capable, resolving) and social sanctions (truth, ethics). Assessments of these women characters can either be positive or negative and they can be described directly or indirectly/ implied. This kind of portraying would describe the attitude and evaluation of the writer of the novel or other sources concerning women characters displayed in a literary work.

Previous studies concerning the characters of women in literary works have been carried out by a number of literary enthusiasts. The image as the women's "face" has been investigated by Tal (1990), who observed that the Asian women in the novels written by the Vietnamese war veterans were described as women who did not have any purposes in life other than being a lover or mistress or courtesans for the American soldiers who fought in the Vietnam War. Claassens (2010) discussed the image of women who had a profession of a mourner, crying and calling out for people to cry and cry and cry whenever tragedies happened; it offered a resource for contemporary readers who were through a personal or physical trauma themselves. Moreover, Abdirajymova et al. (2014) argued that the image of Kazakh women in the works of Russian authors at the end of the 18th century and the beginning of 20th century was depicted as depressed and without rights. However, at the same time, an image free from the dogmatic moslem and hesitation was formed. In her study on brave women in the short story *Kartini's*, Diana (2018) described that women's intelligence and courage were represented through the way women analysed and expressed their opinions in public about what Kartini (a woman emancipation figure in Indonesia) had truly wanted. Furthermore, in a number of Sundanese novels, it has been described that women who fought for their lives by working in public spaces faced many obstacles from men (Meithawati, 2008).

In the research on translation studies, the Systemic Functional Linguistics approach is quite familiar. Herawati (2010) stated that SFL played an important role in translating word play because ideational, interpersonal and textual functions were necessary to translate words which were cultural and bound. Wang (2014) argued that SFL could be applied to analyze not only the source texts but also the target texts by comparing both of them at the social, semiotic, genre, register, discourse and lexico-grammatical levelsthrough a top-down process. In addition, researchers of teaching translation such as Naganuma (2008) mentioned that in translating texts of narrative genre in the context of teaching, translators should be sensitive about the relationship between the two texts in the ideational, interpersonal and textual way. An appraisal approach as a part of SFL can be used to evaluate the physical, emotional condition, and personality of the main character,

such as what has been done for the novel *The Old Man and the Sea* by comparing the three works of translation in Indonesian and evaluating the accuracy of the translation (Khrisna et al., 2016).

On the other hand, the topic concerning translation techniques and quality of translation have long caught the attention of translation studies practitioners. Translation techniques have been researched by Dhyaningrum et al. (2016), Rahmawati et al. (2016), and Dinari et al. (2017) who pointed out that a complete and comprehensive model of translation technique which could facilitate data was found at the model of translation technique by Molina & Albir. Similarly, they also stated that the use of particular translation techniques could influence the level of accuracy of the translation result. Furthermore, researchers of quality of translations such as Thelen (2008) argued that various types of translation assignments and probably also different translation situation would require different model of evaluation. Fard et al. (2014) said that implementing a consistent method, a comprehensive system and a standard to reduce errors could be a reference to evaluate the quality of translation effectively. Meanwhile, Vallès (2014) claimed that covert translation could receive any strategies adopted by translators in order to maintain the funny effect as long as the main function of the text and genre could be kept. This would eventually enable the evaluator to decide the role of humor in the text as well as to consider this aspect while evaluating the level of equivalence between the source text and the target text.

However, up until now there has been no study on the translation of women characters from Indonesian into German using the appraisal approach which has been published. This study, therefore, would analyse the translation of women characters, related to the image of women, in the Indonesian novel *LelakiHarimau* and its German translation entitled *Tigermann*. This study aimed at (a) describing the characters of women, (b) exploring translation techniques used to translate the character of women (c) examining the shifting of women characters, and (d) discussing the impact of translation techniques on character shifting and quality of its translation. Furthermore, this study also aimed at showing the capacity of the writer of this novel in creating women characters through the emergence of problems faced by women in his novel.

II. METHODOLOGY

This study employed a qualitative approach. This means that this study focused on an in-depth exploration of one particular phenomenon, namely the translation of women characters in the Indonesian novel *LelakiHarimau* into German. The limitation of the focus of this qualitative approach would lie in the differences of the analysed objects in a particular context; thus, this study would not discuss matters that are outside the object of study. Moreover, this study was conducted to understand and interpret through an appraisal study one particular aspect, i.e. attitude. This study was also a small part of a larger study of the translation of the image of women in the Indonesian novel *LelakiHarimau* into German. It would discuss the translation of women characters, related to the image of women, and the quality of the translations. In addition to observing the influence of translation techniques on shifting image and translation quality observed, the characters of seven women figures in the Indonesian novel *LelakiHarimau* and in the German translation *Tigermann* were also analysed.

The seven women figures in the novel *LelakiHarimau* were chosen as the subjects because their experiences and conditions were closely related to the problems faced by Indonesian women both in past and present time. The women's problems discussed in this study included dependency and powerlessness,

inferiority, and marginalization into the domestic sphere, through which the characters of women would be shown. Furthermore, this novel was written by an Indonesian male writer and translated by a German female translator.

An appraisal is a great resource for forming an expression of feelings and mostly it would be materialised through lexis as well as grammar. Judgements as one type of attitude from Martin & Rose's Appraisal Theory (social esteem: normality, capacity, tenacity, and social sanctions: veracity, propriety). More specifically, it would comprise of polarity, lexis, and grammar showing the appraising items identified in the analysis of the text. Appraising items would be treated as markers describing the characters of women.

Translation techniques and translation quality assessment models would also be used by the researcher based on references concerning their impact on the shifting and sustaining of characters and translation quality. For instance, common matching techniques might contribute greatly to image sustaining and produce a high level of accuracy, acceptability, and readability so as to produce good translation quality.

Moreover, functional analysis has been deemed as very helpful in translation, and vice versa. Mainly through the influence of Halliday, the first analytical method in this study involved appraisal as a system of interpersonal meaning. Appraisal sources are used by writers or text speakers to negotiate social relationships by telling readers or listeners how they feel about things or humans. In other words, it is about the attitude of the writer or speaker (Martin & Rose, 2007). Attitude is related to the assessment of objects, human characters, and feelings. Judging human characters (judgement) can be positive or negative and these characters can be assessed explicitly or implicitly. Judgements are differentiated between personal judgements of admiration or criticism and moral judgement of praise or condemnation (Martin & Rose, 2007). Among the personal and moral judgements of the women characters described through lexis and grammar, as proposed in this study, there is a polarity between the two types of judgments.

The second method of analysis involved functional and dynamic translation techniques. There would be no good or bad translation techniques, as they would be used functionally and dynamically in terms of the genre of the text, type of translation, mode of translation, the purpose of translation and audience characteristics, as well as the method chosen. There were eighteen proposed translation techniques (Molina & Hurtado Albir, 2002). Comprehensively, as proposed in this study, there are 12 types of translation techniques that can be used in translating characters of women, namely established equivalent, modulation, explicitation, discursive creation, addition, implication, generalization, reduction, deletion, transposition, particularization, and literal translation.

The third method of analysis involved three instruments for assessing the quality of translation in a holistic manner, namely (1) the instrument for assessing the level of message accuracy, (2) the instrument for evaluating the level of translation acceptability, and (3) the instrument for the level of translation readability. The accuracy aspect would have the highest weight because it would be fine-tuned to the basic concept of the translation process as the process of diverting messages from the source text into the target text. The acceptability aspect would occupy the second position based on the premise that the aspect of acceptability would be directly related to the suitability of the translation with the rules, norms, and culture applied in the target language. Finally, the readability aspect would be given the lowest weight, based on the premise that the

problem of translation would not be directly related to the whether the translation would be easily understood or not by the target audience (Nababan et al., 2012). However, it is still expected that the target readers have the right to know the whole messages as contained in the source text.

With the help of related references, this study would also identify the impact of translation techniques on character shifting/sustaining and on the quality of its translation. Furthermore, certain translation techniques would make a significant contribution to the quality of translation.

III. FINDINGS

Characters of Women in the novel *LelakiHarimau* and in its translation

Characters would be one of the aspects that shape the image of women, in particular their psychological image. Characters can be understood as the basis of human nature that is carried from birth or attitudes possessed by humans. According to the appraisal perspective, people's character is the focus of one type of attitude, namely judgement. In this perspective, judgement can be considered as the formation of feelings or judgements of the writers on the characters they have created, in the context of suggestions (i.e. norms about how people should and should not behave). Judgement has positive and negative dimensions in terms of the positive and negative judgement towards particular behaviours. An evaluation of the characters of women can be expressed directly or implied.

Tables 1 and 2 below present the portrayals of the characters of women in the Indonesian novel *LelakiHarimau* (also known as source text, abbreviated as ST) and its translation *Tigermann* (which is referred to as the target text, abbreviated as TT) respectively. Table 1 shows the ways in which the characters of women in both ST and TT are related to whether they are directly or implicitly expressed. Meanwhile, table 2 presents the distribution of judgement and polarity on the characters of women in ST and TT.

Table 1: Judgement of women characters in ST and TT

		direct		implied	
		ST (sum of data)	TT (sum of data)	ST (sum of data)	TT (sum of data)
personal	admire	28	29	23	18
	criticize	28	29	27	23
moral	praise	23	24	11	10
	condemn	23	19	16	13

In table 1, it is shown that the characters of women which showed admiration tend to be expressed directly in ST. Likewise, the element of criticism towards the characters tend to be expressed directly as well. Furthermore, in TT, both the admiration and criticism of the characters of women were expressed in a more explicit fashion. Similar to the disclosure of character that shows personal judgement, characters that showed aspects of moral also tend to be expressed directly rather than implied- be it to praise or to blame. This applied to both texts. Here, it seems clear that the translator made every effort to divert the ST message into TT in the same form.

Table 2: Type of judgement and polarity distribution on women character in ST and TT

Social Esteem 'venial'	Polarity	ST (sum of data)	TT (sum of data)
Capacity [capable]	Positive [admire]	34	29
	Negative [criticize]	20	22
Normality [fate]	Positive [admire]	17	16
	Negative [criticize]	28	26
Tenacity [resolve]	Positive [admire]	11	9
	Negative [criticize]	3	4
Social Sanction 'moral'	Polarity	ST (sum of data)	TT (sum of data)
Propriety [ethics]	Positive [praise]	26	25
	Negative [condemn]	33	28
Veracity [thruth]	Positive [praise]	2	2
	Negative [condemn]	5	4

Table 2 illustrated that the characters of women in ST and TT were classified into two main groups, i.e. social sanctions and social esteem, as suggested by (Martin & Rose, 2007). Social sanction involved praise (representing positivity in their characters) and condemnation (representing negativity in their characters). This was related to propriety (how ethical these women were perceived) and veracity (how truthful they were). Both in ST and TT, the compatibility of the behaviours of these women with the conventionally accepted behavioural or moral standards in the society was considered to be negative rather than positive. Correspondingly, with their honesty in daily life, both with themselves and with others, they were considered to be negative rather than positive. Social esteem, on the other hand, involved admiration (representing positivity in their characters) and criticism (representing negativity in their characters). This was related to capacity (how capable they were), normality (how unusual these women were) and tenacity (how resolute they were). The ability and quality possessed by these women to achieve something or do something were considered to be positive rather than negative, as was their persistence in doing something even when being faced with difficulties or obstacles. Meanwhile, their condition (fate) was considered to be negative rather than positive. Finally, all things that described the characters from the perspective of social esteem were applicable to ST and TT. However, from the polarity perspective in general, the characters of women in ST were depicted slightly more positively while in TT, the characters of women seemed to be depicted as more negative. The following examples show how the characters of women were portrayed in ST and TT:

Example (1)	TSu:	<i>Tapiselepasitu Nuraeni, perempuanini, malahanpergikedapur dan duduk di bangkukecilmenghadapikompur dan bergumamsendiri, ataubicaradengankompur dan pancisebagaimanabiasa.</i>
	TSA:	<i>Aber dann ging Nuraeni, diese Frau, in die Küche, setzte sich auf den niederen Hocker vor den Petroleumkocher und murmelte etwas vor sich hin, oder aber sie sprach wie so oft mit dem Kocher und ihren Töpfen.</i>
Example (2)	TSu:	<i>Anak nakal ini juga disiraminya, kadang Mameh berpikir ia mengurusnyalebih telaten daripada kepada anak kandungnya sendiri.</i>

	TSa:	<i>Auch die Taubenbeeren goss sie aufmerksam, so dass Mameh manchmal dachte, sie umsorge sie besser als ihre Kinder.</i>
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For example (01) in ST, the character narrated was Nuraeni. In this narrative, Nuraeni's attitude in dealing with a problem was described. When being faced with one problem, Nuraeni chose to go to the kitchen and sit facing the stove. She would mutter to herself or talk to the stove and pan as usual. In this case, the writer of the novel showed implicit criticism of Nuraeni's attitude by telling the readers that for Nuraeni, when facing a problem, she would talk to the stove and pans, like she usually did (*bicaradengankompur dan pancisebagaimanabiasa*). From our logical perspective, human beings would only talk or communicate with fellow human beings but in this narration, Nuraeni would talk with a stove and a pan. Here, the metaphor played a role in determining character. The notion of talking to the stove and pans as usual (*bicaradengankompur dan pancisebagaimanabiasa*), conveyed the meaning of Nuraeni's irregularity in dealing with a problem. In other words, Nuraeni's situation was not normal. The judgement of the writer of this novel was a daily evaluation of characters involving negative (critical) normality. In its TT, ST's writer's criticism of Nuraeni's character was expressed implicitly in the form of a metaphor as well: *sprachwie so oft mitdem Kocher und ihrenTöpfen* (literal translation: talking so often with her stove and pans). In the context of TT, this metaphor could be used to show the irregularity of one's behaviour as in the context of ST so that the metaphor in TT would be equivalent with the metaphor in ST, both in terms of form and meaning. Judgement in TT was the same as the judgement in ST, which was a daily evaluation of characters involving negative normality (criticizing).

Moreover, for example (2) in ST, the narrated character was still Nuraeni. In this narration, Nuraeni's behaviour in taking care of plants in front of her house was described. She cared for the plant so attentively that her daughter thought that Nuraeni took care of the plants more diligently than taking care of her children. In this case, the writer of the novel showed direct admiration for the nature of Nuraeni by telling the readers about Nuraeni's attitude towards objects (plants) that she liked or cared, i.e. caring for it more diligently (*mengurusnyalebihtelaten*). Again, from our logical perspective, human beings tend to treat objects that they like or care about with full attention and accuracy. In this narrative, Nuraeni took care of the plants more diligently. Here, the lexis that contained attitude (attitudinal lexis) played a role in determining the character. The notion of 'taking care more diligently' demonstrated Nuraeni's ability to take care of objects that she cared about. In other words, Nuraeni was able to take care of things well. The judgement of the writer of this novel was a daily evaluation of characters that involved positive (admiring) capacity. In TT, the admiration of the writer ST was also materialised directly through the lexis *umsorgesiebesser* (literal translation: taking care of them better). Moreover, in the context of TT, this lexis had a more neutral meaning than the lexis used in ST. Even though the meaning was more neutral, this lexis contained judgement on the character described, namely the daily evaluation of characters involving positive (praising) propriety. This was different from the type of judgment found in ST.

Translating Characters of Women from Indonesian into German

There were challenges that arose when translating the images of women into the target language which, of course, had a different cultural context. Particularly, the challenges lied in the choice of translation techniques when translating the images from the source language into the target language. Characters as one of the aspects that depicted women would generally depend on the cultural context since the characters could represent certain

cultures. Therefore, to accurately translate women characters, a selection of appropriate translation techniques would be required.

Translation techniques can be understood as procedures for analysing and classifying how translation equivalents function. Basically, translation techniques influence the results of the translation so that the accuracy of choosing a translation technique is important in producing good translations. In translating women characters in the novel *LelakiHarimau* into German, the translator employed several translation techniques as shown in the following table 3:

Table 3: Translation techniques for translating women character from Indonesian into German

Translation Techniques	Number of Frequency
Established equivalent	106
Modulation	40
Addition	14
Discursive creation	10
Explicitation	10
Generalization	5
Transposition	5
Reduction	4
Deletion	3
Implication	3
Particularization	2

In table 3, it appears that to translate women characters in the Indonesian novel entitled *LelakiHarimau* into German, the translator used 11 variants of translation techniques. The dominant translation techniques used were the established equivalent, followed by modulation, addition, discursive creation, and explicitation. Meanwhile, translation techniques that were rarely used included generalization, transposition, reduction, deletion, implication, and particularization.

In example (1), the ST metaphor “*talks to the stove and pans as usual*” was translated into German into another metaphor, namely “*sprachwie so oft mitdem Kocher und ihrenTöpfen*” (literal translation: talking so often to the stove and the pans). As mentioned earlier, in the context of TL, this metaphor can be used to show the irregularities of one's behaviour as in the context of SL so that the translation of metaphors in TT would be equivalent with the metaphors in ST, both in terms of the form and meaning. Furthermore, in translating the ST metaphor into TT for example (01), the translator used the common equivalent translation technique as the translator seemed to use expressions that were recognized as equivalent in TT, both in the form and meaning. By using this technique, the characters of women (in this case, Nuraeni) in the TT were still portrayed and judged exactly in the same way as they were in the ST.

Example (3)	TSu:	<i>Laila Si Janda sering di sana, menjadi sasaran bocah-bocah liar yang meraba tubuhnya di pojok warungan dan ia hanya cekikikan, lain waktu jika ia sedang berbaik hati, Laila mau diajak pergi ke tempat tidur dengan cuma-cuma.</i>
	TSa:	<i>Laila, die Geschiedene, war oft dort zu finden und war bei den wilden Jungs</i>

		<i>begehrt, die sie in der Ecke des Imbiss befummelten und hierfür ein amüsiertes Glucksen erbt, manchmal aber auch, wenn sie gutmütig war, gratis mit ihr ins Bett steigen durften.</i>
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On the other hand, in example (3), expressions that showed the character of women in ST would be the metaphor of “becoming the target of wild boys” (*menjadisasaranbocah-bocah liar*). With this metaphor, the writer implicitly criticized the narrated character (i.e. Laila) by telling the readers about Laila's behaviour when spending time in her daily life was ‘being targeted by wild boys’. This metaphor implied Laila's inability to behave in accordance with local norms and culture. In other words, Nuraeni's behaviour was deemed as stupid. The judgement of the writer of this novel was an everyday evaluation of characters that involved negative capacity (criticizing). This metaphor was translated into TT into the attitudinal lexis “*war bei den wildenJungsbegehrt*” (literal translation: was desirable by the wild young men). This attitudinal lexis showed that Laila was the dream of naughty young men. In TT, ST's writer's judgement of Laila turned into his admiration for Laila by telling the readers about Laila behaving so desirably by naughty young men. Therefore, in TT, the judgement of the writer involved normality that was positive (admiring).

In the translation of the ST metaphor into the TT in example (02), a temporary equivalence which was completely unpredictable occurred out of context. This showed that the translator used the discursive creation techniques to translate the metaphor of “*becoming targets of wild boys*”, which would indicate the inability to protect oneself from inappropriate treatment, into admiration for someone's behaviour as expressed by the attitudinal lexis of “*war bei den wildenJungsbegehrt*”. By using this technique, the character of a woman (in this case, Laila) in the TT was described differently from the negative capacity to positive normality.

Translation Techniques and Shifting of the Characters of Women

Certain translation techniques used to translate women characters from Indonesian into German might result in a shift in the character described in ST. Table 4 below shows the translation techniques that caused a shift in each of the elements portraying the characters of women in ST and TT.

Table 4: Translation techniques caused character shifts

Translation Techniques	Character Shifting
Addition	From character with judgement to character without judgement, from character to feeling, from propriety to capacity
Deletion	Character deleted
Discursive Creation	From character to feeling, from veracity to normality
Generalization	From character with judgement to neutral character
Modulation	From character to feeling, from character to physical appearance
Literal Translation	From character with judgement to character without judgement

Table 4 indicates that the use of addition technique in translating the characters of women from ST into TT had caused the changing of characters, i.e. from containing judgement to no judgement, as well as from character to feeling. This particular technique also shifted the subset of judgement in the character depicted (i.e. from propriety to capacity). Moreover, the deletion technique had caused the loss of character depiction in TT. Meanwhile, the use of discursive creation techniques had transformed characters into feelings and shifted the subset of judgement in the characters depicted (from veracity to normality). The generalization technique had changed the character with judgement into a neutral character whereas the use of modulation techniques had transformed characters into feelings and changed characters into physical appearance. Finally, the literal translation technique had changed the character that involved judgement into a character that did. Example (3) shows the use of discursive creation technique that resulted in a shift in character, i.e. from negative capacity to positive normality.

Nonetheless, there were also certain techniques that did not cause a shift in character. In other words, the characters depicted in ST were maintained in the TT by using the following techniques: established equivalent, explicitation, transposition, reduction, and implication. Example (1) shows the use of established equivalent technique which was one of the efforts to maintain the depiction of characters in ST and TT.

Quality of the Translation of the Women Characters

The quality of the translation of women characters was assessed holistically using three instruments, namely the instrument of message accuracy, the instrument of translation acceptability, and the instrument of translation readability.

Table 5 below shows the average quality of the translation of women characters in each of the assessment:

Table 5: Average quality of women character translation

Quality	Sum of Data	Average
Accuracy		2,51
a. Accurate (3)	147	
b. Less accurate (2)	17	
c. Not accurate (1)	15	
Acceptability		2,82
a. Acceptable (3)	162	
b. Less acceptable (2)	14	
c. Unacceptable (1)	3	
Readability		2,80
a. High (3)	168	
b. Moderate (2)	8	
c. Low (1)	3	

The translation of women characters had an average value of 2.51 for the level of accuracy. 147 translated samples were declared accurate, 17 were found less accurate while 15 were inaccurate. The average value of acceptability was 2.82. 162 were declared as acceptable samples, 14 were less acceptable, and three were unacceptable. Furthermore, the average readability value was 2.80, obtained from 168 sampled translations with high readability, 8 with moderate readability, and three with low readability.

To illustrate, the character translation in example (01) could be categorized as an accurate translation in terms of content (in other words, the message contained in TT was the same as the message contained in ST). Therefore, the accuracy of the translation was given 3 points. This translation metaphor was expressed by the rules that applied in TL and did not conflict with the norms and culture of TL so that this translation was considered as acceptable hence, an acceptability value of 3 points. Moreover, this translation metaphor could also be easily understood by the target readers so that this translation had high readability with a value of 3 points.

On the other hand, the character translation in example (03) could be categorized as an inaccurate translation in terms of content (in other words, the message contained in TT was not the same as the message contained in ST). Therefore, the accuracy of the translation was given 1 point. However, the translation of this character was expressed by the rules that applied in TL and did not conflict with the norms and culture of TL. Therefore, this translation was still acceptable and had an acceptability value of 3 points. In addition, this character translation could also be easily understood by the target readers, hence having high readability with a value of 3 points.

IV. DISCUSSION

In general, the characters of women in the Indonesian novel *LelakiHarimau* was depicted as emotionally dependent on men, still unable to take meaningful actions to escape the shackles of patriarchal domination in their environment, having a sense of inferiority, and marginalized into the domestic space. However, in TT, the materialization of the four prominent women characters in the ST experienced a shift.

Some characters that showed negative social sanction were described as more neutral. For example, in ST, the use of attitudinal lexis was argued to be used to describe Nuraeni's morality in wanting to cover up the consequence of her cheating with Kasia's husband when she was visited by Kasia. Nuraeni claimed she was sick so that Kasia would not ask further about Nuraeni's condition. Attitudinal lexis "*berdalih*" (quibble) had the meaning of making excuses that were sought to cover up wrong or despicable deeds. This attitudinal lexis showed a negative propriety value. In TT, this attitudinal lexis "*berdalih*" was translated to lexis "*sagen*" (speaking; telling). This lexis did not contain attitude and was neutral so that the use of this lexis resulted in the character being described as being neutral and not containing judgement.

Then, there was also the addition of language elements in expressions that described the women characters that caused character shifts. For instance, in one situation, one character (i.e. Mameh) was described as having an attitude that could solve the problem being debated, namely preventing her brother from doing a negative action. This attitude was materialized through the lexis "*mencegah*" (prevent). This lexis contained positive tenacity evaluation. In TT lexis "*mencegah*" was translated into *abhalten*, which was indeed a word equivalent with preventing. However, in TT the lexis *abhalten* was juxtaposed with the modal verb *sollten* (preferably) so that the overall meaning of this character translation shifted from positive tenacity to no assessment at all. Then, there was a creation of a temporary equivalent that was completely unexpected and out of context as shown in example (3).

In addition, the choice made by the translator to change lexical cognitive categories in relation to ST and to translate literally the expressions that materialized the characters of women could also cause a shift in character in TT. For example, changing the lexical cognitive category of the term *ketidaksudian*(unwillingness)

that contained negative propriety judgments to *nichtergebenwollen* (not wanting to submit) which contained affect evaluation, had somewhat shifted the particular character. Moreover, by literally translating the expression *menciumtanganibu dan kakak-kakaknya* (kissing her mother's and sisters' hands) into *die Hand ihrer Mutter und ihrerSchwesternküssen*, it had also caused a character shift. In the Indonesian culture, kissing the hands of parents or older people showed respect to them so that this expression materialized a character that possessed a positive propriety evaluation. Yet, in German culture, respect would not be commonly shown through this kind of attitude. Kissing the hands of an older person might just show a sense of affection.

Finally, there were some depictions of characters omitted in the TT. For example, there were such expressions as *sesukahati* (as one wishes) that materialized the behaviour arbitrarily and the sentence *iahanyacekikikan*(she only giggled) that materialized the flirtatious nature in which both showed negative normality. There were also sentences like *belakanganMamehmenyadaripamrihnya* (Later on, Mameh realized the strings attached), which materialized the nature of understanding and showed positive propriety. Omission of all expressions and sentences containing character depictions in TT like these had changed/shifted the character depiction.

The translation technique used by the translator to translate the characters of women from SL into TL was the main factor that caused the character shift - as explained previously - because the translation technique influenced the micro text unit (Molina &Albir, 2002), both in the meaning and in the form of the unit itself. On the other hand, the translator used a lot of established equivalent when translating characters from SL into TL. This indicated that the translator viewed her translation as essential in shaping the context of the character that represented Indonesian women since she seemed to want to educate the target audience that this would be what Indonesian women characters were like.

Translation techniques did not only influence the character shift but also the quality of the translation. The use of generalization, deletion, addition, and discursive creation techniques could have an impact on the quality of the translation (Rahmawati et al., 2016; Dhyaningrum et al., 2016; Dinari et al., 2017; Ekowati et al., 2017; Aresta, 2018). The use of generalization techniques resulted in the character being described as not having an aspect being evaluated so that the character described would be neutral, which made the translation become less accurate. Meanwhile, the deletion technique caused the loss of women characters in the translation, which also made the translation inaccurate. The use of addition techniques, discursive creations, and literal translation techniques resulted in the characters depicted showing a different subset of judgement, which also created the less accurate translation. On the other hand, the impact of the use of translation techniques at the level of acceptability and readability was good because the translation did not conflict with the customary rules and culture of SL. It also made it easy for the target readers to understand the text even though this had caused the readers to lose their right to understand the whole message of ST.

Eventually, translating the characters of women characters was complex because the translation of women images was highly related to the different cultural contexts between the source culture and the target culture. In this case, setting temporary equivalence, neutralizing, changing cognitive categories, adding, eliminating all items that contained women characters might reduce the quality of the context of the characters of women formulated by the original novel writer, Eka Kurniawan.

V. CONCLUSION

This study described how characters of women were depicted in an Indonesian-language novel entitled *LelakiHarimau* and its German translation. In this study, the characters of women were classified based on personal judgement (fate, capable, resolving) and moral (truth, ethics). The general picture showed that women in the novel *LelakiHarimau* had an emotional dependence on men, were still unable to take meaningful actions to break away from the shackles of patriarchal domination in their environment, had a sense of inferiority, and were marginalized into the domestic space.

Moreover, to translate these women characters from Indonesian into German, the translator used eleven variants of translation techniques. The dominant techniques used were the established equivalent technique, followed by modulation techniques, addition techniques, discursive creation techniques, and explicitation techniques respectively. Meanwhile, some other translation techniques were rarely used.

When comparing the portrayal of characters in ST and TT, it appeared that women characters had shifted, although not significantly, apart from the cultural differences that both had. In some cases, characters experienced a more neutral representation and some characters were omitted in the TT.

Ultimately, translation technique was the main factor that contributed significantly to the shift in the characters' image. In addition, the use of translation techniques also influenced the quality of translation. Nevertheless, despite the shift in character, the quality of the translation of women images from Indonesian into German in this case could still be categorized into a good translation. Therefore, it is still recommended that translators pay attention to the impact of using translation techniques and apply them carefully.

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