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# Translation Procedure of *Happy* Emotion of English into Indonesian in *Kṛṣṇa* Text

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**Abstract**—The current study is aimed at identifying the translation procedure of *happy* emotion of English into Indonesian. The emotion of *happy* is translated into several words included *bahagia, senang, suka, lega, kesenangan, gembira ria, riang, ceria, patah hati, and tenteram*. The structural and metalinguistic differences between language and culture, the effects of certain styles cannot be achieved without disturbing lexis or syntactic order in the target language. In such cases, it is a more complex procedure must be used to convey the meaning of the source text. It may looks quite modern, or even unusual, indirect translation procedure allow translators to exercise over strict control the reliability of their efforts. The cultural system owned in SL and TL is at a high level and/or high context. It prioritizes positive emotions, positive thinking, and positive face rather than negative emotions. It is possible to be an evaluative the emotion in a part or fully their configuration meaning and explication technique. The most of emotive words has a positive evaluation regarded to positive feelings. It is categorized as a style and strategy communication.

**Index Terms**—culture, emotion, happy, translation procedure, transposition

## I. INTRODUCTION

Emotion is the humans complex expression involved feelings, environment, desires, psychological changes, and self-control (Wierzbicka, 2010). The emotions fundamentally are interests, joy, wonder, sadness, anger, disgust, contempt, fear, shame, and sin (Wierzbicka, 1992). It is whatever stated by the humans must be based on certain emotions. The study therefore on the translation of emotion is very important and how important the study on, it can be seen from a philosophical rationally and an empirical point.

Regarding the philosophical rationally, the basic nature of the research is motivated by the epistemological aspects of the translation from the *Source Language (SL)* to *Target Language (TL)*. The meaning or message to be conveyed can be through language or/with a sign system. In order to transfer the meaning is a basic principle of the translation. The translation involves the form, function, and meaning through the semantic structure. The meaning is transferred and must be preserved, however, the form can be changed. Larson (1998), argued that translation defined studying lexicons, grammatical structures, communication situations, and the cultural context of SL. Observing the text in SL for its equivalent on TL. The main basically thing is how to re-express the meaning of using a lexicon and grammatical structure in accordance with the cultural context.

The study empirically has been conducted by Sumaranama (2015), about the emotions approached on the translation. It was found direct and oblique procedures were applied evenly to the translation of negative emotions. This research proved that translations and semantics were related and support each other in the analysis of the negative emotions. *Natural Semantic Metalanguage (NSM)* analysis especially that created a significant contribution about understanding the lexicon studied. Therefore it is not shown to look for equivalence, but also how to convey the scenario cognitively, and their effects in the translation results. It was all able to do with the NSM theory (Wierzbicka, 1986; 1990; 1992; 1994; 1995; 1999; 1999; 2003; 2009; 2010). This study has completed previous research of the translation to identify the translation procedure of the positive emotions, espically *happy* in *Kṛṣṇa* text.

## II. METHODS

This research method used the paradigm of phenomenological perspective thinking. Ricouer (2005), stated the purpose of phenomenological research was to explain the essential meaning of the objects of observation through a

phenomenal study. Husserl (2005), defined the research can also be conducted of dismantling ideas at reducing the phenomenology of the world (spatiotemporal).

The research was qualitative descriptive. It was translation research that viewed translation as a product. The problems and the focus of the research were determined in the proposal research before the researcher explored in the test (Sutopo, 2002). The data was collected from the textbook titled *Kṛṣṇa: The Supreme Personality of Godhead* (English version) and its TL titled *Kṛṣṇa: Personalitas Tuhan Yang Maha Esa* (Indonesian version). The research was focused on the positive emotion of *happy* in the SL with reference to the TL. In order to identify its translation procedure, the theory applied in the present article was Vinay and Darbelnet (2000) and supported by the theory of the cultural scripts (Wierzbicka, 1994; Goddard, 1997; 2000; 2004). Something good happened concept of emotion regarded *happy* was adapted from the scenario cognitive (Wierzbicka, 1999). The procedure of direct and oblique translation is presented in Figure 1.

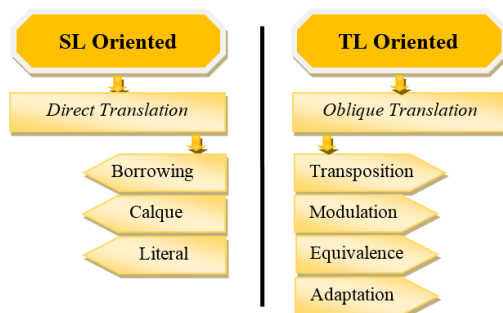


Figure 1. The procedure of direct and oblique translation (Vinay and Darbelnet, 2000)

Vinay and Darbelnet (2000: 84-93), stated the translation procedure can be divided into two; (a) *direct translation* (borrowing, kalke, and literal, (b) *oblique translation* (transposition, modulation, equivalence, and adaptation).

III. RESULTS AND DISCUSSIONS

There are several words of emotion that express emotion about *something good happens*, one of them is *happy*. The emotion of *happy* can be translated into several words of emotion in the TL. An emotion of *happy* and its translation is presented in Figure 2.

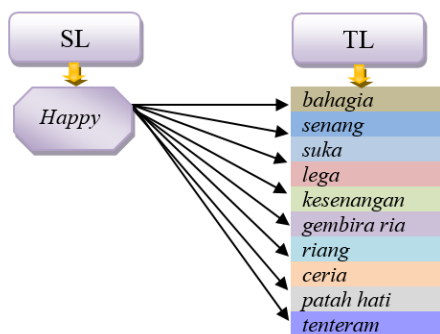


Figure 2. An emotion of *happy* and its translation

Figure 2 shows that the emotion of *happy* has been translated into several words of emotion included *bahagia, senang, suka, lega, kesenangan, gembira ria, riang, ceria, patah hati, dan tenteram*. The following explanation is to identify the translation procedure that is applied to translate the emotion of *happy* of the SL into the TL. In order to know more about one word is for one meaning and one meaning is represented in one form, the culture scripts used as supporting explication.

- |     |  |   |
|-----|--|---|
| (1) | SL   | TL  |
|     | ...he was so <b>happy</b> that he wanted to give many thousands of cows in charity to the Brahmanas. (V1. p. 25) | ... <i>dia bahagia</i> sehingga dia ingin memberikan beribu-ribu sapi sebagai sedekah kepada para brahmana. (V1. p. 40) |

Sample like the one presented in (1) *happy* in the SL is translated into *bahagia* in the TL. It is a very flexible translation with reference to SL oriented concept. The same meaning in the SL is still available in the TL, even though, it seems like a translation based on the meaning of the dictionary, however, it linguistically can be expressed with the language consisted in the SL. Therefore, it can be identified that the translation procedure applied is transposition. The word of emotion in the SL is a basic meaning and the meaning expressed in the TL as a result of transposition. It has been oriented to the SL. The word of emotions of *happy* and *bahagia* can be configured their meaning.

People think like this:

When I say something to other people,

It is good if these people think that I feel something good

It is not good if these people think that I feel something bad (Wierzbicka, 1999).

*Something good happened* to someone, some good things happened to this person, this person wanted things like this to happen, this person does not want anything else now. When this person thinks this, this person feels *something good* because this person felt something like this. In term of this, *happy* is configured as the main concept to explicate the meaning of emotions in the other emotions in the TL. Therefore, for the further explanation towards translation procedure, here, the same concept is formulated in the word of emotion *happy* and *bahagia*.

- |     |   |   |
|-----|---|---|
| (2) | SL<br>Nanda Mahrja was also very <b>happy</b> to see the pastimes of the cowherd men and women... (V1. p. 34) | TL<br>Nanda maharaja juga sangat <b>senang</b> melihat permainan para pria... (V1. p. 64) |
| (3) | SL<br>You have many animals--are they <b>happy</b> ? (V1. p. 35)  | TL<br>Engkau punya banyak hewan--apakah mereka <b>senang</b> ? (V1. p. 68)                |

It is presented in (2). The emotion of *happy* is translated into an emotion of *senang*. There is a shift in the point of view, based on the context of the story in this section. Wherein, the context that occurred in the SL is a situation about something good happened. It is an emotion of *happy*. Based on the context it is translated to *senang*. *Happy* sometimes is not seen explicitly due to *happy* is in the person's heart, however, if the meaning of emotion of *senang*, it shows an expression of being *happy*. Therefore, it can be identified, the translation procedure applied is transposition. The emotion of *senang* is the result of transposition of the adjective *happy*. It is TL oriented.

The emotion of *senang* can be configured that nonetheless, the cognitive scenario of *senang* (3) is simpler than that of *happy* or *happiness*, and partly, for this reason, joy is a better starting point for the analysis of *positive emotion terms* (Wierzbicka, 1999). There are two crucial cognitive components in the *senang* scenario, an evaluative one: *something very good is happening*, and a volitive one: *I want this to be happening*.

*Senang* is not a very common everyday word in modern Indonesian, and its frequency is much lower than that of the adjective *happy*. One could be stated that the concept of being *happy* has expanded in the history of English emotions, at the expense of *senang*. For example, in Shakespeare's writings (Spevack, 1968) *senang* and *happy* have the same frequency of 215, whereas in Bernard Shaw's works (Bevan, 1971) *happy* is seven times more common than *senang*. The reasons for this decline of *senang* and expansion of *happy* is expressed in the following configuration of Indonesian emotion.

People think like this:

It is good if a person can often think that something very good happening.

It is good if a person can often feel something good because of this.

This person thinks this, this person feels something very good (Wierzbicka, 1999).

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| (4) | SL<br>Such a person will not be aggrieved at any incident, <b>happy</b> or miserable. (V1. p. 36) | TL<br>Orang semacam itu tak akan bersedih hati terhadap kejadian apa pun, <b>suka</b> atau duka. (V1. p. 69) |
|-----|---|--|

The emotion of *suka* in Indonesian (Bahasa Indonesia) happened universally to people. This emotion expresses *something good happened* to a person. This person feels, this person want this is happening. It is due to *something good happened* because of *happy*. It is identified, the translation procedure of transposition. *Suka* is expanded of the adjective *happy*. It is defined as *something good is happening*. This emotion can be configured its meaning in a part evaluative.

Person thinks like this:

When I say something to other people,

It is good if I think that I feel something good happening (Wierzbicka, 1999),

I always want this happened to me

Point of view if this is fully evaluative.

I think like this:

When I say something to other people,

I want to do something because I feel something good happening

Another person may be think something good or bad happening

I can not feel something bad happening because I want to feel something good happening to me

The emotion of *suka* can be evaluated based on the part and the whole perspective. In Bahasa Indonesia, this is a reference to something or someone else. It is to show a little different from being *happy* and being *suka*. *Happy* is a more personal expression than *suka*. The two-term is conceived as *something good happened* in positive thinking.

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| (5) | SL   | TL   |
|     | <p>...Kṛṣṇa very <b>happy</b> playing on his body. The cowherd men and women became very <b>happy</b> to get back their beloved child Kṛṣṇa. (V1. p. 43)</p> | <p>...Kṛṣṇa <b>dengan riangnya</b> bermain-main di atas tubuh raksasa itu... Para pria dan perempuan gembala menjadi <b>lega</b> membawa kembali bayi Kṛṣṇa yang begitu mereka cintai. (V1. p. 90)</p> |

Indonesian society at large appears to value not just *painted smiles*, but smiles reflecting genuine *riang*, genuine enthusiasm, a genuine state of feeling *happy*; but in the dominant hierarchy of values *riang* appears to be above *spontaneity* and perhaps even above *sincerity*. It is illustrated (5) emotion *happy* is translated into *dengan riangnya* in the TL. It is identified the translation procedure of transposition. It is categorized the adjective *happy* is translated into the adverb *dengan riangnya*. It has occurred a change of the class of word into the TL. This is a configuration of meaning, at defining *riangnya* with its prototype of *riang* as a semantic prime become a semantic molecule. The emotion of *riang* can be fully explicated.

People think:

It is good if I think that something very good is happening now

It is good to say often something like this,

I feel something very good

An evaluative one: *something very good is happening now*, and a volitive one: *I feel something very good*. It defines that *riang* is reflected in *happy*. However, the emotion of *lega* (1) in the TL, there is a cause-effect emotion. Therefore, it is an applied translation procedure of transposition. It occurred a chronological process of how a person feels *lega* in Bahasa Indonesia. It has a similar thing with *satisfied*. The full configuration can be explicated based on the script in the Indonesian language.

People think like this:

It is good if when I say something to someone,

This person feels something bad because of it

Because of this, when I want to say something to someone (Wierzbicka, 1999),

I think something bad will have happened

I can not think like this because I do not want something bad to happen

I now know something good happened

It is good if I think about it for some time before I say it

It is to show that the emotion of *lega* basically someone *feels something bad* and definitely *feels something good happened*. It released someone from their emotion of *anxiety*, thus, it is gone as not expected happen.

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| (6) | SL   | TL   |
|     | <p>...the inhabitants of Vrndavana felt very <b>happy</b>. (V1. p. 57)</p> | <p>...<i>begitulah</i> mereka memberikan <b>kesenangan</b> besar kepada seluruh penduduk Vrndavana. (V1. p. 126)</p> |

The emotion of *happy* in the SL is translated into *kesenangan* (6) in the TL. It has occurred a change of class of word. The adjective *happy* is transposed the noun *kesenangan*. *Happy* is in the SL; original expression is referred to as the *base expression*, and *kesenangan* is the result as the *transposed expression* (Waliński, 2015). Therefore, it is identified that applied the translation procedure of transposition.

Person thinks like this:

It is good if I know now, something very good happened, I didn't know that this would happen. When this person thinks this, this person feels something very good because a person thought something like this

Despite the morphological kinship with *pleased*, *kesenangan* is semantically only a distant cousin; when one is *contented*, *delighted*, *relieved*, or *excited*, one feels *contentedness*, *delight*, *relief*, or *excitement*. One is *pleased* one doesn't necessarily feel *kesenangan*. In fact, *kesenangan* is usually not regarded as an *emotion* at all, and with good reason, for it doesn't imply any cognitive scenario at all, not even a prototypical one. Rather, it implies only that a person *feels something good* because of something that is happening to him or her at the same time not necessarily something seen as *something good*. It is only the feeling which is (feels) *good*, no cognitive evaluation needs to be involved (Wierzbicka, 1999).

*Kesenangan* is made quickly and automatically by all human beings, whatever their language or culture appears to me/us unfounded. Moreover, since other languages don't have words corresponding exactly to the Indonesia arousal or *kesenangan*, imputing to all other people, *whatever their culture or language*, a *quick and automatic* judgment based on these notions seem to me to suffer from the same flaw as imputing to people all over the world Indonesian categories such as *bahagia*, *marah*, or *sedih*. The habit of uttering loud reiterated sounds from a sense of *kesenangan*, first led to the retraction of the corners of the mouth and of the upper lip, and to the contraction of the orbicular muscles; and that now, through the result is a smile (Darwin, 1955).

*Kesenangan* is in expressing aloud the emotions which are momentarily possessing them. There is a considerable Indonesian vocabulary for the expressing of the emotions, *pouring out one's soul* is one of the most common. For many Indonesian, this is the most valued aspect of living. Indeed, feeling and expressing the emotions you feel is the sign that you are alive; if you don't feel, you are to all intents and purposes dead (Gorer, 1949).

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| (7) | SL  | TL   |
|     | All the boys appeared very jolly and <b>happy</b> in that excursion.<br>(V1. p. 58) | <i>Mereka semuanya tampak sangat senang dan <b>gembira ria</b> dalam perjalanannya.</i> (V1. p. 131) |

The emotion of *happy* is translated into *gembira ria* (7) in the TL. In term of this, *happy* is stand for a base expression and *gembira ria* as the result of the transposed expression. The emotion of the adjective *happy* is a word and its translation is a phrase in the TL. Based on this viewed it can be identified the translation procedure is a transposition. *Happy* is a deep expression, unlike something happened personally in implicit viewed, however, *gembira ria* likely look explicit emotion due to some expression in the face or smile. It was *something good happened* of *happy* and *something good is happening* of *gembira ria*. In order to know the configuration of meaning *gembira ria* in Indonesian culture. It can be fully explicated.

People think like this:

When something good is happening to a person, it is good if this person thinks,

I do not feel something bad, this is good and I wanted this happened to me

However, it doesn't imply anything contrary to expectations I do *not feel something bad*. Like joy, excitement refers to current rather than past desires I *wanted this happened*, and this combined with the certainty that the desired event will happen creates an impression of vividness, arousal, and something like a thrill.

*Gembira ria* is a *joyful* face for Indonesian people. This emotion is used to describe an occasion that is filled with *happiness*. It is a positive adjective describing emotions, unlike *happiness, love, inspiration, peace, hope, excitement, gratefulness, and amusement*. The emotion of *gembira ria* can help to describe other people, objects, places, and situations in a pleasant way. This is useful for the factual situation. Additionally, *gembira ria* is useful when communicating with someone who needs motivation or encouragement. They can be used to highlight the bright side of any situation or to help someone identify their positive attributes and feel more confident.

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|-----|---|--|
| (8) | SL  | TL   |
|     | The farmer then becomes very <b>happy</b> to see his field full of grains,... (V1. p. 94) | <i>Petani akan menjadi sangat <b>riang</b> melihat sawahnya menguning penuh padi...</i> (V1. p. 232) |

The emotion of *riang* (8) in the TL is regarded from its translation of *happy*. In this case, there is a cause-effect of *happy*; it is considered an emotion of feeling in a long time. This is a base expression with reference to its transposed expression to be *riang*. It can be identified that the translation procedure applied to transposition. This procedure is in accordance with the TL culture oriented. Based on the context that was happened in the story of Kṛṣṇa, this is a proper translation. How the meaning of kinship the emotion of *riang* in Bahasa Indonesia can be explicated.

Meaning of kinship term of *riang*, it has a close meaning included *riang gembira, gembira ria, and gembira*. An emotion of *riang* can be configured its meaning like this.

People think like this:

When I say something to other people,

It is good if these people think that I feel something very good

It is not good if these people think that I feel something very bad (Wierzbicka, 1999),

I do not know this will happen because I never think this happened to me

Something very good happened

In an evaluative one; *something good happened*, in a volitive one; *feel something very good*. An emotion of *riang* can be interpreted to someone has a characteristic always feel *riang*. It is referred to a person with a cheerful face. This configuration of meaning illustrated differ emotion of *happy* and *riang*. In an evaluative one of *happy*; *something very good happened*, in volitive one; *feel something very good*. Despite, there is a difference of an evaluative one, however, they have a meaning of kinship, and it is *something good happened*. *Riang* is more visible than *happy*. Due to be *riang* has an expression of face, that is, apparently because of the emotion of *happy*. An emotion of *riang* happened to someone respecting got something, perhaps, having surprises, presents, or good news. This emotion is temporary happened, it is not solid looks like the emotion of *happy*.

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|-----|---|--|
| (9) | SL  | TL   |
|     | While the birds, trees, and branches were all looking very <b>happy</b> ... (V1. p. 99) | <i>Ketika burung-burung, pepohonan dan tumbuh-tumbuhan semua tampak <b>ceria</b>...</i> (V2. p. 1) |

The emotion of *happy* in the SL is translated into *ceria* (9) in the TL. This is a flexible translation based on the context of the expression. The base expression here is the emotion of *happy*, this can express much emotion of *something good* or positive thinking regarded to Indonesia culture. The proposed expression in term is *ceria*. It is indicated the change of nuance of *something good* become *something very good*. Thus, it is identified that the translation procedure applied is transposition. Take a look meaning of kinship between *happy* and *ceria*. It can be explicated based on the configuration of meaning the emotion of *happy* and *ceria*.

People think like this:

When I say something to other people,

It is good if these people think that I feel something very good (Wierzbicka, 1999),

I know now this is happening because I something very good happened to me

Something very good is happening

At the same time, Eckman (1972), argued that the meaning of a smile cannot be identified by means of one particular Indonesian word, such as *happy*, because, first of all, some smiles

would often be interpreted as *amused, cheerful, serene, joyful, playful* etc. rather than necessarily “happy”, and second, because other languages have other interpretive categories and so it would be ethnocentric to interpret all human messages (verbal or non-verbal) in terms of English lexical categories such as *happy*. The alternates in the interpretation of smiling between different words, such as *happy* and *ceria*, as if these words meant exactly the similar (Wierzbicka, 1999).

Indonesian society at large appears to value not just *painted smiles* of *ceria*, but smiles reflecting genuine cheerfulness, genuine enthusiasm, a genuine state of feeling *happy*; but in the dominant hierarchy of values *cheerfulness* appears to be above *spontaneity* and perhaps even above *sincerity*. In Indonesia, there are many common speech routines which manifestly reflect a cultural premiss to the effect that it is good to *feel good* and to be seen as someone who *feels good*. In particular, the common *apa kabar? baik* routine implies an expectation that *good feelings* will be expressed, and if need be, *artificially displayed*. Of course, this expectation may be violated, but it is undoubtedly there, as highlighted by the dictum *don't tell your friends about your indigestion, how are you/apa kabar* is a greeting, not a question (Leech 1983). However, there is no normative script recommending to people that they should feel something like that, as there are normative scripts of *positive thinking* or *cheerfulness* (Eva, 1989).

The importance of good feelings (such as *ceria, riang, gembira, or gembira ria*) in Indonesian culture and the absence of similar norms in the high culture have illustrated an emotion of *happy*. An emotion of *ceria* can be seen to someone face. It is although not easy to know someone feels *happy* or not.

(10)	SL	TL
	We should try instead to be <b>happy</b> . (V1. p. 198)	<i>Malah sebaiknya, kami menikmati rasa patah hati ini.</i> (V3. p. 94)

This is an interesting phenomenon how come the emotion of *happy* in the SL is translated into *patah hati* (10) in the TL. Viewing on the perspective of thinking is for Indonesian society respecting their high culture; it looks like modulated emotion meaning transfer to TL culture. However, in this case, it is not only about positive thinking, but also regarded the form of the word in the SL between the TL in the unit of translation such as *happy* become *patah hati*. The word is translated into the phrase, it is identified the translation procedure applied is a transposition. It has been oriented to the TL.

Solomon (1995), illustrated emotions were not just disruptions of our otherwise calm and reasonable experience; they were at the very heart of that experience, determining our focus, influencing our interests, defining the dimensions of our world of emotions. In order to know about the emotion of *patah hati* in the Indonesian language can be configurated its meaning. *Patah hati/broken heart/heart-broken* is categorized as a negative feeling.

People think like this:

When I say something to other people,

It is good if these people think that I feel something very bad (Wierzbicka, 1999),

I do not want this happened to me, I feel something bad happened

It is not good if these people think that I feel something very bad

I do not want this happened to me, I feel something bad happened

Maybe something good happened to these people

But I feel something bad happened

*Patah hati* can be evaluated in a part or fully configuration of meaning. A part of an evaluative; *something bad happened*, a volitive one; *feel something very bad*. A fully of an evaluative: *something good happened* to other people, a volitive one; *feel something very bad*. The Indonesian cultural script is in the TL presented in (10), it consists of a high-value philosophy to *feel happy, positive thinking, positive face, and positive nuance* in suffering.

*Patah hati* in term of verbal and nonverbal constraints is a perceived inability to defy the expressed wishes of *someone/Kṛṣṇa* (and even a positive attitude towards complying with *their/gopi* will), and the perceived need for caution in order to avoid causing them any negative feelings. It is also deeply flawed by terminological ethnocentrism in its primary dichotomies of the *positive face* and *negative face*, and in its uncritical use of descriptors such as direct and indirect expression, not to mention the quintessentially Indonesian term imposition. As for contrastive pragmatics, it is flawed by the assumption that Indonesia speech act categories such as *disappointed, request, apology, and compliment* are appropriate tools for describing languages and cultures which have such indigenous categories (<https://www.degruyter.com/files/pdf/9783110188745Introduction.pdf>). It is to show that Indonesian culture has a high-value level.

*Patah hati* universally mood is to feel negative, in this case, it is generating positive politeness strategies for getting their desire, and contrastive pragmatics assumes conducted ny the *gopi* in the story of *Kṛṣṇa*.

- |      |   |  |
|------|---|--|
| (11) | SL  | TL   |
|      | That kingdom is considered to be <b>happy</b> where there is no famine,... (V1. p. 247) | Sebuah kerajaan dianggap <b>tenteram</b> bilamana tidak ada bencana kelaparan,... (V.3 p. 248) |

The word of *happy* in the SL is translated into *tenteram* (11) in the TL. Its translation occurred a cause-effect of the nuance. There is not *tenteram* without *happy*. It defines if someone wants to be *tenteram*, they must be initially *happy*. It is illustrated that to feel *happy* can be felt *tenteram*. The base expression is *happy*; the result of the emotion of *happy* is *tenteram* regarded the transposed expression. It is identified that the translation procedure applied is transposition. Have a look at the meaning of emotion of *tenteram*.

*Tenteram* refers to *peaceful* involving a context; there is no chaos, quite, calm and respect to the social welfare. To be *happy* is to feel something good for personal reasons an ideal quite consistent with the general orientation of *a culture dominated by expressive and utilitarian individualism*. This is the importance of positive feelings is also reflected in the key role of the adjective *happy* (Bellah *et al.*, 1985). In Indonesian discourse, used, among other things, is as a yardstick for psychological well-being and social adjustment. The emotion of *tenteram* can be configured its meaning.

People think like this:

When I say something to other people,

It is good if these people think that I feel something very good (Wierzbicka, 1999),

I wanted this, because of it

Something very good happens to me

*Tenteram* indicated *something very good happen*. The concept of *tenteram* is harmonious well-being and freedom from hostile aggression. In a social sense, *tenteram* is commonly used to mean a lack of conflict (such as war) and freedom from fear of violence between individuals or heterogeneous (relatively foreign or distinct) groups. It defines that *tenteram* is *something very good happen*. Hirschfeld *et al.*, (1994), argued mapping the mind based on the domain specificity in cognition and culture. It described that positive thinking of *happy* can occur many positive emotions. The one is *tenteram*.

The study is able to be identified the translation procedure that is applied in translating the emotion of *happy* in the SL with reference to their translations in the TL tends to transposition. The procedure for translating transpositions is an indirect translation (Vinay & Darbenet, 2000) that has been oriented to Indonesia culture or the culture of its readers.

#### IV. NOVELTY

It is often possible to overcome the gap between SL and TL. Transposing the SL message is word by word into TL. The structural and metalinguistic parallelism occurred between language and culture. The translators have a look a gap in the SL, they can use *parallel categories* or *parallel concepts* to convey meaning from the source text. It can be conducted by a direct translation procedure. The differences of structural and metalinguistic between language and culture, the effects of certain styles cannot be achieved without disturbing lexis or syntactic order in TL. It is complex procedure must be used to convey the meaning of SL. Although, at first glance, they may look quite modern, or even unusual, indirect translation procedures allow translators to exercise strict control over the reliability of their efforts. The nuances of the positive emotions are very deep in the *Kṛṣṇa* text, especially in Indonesian culture, it is regarded emotion of *happy* in the scenario cognitive as *something good happen*. It shows the cultural system is owned in the SL and TL at a high level and/or high context. It prioritizes positive emotions, positive thinking, and positive face rather than negative emotions.

#### V. CONCLUSION

The most relevant translation procedures applied to translate the *Kṛṣṇa* text are the transposition procedure. This procedure has an alignment to the SL culture. It has been orientated to the culture. There is in the TL, it determines the translation procedure applied by the translator. This procedure is applied to create translation results; it easily understood by the target reader. In this study, the target audience is the Indonesian culture.

Having seen the meaning transfer from the SL to the TL; the culture scripts theory is relevance used. It is possible to be an evaluative the emotion in a part or fully their configuration of meaning. The most of words of emotion, in this study, has a positive evaluation regarded to positive feelings. The feelings are categorized in the high level as a style and strategy communication. It was applied the cognitive style of thinking as a practice of nonverbal communicative, therefore, the emotion of *happy*; has many transposed expression included *bahagia*, *senang*, *suka*, *lega*, *kesenangan*, *gembira ria*, *riang*, *ceria*, *patah hati*, and *tenteram*.

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