



THE TRANSLATION OF STATE VERBS IN *GONE WITH THE WIND* INTO *LALU BERSAMA ANGIN* : NATURAL SEMANTIC METALANGUAGE APPROACH

Desak Ayu Krisna Dewi

Universitas Udayana
desak_krisna@yahoo.com

I Nengah Sudipa

Universitas Udayana
nengahsudipa@yahoo.co.id

Ni Wayan Sukarini

Universitas Udayana
wayansukarini@yahoo.co.id

ABSTRACT

This writing aims to reveal what translation techniques are applied in translating state verbs and. to analyze how meanings are retained from source language text to target language text in the novel. It is also highlights the correlation between translation and semantic primes studies. The data focuses on the translation of state verbs taken from the novel *Gone with the Wind into Lalu Bersama Angin* written by Margareth Mitchell by applying the Natural Semantic Metalanguage approach. This study used a qualitative method means the data are collected by observation and note taking process. There are two main theories applied in this study they are the theory of the Natural Semantic Metalanguage (NSM) and the theory of translation techniques. NSM is used for a term of reference to break the concept or word down by using a small collection of semantic primes in order to make the differences clear among the meanings of state verbs in the form of paraphrases. The theory of translation techniques by Molina and Albir (2002) is applied in order to discuss the techniques of translation used in state verb lexicon. The result found literal translation is dominating the translation technique that indicates the direct transfer SL text word per word. There is also found translation by applying transposition involved the changes in word class. Another techniques found are modulation technique which change the point of view and discursive creation which deal with establishing a temporary equivalence that is totally unpredictable out of context and the last translation technique found: particularization technique. The findings of the meaning retained from SL text into TL text are based on the subtype of state verb and explicated comprehensively using NSM approach. The categorization of state verb including type of cognition (e.g *believing*), type of know (e.g *remember*), type of feel (e.g *loved*), type of see (e.g *stared*), type of want (e.g *anxious to get*). There is also found several phenomena caused by the translation process. The change of intensity of state verb is the one from a higher intensity of meaning to a lower in accordance with the context such as from SL text *stared* into TL text *menatap*. The change of type of state verb also found; from type of feel into the type of want such as *anxious* into *menginginkan*.

Keywords: *translation, state verbs, NSM*



INTRODUCTION

The semantic analysis is one of the most conducted study recently since translation is defined as a process based on the theory that it is possible to abstract the meaning of a text from its forms and reproduce that meaning with the very different forms of a second language (Larson, 1998: 3). Many scientific studies relating to translation and semantic analysis had been conducted mainly to verbs. Givon mentions the semantic characterization of verbs that they tend to code less time-stable experiences, primarily transitory states, events or actions (Givon, 1984: 64). Amongst the three types he proposes, the state verb is the one that draws attention of the researcher to study. In NSM perspectives, the state verbs derived from the natural meaning of mental predicate.

METHOD

The data of state verbs were taken from an English novel entitled *Gone with the Wind* written by American writer Margareth Mitchell first published in 1936. The novel was then translated into Indonesian language *Lalu Bersama Angin* by Tanti Lesmana published by PT. Gramedia Pustaka Utama in 2002 where the story set in Clayton County and Atlanta, both in Georgia. The story contains of psychological things set up in a civil war as its background, the novel could provide appropriate data related to the issues bring in the study.

In this research the qualitative method is applied to analyze the data of state verbs so as the origins of the data was properly explained in details. The method of collecting data in this study is done by observing the data closely; in this case, the data are read attentively with the main focus on the state verbs and their translation in Indonesia. The data was explained directly and there are some tables will be used to simplify the explanation. Underlining all of the state verbs which are considered appropriate to this study is the mechanism of note-taking process. Furthermore, the state verbs in the source language (SL) text will be compared with their translation in the target language (TL) text.

The state verbs chosen based on the state verb classification developed by Givon (1984) were analyzed using translation techniques theory given by Molina and Albir (2002). Furthermore, some relevant data will be chosen to represent each mental predicates concept to be analyzed. After that, the data which has been classified will then be analyzed based on the NSM theory in order to know the meaning configuration of the state verbs and its translation into Indonesian language.

DISCUSSION

Translation Techniques

The analysis in the novel *Gone with the Wind* and it's translation in Indonesian uses techniques of translation by Molina and Albir (2002:509-511), they are:

1. Literal

Literal translation occurs when there is an exact structural, lexical, even morphological equivalence between two languages. According to the authors, this is only possible when the two languages are very close to each other (Albir & Molina., 2002).



SL

She loved Ashley and she knew she loved him and she had never cared so much as in that instant (p.107)

TL

Ia mencintai Ashley. Ia tahu itu. Belum pernah cintanya pada Ashley sebesar itu (p.147)

The verb *love* encompasses a variety of strong and positive emotional and mental states, ranging from the most sublime virtue or good habit, the deepest interpersonal affection and to the simplest pleasure. Indonesian word *mencintai* refers to a feeling of strong attraction and emotional attachment. The complex and abstract nature of love was narrowed down here as an interpersonal relationship with romantic overtones. The translator wants to preserve the meaning of SL *loved* into the TL *mencintai* by means of literally translated therefore the message was transferred successfully.

2. Modulation

Modulation is change the point of view, focus or cognitive category in relation to the source language text. Vinay and Darbelnet (1958) postulated Eleven types of modulation: abstract for concrete, cause for effect, means for result, a part for the whole, geographical change, etc.

SL

“Ah but it’s breaking my heart to see such a fine pretty lady as your mother so stingy with her beasts!” (p.75)

TL

“Oh sedih sekali saya melihat wanita yang begitu cantik seperti ibumu ternyata sangat kikir dan tak mau melepaskan kudanya” (p.107)

The phrase breaking heart signifies the feeling of being unwell or shattered within someone’s mind. English refers to breaking heart when someone feels in a sorrow while Indonesian tends to say it as *sedih sekali* rather than *patah hati* which reflects that the translator would like to hold the nuances of compassionate sadness instead of using *patah hati* which sounds more to romanticism. In order to preserve the taste or flavor of the SL hence the translator changed the point of view as the characteristic of modulation technique, yet the function to convey meaning and message still remain.

3. Discursive Creation

Discursive creation is a technique that establishing a temporary equivalence that is totally unpredictable out of context. Here is data found applying discursive creation as the technique of translation.

SL

“Look honey, you’ve got to give me the first waltz and Stu the last one and you’ve got to eat supper with us (p.6)

TL

“Coba dengar sayang. Kau harus turun denganku pada dansa waltz yang pertama dan yang terakhir dengan Stu” (p.15)

Look is literally means *melihat* involving visual feature while in the TL it is translated into *dengar* that using auditory feature which totally different in terms of meaning. This technique indicates the equivalence that is totally unpredictable out of the context. The translator was intentionally changed the meaning into *dengar* since a conversation logically is held by two persons and face to face hence it is unnecessary to translate *look* into *lihat* anymore, hence,



discursive creation is applied here.

4. Transposition

Transposition involves replacing one word class with another without changing the meaning of the message.

TL	SL
....he would be pleased beyond words at an alliance between his family and the Wilkes (p.69)kemudian akan gembira luar biasa, karena keluarga Wilkes dan keluarga O'Hara telah menjadi satu (p.98)

The SL word *pleased* is classified as an adjective. In English, it is an adjective describing the state of someone while in TL the translator chooses not to maintain the word class but replaces it with another class instead. In Indonesian, it is replaced by phrase *gembira luar biasa*. It is perceived that the translator aims at achieving more natural flow of translation product so the word class is changed.

5. Particularization

This technique try to use a more precise or concrete term. Here is the example of sentences using this kind of technique.

SL	TL
Scarlett again felt the sense of shock in comparing her mother with Mrs.Tarleton. To Ellen, mares never foaled nor cows calved. In fact, hens almost didn't lay eggs. Ellen ignored these matters completely but Mrs. Tarleton had no such reticences (p.73)	Scarlett kembali merasa heran melihat perbedaan antara Mrs.Tarleton dan Ellen. Di tangan Ellen, kuda dan sapi-sapi tak pernah beranak. Malah ayam pun nyaris tak mau bertelur. Ellen sama sekali tak peduli akan hal-hal semacam itu tapi tidak demikian halnya dengan Mrs. Tarleton (p.103)

The word *shock* usually used to describe the feeling of being very surprised by something bad that happens unexpectedly. If *shock* literally translated into *terkejut* then it seems too much emotion involved in that particular context. However, if we take a look at the sentences above seen to have a relatively small matter which talked about the different characteristic between two people. Logically, such matter won't create the intense feeling as brought by the word *terkejut*. hence it is translated into *heran*. This technique of translation used to influence and shape the reader's understanding of reality.

The Type of State Verbs in *Gone with the Wind*

1. Type of Cognition

Prototype of cognition represent the meaning of cognition verbs involves THINK. Based on the data found in the source text, the semantic structure is formed by the polysemy of THINK and SAY.

SL	TL
It was a secret he would never learn, for everyone from Ellen down to the stupidest field hand was believing that his word was law (p.25)	Rahasia ini takkan pernah diketahuinya, karena semua orang, yakni Ellen hingga pekerja lading yang paling bodoh sekalipun, percaya bahwa setiap kata-katanya dipatuhi (p.39)



The state verb *believe* means to have confidence in the truth, the existence, or the reliability of something. The assumption of truth exists as a result of deliberate mental effort relating to past knowledge and experience (Sudipa, 2012). It can be proven by people being able to trust someone's words when this person already has knowledge about this and THINK it's indeed in accordance with the reality so that this raises the characteristics of meaning ("I know very well about this before"). Based on this concept, this person will be able to SAY it right or wrong. The explication of *believe* can be seen as below:

Believe

At that time, X thought something about Y

X thought like this:

Someone says something to me about something

Because I know very well about this thing before

I think this is true

X thought something like this

The SL text *believe* is translated into *percaya* in the TL word which means acknowledge or believe that something is true or real. Here is the explication of *percaya* :

Percaya

At that time, X thought something about Y

X thought like this:

Someone says something to me about something

Because I know very well about this thing before

I think this is true

X thought something like this

From above explications, the state verb *percaya* formed the same configuration of meaning with believe that in one's mind that the words of others are true by comparing it to the knowledge or experiences they had before ("because I know very well about this thing before"), as the result, the person could say it is true ("I think this is true").

2. Type of Knowledge

People's knowledge of something is typically measured by the ability to say something. More clearly, "say" is a parameter in knowing one's knowledge. Based on this comprehension, below data is the example of polysemy "KNOW and SAY".

SL	TL
In the excitement of trying on dresses she had forgotten Mammy's ironclad rule. (p.63)	Karena sibuk mencoba berbagai gaun, ia lupa akan peraturan keras dari mami. (p.91)

People who are forget about something has the concept of KNOW about something and his mental activity attempt to retrieve the memories and speak it through words but is unsuccessfully happened. In the semantic structure, the resulting component is "X cannot say something about Y" as seen in the



explication below :

Forgotten

At that time, X knows about Y

If X cannot say something about Y

X does not know something about Y like this

People who forget tend to be unable to say something or someone as a whole that is caused by a person's failure to generate something in his cognitive territory about a part of something or someone that has ever happened. The cognitive scenario of *lupa* can be seen as below :

Lupa

At that time, X knows something about Y

If X cannot say something about Y

X does not know something about Y like this

From the explication above, both SL text and TL text have meaning equivalent seen from its component similarity. Since the polysemy of KNOW and SAY is also marks the meaning of *Ingat*, so as the lexicon *lupa* is also performed by human and could be accepting the property of human and non-human as the entity, and resulting inability to say about someone or something as a whole.

3. Type of Emotion

Semantic structures of emotional verbs are described based on a combination of meanings of FEEL and THINK. This is based on the fact that people feel certain emotions mean having certain thoughts about specific situations. The thought involves reference to actions or events, something good or bad (Mulyadi, 1998).

SL	TL
She loved him and talked about him constantly (p.71)	Ia sangat menyukai Ashley, dan selalu mempercakapkannya (p.100)

When someone feels the *love*, it also involves the cognitive territory as someone will always think about the person they loved. *Love* can generate many powerful feelings considered to be attachment, excitement, very pleased at the same time. Then the explication of this lexicon is as below:

Love

X felt something (because X thought something about someone)

Sometimes a person thinks about someone:

“something very good happened to me because of this person

I want things like this to happen forever

I don't want anything else now

I can't want anything else now”

When this person thinks this, this person feels very good

X felt something like this

Because X thought something like this



Love is transferred into *menyukai* by the translator in the data above. As it is describe before, love is a feeling of strong affection and attachment toward somebody else while *menyukai* means someone takes an interest in something. The explication of *menyukai* can be seen below :

Menyukai

X felt something because X thought something

Sometimes a person thinks about someone :

“some good things happened to me because of this person

This person makes me happy

I want to know more about this person

When this person thinks this, this person feels good

X felt something like this

Because X thought something like this

A person who feels *menyukai* is usually still in the state of curiosity over someone instead of falling to a deep feeling for someone. It also commonly happens quickly and is less steady than a feeling of love. The translation of *love* into *menyukai* is considered less equivalent. The difference between *love* into *menyukai* can be summed up into : the presence element of feeling intensity (“I don’t want anything else now”) and (“I want things like this to happen forever”) in *love*, meanwhile these elements are absent in *menyukai*, and “something very good” vs. “some good things”.

4. Type of Perception

SL	TL
So still was her face as she stared at Stuart that he, never analytic, took it for granted that she was merely surprised and very interested. (p.7)	Begitu kaku ekspresi wajahnya ketika ia menatap Stuart. Tapi karena pemuda ini tak bisa menduga perasaan orang lain, dikiranya Scarlett hanya merasa terkejut atau heran.. (p.16)

Lexicon of *stared* has the expression to convey the meaning of someone’s perception in general; menatap. Someone who is stared is possible to feel about something simultaneously. The activity which become part of mental predicates specifically combined with the element of FEEL hence it produces polysemy of SEE and FEEL. Syntactically patterned as “someone sees something” or “someone sees someone”. The explication of *stared* is as follows :

Stared

X sees Y up close

X feels somethingbad about something

X think Y does something bad to X

Because of this X sees Y like this

X can see Y like this

When someone does *stared* to something or someone that is include the reaction of their emotion level because there are mixed up feelings in her mind. But, of course it’s depend on the context of situation while this expression



situated when the agent (X) feels shock in a negative sense after hearing some news brought by Y.

In the data above, *stared* is translated into *menatap*. Here is the explication of *menatap* :

Menatap

X sees Y up close

If X feels something about Y

It is not because X wants to know something about Y

X can see Y like this

In contrast with *stared*, there will be pleasant and unpleasant things possibly to happen when someone doing *menatap*. This activity is neither absolutely caused by negative sense nor to merely know about something. Someone is possible to look at something or someone else without any intentions. The translation of *stared* into *menatap* will might be more appropriate to the context if completed by adverb of manner such as *menatap tajam* or *menatap nanar* to emphasize the potential of the activity.

5. Type of Volition

SL	TL
He would be newly impressed with the fact that every one of them anxious to get her (p.60)	Ia akan semakin terkesan mendapati bahwa semua pria itu menginginkan Scarlett (p.86)

The SL word *anxious* refers to a state verb when someone has certain emotion related to bad things which can happen in the future. The concept of anxiety may have bad events appearing to be more subjective than grounded in some danger with an identifiable basis (Wierzbicka, 1999). The explication of *anxious* can be seen as below:

Anxious to get her (x felt anxious)

X felt something because X thought something

Sometimes a person thinks for some time:

“I don’t know what will happen

“maybe something bad will happen to me

I don’t want this to happen

I want to do something because of this if I can

I cant do anything now

When this person thinks this this person feels something bad

X felt something like this

Because x thought something like this

It is seen that the SL word *anxious* functions to convey the negative sense of feeling as stated by Hornby (1995) defines anxiety as a nervous feeling caused by fear that something bad is going to happen. In order to compare with the TL word, here is the explication of *menginginkan* :



Menginginkan (X ingin)

X wanted something because X thought something

Sometimes a person thinks for some time

“I don’t know what will happen

“I want to do something because of this if I can

X wanted something like this

Because X thought something like this

From the explications above seen that the SL word *anxious* and the TL word *menginginkan* have obviously different components. Firstly, the meaning combination found in *anxious* are FEEL and THINK. The way the *anxious* person think about something in the future that still unsure to happen is different. In anxiety, the person THINK that something bad will happen in the first place (“maybe something bad will happen to me”) that lead to the thought of denial (“I don’t want this to happen”). Moreover, the person seemed surrender to the situation by do nothing which caused the person to FEEL nervousness, fear, apprehension, and worrying to the person.

In contrast with *menginginkan* which has combination of meaning of WANT and THINK, the semantics component could be drawn as “X wanted something”. This can be elaborated from the perspective of when the event of wanting something is happen, at the same time, there must be the thought (THINK) which strongly encourages the person (“I WANT to do something because of this if I can”) to actually own that thing (“X wanted something like this”).

CONCLUSION

Based on discussion above there are some translation techniques were applied; literal translation (e.g *loved* into *mencintai*), modulation (e.g *breaking my heart* into *sedih sekali*), discursive creation (e.g *look* into *coba dengar*), transposition (e.g *pleased* into *gembira luar biasa*) and particularization (e.g *felt the sense of shock* into *heran*). Aside from technique of translation, every meaning of state verb was also observed based on the subtype of state verb and explicated comprehensively using NSM approach which enable to compare every single characteristic of meaning of the state verb and how is the meaning retained. The categorization of state verb including type of cognition (e.g *believing*), type of knowledge (e.g *forgotten*), type of emotion (e.g *loved*), type of perception (e.g *stared*), type of volition (e.g *anxious to get*). There are also found several phenomena caused by the translation process. The change of intensity of state verb is the one from a higher intensity of meaning to a lower in accordance with the context such as from SL text *stared* into TL text *menatap*. The change of type of state verb also found; from type of emotion into the type of volition such as *anxious* into *menginginkan*.

The choice of word makes the readers of the target language feel the point of the message that the translator tried to send. Using NSM theories are literally helped out to breaks each word into simpler concept and in order to know how far the translator retain the meaning of the state verbs in the novel.

REFERENCES

Albir, A. H., & Molina., L. (2002). Translation techniques revisited: a dynamic



KULTURISTIK

kulturistik

JURNAL BAHASA & BUDAYA

Vol. 3, No. 1, Januari 2019, 63

Available Online at <https://ejournal.warmadewa.ac.id/index.php/kulturistik>

DOI: [dx.doi.org/10.22225/kulturistik.3.1.940](https://doi.org/10.22225/kulturistik.3.1.940)

- and functionalist approach”. *Meta: Translators’ Journal*, 47(4).
- Givon, T. (1984). *Syntax: a functional typology introduction vol. 1*. Amsterdam/ Philadelphia: John Benjamins.
- Larson, M. L. (1998). *Meaning-based translation. A guide to cross-language equivalence* (Second Edi). Lanham: University Press of America, Inc.
- Mulyadi. (1998). *Struktur semantis verba bahasa Indonesia*. Denpasar: Universitas Udayana.
- Sudipa, I. N. (2012). Makna “Mengikat” Bahasa Bali: Pendekatan Metabahasa Semantik Alami. *Jurnal Kajian Bali*, 2(2), 49–68.
- Vinay, J.-P., & Darbelnet. (1958). Comparative stylistics of French and English: A methodology for translations. In *A Methodology for Translation* (pp. 84–93). Amsterdam: John Benjamin Publishing Co.
- Wierzbicka, A. (1999). *Emotions across languages and cultures: diversity and universals*. Cambridge: Cambridge University Press.