



English Live Caption in a Javanese Shadow Puppet Theatre: Systemic Functional Linguistics for Appraising the Beauty of Sagopi

Dyah Ayu Nila Khrisna¹, Djatmika²

¹Universitas Sebelas Maret, Surakarta, Jawa Tengah, Indonesia. E-mail: dahayu@staff.uns.ac.id

²Universitas Sebelas Maret, Surakarta, Jawa Tengah, Indonesia. E-mail: djatkamika@staff.uns.ac.id

*Corresponding author

ARTICLE INFO

Keywords:

Live captioning; Puppet; Sagopi;
Simultaneous translation

How to cite:

Khrisna, D.A.N., Djatmika, D. (2022). English Live Caption in a Javanese Shadow Puppet Theatre: Systemic Functional Linguistics for Appraising the Beauty of Sagopi. *Langkawi Journal of The Association for Arabic and English*, 8(1), 45-58.

DOI:

<http://dx.doi.org/10.31332/lkw.v0i0.3810>

History:

Submitted: 2022-03-27

Revised: 2022-06-04

Accepted: 2022-06-10

Published: 2022-06-27

ABSTRACT

In the field of simultaneous translation, live captioning has not been sufficiently touched by research. There have been shifts in translating characterization due to this being done in real-time and on the spot. It is critical that target readers or viewers get the same impression of a character's personality as portrayed in the original work. Consequently, translations of literary plays must be thoroughly checked for fidelity. The objective of the study is to undertake an in-depth analysis of the live captioning provided in "The Life Struggle of Sagopi" puppet theater. It compares the character portrayal of the protagonist, Sagopi, in the original play and the translation. Employing a content analysis technique, all of the utterances describing Sagopi's beauty were collected. As a method for analyzing the data, the theory of Appraisal was utilized. When the described Appraisal elements are identical to those in the original, the characterization would be considered equivalent. The analysis reveals that the live captions do not fully represent the portrayal of Sagopi. While the description of Sagopi's beauty in the shadow puppet performance is detailed, the English live caption does not reflect this. In the target language, deletions and shifts of appraisals indicate the changes. The lack of culturally relevant terminologies and the time lag between the puppeteer's oral utterances and the translator's typing speed during live captioning are the main causes of the problem. Furthermore, live captioning is time and space-constrained. Almost always, it is a condensed version of the oral source text. This demonstrates how difficult it is to achieve the same level of appraisal as the original.

1. Introduction

On November 7, 2003, UNESCO designated puppet performance as a Masterpiece of the Oral and Intangible Heritage of Humanity (unesco.org). For the acknowledgment, UNESCO obligated Indonesians to preserve this cultural heritage. The presence of a translator, therefore, contributes greatly to the promotion of this valuable tradition. Puppet performance is a medium for information, preaching, education, philosophical understanding, and entertainment that continues to be developed from time to time over one thousand years. It encompasses acting, singing, music, drama, literature, and symbolic arts that challenge the translator's proficiency in communicating the message in a target language. As a result of the significant benefits it brings to our country, many studies were conducted and are ongoing to realize its potential and promote it around the world.

Cultural practitioners, scholars, and lecturers concentrating on performing arts have substantially studied puppet theatre, and characterization is one of the study scopes that call for attention. Puppet is considered an effective approach for developing characters (Halimah et al., 2017; Ramli, 2012). Stories, character traits, and the visual design of each puppet character can be employed to foster life values (Pandin, 2020). Puppet serves as both entertainment and educational instruments and a source of virtues essential to a nation's existence (Pramono, Suyanto, & Wahida, 2017). Among the works on characterization in puppets, (Subiyantoro, Kristiani, & Wijaya, 2020) distinguished the characterization of *Satria* (knights, good characters) and *Raseksa* (giants, bad characters) from a semiotic perspective. The study discovered that the characters in those puppet figures represent Javanese noble cultural values that are paradoxical in terms of external (visual elements) and internal structures (personal traits). The investigation of the structure and elements were also carried out by (Yulistio & Purwadi, 2019), identifying the intrinsic structure of the story encompassing the theme, plots, background, and characterization, notably the *Punakawan* segment. It also further explored the values of education, including social values, religious values, and moral values. Similarly, (Pradita, Hermawan, & Saddhono, 2017) also recognized the value of puppet theatre through the characters of puppets portrayed in the show and suggested strategies to build the character of the spectators, specifically youngsters. Furthermore, some studies also concentrate on specific puppet characters, such as *Sengkuni*, *Pandawa*, and other iconic puppet figures. Also, Pandawa's characters in the Mahabharata epic were examined by (Arifin & Hakim, 2021), who were concerned with the cultural and educational significance for younger generations (Halimah, et.al, 2020; Brits, 2014). They adapted Pandawa's characters into the Indonesian philosophy of education.

However, a study on translating a Javanese shadow puppet theater has rarely been conducted. This is because there are not enough translators who can translate the native language (Javanese) into a foreign language and can work live for a long time. Shadow puppet theatre's translations are rare for all of these reasons. In this digital age, moreover, translation scholars and professionals must contend with the disruptive era (Lehman-Wilzig, 2019). They must keep looking for new ways to survive. Live captioning might be one of the few professions opted. The name of such a profession has yet to be agreed upon, and it is not even mentioned in any translation theory textbook. Live captioning is a relatively new profession in the field of translation that requires exceptional skill. It combines translation and simultaneous interpretation (Romero-Fresco & Eugeni, 2020).

In contrast to interpreting, in which the target language is typically delivered orally, it is transmitted as a text. Some practitioners are known as simultaneous translators because they translate while the source language is being communicated (Zheng, Zheng, Ma, & Huang, 2020). In contrast, others are known as simultaneous typing interpreters because they deliver their translation by typing (Lv & Liang, 2018). One of the areas calling for the presence of a simultaneous translator is Javanese shadow puppet theatre. A professional and multi-talented translator, Kitsie Emerson, is the only simultaneous translator for puppet performances that has ever been recorded in history. In 2004, she developed translated Javanese puppet theatre on the spot, spontaneously during the performance, so that foreign audiences who do not

speak Javanese might experience the beauty and complexity of this art form. As technologies have progressed this work has continued into the era of live streaming. Over the previous 16 years, she has translated puppets on more than 250 occasions, an average of 15 or more performances per year, or more than once a month for 16 consecutive years. She notes, however, that these translations cannot be perfect, given that they are undertaken at the moment (Emerson, 2021). This phenomenon piques my interest, and I believe it is vital to investigate the messages given in the target language, particularly the characterization of puppet figures, to see if the translations can portray the same image as the original.

Most previous studies on puppet characters mentioned earlier have focused on preserving culture and developing character in young people. Still, only a few have focused on the language used to express the features in those studies. There is a substantial link between language and character. According to (Oladunni & Tomi, 2018), language and linguistic exposure are kemental, psychological, social, and emotional instrumental for character development. Saleh (2014) emphasized the importance of language as a character reflector. He believes that "the language you use, good or bad, will reflect your habits of mind, heart, and action." Likewise, the findings of the study conducted by (Boroditsky, 2009) showed us that people who speak different languages think differently and that even grammatical flukes casignificantly impact how we perceive the world. (Widagdo, Djatmika, & Yustanto, 2019) and (Khrisna, 2012a) are two papers describing puppet characters from a linguistic approach. An explanation of *ngoko* (low Javanese speech level) is provided in the first paper to disclose the personality of *Werkudara*. This figure is steadfast, courageous, straightforward, obedient, and courteous, according to the language variations revealed in the research. The portrayal of Sengkuni and Duryudana has also been researched (Khrisna, 2012b). The characterization of those two legendary puppet figures has been revealed through their speech acts using a pragmatic framework. The results of Sengkuni's recalling, hinting, and convincing speech acts underline his shady character, which adds credence to his wicked demeanor. In contrast, the discovery of begging, apologizing, acknowledging, and confessing speech acts in Duryudana's utterances reveal a nicer side to the antagonist.

All previous researches show that in translation studies, live captioning in a shadow puppet theatre has not been sufficiently touched by researchers. However, the fact that it is carried out live, at the moment, and on the spot has resulted in shifts in translation and is worth investigating. Characterization is an important part of a story that target readers or viewers must perceive the same as detailed in the original. As a result, a literary work's translation products must be rigorously examined for accuracy. As it may systematically give linguistic proof to define characters, the linguistic approach, particularly the Appraisal framework, is one of the most prominent approaches for assessing the equivalence of characterization between the source and target languages. An attempt is made in this study to discover the verbal communication employed by a puppeteer in a puppet theater in order to define the puppet characters, given the role of language in the building of our personality. In addition, an in-depth assessment of the simultaneous translation is included in this study, which examines the translation's equivalence to the original and the cultural-specific issues it causes.

2. Methods

2.1. Data and Data source

As a case study, "The Life Struggle of Sagopi", one of the translations made by Kitsie Emerson from the original Javanese wayang performance "*Lelakone Sagopi*" by Ki Purbo Asmoro is investigated. The video was streamed live on YouTube on April 24, 2021, and is still available at https://www.youtube.com/watch?v=Vi_24nBoJj0&t=18731s. Due to the broad breadth of the research, the study is limited to the portrayal of *Sagopi*, highlighting her beauty. *Sagopi* is the main character of the story. She is a maid involved in an affair with the son of a king, *Basudewa*. The king has been trying everything he can to get rid of *Sagopi*, who he believes threatens the dignity of the royal palace. When she is separated from her oldest son and her lover, her life is a hardship and a constant struggle. It becomes even more difficult when she is exiled and married to a man she deems a strain. This life adversity exemplifies a distinguished personality that merits examination.

2.2. Theoretical Approach

Applying the Appraisal Theory of Systemic Functional Linguistics to explain the attractiveness of *Sagopi* distinguishes this work from the previous studies. A clear understanding of Appraisal is "the act of evaluating something," such as people, things, circumstances, and so on. Martin and Rose introduced the Appraisal in 2003, and Martin and White reviewed it in 2005. Further, (White, 2016) asserted that "Appraisal is a powerful resource to understand how individuals construe realities by means of language, located in different contexts and cultures, and how discourses play a huge part in the creation of meanings in multiple social events." (Wu, 2013) also said that speakers/writers engage the Appraisal resource to manage their social interactions by communicating their listeners/readers how they feel about things and people. Those statements strongly suggest that Appraisal is relevant to constructing a fictional character. (Khrisna, Nababan, Djatmika, & Santosa, 2016) affirmed that applying appraisal to explain characterization in fiction is effective as it gives linguistic evidence to support the evaluation. Moreover, she identified a positive connection between Systemic Functional Linguistics (SFL) and translation research, notably the application of Appraisal analysis in measuring translation accuracy pertaining to Interpersonal Metafunction.

2.3. Technique of Data Analysis

The analysis focuses on the Attitude, which includes three primary elements: Affect, Judgment, and Appreciation, and can be used to systematically view the perspective of *Sagopi*'s beauty. Graduation is also applied to examine the equivalence of expressive meanings in translation. Furthermore, the Engagement resource defines the specific dialogic positioning associated with specified meanings and describes what is at stake when one meaning is used instead of another. First, a content analysis technique was used to obtain all the narrations and utterances describing *Sagopi*. Then, the Appraisal theory was used to classify the data into tables and interpret them based on the context of the situation, images, related research, and other supporting data. Afterward, the equivalence of the translation was evaluated. The translation will have the same meaning if the defined Appraisal elements are almost identical to those present in the original.

3. Findings

3.1. The Appraisal of Sagopi's Beauty in the Source Puppet Theatre

Sagopi is the concern of this article since she is the character who draws the most attention in the wayang performance. She is a subject of conversation for everyone, including the story's puppeteer and antagonist. When it comes to Sagopi's beauty, Heterogloss is the most prevalent classification, implying that the evaluation is made by someone else. This framework provides a systematic account of how certain positionings are produced linguistically. Common language realizations for Heterogloss are modal verbs and modal adjuncts (often with epistemic meaning), as well as verbs of reporting. In order to determine Heterogloss, (J. R. Martin & Rose, 2007a) identified three types of attitude sources: projection, modality, and concession. Dialogic positioning, however, depends on various elements, including the text's overall communicative goals, the proposition's role within those goals, and the proposition's nature (i.e., evaluative or emotive contents vs. experiential) (Martin & White, 2005).

Table 1. A Dialogue between Prabu Kunthiboja (the King) and Soragupita (a Courtier)

Source Text	Target Text
<p><i>Soragupita:</i> Sinuwun, sewu lepat diangung pangaksama Paduka Njeng Bumi Nata. Abdi Paduka pun Saragupita ugi ngraosaken mekaten awit Sayuda ngantos sepriki ugi tasih suwita wonten Keraton Mandura. <u>Lan pancen ugi ayu saestu pakulitane, pawakane entuk, ulate manis sedep, tur menawi dipun sawang menika pancen ngresepaken lan ngremenaken.</u></p> <p><i>Prabu Kunthiboja:</i> <u>Arepo ayu dikaya ngapa</u> wong nyatane kui mung drajat emban.</p>	<p><i>Soragupita:</i> I know that, and I feel your sadness. But, I also know that the affair is still going as Ken Sayuda still comes to all the audiences and <u>is looking better and better. She is beautiful and ever glowing.</u></p> <p><i>Prabu Kunthiboja:</i> <u>She may be beautiful,</u> but she is a servant! How do you think this makes me feel to know this!</p>



Source of Image: Screen captured from YouTube
(https://www.youtube.com/watch?v=Vi_24nBoJj0&t=18731s)

In this wayang performance, the puppeteer introduces the beauty of Sagopi through direct speeches in dialogues, in which he acknowledges other voices in exchanges between the actors. Table 1 provides a few examples of how Prabu Kunthiboja (The King) and Soragupita (a courtier) view Sagopi's beauty during a conversation. The King was furious when he discovered Prince Basudewa was still seeing Sagopi after Sagopi got pregnant, and Soragupita took care of her child to

conceal the affair from everyone. The King was perplexed about what to do next thus he asked Soragupita to meet him to speak his mind.

The underlined text is the expressions conveyed by Prabu Kunthiboja and Soragupita to appraise the beauty of Sagopi (also known as Ken Sayuda). In the original clause, '*Arepo ayu dikaya ngapa wong nyatane kui mung drajat emban,*' a concession indicates the heteroglossia type of engagement. As Sagopi's beauty and her status as a maid are both acknowledged, they are contrasted with a conjunction '*wong nyatane*' (in fact). The marking is more visible in the English version, where modulation and concession are apparent in words underlined, "She may be beautiful, but she is a servant!" suggesting the same type of engagement. In this sequence, Sagopi's complexion, body, and face are accentuated. She is described as a very beautiful woman from the beginning of the story.

3.2. How Sagopi is Portrayed in the English Live Caption

This story's protagonist, Sagopi, has a special beauty that should be emphasized and made clear in the translation. Appraisal theory is used to examine the equivalence depiction between the original and the translation version to ensure that the target audience receives the same impression as the original. Table 2 summarizes the appraisal analysis in both the original and English versions given in Table 1.


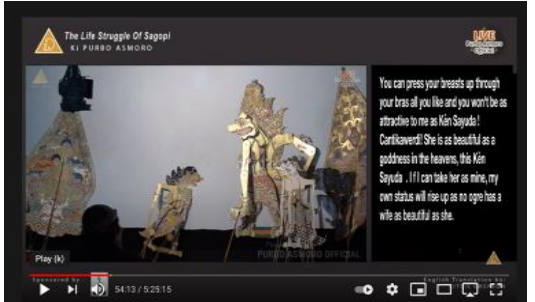
Table 2. Appraisal Analysis of Dialogue between Prabu Kunthiboja (The King) and Soragupita (A Courtier)

Source Text			
Appraising	Appraised	Attitude	Graduation
Pakulitane (Skin)	ayu saestu (Very beautiful)	Appreciation Reaction: quality (+)	Intensifier
Pawakane (Figure)	Entuk (ideal)	Appreciation Composition:Balance (+)	Attitudinal lexis
Ulate (Face)	manis sedep (sweet)	Appreciation Reaction: Impact (+)	Attitudinal lexis: raise
	Ngresepaken (lovely)	Appreciation Reaction: Impact (+)	Attitudinal lexis: raise
	Ngremenaken (pleasing)	Appreciation Reaction: Impact (+)	Attitudinal lexis: raise
Target Text			
Appraising	Appraised	Attitude	Graduation
She	Looking better and better	Judgement Normality: Fate (+)	Repetition
She	beautiful	Judgement Normality: Fate (+)	Attitudinal lexis
She	Ever glowing	Appreciation Reaction: quality (+)	Attitudinal lexis

It is noticeable from the comparison tables that Sagopi's portrayal has shifted. Sagopi's beauty is depicted in greater detail in the source language than in English. In the original version, a scaled-up level of expression of '*ayu saestu*' (very beautiful) is

applied to her fine skin, her body is deemed 'entuk' (ideal), and her face reflects three positive, high-intensity expressions of 'manis sedep' (sweet), 'ngresepaken' (lovely), and 'ngremenaken' (pleasing). In the translation, Sagopi is described as having a beautiful overall appearance. As detailed in the source text, all of the appraised items are presented to her as a whole rather than as a specific area of her body. As indicated in the tables, the shift in attitude and graduation linguistically demonstrates the inequivalence of meaning between the source and target texts.

Table 3. Dialogue between Yudayaksa and Cantikawerdi

Source Text	Target Text
<p><i>Yudayaksa:</i> Sing kanda gelo sapa. ..Aku ra entuk Dewi Kunthi biyen ora dadi apa, nanging ratu sewu negara babar pisan ora nana sing ngingetke karo abdine Dewi Kunthi. <u>Emh... uayune ngungkuli Dewi Kunthi.</u> Dewi Kunthi rumangsaku luruh jatmika, ya mung wong ayu. Ngonono nek wong aku okeh golek-golekane. <u>Ning nek wong teji dedeke lenjang lenjang biyuh pakulitane branyak pesemone blengah-blengah golek-golekane angel. Koe weruh bokonge semapat! Koe katriwanda.</u></p>	<p><i>Yudayaksa:</i> Who said I was disappointed? No one of those 1000 competitors won anyway. And yet, to this day, I think of her, and I think – <u>oh my, no one is as beautiful as she. It is very difficult to meet up with such beauty anywhere. If you saw her backside, you would faint. But I found someone as beautiful recently.</u></p> 
<p><i>Yudayaksa:</i> <u>Emban Sayuda, emban Sayuda ayune kaya widodari Bethari Irim-irim.</u></p>	<p><i>Yudhayaksa:</i> You can press your breast up through your bras all you like, and <u>you won't be as attractive to me as Ken Sayuda! Cantikawerdi! She is as beautiful as goddess in the heavens, this Ken Sayuda. If I can take her as mine, my status will rise as no ogre has a wife as beautiful as she is.</u></p>
<p><i>Cantikawerdi:</i> Menapa boten badhe ngasoraken drajat Paduka?</p>	
<p><i>Yudayaksa:</i> Nek kelakon tak boyong mesthi dadi nimbok ratu prameswari, ora bakal asor drajate. <u>Golek wong ayu kaya ngonono kae angel mban.</u></p>	<p><i>Yudhayaksa:</i> You can press your breasts up through your bras all you like and you won't be as attractive to me as Ken Sayuda! <u>Continue!</u> She is as beautiful as a goddess in the heavens, this Ken Sayuda. If I can take her as mine, my own status will rise up as no ogre has a wife as beautiful as she.</p> 

Source of Image: Screen captured from YouTube
(https://www.youtube.com/watch?v=Vi_24nBoJj0&t=18731s)

Table 4. Appraisal Analysis of Dialogue between Yudayaksa and Cantikawerdi

Source Text			
Appraising	Appraised	Attitude	Graduation
Face	Uayune ngungkuli Dewi Kunthi.	Appreciation Reaction: quality (+)	Intensifier
	Kaya widodari bethari irim-irim	Appreciation Reaction: quality (+)	Metaphor
Dedeke (figure)	Teji (vigorous)	Appreciation Composition: Balance (+)	Attitudinal lexis: raise
	Lenjang lenjang (tall)	Appreciation Composition: Balance (+)	Attitudinal lexis: raise
Pakulitane (skin)	Branyak (fine)	Appreciation Reaction: impact (+)	Attitudinal lexis: raise
Pasemone (face)	Blengah-blengah (pleasant)	Appreciation Reaction: impact (+)	Focus: sharpen
Sagopi	Sumèh (loves smiling)	Judgement: propriety: ethic (+)	Attitudinal lexis: raise
	Nyênêngake. (lovely)	Judgement: propriety: ethic (+)	Attitudinal lexis: raise
	Golek-golekane angel (Hard to find)	Judgement: normality: fate (+)	Metaphor
Bokonge (bottoms)	Koe weruh bokonge semaput!	Appreciation Reaction: impact (+)	Metaphor
	Koe katriwandan.	Appreciation Reaction: impact (+)	Metaphor
Target Text			
Appraising	Appraised	Attitude	Graduation
She (Sagopi)	No one is as beautiful as she.	Judgement: normality: fate (+)	Metaphor
	It is tough to meet up with such beauty anywhere.	Judgement: normality: fate (+)	Metaphor
	Beautiful	Judgement: normality: fate (+)	Attitudinal lexis: raise
	Attractive	Judgement: normality: fate (+)	Attitudinal lexis: raise
Backside	You would faint.	Appreciation Reaction: impact (+)	Metaphor
Face	As beautiful as goddess in the heavens	Appreciation Reaction: quality (+)	Metaphor

The shift is obvious in the table's analytical result. Sagopi is described more extensively in the source text than in the translation. From head to toe, she is depicted.

Regarding her appearance, she is often compared to Dewi Kunthi, another princess who was once hailed as the kingdom's most beautiful woman. However, Sagopi is far more attractive than the princess in the ogre's eyes. The target text generalizes Sagopi's portrayal to the claim "no one is as beautiful as she." As a result, the appraisal alters from appreciation to judgment, despite Sagopi being still evaluated positively. Another way of expressing Sagopi's beauty is by declaring that "she is as beautiful as a goddess in the heavens" which is an appropriate translation of the source utterance "*ayune kaya widodari bethari irim-irim.*"

The target text also lacks evaluations of Sagopi's posture, skin, and bottoms. Sagopi's posture, for instance, is defined in the original utterance as "*teji*" and "*lenjang-lenjang*," evoking the ideal female body. These lexes are classified as appreciation in appraisal theory: composition: balance and praising Sagopi's physical attractiveness. However, it is omitted in the target text. The absence of appraisal can also be seen in the description of Sagopi's complexion and face, which is characterized by the use of the words "*branyak*" and "*blengah-blengah*," which equate to "fine skin" and "pleasant face," respectively. Her charming face is highlighted by the representation of her pleasant demeanor as "*sumeh* (loves smiling)," and "*nyenengake*" (lovely), which is a level of perfection rarely seen elsewhere. Only the last portion of the utterance is delivered in the target text, which reads, "it is very difficult to meet up with such beauty anywhere."

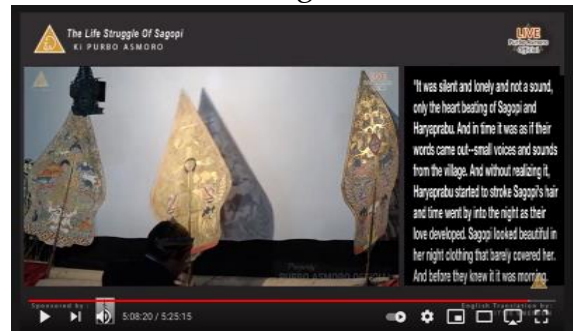
The omissions are unavoidable because the translation should be presented spontaneously and typed on a screen for the audience to enjoy. The translator begins typing the translation at minute 52.09, given that the beauty of Sagopi is conveyed in minute 51.42. Additionally, there is a section missing from the target text, most notably the representation of Sagopi's bottoms. They are described hyperbolically as extremely attractive, causing anyone who looks at them to lose consciousness. In the target text, it is communicated as "If you saw her backside, you would faint." This hyperbolic expression is a typical joke in Javanese culture and can be used to criticize or tease someone; hence, if translated literally in the target culture without regard for the context of the circumstance, the result will be an unsatisfactory translation.

Furthermore, Sagopi's beauty is represented through narration during the wayang performance. Because the evaluation is conveyed through narration, the engagement takes the form of monoglots, in which the author (the puppeteer) or character itself is the source of the attitude. Table 5 describes a scene in which Raden Haryaprabu (the prince's brother) and Sagopi were in intimacy. Following table 5 and table 6 displays the appraisal analysis.

The table 6 shows that the translation fails to capture Sagopi's seductive sexuality. The source text depicts Sagopi as sensual, but the translation lacks this characterization. In the original speech, her breasts are vulgarly described as "*kebak mencep*," which means "full and pert breasts." The sensual phrase is replaced in the translation by a gentle expression that emphasizes her exquisite appearance in clothing that barely covers her. Furthermore, the translation fails to depict Sagopi's beautiful forehead, referred to as "*sumunar*" and means "attractive." All of the attitudes communicated in this scene are classified into Appreciation which positively appraises the beauty of Sagopi.

Table 5. The Puppeteer's Narration

SL	TL
<p>Suwasana wengi ing padesan sepen amung kala-kala kepireng lamat-lamat pring jamang ngelik-elik. Sulinge wong padesan kaya nimbrung nembang katresnan. <u>Tan karasa</u> astaning Raden Haryaprabu hangelus hangusap palarapanira sang Nyai Sagopi ingkang ketingal sumunar. Hamung remeng-remeng sorot uruping diyan lenga jarak ingkang sawetawis tebih. Lakuning wengi saya nglangut kebak lelungiting asmara. Raden Haryaprabu tanpa kedhep hanyawang ayune Sagopi. Dhasar mung selebar sinjang ingkang den angkit nutup payudara ingkang kebak mencep. Tan kaucapna caritaning kang cawo saresmi gagat rahina sawung kluruk sesauran.”</p>	<p>It was silent and lonely and not a sound, only the heartbeats of Sagopi and Haryaprabu. And in time, it was as if their words came out – small voices and sounds from the village. And without realizing it, Haryaprabu started to stroke Sagopi's hair and time went by into the night as their love developed. Sagopi looked beautiful in the night clothing that barely covered her. And before they knew it was morning.</p>



Source of Image: Screen captured from YouTube
https://www.youtube.com/watch?v=Vi_24nBoJj0&t=18731s

Table 6. Orientation Appraisal Analysis of The Puppeteer's Narration

Source Text			
Appraising	Appraised	Attitude	Graduation
Palarapan (forehead)	Sumunar (attractive)	Appreciation Reaction: quality (+)	Attitudinal lexis
Face	Ayu (beautiful)	Appreciation Reaction: impact (+)	Attitudinal lexis
Payudara (breasts)	Kebak mencep (full and pert)	Appreciation Reaction: impact (+)	Metaphor
Target Text			
Appraising	Appraised	Attitude	Graduation
Sagopi	beautiful	Appreciation Reaction: impact (+)	Attitudinal lexis

4. Discussion

Translation has evolved to include most facets of life, including culture (Garzone, 2017). A community's language may reflect its cultural behavior, including the speaker's personality (Reyhner, 2017). Translating is inevitable when transferring cultural behavior between languages (Ulvydienè, 2014). Translation of a shadow puppet theatre is one of those challenges. With the help of a puppeteer assistant named Kitsie Emerson, the Javanese language used throughout the performance is no longer

a barrier for foreigners. Intriguing translation method simultaneously (MacHácek & Bojar, 2020), the translator keeps translating without a break throughout the show. The most difficult component of translating wayang is conveying the characters' personalities in the Javanese language and culture. The translator must be able to 'live' the puppets. Each character has distinct characteristics that may be identified by the puppeteer's movements and voice performances. As a result, the translation does not preserve the original language's linguistic diversity but merely transmits the message. Often, the translator can provide the best information is context, a fast overview, or a brief explanation.

Due to the limitations and difficulties inherent in translating, capturing the same characteristics is nearly impossible, despite the fact that characterization is critical to comprehending literary plays. Fictional characters have three dimensions: physiological, sociological, and psychological which convey the character's emotion, behavior, and physical appearance as depicted in the story (Roxas, Richards, Bilgin, & Hanna, 2017). Throughout the story of Sagopi, Sagopi's beauty is the most exquisite depiction that warrants further investigation. The appraisal theory is applied in this study, demonstrating that Sagopi's attractiveness is mentioned in great detail in the source utterances, from head to toe. Through the story narration and conversations, she is the center of attention by most of the characters who are engaged in the story and the puppeteer. Unfortunately, this distinguished beauty cannot be fully rendered into the target text.

The translation version's shift in appraisal aspects, specifically attitude and graduation, provides linguistic evidence of Sagopi's unequal beauty. Graduations are defined by (J. R. Martin & Rose, 2007b) as "grammatical and lexical resources we employ to express how strongly we feel about someone or something," implying that this must be altered equally in the translation. A lack of corresponding lexis primarily causes graduation shift in the target language culture (Munday, 2018), for instance, the repetition of words in Javanese. The Javanese terms such as "*blengah-blengah*," "*lenjang-lenjang*," and "*irim-irim*," are used to emphasize the intensity of attitude and are difficult to retain in translation. Quoted Kitsie Emerson (2021), these translations cannot be perfect because they are done in real-time. Instead of meticulous wordsmithing, they provide real-time interpretation of the performance, as if the listener had a friend whispering into their ear at the *wayang* site, delivering meaning, context, and insider advice for appreciating the act. Furthermore, as a live multimodal text, viewers may still enjoy the *wayang kulit* performance by listening to the original narrative and watching every movement of the *wayang* figures performed by the puppeteer.

5. Conclusion

The English live caption does not adequately represent the translated wayang kulit performance, notably the description of Sagopi's beauty. The changes are indicated by deletions and shifts in the target language's attitude and graduation. The shifts and omissions in the attitude element are primarily due to the time gap between the puppeteer's oral utterances and the translator's typing pace during the live captioning. Additionally, graduation adjustments are driven mainly by the target language culture's absence of appropriate lexis. Appraisal is unquestionably valuable for linguistically examining characterization and defining the equal portrayal of

characters. Is it a good method for determining whether or not characters' personalities have been accurately translated? However, it does not perform well in a live caption or simultaneous translation. The verbal communication used by a puppeteer at a puppet theater to define the puppet characters is challenging for the translator to sustain. In other words, achieving the same level of appraisal as the original is a difficult goal to achieve.

Live captioning, like subtitling and dubbing, is an Audio-Visual Translation (AVT) characterized as a constrained translation. Creative restraints due to space and time constraints, the peculiarity of turning voice into writing, and the existence of images and the original music are some of the obstacles that translators must overcome (Pérez-González, 2014; Diaz-Cintas & Remael, 2021a). In popular subtitles or captions, the written version of the speech is almost often a condensed version of the oral source text. Nonetheless, captions are rarely and infrequently a literal and detailed spoken language translation. Because captions interact with the visual and oral channels of the live puppet performance, a complete translation is not usually necessary. This is not to say that viewers do not have a right to a high-quality translation. Diaz-Cintas & Remael (2021b) point out that quantity and quality are not synonymous. To put it another way, just because captions look simple does not mean they are unreliable. Regardless of the flaws, the written text in live captioning is chosen as the best means to express the source language's message so that the audience can both admire the original shadow puppet performance and understand the content communicated in the translation. There is a need for more research about the satisfaction and expectations of audience members concerning the caption offered in a shadow puppet theater.

References

- Arifin, M., & Hakim, A. R. (2021). Study of pandawa characters in mahabharata's story learned with indonesian character education. *International Journal of Economics, Management, Business, and Social Science (IJEMBIS)*, 1(2), 146-155.
- Boroditsky, L. (2009). How does our language shape the way we think? *Scientific American*, 304(2), 63-70.
- Cintas, J. D., & Remael, A. (2020). *Subtitling: Concepts and practices*. Routledge.
- Garzone, G. (2017). Food, culture, language and translation. *Journal of Multicultural Discourses*, 12(3), 214-221.
- Khrisna, D. A. N. (2012). The rude duryudana and the tricky sengkuni. *Retaining style without harming fidelity: a case of translating*, 1(01).
- Khrisna, D. A. N., Nababan, M., & Santosa, R. (2016). appraisal analysis on the main character of novel the old man and the sea and its three indonesian-translated versions lelaki tua dan laut. *Advanced Science Letters*, 22(12), 4481-4484.
- Lehman-Wilzig, S. (2020). Autonomous, algorithmic, simultaneous translation systems in the glocal village: Consequences and paradoxical outcomes. *Handbook of the Changing World Language Map*, 3891-3909.
- Leli, H., Roni, R., Yuliariatiningsih, M. S., & Sutini, A. (2016, November). The role of wayang golek as prototype model in building mega skill characters of children. In *3rd International Conference on Early Childhood Education (ICECE 2016)* (pp. 274-281). Atlantis Press.

- Lv, Q., & Liang, J. (2019). Is consecutive interpreting easier than simultaneous interpreting?—a corpus-based study of lexical simplification in interpretation. *Perspectives*, 27(1), 91-106.
- Macháček, D., & Bojar, O. (2020). Presenting simultaneous translation in limited space. *arXiv preprint arXiv:2009.09016*.
- Martin, J. R., & Rose, D. (2003). *Working with discourse: Meaning beyond the clause*. Bloomsbury Publishing.
- Martin, J. R., & White, P. R. (2003). *The language of evaluation* (Vol. 2). London: Palgrave Macmillan.
- Munday, J. (2018). A model of appraisal: Spanish interpretations of President Trump's inaugural address 2017. *Perspectives*, 26(2), 180-195.
- Tomi, O. F. (2019). Link Between Language and Character Development: People's Perception. *Advances in Social Sciences Research Journal*, 5(12).
- Pandin, M. G. R. (2020). Moral-ethics-belief values towards Indonesian puppet (Wayang kulit) performance arts. *Utopia y Praxis Latinoamericana*, 25(1), 515-521.
- Pradita, L. E., Hermawan, W., & Saddhono, K. Strengthening the value of character through shows shadow puppets. In *Proceeding of the 2nd INCOTEPD*.
- Pramono, Y. L., Suyanto, S., & Wahida, A. (2017, November). Shadow puppet arts as the formation of young generation character. In *Proceeding of International Conference on Art, Language, and Culture* (pp. 397-404).
- Ramli, W. N. R. W., & Lugiman, F. A. (2012). The contribution of shadow puppet's show through engaging social communication in modern society. *Procedia-Social and Behavioral Sciences*, 35, 353-360.
- Reyhner, J. (2017). Affirming identity: The role of language and culture in American Indian education. *Cogent Education*, 4(1), 1340081.
- Romero-Fresco, P., & Eugeni, C. (2020). Live subtitling through respeaking. In *The Palgrave Handbook of Audiovisual Translation and Media Accessibility* (pp. 269-295). Palgrave Macmillan, Cham.
- Roxas, J. C., Richards, D., Bilgin, A., & Hanna, N. (2018). Exploring the influence of a human-like dancing virtual character on the evocation of human emotion. *Behaviour & Information Technology*, 37(1), 1-15.
- Saleh, M. (2014). Your language your character. *Language Circle: Journal of Language and Literature*, 9(1), 1-8.
- Subiyantoro, S., Kristiani, K., & Wijaya, Y. S. (2020). Javanese cultural paradoxism: A visual semiotics study on wayang purwa characters of satria and raseksa figures. *Harmonia: Journal of Arts Research and Education*, 20(1), 19-28.
- Ulvydienè, L. (2014). Psychology of translation in cross-cultural interaction. *Procedia-Social and Behavioral Sciences*, 116, 217-226.
- White, P. (2016). Constructing the "Stranger" in Camus' *L'Étranger*: registerial and attitudinal variability under translation. *The Journal of Translation Studies*, 17(4), 75-106.
- Widagdo, T. B., Djatmika, D., & Yustanto, H. (2020). Analysis characteristics of antawacana as reflections on the character of werkudara in wayang purwa.
- Wu, H. B. (2013). Appraisal perspective on attitudinal analysis of public service advertising discourse. *English Language and Literature Studies*, 3(1), 55.

- Yulistio, D., & Purwadi, A. J. (2019, January). Study on structure and values education in stories wayang kulit. In *International Seminar and Annual Meeting BKS-PTN Wilayah Barat, 1(1)*, 136-145
- Zheng, B., Zheng, R., Ma, M., & Huang, L. (2019). Simultaneous translation with flexible policy via restricted imitation learning. *arXiv preprint arXiv:1906.01135*.