

Children through adults' eyes: An appraisal analysis of child characterization in *Charlie and the Chocolate Factory* and its Indonesian translation

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ABSTRACT

Children's literature plays a vital role in shaping young reader's understanding of moral and social values, and its translation often involves ideological and cultural adaptation. Within this context, evaluative language becomes central to how child characters are portrayed and understood across languages. This study explores how shifts in attitude, graduation, and characterization occur in the Indonesian translation of *Charlie and the Chocolate Factory*. Adopting a descriptive qualitative design, the study applies Martin and White's (2005) appraisal framework to examine attitudinal and graduation shifts between the English source text and its Indonesian translation. The data consist of evaluative expressions narrated by the author and adult characters, analyzed comparatively to trace translated-induced changes. The findings reveal a consistent pattern of moderation: strong evaluative expressions in the original version are frequently downscaled, softened, or occasionally omitted in the translation. Affect and appreciation dominate in both versions, while judgment appears less frequently. Significantly, translation reduces the intensity of emotions and judgments and reshapes the characterization of child figures. Charlie Bucket's sympathetic qualities are retained but expressed with less emotional force, while negative portrayals of Augustus Gloop, Violet Beauregarde, Veruca Salt, and Mike Teavee are mitigated, resulting in less grotesque or villainous depictions. The effect is a less polarized representation of children, where the moral contrast between the "good child" and the "bad children" is softened. These findings suggest that translation choices significantly influence characterization and highlight the implications of evaluative moderation for child readership.

Keywords: appraisal; characterization; children's literature; translation.

INTRODUCTION

Children's literature is a unique domain of literary production that not only entertains but also educates, embedding moral and social values that guide how young readers perceive the world around them (Rindayanti et al., 2025). It is not only a medium for entertainment but also a tool for learning. Beyond entertainment, children's stories often carry embedded moral values, social norms, and character models that reflect adult ideologies (Pulimeno et al., 2020). One of the most prominent ways ideological messages are conveyed in children's literature is through characterization. This aspect is vital in literary works, especially in narratives, as it is created by the author and influenced by their ideologies through the choice of words to describe the characters. In stories, characterization shapes the storyline and stimulates children's imagination as readers.

Characterization can be understood as how authors construct and present characters to readers. It has been described how texts provide information about

characters and their qualities primarily through explicit description or direct characterization (Landert, 2025). It is also seen as a dynamic process shaped by linguistic choices that reveal personality, relationships, and social positioning (Shi & Huang, 2024). In children's literature, characterization carries a pedagogical role, since characters often serve as moral exemplars that model values and behaviors for young readers. This condition resonates with findings by Klimstra et al. (2023), who emphasized that adult exemplars play a central role in shaping children's identity formation. When these texts are translated, shifts in characterization may occur as translators mediate evaluative language and cultural references, influencing how target readers perceive the moral and social lessons conveyed. Studying the translation of children's literature is therefore important for understanding linguistic transformations and examining how cultural norms are recontextualized. It makes appraisal theory a valuable tool for analyzing how children's characters are evaluated in the English and Indonesian versions of *Charlie and the Chocolate Factory*.

Characterization can be examined through various theories, one of which is Martin and White's (2005) appraisal theory. This theory concerns how language expresses, negotiates, and naturalizes interpersonal meanings. It consists of three major subsystems: attitude, engagement, and graduation. The attitude subsystem plays a central role in analyzing evaluative meanings, as it deals with feelings, behaviors, and values encoded in discourse. Attitude itself is further divided into three categories: affect, which refers to emotional responses such as happiness, fear, or anger; judgment, which evaluates people's behaviors in terms of morality, capacity, or propriety; and appreciation, which evaluates objects, processes, and phenomena in terms of quality, value, and impact. Meanwhile, engagement concerns the source of voices and perspectives in the text, showing whether a stance is presented as authorial or attributed to others, while graduation deals with the scaling of meanings, such as intensifying or softening an attitude. Through these subsystems, appraisal theory provides a systematic lens to investigate how evaluative meanings are constructed and how characters are represented in literary texts.

One of this genre's most influential and enduring works is *Charlie and the Chocolate Factory*. This novel was written by Roald Dahl (1998) who has been called one of the greatest children's storytellers of the 20th century. During his life, he wrote more than 30 works for young readers, with the most well-known and bestselling titles including *Charlie and the Chocolate Factory*. This book was first published in 1964. The story follows a young boy named Charlie Bucket who wins a golden ticket to visit the mysterious and magical chocolate factory that the eccentric Willy Wonka owns. The novel explores themes of poverty, greed, humility, and imagination through a series of fantastical events and moral lessons. As one of Dahl's most iconic works, the book has sold over 20 million copies worldwide and has been translated into over 55 languages, including Indonesian (Dahl, 2006). In translation, however, shifts in characterization may occur, which ideally should not diverge significantly from the original text. Therefore, translators must pay attention to this aspect when translating stories, since word choice differences may lead to different ideological interpretations. Thus, examining how child characters are represented in both the source text (hereafter ST) and the target text (hereafter TT) becomes essential.

In children's literature, the representation of child characters is often mediated through the eyes of adults—whether the narrator or other adult characters. Their evaluative language shapes readers' understanding of the young characters' behavior, morality, and personality. The appraisal framework (Martin & White, 2005), particularly the attitude system (affect, judgement, and appreciation), offers a valuable lens for investigating how such evaluations are linguistically constructed. Additionally, the graduation system can help assess the intensity or softening of evaluative meaning, especially in the translation process.

Previous studies have employed appraisal theory to explore interpersonal meanings in literary texts and their translations, particularly in the context of children's literature. Santosa et al. (2021) investigated genre and attitude in children's stories, highlighting the role of evaluative language in shaping character development. Similarly, Ayunikmah et al. (2024a) examined character development and its translation in digital platforms Storyweaver, showing how translation choices affect the representation of evaluative meanings. Still in the same year, Ayunikmah et al. (2024b) also explored character development in children's stories and highlighted how evaluative language shapes characters' identities. In translation studies, Putri et al. (2024) analyzed motivational expressions in children's literature, while Auni and Dewi (2022) explored the appraisal of characters in *Geunyeo-e Ireumeun* and its Indonesian version *Her Name Is*, emphasizing shifts in attitude across languages. Research has also extended beyond children's literature: Suhartini and Nugroho (2023) studied appraisal in *To All the Boys I've Loved Before* and its Indonesian translation, and Nofalani and Jaya (2024) applied corpus-based appraisal analysis to *Atomic Habits* and its translation, revealing cross-linguistic realizations of attitude. Collectively, these studies demonstrate the versatility of appraisal theory in analyzing character evaluation and translation strategies. However, few have explicitly focused on the characterization of children in a classic novel like *Charlie and the Chocolate Factory* by comparing the original and translated versions through the lens of appraisal theory. This study seeks to fill that gap by analyzing how children's characters in the story are evaluated through adult eyes, both the author's and other adult characters'—in the English original and the Indonesian translation.

Three research questions guide this research:

1. How are attitude resources distributed in the English and Indonesian versions of the novel to portray child characters?
2. What changes or graduations occur in the attitude resources between the English original and the Indonesian translation?
3. How does the characterization of child characters change from the English version of the novel to the Indonesian translation?

METHODS

This study employed a descriptive, qualitative approach based on the research objectives. Descriptive means it seeks to provide an account of translation phenomena without attempting to influence them (Shuttleworth, 2008). It is also qualitative, as the data take the form of words and are analyzed interpretively. Both were chosen for suitability to the research questions and objectives, which describe and interpret the data according to reality. The selection of this method and

approach is intended to obtain factual data, with results that emphasize meaning. This approach is particularly appropriate because the study explores the depiction of child characters in children's literature from an adult perspective using appraisal theory.

The object of this study is the English novel *Charlie and the Chocolate Factory* by Roald Dahl and its Indonesian translation. The English ST is the 2006 electronic version obtained from the Human Interfaces in Information Systems Laboratory, while the Indonesian TT is the fourth edition published in 2006 by Gramedia Pustaka Utama, translated by Ade Dina Sigarlaki. The Indonesian edition was accessed in hard copy form. These texts were chosen because they represent children's literature, are among the best-selling novels translated into many languages, including Indonesian, and have not previously been analyzed from the perspective of appraisal theory.

The data consist of selected key passages that portray the child characters. Specifically, only instances of attitude that refer to children and are expressed by adults—either the narrator or adult characters in their direct speech—are included. Attitudes not directed at children's characters and those exchanged among children themselves are excluded from the dataset. The focus is limited to the main child characters—Charlie Bucket, Augustus Gloop, Violet Beauregarde, Veruca Salt, and Mike Teavee—and generalized references to children as a group. Since this research aims to analyze how children are represented from the adult point of view, the analysis concerns the translation of a literary product and thus adopts a product-oriented approach (Saldanha & O'Brien, 2014). The study applies the appraisal framework (Martin & White, 2005), but is limited to attitude (including affect, judgment, and appreciation) and graduation, which is employed to trace evaluative shifts between the ST and TT. Engagement is excluded from this research because it is not directly relevant to the research focus.

The research was carried out in several steps. First, the data sources were prepared by collecting the soft files of the English and Indonesian versions in document format. Second, the passages were copied into a parallel table for comparison. Third, instances of attitude in both ST and TT were identified, coded, and compared, with graduation examined where shifts occurred. Finally, the findings were synthesized to conclude the characterization of the child characters and the nature of shifts across the two versions.

RESULTS AND DISCUSSION

1.1 Distribution of Attitude Resources in the ST and TT

This section presents the distribution of attitude resources in ST and TT of *Charlie and the Chocolate Factory* to address the first research question. The analysis identified a total of 544 attitude expressions in the ST, consisting of 252 (46.3%) affect, 44 (8.1%) judgment, and 248 (45.6%) appreciation items. In the TT, the number slightly decreased to 534 items, distributed as 245 (45.9%) affect, 43 (8.0%) judgment, and 246 (46.1%) appreciation. Table 1 summarizes these findings.

Table 1. Overall distribution of attitude resources in ST and TT

No	Attitude	ST		TT	
		n	%	n	%
1	Affect	252	46.3	245	45.9
2	Judgment	51	9.4	50	9.4
4	Appreciation	241	44.3	239	44.8
Total		544	100	534	100

As shown in Table 1, both versions show a similar pattern; affect and appreciation dominate the distribution, while judgment occurs far less frequently. While the overall distribution across the three subsystems is consistent mainly, a closer character-by-character and polarity-based analysis reveals more nuanced changes. Several examples below illustrate how each type of attitude appears in the data to make these categories more tangible. These instances also demonstrate how evaluation is conveyed and maintained in translation.

(1) Affect (positive)

ST: *He was quite out of breath, but he felt **marvelously, extraordinarily happy**.*

TT: *Betapa nikmatnya bisa mengisi mulut dengan makanan padat yang **begitu lezat!***

(2) Judgment (negative)

ST: *“Who’s **the big fat boy?**”*

TT: *“Siapa **anak gendut** itu?”*

(3) Appreciation (negative)

ST: *“It’s time to go to school, my darling,” Mrs Bucket said, putting an arm around Charlie’s **skinny shoulders**.*

TT: *“Sudah waktunya berangkat ke sekolah, sayangku,” ujar Mrs. Bucket sambil merangkul **bahu Charlie yang kurus**.*

To illustrate how attitudes are allocated to individual child characters, Table 2 presents the distribution for Charlie Bucket.

Table 2. Distribution of attitude resources for Charlie Bucket

No	Attitude	ST		TT	
		Positive	Negative	Positive	Negative
1	Affect	91	39	88	39
2	Judgment	3	9	2	9
4	Appreciation	24	18	24	18
Total		118	66	114	66
		184		180	

For Charlie Bucket, as shown in Table 2, affect is the most dominant resource in both the ST and TT, reflecting the strong emotional framing of his character as a child protagonist. Positive affect clearly outweighs negative affect, underscoring his resilience and hopeful disposition. Judgment occurs less frequently but is more negative than positive, suggesting external evaluation of Charlie Bucket often highlights his limitations rather than his virtues. Appreciation

remains balanced across both polarities and stable between ST and TT, reinforcing the consistency of how material and qualities surrounding Charlie are represented. Overall, the translation maintains the emotional prominence of Charlie while introducing only minimal variation. The following examples show typical realizations of affect, judgment, and appreciation in both versions.

(1) Affect (negative)

ST: *Charlie felt it **worst** of all.*

TT: *Yang **paling parah** merasakan rasa lapar itu adalah Charlie.*

(2) Judgment (positive)

ST: *"He's **a fine little fellow**," said Grandpa George.*

TT: *"la **anak kecil yang baik**," ujar Grandpa George.*

(3) Appreciation

ST: *... and life was **extremely uncomfortable** for them all.*

TT: *... dan hidup mereka semua **sangatlah tak nyaman**.*

Table 3. Distribution of attitude resources for Augustus Gloop

No	Attitude	ST		TT	
		Positive	Negative	Positive	Negative
1	Affect	30	6	29	6
2	Judgment	1	9	1	9
4	Appreciation	10	42	10	41
Total		41	57	40	56
		98		96	

Table 3 shows the distribution of attitude resources and polarity in the ST and TT for Augustus Gloop. The data highlights that appreciation is the most frequent subsystem, dominated by negative values. It indicates that his characterization relies heavily on negative descriptions of his physical and behavioral traits. The distribution of judgment further strengthens this negative portrayal, as criticism vastly outnumber positive evaluations. Affect is present but less central compared to appreciation, with positive instances surpassing negative ones, perhaps reflecting moments of his own enjoyment or satisfaction. Between ST and TT, the proportions remain consistent, showing that the negative characterization of Augustus is carefully preserved in translation. To clarify this pattern, several representative examples are listed below.

(1) Affect (positive)

ST: *The town in which Augustus Gloop lived, the newspaper said, **had gone wild with excitement** over their hero.*

TT: *Kota di mana Augustus Gloop tinggal, begitu menurut koran itu, **sangat bergairah** memuji pahlawan mereka.*

(2) Judgment (negative)

ST: *He was now lying full length on the ground with his head far out over the river, **lapping up the chocolate like a dog**.*

TT: *Sekarang ia berbaring di tanah tepi sungai dengan kepala menjulur ke sungai, **menjilati cokelat seperti anjing**.*

(3) Appreciation (negative)

ST: *The picture showed a nine-year-old boy who was **so enormously fat**...*

TT: *Dalam foto tampak anak laki-laki yang **begitu gemuk**...*

Table 4. Distribution of attitude resources for Violet Beauregarde

No	Attitude	ST		TT	
		Positive	Negative	Positive	Negative
1	Affect	17	0	16	0
2	Judgment	1	11	1	11
4	Appreciation	12	30	12	30
Total		30	41	29	41
		71		70	

Attitude distribution for Violet Beauregarde is shown in Table 4. From that, appreciation dominates with a strong negative bias. It reflects that much of her characterization relies on favorable descriptions of her habits and qualities rather than her emotions. Judgment is also skewed toward the negative, indicating frequent criticism of her behavior. Affect appears in a smaller proportion and is almost entirely positive, which may represent Violet's own excitement rather than others' evaluations. The TT mirrors the ST closely, maintaining the negative portrayal without major shifts. Selected excerpts from the data are provided below to illustrate each type of attitude found in the analysis.

(1) Affect (positive)

ST: *Then suddenly, Violet Beauregarde, the silly gum-chewing girl, let out **a yell of excitement**.*

TT: *Lalu tiba-tiba Violet Beauregarde, gadis kecil tolol pengunyah permen karet, **berteriak penuh semangat**.*

(2) Judgment (negative)

ST: *"**Beastly girl**," said Grandma Josephine.*

TT: *"**Gadis mengerikan**," ujar Grandma Josephine.*

(3) Appreciation (negative)

ST: *"**But she's purple in the face!**" cried Grandpa Joe.*

TT: *"**Tapi mukanya ungu!**" teriak Grandpa Joe.*

Table 5. Distribution of attitude resources for Veruca Salt

No	Attitude	ST		TT	
		Positive	Negative	Positive	Negative
1	Affect	29	6	28	6
2	Judgment	2	2	2	2
4	Appreciation	9	33	9	32
Total		40	41	39	40
		81		79	

From Table 5, it can be said that Veruca Salt's portrayal relies heavily on appreciation, which is mainly negative. This pattern highlights her material possessions and traits being judged unfavorably. Affect is more frequent than in Violet's case, with positive items significantly outweighing negatives, suggesting her own expressions of desire and satisfaction. Judgment, however, remains

balanced but minimal, meaning her behavior is not evaluated as often as her attributes. The TT remains faithful to the ST, preserving the overall negative tilt. The examples below demonstrate how affect, judgment, and appreciation are expressed in the texts.

(1) Affect (positive)

ST: ... *I rushed it home and gave it to my darling Veruca...*

TT: ... *aku langsung bergegas pulang untuk memberikannya pada Veruca tersayang...*

(2) Judgment (positive)

ST: *The lucky person* was a small girl called Veruca Salt ...

TT: *Orang yang beruntung* itu adalah gadis kecil bernama Veruca Salt...

(3) Appreciation (positive)

ST: ... *How pretty you look* in that lovely mink coat!

TT: ... *Betapa cantiknya kau* memakai mantel bulu yang indah itu!

Table 6. Distribution of attitude resources for Mike Teavee

No	Attitude	ST		TT	
		Positive	Negative	Positive	Negative
1	Affect	26	6	25	6
2	Judgment	3	3	3	3
4	Appreciation	10	53	10	53
Total		39	62	38	62
		101		100	

Mike Teavee's characterization, as shown in Table 6, is dominated by appreciation, with a striking imbalance toward negative polarity. It shows that descriptions of his habits, interests, and traits are framed unfavorably more than those of any other child. Affect is present but secondary, with more positive than negative instances, reflecting his personal enjoyment of television. Judgment is balanced but limited in number, suggesting less explicit evaluation of his morality or behavior. The TT reproduces the ST distribution almost identically, preserving the heavily negative portrayal. Examples from the corpus are shown below to provide a clearer picture of each attitudinal category.

(1) Affect (negative)

ST: ... *but young Mike Teavee, the lucky winner, seemed extremely annoyed by the whole business.*

TT: ... *tapi Mike Teavee muda, yaitu si pemenang yang beruntung, tampak sangat kesal.*

(2) Judgment (negative)

ST: "*That's Mike Teavee! He's the television fiend!*"

TT: "*Itu Mike Teavee! Ia pecandu televisi!*"

(3) Appreciation (negative)

ST: "*He was certainly not more than an inch tall.*"

TT: "*Tingginya tak lebih dari 2,5 sentimeter saja.*"

Table 7. Distribution of attitude resources for other children

No	Attitude	ST		TT	
		Positive	Negative	Positive	Negative
1	Affect	0	2	0	2
2	Judgment	1	6	1	6
4	Appreciation	0	0	0	0
Total		1	8	1	8
		9		9	

Table 7 presents attitudes toward other child characters in the novels. The instances of attitude are minimal, with appreciation again outweighing affect or judgment. The pattern is predominantly negative, indicating that even peripheral figures are framed with unfavorable qualities or traits. The translation maintains this distribution, suggesting no major interpretive shifts in rendering these less central characters. Representative data excerpts are presented below to exemplify the distribution of attitude resources.

(1) Affect (negative)

ST: “Think of all the free stuff he’ll be getting too!” another boy said **enviously**.

TT: “Bayangkan juga semua makanan gratis yang bakal didapatnya!” teriak anak lain **dengan iri**.

(2) Judgment (negative)

ST: Children were **taking hammers and smashing their piggy banks...**

TT: Anak-anak **mengambil palu, dan memecah tabungan mereka...**

1.2 Graduation Shifts and Omissions in Translation

1.2.1 Scaling

In the appraisal framework, graduation refers to the scaling of meanings—how speakers or writers amplify or soften the intensity or degree of an evaluation (Martin & White, 2005). Through graduation, attitudinal meanings can be either intensified (upscaling) or weakened (downscaling), enabling evaluative expressions to vary in force. In the context of translation, scaling reflects how translators adjust the degree of evaluation between the ST and the TT, either heightening or moderating the strength of emotion, judgment, or appreciation to fit the linguistic and cultural norms of the target readership.

Further analysis revealed 31 graduation shifts, one upscaling, and 30 downscaling. Table 8 shows that these shifts are distributed across all six child characters. These shifts reveal a clear tendency in the TT to tone down or soften evaluative meanings, making children’s characterization less intense or forceful.

Table 8. Distribution of graduation shifts across characters

No	Character	Upscaling	Downscaling	Total
1	Charlie Bucket	1	11	12
2	Augustus Gloop	0	6	6
3	Violet Beauregarde	0	5	5
4	Veruca Salt	0	2	2
5	Mike Teavee	0	5	5
6	Other children	0	1	1
Total		1	30	31

1.2.1.1 Charlie Bucket's Graduation Shift

In the portrayal of Charlie Bucket, the highest number of graduation shifts is identified, with one upscaling and eleven downscaling. The only upscaling appears in appreciation, where “*tak terlupakan*” intensifies the positivity. Representative examples are presented below.

- (1) Appreciation (positive – upscaled in TT)

ST: *It was a **magic moment**.*

TT: *Saat itu betul-betul saat yang **ajaib dan tak terlupakan**.*

Most of the remaining shifts, however, involve downscaling, where strong affect in the ST becomes weaker or neutral in the TT. For instance, in one affective example, “was pure torture” is rendered as “*merupakan siksaan baginya*”, softening the hyperbolic intensity. In another case, “marvellously, extraordinarily happy” becomes “*makanan padat yang begitu lezat*”, shifting from an intense emotional state to a more neutral description of food. These changes reduce the dramatic force of Charlie's emotional experiences, making his suffering and joy less vivid for target readers.

- (2) Affect (negative – downscaled in TT)

ST: *... and that, of course, **was pure torture**.*

TT: *... dan itu tentu saja merupakan **siksaan** baginya.*

- (3) Affect (positive – downscaled in TT)

ST: *He was quite out of breath, but he felt **marvellously, extraordinarily happy**.*

TT: *Betapa nikmatnya bisa mengisi mulut dengan makanan padat yang **begitu lezat!***

1.2.1.2 Augustus Gloop's Graduation Shift

In the portrayal of Augustus Gloop, six downscaling shifts are identified, mainly in negative judgment and appreciation. In the ST, expressions such as “the big fat boy” and “his face was like a monstrous ball of dough” portray him with harsh ridicule. In the TT, these are translated into “*anak gendut itu*” and “*wajahnya terlihat seperti gumpalan adonan roti*,” both weakening the negative exaggeration. The choice of words eliminates the extreme evaluation, presenting Augustus in a less grotesque light. This tendency can be seen in the following excerpts.

- (1) Judgment (negative – downscaled)

ST: “*Who's the **big fat boy?***”

TT: “*Siapa **anak gendut** itu?*”

- (2) Appreciation (negative – downscaled)

ST: *... and his face was like **a monstrous ball of dough** with two small greedy curranty eyes peering out upon the world.*

TT: *... dan wajahnya terlihat seperti **gumpalan adonan roti** dengan dua mata kismis kecil yang tamak mengintip ke luar.*

1.2.1.3 Violet Beauregarde's Graduation Shift

The portrayal of Violet Beauregarde shows five downscaling shifts, including judgment, affect, and appreciation. In the ST, expressions such as “she was chewing so ferociously” becomes “*ia terus-menerus mengunyah sepotong*”

permen karet dengan penuh semangat”, where the pejorative intensity of *ferociously* is replaced by the more neutral *penuh semangat*. Similarly, the expression “and what a terrible, peculiar sight she was!” becomes “*dan betapa mengerikannya pemandangan itu!*”, omitting *peculiar* and reducing the layered negativity. Such reductions soften Violet’s grotesque transformation, making her characterization less extreme in the TT. This tendency is illustrated in the following examples.

(1) Judgment (negative – downscaled)

ST: ...she was chewing so **ferociously** upon a piece of gum at the same time

TT: ...ia terus-menerus mengunyah sepotong permen karet dengan **penuh semangat** sambil berbicara.

(2) Appreciation (negative – downscaled)

ST: And what a **terrible, peculiar sight** she was!

TT: Dan betapa **mengerikannya pemandangan itu!**

1.2.1.4 Veruca Salt’s Graduation Shift

Attitudes toward Veruca Salt shows two downscaling shifts, both of which are in affect. For instance, “suddenly, the air was filled with screams of excitement” becomes “*tiba-tiba terdengar jeritan keras*”. Here, the joyful excitement of the ST is flattened into a more generic expression of loudness. The shift lessens the exuberant but chaotic energy associated with Veruca. Selected excerpt is provided below to illustrate this pattern.

(1) Affect (positive – downscaled)

ST: Suddenly, the air was filled with **screams of excitement**.

TT: Tiba-tiba terdengar **jeritan keras**.

1.2.1.5 Mike Teavee’s Graduation Shift

Five downscaling shifts, according to Table 8, are identified in the portrayal of Mike Teavee, across affect, judgment, and appreciation. The ST’s “Mike Teavee flew into a terrible tantrum” is translated as “*Mike Teavee langsung mengamuk*”, which reduces the severity of the *terrible tantrum*. Similarly, “until they’re absolutely drunk” becomes “*sampai mereka mabuk*”, omitting the intensifier *absolutely*. These changes weaken the sense of excess and unruliness tied to Mike’s characterization, making his misbehavior less pronounced. Examples of how evaluative meanings are weakened are shown below.

(1) Judgment (negative – downscaled)

ST: When he heard this, Mike Teavee flew into a **terrible tantrum**.

TT: Mendengar itu, Mike Teavee langsung **mengamuk**.

(2) Judgment (negative – downscaled)

ST: Until they’re **absolutely drunk**.

TT: Sampai mereka **mabuk**.

1.2.1.6 Other Children’s Graduation Shift

One downscaling case appears with unnamed children, based on Table 8. In this case, the subject referred to is not the main character, but random or general

children. According to the example of the data, the ST's "ticket'll go to some nasty little beast who doesn't deserve it" becomes "*tiket itu akan ditemukan oleh anak nakal lain yang tak pantas mendapatkannya*". The sharp insult, *nasty little beast*, is rendered as the milder *anak nakal*, diluting the harsh judgment. The following excerpt illustrates downscaling tendency in the data.

(1) Judgment (negative – downscaled)

ST: ...*that ticket'll go to some **nasty little beast** who doesn't deserve it!*

TT: ...*tiket itu akan ditemukan oleh **anak nakal** lain yang tak pantas mendapatkannya!*

1.2.2 Omissions

In addition to scaling, the analysis reveals several omissions, where attitude expressions in the ST are not reproduced in the TT. In translation studies, techniques such as reduction are often discussed as ways translators manage excessiveness or redundancy (Molina & Albir, 2002). While omission is not always explicitly named in these frameworks, it can be understood as an extreme form of reduction, where an evaluative item is removed entirely rather than softened.

In the context of this research, omissions specifically involve attitudinal items that carry evaluative force (affect, appreciation, or judgment) being dropped in the TT. Such omissions reduce the density of evaluative meaning surrounding child characters, thereby contributing to softer characterization.

1.2.2.1 Charlie Bucket's Attitudinal Omission

Four omissions occur in Charlie Bucket's attitudes. One notable case involves the line in the ST which contains heightened urgency, but the TT omits some of the emphatic tone, resulting in a less emotionally charged request. Another omission appears in Willy Wonka's affectionate address "my dear Charlie," which is excluded in the TT. This removal weakens the warmth of their relationship and slightly distances the emotional bond between the two. In another instance, the adjective "little" preceding Charlie's name is not rendered, thus reducing the evaluative framing of him as small and vulnerable and making his depiction more neutral. Finally, an expression describing the group's astonishment is rendered in a neutral form, moderating Charlie's emotional response and reinforcing the overall pattern of attenuation in the target version. The data below illustrate these omissions in Charlie's portrayal.

(1) Affect (positive – omitted in TT)

ST: They were **dumbfounded**.

TT: *Mulut mereka terkunci.*

(2) Judgment (positive – omitted in TT)

ST: *By standing on his toes, **little** Charlie could just see inside it.*

TT: *Dengan berjinjit Charlie bisa melihat ke dalamnya.*

(3) Affect (positive – omitted in TT)

ST: "*Come on! **Hurry up!** We must get going! And how many children are there left now?*"

TT: "*Ayo bergegaslah! Kita harus berangkat! Dan sekarang tinggal berapa anak lagi?*"

- (4) Affect (positive – omitted in TT)

ST: "... I have something very important to talk to you about, **my dear** Charlie.

TT: "... Aku perlu membicarakan sesuatu yang sangat penting denganmu, Charlie."

1.2.2.2 Augustus Gloop's Attitudinal Omission

Augustus Gloop's attitude also experiences omissions that soften his characterization. The adjective "nasty" attached to a description of taste is removed in translation, weakening the negative sensory evaluation associated with him. Likewise, the same collective expression of astonishment found elsewhere in the ST is translated in a neutral manner, moderating Augustus's emotional reaction and aligning with the general trend of toning down intensity. The data below show how these omissions occur in Augustus's portrayal.

- (1) Affect (positive – omitted in TT)

ST: They were **dumbfounded**.

TT: Mulut mereka terkunci.

- (2) Appreciation (negative – omitted in TT)

ST: Would take the **nasty taste** away.

TT: Untuk melenyapkan rasa dirinya.

1.2.2.3 Violet Beauregarde and Mike Teavee's Attitudinal Omission

Mike Teavee and Violet Beauregarde share the same omission that neutralizes their emotional expression. The original text describes the children as "dumbfounded", but the translation substitutes a more neutral phrasing that omits the evaluative force. As a result, both characters' astonishment becomes less vivid, leading to a less expressive and more restrained portrayal. The following datum presents this omission in their portrayals.

- (1) Affect (positive – omitted in TT)

ST: They were **dumbfounded**.

TT: Mulut mereka terkunci.

1.2.2.4 Veruca Salt's Attitudinal Omission

Two significant omissions appear in Veruca Salt's characterization. the evaluative phrase "in the most disturbing way" is not translated, leaving only a factual description of her lying on the floor while kicking and screaming. This omission removes the narrator's negative appraisal and makes Veruca's tantrum appear less extreme. Another omission involves the same collective description of astonishment, which becomes more literal and neutral in the TT, thereby diminishing the shared emotional intensity among the children. The data below illustrate these omissions in Veruca's portrayal.

- (1) Affect (positive – omitted in TT)

ST: They were **dumbfounded**.

TT: Mulut mereka terkunci.

- (2) Appreciation (negative – omitted in TT)

ST: And she would lie for hours on the floor, kicking and yelling **in the most disturbing way**.

TT: *Dan ia lalu berbaring berjam-jam di lantai sambil nendang dan berteriak-teriak ribut.*

In conclusion, the data show a consistent pattern of downscaling and omission, where strong negative and positive evaluations in the ST are either moderated or entirely removed in the TT. This trend suggests that the Indonesian translation systematically softens extreme emotions, judgments, and descriptions, resulting in less vivid and less polarized portrayals of child characters. The single upscaling case is an exception rather than a rule, and does not alter the general tendency toward moderation. Omissions, in particular, further neutralize characterization by eliminating evaluative elements altogether, producing a more restrained and emotionally subdued translation than the ST.

1.3 Characterization Shifts in Translation

The third research question examines how shifts in attitude and graduation, as previously described in numbers 1.1 and 1.2, shape the characterization of the children's characters in *Charlie and the Chocolate Factory*. Since characterization relies heavily on evaluative language, any omission, mitigation, or scaling in translation inevitably influences how readers construct impressions of each character. In addition to scaling, omissions contribute to these shifts by removing evaluative elements that carry emotional or moral weight.

1.3.1 Charlie Bucket's Characterization

In the ST, Charlie Bucket is consistently portrayed through abundant positive affect and appreciation. His emotions of excitement, gratitude, and hope, along with the narrator's positive evaluation of his worthiness, establish him as the most sympathetic child character. The translation largely retains these positive traits, though several instances are scaled down or omitted. For example, affective and judgmental expressions that emphasize warmth and intimacy are reduced, such as when Willy Wonka affectionately addresses him as "my dear Charlie," which is omitted in the TT. This omission slightly lessens the emotional closeness between the two characters. As a result, while Charlie still appears kind-hearted and deserving, the overall emotional force surrounding his portrayal becomes gentler and less intense in the translation.

1.3.2 Augustus Gloop's Characterization

The portrayal of Augustus Gloop in the ST is dominated by negative appreciation of his body and eating habits, accompanied by negative judgment regarding his lack of self-control. These traits are retained in the TT, yet their intensity is softened through mitigation. Moreover, the omission of certain grotesque descriptions weakens the harshness of his depiction. Consequently, Augustus Gloop still emerges as greedy and gluttonous, but he is portrayed more as an ordinary child with excessive appetite rather than an exaggeratedly grotesque figure. The softened tone in the target version thus moderates the reader's aversion toward him.

1.3.3 Violet Beauregarde's Characterization

Violet Beauregarde is characterized mainly by negative judgment of her rudeness and arrogance, and negative appreciation of her incessant gum-chewing. The TT transfers these elements, but with a reduced degree of negativity. One

affective expression related to her emotional response is also omitted, which contributes to the moderation of her overall portrayal. As a result, Violet remains flawed and boastful, but she appears less unpleasant and more tolerable in the translated version.

1.3.4 Veruca Salt's Characterization

The same pattern also occurs in Veruca Salt's characterization, who is criticized in the ST with strong negative appreciation and judgment to emphasize her spoiled and demanding behavior. The TT renders these qualities but tones down the exaggeration, diminishing the extremity of her spoiled image. In addition, the omission of negative appreciations describing her extreme tantrums makes her behavior appear less disturbing. While Veruca still appears selfish and entitled, her behavior seems less detestable and slightly more sympathetic in the TT.

1.3.5 Mike Teavee's Characterization

Mike Teavee is portrayed in the ST as rude, violent, and excessively obsessed with television, reflected through a large number of negative judgment and appreciation items. Although these negative evaluations remain in the TT, several are scaled down, and some positive affective expressions are omitted. This results in a portrayal that is less intense and slightly more neutral. Mike still embodies the image of a problematic and unruly child, but the translation reduces the sharpness of the criticism and makes his depiction less comical and less aggressive than the original narrative.

1.3.6 Other children's Characterization

Apart from the main characters, the ST occasionally refers to the other children in general terms, often with negative evaluation to contrast them with Charlie Bucket's virtues. In the TT, these references remain, but with slightly mitigated force by scaling them down. For instance, strongly derogatory expressions describing the children collectively are left untranslated or replaced with more neutral terms, thereby reducing the polar contrast between Charlie and the other children. The result is a subtler hierarchy of morality among the characters in the translated version.

Viewed comprehensively, the characterization shifts show a clear mitigation pattern in the TT. Negative traits of the spoiled children are weakened, while Charlie's positive depiction is sustained but with less emotional weight. Omissions further contribute to this trend, softening extreme negative and positive evaluations. As a result, the TT reduces moral polarization and flattens the emotional depth of the characterization, presenting the children as less extreme and more moderate figures overall.

1.4 Discussion

This study reveals a consistent moderation tendency in the Indonesian translation of *Charlie and the Chocolate Factory*. Compared with previous research, these results largely confirm trends already observed in appraisal-based translation studies, while contributing new and more-grained insights.

Regarding the first finding on the distribution of attitude resources, the data revealed that affect and appreciation dominate both the ST and TT, while judgment appears less frequently. This finding aligns with Putri et al. (2024), who found that affect was the most salient appraisal resource in translating motivational

expressions in children's stories, reflecting the emotional appeal used to engage young readers. However, unlike their findings, this study reveals that not only affect but also appreciation plays a central role, particularly in portraying children's personalities and physical traits from the evaluative lens of adult narrators and characters. This observation is consistent with Ayunikmah et al. (2024a, 2024b), who argue that children's literature often uses affect and appreciative language to construct imaginative and moral worlds for young readers.

Beyond children's literature, Shi and Huang (2024) also highlighted the centrality of affect and evaluative resources in literary characterization, suggesting that the combined presence of affect and appreciation is a feature of children's works and literature more generally. A similar pattern was identified by Sodik et al. (2022) in their appraisal analysis, where affect was the most dominant attitudinal resource, with appreciation and judgment playing supportive roles. Their findings demonstrate that appraisal resources are crucial for characterization, guiding readers' empathy toward the protagonist.

Concerning the second finding on the graduation, the discussion highlights that translation tends to downscale extreme evaluations and occasionally omits attitude expressions altogether. Both strategies result in a softer evaluative tone in the TT. These findings correspond with previous observations that translators often neutralize or reduce expressive utterances to avoid harshness, particularly in texts for children, to ensure cultural acceptability and age appropriateness (Ardi et al., 2023; Putri et al., 2024; Suhartini & Nugroho, 2023).

Setiajidi et al. (2023) showed that translation quality in children's literature is primarily judged by readability, fluency, and cultural adaptation. This context suggests that the moderation of evaluative tone observed in this study may be consistent with broader strategies to make translations more accessible and culturally acceptable to young readers. In addition, Herianto et al. (2025) demonstrate that translators of children's stories face pressure to maintain fidelity to the ST while also producing an acceptable and readable version for young audiences. While their study does not explicitly employ appraisal theory, these concerns are consistent with a tendency to preserve a softer tone and aesthetic quality in evaluative language.

In the context of this study's focus on the adult perspective, downscaling and omission mean that the adult voices in the TT provide less severe praise or condemnation of the children. As a result, the adult's judgments and emotional reactions, which shape how child readers perceive the characters, become more restrained. It also aligns with Klimstra et al. (2023), who emphasized that adult exemplars strongly mediate children's identity formation, reinforcing that evaluative moderation reflects linguistic and ideological positioning.

About the third research question, the softened evaluative tone reshapes how readers perceive the characters. Charlie Bucket remains sympathetic, but his emotional intensity is lessened; Augustus Gloop, Violet Beauregarde, Veruca Salt, and Mike Teavee retain their flaws, yet the grotesque or harsh condemnations are toned down. Since the analysis specifically considers how adults describe or evaluate the children, these shifts show that the TT moderates adult criticism and admiration, thus reducing the polarity of adult perceptions toward child characters. This finding confirms earlier claims that translation choices influence character construction (Ayunikmah et al., 2024a; Shi & Huang, 2024), but extends them by

showing how systematic mitigation alters the moral balance of the narrative. In the TT, the polarity between Charlie Bucket as the “good child” and the others as “bad children” is less pronounced, presenting a more balanced and less morally polarized cast. This observation is also consistent with Sodiq et al. (2022) who demonstrated that appraisal resources are central to characterization. Similarly, the present study shows that shifts in affective and appreciative language in the TT directly influence how child characters are depicted, softening evaluative extremes and reducing the moral distance between “good” and “bad children”.

Taken together, the Indonesian translation reduces the intensity and presence of evaluative language. Downscaling and omission work together to soften extremes, leading to a more restrained and culturally acceptable portrayal of child characters—particularly from the adult perspective. These results confirm previous findings on neutralizing expressive language (Ardi et al., 2023; Herianto et al., 2025; Setiajid et al., 2023) while adding finer-grained evidence on character-specific effects in children’s literature translation.

Theoretically, this study contributes to translation and appraisal studies by extending the use of appraisal framework beyond clause-level analysis to the domain of literary characterization. While previous research has often treated attitude and graduation as separate analytical categories, this study demonstrates their interdependence in shaping moral and emotional representations of characters. It also highlights the role of adult perspective in children’s literature translation, revealing how evaluative mitigation serves not only linguistic but also ideological purpose. This integrative perspective advances current understanding of how translation choices influence moral and affective dimensions of characterization, suggesting that shifts in evaluative language can reconfigure the ethical stance of the narrative.

However, this study has several limitations. The analysis was restricted to one ST and its Indonesian translation, which may limit the generalizability of the findings. The focus on explicit attitude also means that implicit or prosodic evaluations were not explored in depth. Additionally, the qualitative orientation of the study emphasized interpretive depth rather than statistical representativeness. Future research could therefore adopt a larger corpus or multimodal approach to capture broader translation patterns and validate the tendencies observed here.

Future research may expand this inquiry by comparing multiple translators’ strategies across different works of children’s literature or by examining how readers, particularly children, perceive evaluative moderation in translated text. Studies could also integrate reception-based or psycholinguistic approaches to understand whether softer evaluative tones influence young readers’ moral interpretation of characters. Another promising direction is to investigate how adult narrators’ evaluative stance interacts with target culture norms, revealing how translation mediates intergenerational values through language.

CONCLUSION

This study investigated how shifts in attitude, graduation, and characterization occur in the Indonesian translation of *Charlie and the Chocolate Factory*. The findings reveal a consistent pattern of moderation, in which strong evaluative expressions in the ST are frequently downscaled, softened, or occasionally omitted

in the TT. These shifts preserve Charlie Bucket's sympathetic qualities but with reduced emotional force, while tempering the negative portrayals of the other children. The effect is a less polarized portrayal of children, where the moral contrast between the "good child" and the "bad children" is softened.

From a wider perspective, this moderation reflects a culturally sensitive adaptation that aligns children's behavior and morality with local norms. The findings highlight how translation choices influence literary representation and child readership, suggesting that translators, parents, and educators share responsibility in shaping how young readers interpret values, discipline, and empathy. The softened portrayal of moral extremes can support reflective classroom discussions and foster appreciation for diverse personalities rather than rigid moral binaries.

In conclusion, this study contributes to translation studies by demonstrating how appraisal shifts shape characterization in children's literature and extends practical insights to parents and educators who mediate children's reading experiences. By focusing on adult voices as evaluators and tracing systematic mitigation strategies—downscaling, omission, and limited upscaling—this study shows how the Indonesian translation softens the polarity between "good" and "bad" children, a perspective less emphasized in earlier research. By paying closer attention to how evaluation is translated, stakeholders can better understand how literature not only entertains but subtly shapes children's moral imagination. Future research could build on these findings by examining different translators, genres, or cultural contexts to explore whether similar mitigation patterns emerge and how they influence readers' moral and emotional engagement.

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