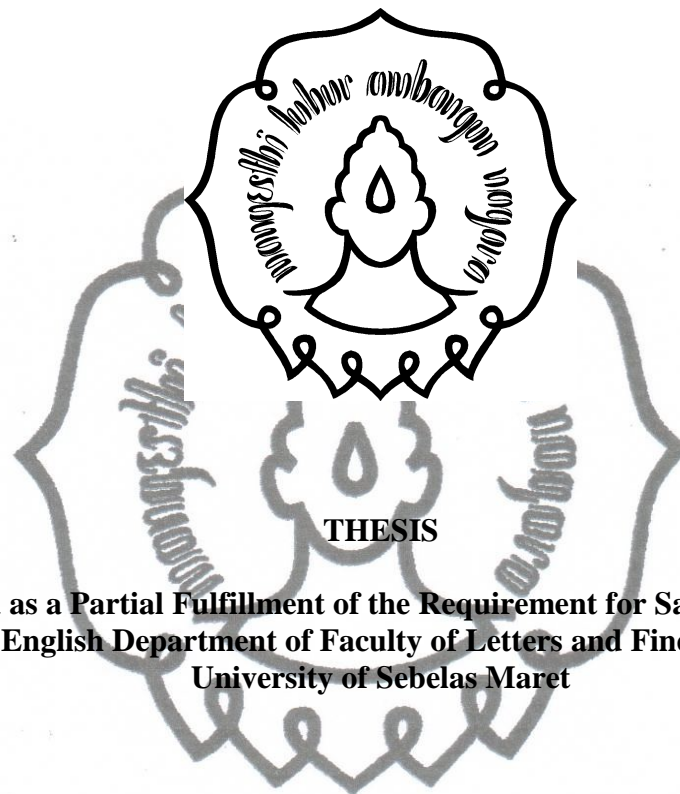


**ANALYSIS OF EXPRESSIVE INTERJECTION  
TRANSLATION IN TERMS OF MEANINGS,  
TECHNIQUES, AND QUALITY ASSESSMENTS  
IN “THE VERY BEST DONALD DUCK”  
BILINGUAL COMICS EDITION 17**



**THESIS**

**Submitted as a Partial Fulfillment of the Requirement for Sarjana Degree at  
English Department of Faculty of Letters and Fine Arts  
University of Sebelas Maret**

**By:  
LIA ADHEDIA  
C0305042**

**ENGLISH DEPARTMENT  
FACULTY OF LETTERS AND FINE ARTS  
UNIVERSITY OF SEBELAS MARET  
SURAKARTA  
2012  
THESIS APPROVAL**

**THESIS APPROVAL**

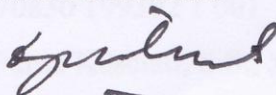
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by:

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Accepted and Approved by the Board of Examiners

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On May 16<sup>th</sup>, 2012

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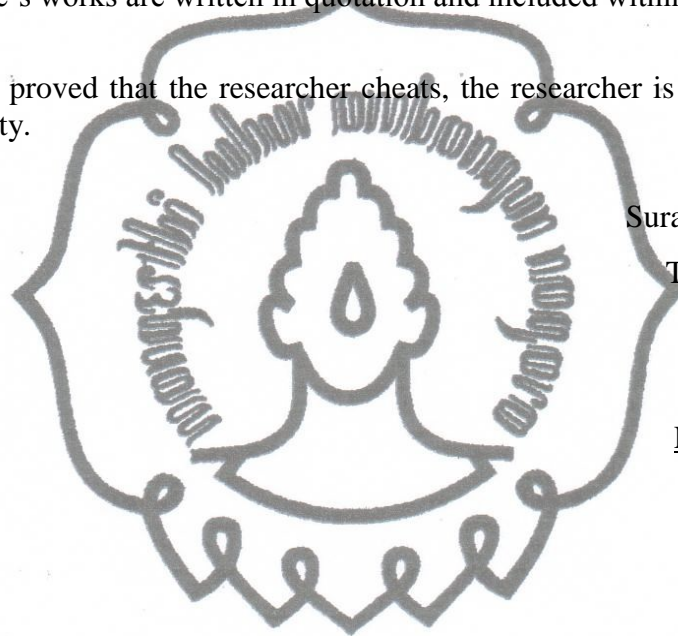
## PRONOUNCEMENT

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Stated whole-heartedly that this thesis entitled *Analysis of Expressive Interjection Translation in Terms of Meanings, Techniques, and Quality Assessments in "The Very Best Donald Duck" bilingual comics edition 17* is originally made by the researcher. It is neither a plagiarism, nor made by others. The things related to other people's works are written in quotation and included within bibliography.

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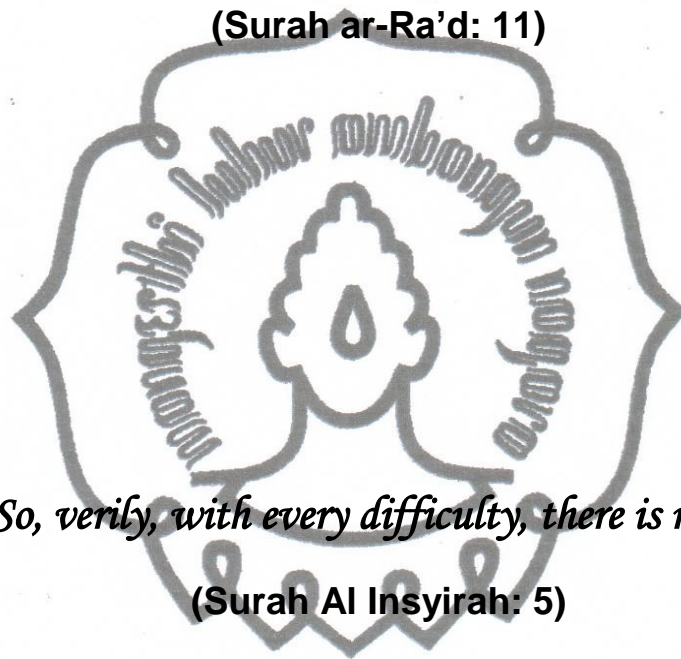
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## MOTTOS

*“Allah does not change a people’s lot unless they change what their hearts is.”*

(Surah ar-Ra’d: 11)



*“So, verily, with every difficulty, there is relief.”*

(Surah Al Insyirah: 5)

## DEDICATION

This thesis is dedicated to



My beloved mother and father  
My beloved sister and brother

*commit to user*

## ACKNOWLEDGMENT

Alhamdulillahirabbil'alamiin, all praises and thanks be to Allah, and peace be upon His chosen bondsmen and women. Finally, I can finish the thesis. It was really hard to complete this thesis. Many parties were helped me during finishing it. Their supports were very important for me. Therefore, I would like to say my deepest gratitude to:

1. Allah Subhanahu Wa Ta'ala who has been strengthening my fight and life purpose.
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8. My lovely little sister, Ulin; my beloved brother, Rizal, what can I say, sorry for my long time of study; thank you for your pray, I love you so much.
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The last, I realize that this thesis is far from being perfect. Therefore, I look forward for any supporting criticisms and suggestions. I hope that the thesis will be useful for the readers.

Lia Adhedia



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## ABSTRACT

**LIA ADHEDIA C0305042. 2012. ANALYSIS OF EXPRESSIVE INTERJECTION TRANSLATION IN TERMS OF MEANINGS, TECHNIQUES, AND QUALITY ASSESSMENTS IN “THE VERY BEST DONALD DUCK” BILINGUAL COMICS EDITION 17. Thesis, Surakarta. English Department, Faculty of Letters and Fine Arts. University of Sebelas Maret.**

The research focuses on the analysis of techniques and quality of translation of expressive interjections in bilingual comic edition 17 “The Very Best Donald Duck”.

The purposes of this study are to find out the meanings of interjections, translation techniques, and the quality of interjection translation in terms of accuracy and acceptability.

The research conducts a descriptive qualitative method. The data were collected by employing a purposive sampling technique. The research was conducted by using content analysis and questionnaire. In the content analysis, the researcher collected the data from the bilingual comic and there were 163 data. This research used a close and open-ended questionnaire that was distributed to the raters.

The result of the data analysis shows that: 1) there are 70 types of expressive English Interjections in meanings of interjections. They were divided into three classes: primary, secondary, and onomatopoeic interjections. The type of English interjections are more than Indonesian interjections because sometimes some different English interjections are translated into one pattern of Indonesian interjection and some of them are borrowed, pure and naturalized borrowing. 2) The translation techniques used by the translator are five techniques, they are: borrowing (pure borrowing: 32 data and naturalized borrowing: 20 data): 52 data; literal (1 datum); established equivalent (6 data); adaptation (60 data); and omission (44 data). 3) Dealing with the accuracy of the translation, the results shows that: 1) classification A which is accurate covers 119 data (73,01%); 2) classification B which is less accurate covers 19 data (11,66%); and classification C which is inaccurate covers 25 data (15,34%). Meanwhile, relating to the acceptability, the result as follows: classification A which is acceptable covers 113 data (69,33%); classification B which is less acceptable covers 50 data (30,67%); and classification C which is unacceptable, 0 data (0%). Therefore, it can be concluded that mostly the translation of expressive interjections are accurate and acceptable.

The researcher recommended that other researchers analyze interjections with different kind of function. Moreover, a translator should produce more qualified translation considering to the cultural background of both languages and reduce the misconception and misunderstanding of translation during the process of translating. The result should be used as a reference to conduct a further research related to this study.

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**ANALYSIS OF EXPRESSIVE INTERJECTION  
TRANSLATION IN TERMS OF MEANINGS,  
TECHNIQUES, AND QUALITY ASSESSMENTS  
IN “THE VERY BEST DONALD DUCK”  
BILINGUAL COMICS EDITION 17**

Lia Adhedia<sup>1</sup>  
Prof. Dr. Djatmika, MA.<sup>2</sup>

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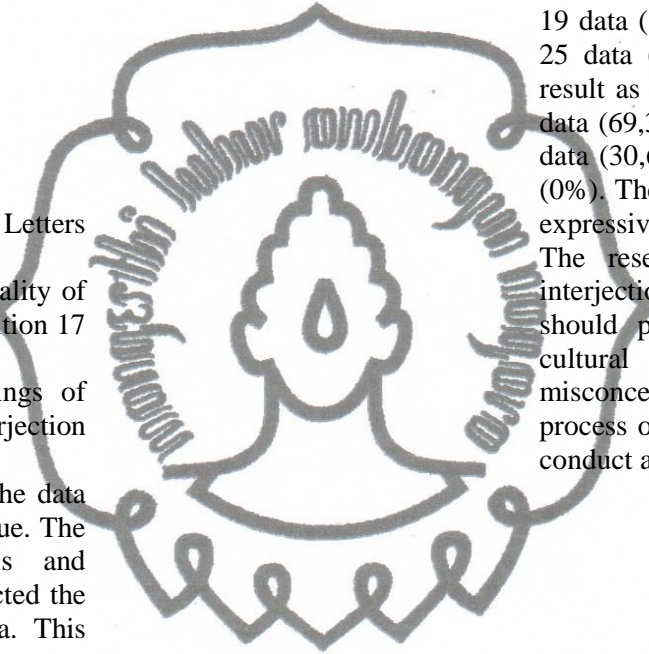
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<sup>1</sup> Mahasiswa Jurusan Sastra Inggris dengan NIM C0305042

<sup>2</sup> Dosen pembimbing

# CHAPTER I

## INTRODUCTION

### A. Research Background

Donald Duck has been one of the well-known Walt Disney cartoons since many years ago. Formerly, Donald Duck was in the form of theatrical animation when it appeared firstly in the Silly Symphonies Sunday newspaper strip, Walt Disney's non-series animated cartoon, on June 9<sup>th</sup> 1934 entitled “The Wise Little Hen”. This first appearance was directed by Wilfred Jackson and the original voice of Donald Duck was Clarence "Ducky" Nash. In the early published, Donald played as a minor supporting character in the Mickey Mouse daily strip. Otherwise, in 1937 he was given a strip of his own (<http://www.toonopedia.com/donald.htm>). Eventually, in 1940 Donald surpassed Mickey Mouse in number of cartoons reaching the theaters (<http://online.wsj.com/article/html>). Nowadays, Donald Duck comic series are interested by many people all over the world. Many Oscar nominations were received for many titles, such as: “Good Scouts” (1938), "Truant Officer Donald" (1941), “Donald's Crime” (1945), “Chip 'n' Dale” (1947), “Tea for Two Hundred” (1948), “Toy Tinkers” (1949), “Rugged Bear” (1953), and “No Hunting” (1955) (<http://www.toonopedia.com/donald.htm>).

Mostly people of all ages, children and adults, know about Donald Duck comics. Even, most of them like reading the comics. Therefore, these comics thrives to many countries with their own version of magazines, such as: USA (*Donald Duck*), Brazil (*Pato Donald*), China (*唐老鴨故事集*), Czech Republic

(*Kačer Donald*), Denmark (*Jumbobog*), Estonia (*Miki Hiir*), Finland (*Aku Ankka*), France (*Hardi présente Donald*), Germany (*Die tollsten Geschichten von Donald Duck*), Indonesia (*Donal Bebek*), Latvia (*Donalds Daks*), etc ([http://en.wikipedia.org/wiki/Donald\\_Duck\\_in\\_comics](http://en.wikipedia.org/wiki/Donald_Duck_in_comics)). Because of the different kind of language is conducted, there is a process of translation. This phenomenon indicates that translation has important role as a bridge of communication in order to transfer message from Source Language (SL) into Target Language (TL).

The most famous characteristics of Donald Duck are having good heart and intention, and never give up though he has fiery temper problem but he is not quitter (<http://online.wsj.com/article/html>). He is very expressive character. Therefore, the researcher often finds many expressive interjections in Donald's conversation, such as: *phoey*, *ya-hoo*, *yoo-hoo*, *wheeze*, and so on. There are approximately more than one hundred interjections found in the bilingual comic of Donald Duck.

It is very limited to find out interjection discussion in linguistic. Jovanovic (2004:17) says that linguists might not give enough attention to interjections because of their ambiguous classification as a word. Classifying interjections in linguistics were debatable. Some experts said that they were language, but the others said that they were not language. Many years ago, linguists considered that interjections were not part of language. Latin grammarian assumed interjections as “non-words” and “independent of syntax” which signifies “only feelings or states of mind” (in Wharton, 2003:175). Moreover, Quirk et al. (1985) defined interjections as “purely emotive words which do not enter into syntactic relations”. However, conceptualists asserted that

interjections were “properly linguistic” because of many “semantic structures” they had (ibid). As we know that semantic is part of linguistics discussion. Therefore, interjections were considered as part of language.

Many kinds of interjection are found in “The Very Best of Donald Duck” comics, bilingual version. They have varied forms: primary, secondary, and onomatopoeic interjection. Primary interjections are often considered as “simple vocal unit” which is related to “nonverbal devices” (Cuenca, 2006:2), such as: *ouch*, *phew*, *yikes*, etc. Secondary interjections are assumed as “words which have independent semantic value but which can be used...as utterances by themselves to express a mental attitude or state” (Ameka in Wharton, 2003:1975), such as: *Gosh*, *Omigosh*, and *Holy cannoli*. Onomatopoeic interjection is an imitative of sound, e.g., *bang* and *miaow* (Tesniere in O’Connell et al. 2007:420).

In this case, the researcher emphasizes on discussion of expressive interjections because of their frequent numbers found in this bilingual comic. There are some examples of expressive interjections that are interesting to be analyzed, such as:

Example 1

SL : **Yaaaargh!** It’s haunted! The joint is haunted!  
 TL : **Yaaaargh!** *Ada hantunya! Tempat ini berhantu!*

Example 2

SL : **Ah**, I guess you ducklings don't got to worry!  
 TL : **Ah**, *kurasa kalian anak-anak bebek tidak perlu khawatir!*

Most interjections are found in informal conversation (see the example 1 and 2). They have different position. It is stated that mostly interjections position in initial sentence, using comma or exclamatory signs. Nevertheless, sometimes interjections position in final sentence (e.g. *Haunted*, *eh?*). Interjections are



usually called as “independent”. Independency here means that they have no relation into any other “word classes” of construction grammatically or functionally and “syntactical relation” (Jovanovic, 2004:21). However, interjections can also be in the beginning of exclamatory sentences (see example 2), considering the context. Sometimes their function could be as “disjuncts” or “loose adjuncts” (ibid).

Translating interjection is problematic because it relates to the cultural, psycholinguistic, and contextual background of Source Language (SL). In translating interjection, a translator needs to know the context, culture, and dialect of the source language. Moreover, it is stated that translating interjection is close to psycholinguistic analysis dealing with conceptual orality. Meanwhile, conceptual orality will be continuous variable (O’Connell, et al.2007:421. Wierzbicka (1992:160) asserts that translating interjection is “based largely on culture-specific convention, not on any universal “laws of nature”, or at least that some mixture of the two is usually involved”. The culture-specific convention has main role in order to determine whether it is acceptable or not.

Sometimes, translation of interjection is confusing. It can be natural or unnatural, for example “yaaaargh” in example 1 is translated similar to the original text, which is not replaced into any other Indonesian interjection else. The techniques used are varied, thereby it may give influences to the quality of translation. Moreover, several phenomena of interjection translation are found. First, one type of English interjection (e.g. *yessir*) is translated into different lexical meaning in Indonesian language, such as:

## Example 3

SL : **Yessir!** I've had the most wonderful job here!  
 TL : **Aaah!** *Aku mempunyai pekerjaan yang paling menyenangkan*

## Example 4

SL : **Yessiricee!** "Quacking" saving you youngster!  
 TL : **Betul, 'kan?** *"Kweking" menyelamatkan kalian.*

## Example 5

SL : **Yessir!** This'll do the trick!  
 TL : **Oke!** *Hari ini akan berhasil!*

As we can see above, the example 3, 4, and 5 have identical forms, e.g. *yessir*. Interestingly, the translation is different, such as: *yessir* is translated into *aaah*, *betul, 'kan*, and *oke*. The different use of techniques in translating interjection may affect the acceptability and accuracy of translation. While in another part, the different English interjections are translated into the similar form of Indonesian interjections, as we can see in the examples below:

## Example 6

SL : Watch your driving, Duck! **Yeesh ...** riding with you is enough to turn my beard with!  
 TL : *Perhatikan cara mengemudi, bebek! **Ya ampun ...** naik mobil denganmu cukup untuk mengubah jenggotku jadi putih!*

## Example 7

SL : **Sheees!** If we were superstitious, I'd say the dump was cursed!  
 TL : **Ya ampun!** *Kalau aku percaya saja takhayul, aku akan bilang bahwa tempat ini terkutuk.*

## Example 8

SL : **Gosh!** I don't remember the stairs down to the boiler room being so long and steep!  
 TL : **Ya ampun!** *Seingatku anak tangga menuju ruang pemanas tidak sepanjang dan securam ini!*

The English interjections of example 6, 7, and 8 are lexically different but their translation is similar. *Yessh*, *Sheesh*, and *Gosh* have different lexical meaning, but

here, all of them are translated into *Ya ampun*. However, *ya ampun* in Indonesian interjection is meaningful. It can show expressing of surprise, afraid, astonishment, etc. It depends on the context of situation.

Considering the phenomena of interjections above, the researcher is interested in having deeper knowledge about interjections in terms of translation meanings, techniques, and quality. Thus, the researcher asserts that by means of research background previously, the thesis is focused on analysis of expressive interjection of Bilingual comic entitled “The Very Best Donald Duck”.

### **B. Problem Statements**

Considering the research background, this research is conducted to answer the following questions:

1. What are the meanings of expressive interjections found in Bilingual comic edition 17 entitled “The Very Best Donald Duck”?
2. What techniques are used by the translator to translate expressive interjections of Bilingual comic edition 17 entitled “The Very Best Donald Duck”?
3. How is the accuracy and acceptability of expressive interjection translation of Bilingual comic edition 17 entitled “The Very Best Donald Duck”?

### **C. Research Objectives**

This research is carried out with the following objectives:

1. To find out the meaning of expressive interjections found in Bilingual comic edition 17 entitled “The Very Best Donald Duck”.

2. To find out the techniques used by the translator in translating expressive interjections of Bilingual comic edition 17 entitled “The Very Best Donald Duck”.
3. To find out the accuracy and acceptability of expressive interjection translation of Bilingual comic edition 17 entitled “The Very Best Donald Duck”.

#### **D. Research Limitation**

This research is focused on the expressive interjections which are found in Bilingual comic edition 17 entitled “The Very Best Donald Duck” published by Gramedia. The analysis is limited on meanings, techniques, accuracy and acceptability of interjection translation.

#### **E. Research Benefits**

This research is expected by researcher to give benefits for:

1. Students

This research is expected to help students in translating interjections. It can be used as reference of their study whose mainstream is translation study.

2. Lecturers

This research can be used as additional information for lecturers to explain more about translation phenomena, mainly interjections.

3. Translators

This research can be the additional information for translators in their process of analyzing interjection translation.

#### 4. Other Researcher

This research may be used as a starting point by other researchers to make another research about interjection translation further. It may also become certain contribution for the continuity of research activity of translation in the world.

### **F. Thesis Organization**

This thesis consists of five chapters organized as follows:

Chapter I is INTRODUCTION. It includes Research Background, Problem Statements, Research Objectives, Research Limitation, Research Benefits, and Thesis Organization.

Chapter II is LITERATURE REVIEW. It consists of Definition of Translation, Problems of Equivalence in Translating Interjection, Translation Techniques, Translation Quality Assessment, English Interjection, and Indonesian Interjection.

Chapter III is RESEARCH METHODOLOGY. It consists of Research Type and Design, Data and Sources of Data, Sampling Technique, Method of Data Collection, Method of Data Analysis, Technique of Data Analysis, and Research Procedures.

Chapter IV is DATA ANALYSIS. It consists of Introduction and Analysis based on Problem statements.

Chapter V is CONCLUSION AND RECOMMENDATION. It consists of Conclusion and Recommendation of the research.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. Definition of translation**

According to Dubois, translated by Bell, translation is transferring “expression” of SL into TL by maintaining “semantic and stylistic equivalences” (1991:5). Bell views that it is a kind of “representation of text” (p.6). Meanwhile text is simply defined as “language that is functional” (Halliday and Hasan, 1985:10). Functional means that language considers its context of situation, whereas text consists of “spoken or written or any other medium of expression” (p.10). Here, Dubois asserts that translation includes expression. Hence, it is necessary to know what the purpose of author’s think is.

Based on linguistic approach (Bassnett, 1991:13), it is said that:

“Translation involves the transfer of ‘meaning’ contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also.”

Through the definition above, it can be noted that translation is about “meaning” consisting of many “language signs” (p.13). Linguistic and “extra-linguistic” are the main discussion in “language signs”. Nababan (2003:26) explains that linguistic involves the study of language (syntax, semantic, and pragmatic); whereas extra-linguistics deals with socio culture. It is said that “the concept of culture” consists of “knowledge”, “proficiency”, and “perception” (Hornby, 1988:40). Thorough mastering those components, it would be easier for translator in comprehending text of SL and replacing it into TL (p:42). Linguists view that translation is not just “a process of transcoding, but as an act of communication”



(Honig, et al. in Hornby, 1992:44). Translation is as communication act depending on its function in a text (ibid). Such “advertising texts”, translation is very important to transfer “information purpose”.

In translation, a communicative translation is being an interesting discussion. Newmark (1981:38) said that a reader’s effect should be preserved “as close as possible” to the “original”. He adds that “communicative translation” is a “mass communication” (1916:63). The one crucial things should be emphasized on communicative translation is “the heart of meaning being message” (p:66). Translator should know “a stylistic synonymy” and “a discreet modulation”. It is not easy when translator translates “expressive text” because it is “relativist” (ibid). Personal “voice”, “not wholly socialized nor conditioned”, is represented by “expressive text”. Newmark claims that “expressive text” contains important “(moral) message” although it is often seen as having “no message” (p:69). One of “expressive text” examples is interjection. On the contrary, other linguists said that interjections are “semantically rich and have a definite conceptual structure” (Ameka et al, in Wharton 2003:174). Further explanation of interjections would be found in the next discussion.

### **B. Problems of Equivalence in Translating Interjection**

As the previous discussion, interjections are part of “expressive text” that require further analysis. It is not easy to translate interjections. Baker claimed that some difficulties in translating interjections have the same linear to problems of translating idioms and fixed expressions (1992:63). Cuenca (2006) asserts that “secondary interjections imply two meanings: an interjectional idiomatic

interpretation and phrasal non-idiomatic interpretation”. Therefore, interjections can be included as idioms or fixed expressions which certain characteristic.

Baker says (1992:64) that one of the main competence in translating idioms and fixed expressions is to match with a native speaker because it relates to the convention or cultural specific. According to her, the main problems dealing with idioms and fixed expression are: recognizing and interpreting idiom properly, and “difficulties” found within translation process (ibid, p. 65). Translating idiom does not consider “grammatical rules”, so it is said that idiom is “ill-formed” (ibid).

Translating interjections, belong to idiom or fixed expression, arise many problems. Baker (ibid, p. 68) divides them into four kinds:

1. “They may have no equivalent in the target language”.

Sometimes it is unpredictable to find out the TL which has similar meaning or stylistic effect to the SL. It is influenced much by “culture-specific”.

Every country has own concept of culture (ibid, p. 68-69), for example:

048/ TQ/088/P-30

SL : **Gaaah!** This place is bad! Bad! Bad! Baaad!

TL : **Gaaah!** *Tempat ini buruk! Buruuk!*

*Gaaah* is borrowed purely into TL as *gaaah*. Translator may decide *gaaah* is a loan word in TL. There are two possibilities here: 1) no equivalent word and 2) as general term in TL.

2. “They may have a similar counterpart in the target language, but its context of use may be different”.

It means that occasionally interjections can be translated into target language but may be it is obviously different in the context (ibid, p. 69), for example:

058/ TQ-II/077/P-40

SL : **Yessirree!** The “Quacking” saved you youngster! Just like I said it would!

TL : **Betul, ‘kan?** “Kweking” menyelamatkan kalian! Seperti yang aku bilang!

**037/ TQ/034/P-24**

SL: **Yessir!** I've had the most wonderful job here!

TL: **Aaah!** *Aku mempunyai pekerjaan yang paling menyenangkan!*

*Yessiree* and *Yessir* have similar counterpart in language but they are different in context of use. In the first example, *yessiree* expresses relieved, whereas the second one shows amazing.

3. “An idiom may be used in the source text in both its literal and idiomatic senses at the same time”.

In certain cases, an interjection or idiom is temporally translated into literal and idiomatic sense. As what Baker gives example quoting from Arabic joke:

‘Why are you doing this?’

‘Let I should forget them.’

‘But why tattooed? What will you do if we get them back?’

‘If we get them back **I’ll cut off my right arm**’

(Kishtainy in Baker, 1992)

Actually “I’ll cut off my right arm” implies humour meaning, but maybe its humour sense cannot be captured by people outside of Arab. This utterance belongs to the idiomatic expression can be literally translated, but it can also be in

linier to the idiomatic “pigs might fly” with its own implicit meaning (idiomatic sense) (ibid, p. 69-70).

4. “The very convention of using idioms in written discourse and their frequency of use may be different in the source and target languages”.

Baker asserts that idiom of English is “very much matter of style”. The mode of written and spoken discourse may be sharply different. Written discourse some times need to be more formal than spoken discourse. That is why not only the accurate but also “highly sensitive” should be paid attention by the translator (ibid, 70-71).

### **C. Translation Techniques**

Molina and Albir (2002: 509) argue that translation techniques are able to portray the steps used by translator during the process of translation in each textual micro-unit and to get the clear data about the general methodology chosen. He asserts that translation techniques can be defined as “the way micro-units of the text to be translated”. To make a deep comprehension, Albir attempts to distinguish between translation strategies and techniques. He argues that strategies and techniques are two different terms: “strategies are part of the process, technique affect the result”. Furthermore, translation techniques have basic characteristics:

1. They affect the result of the translation
2. They are classified by comparison with the original
3. They affect micro-units of text.
4. They are by nature discursive and contextual

5. They are functional.

Then, they assert the kinds of translation techniques used in translation.

There are eighteen techniques of translation):

### 1. Adaptation

Adaptation is “a shift in cultural environment” in order to deliver the message “using a different situation” (Vinay and Dalbernet in Molina and Albir, 2002: 509). It means that transferring message of cultural element from SL into TL is conducted.

ST : **Boy!** Is he sensitive today?  
 TT : **Aduh!** *Dia sensitif hari ini!*

(“The Very Best Donald Duck” comic)

*Boy* is usually used in America as interjection for expressing a strong reaction. Therefore, it is adapted into *aduh* in Indonesian language. *Aduh* can be many interpretations, depending on the context of situation.

### 2. Amplification

This technique is conducted when translator introduces detail information that is not formulated in the ST: information, explicative paraphrasing, e.g., **Ramadan** (Arabic) can be paraphrased into *Muslimah month of fasting* (English) (ibid, p. 510).

### 3. Borrowing

In this case, words or expressions are taken from another language. It can be “pured” (to take words directly) and “naturalized” (in accordance with TL “spelling”). Example of pure borrowing.

ST : **Yaaaargh!** *It's haunted!*  
 TT : **Yaaaargh!** *Ada hantunya!*

(“The Very Best Donald Duck” comic)

As we can see, *yaargh* is taken directly into the SL. There is no change of form grammatically or semantically.

Meanwhile, the example of naturalized borrowing is as follows:

SL : ...I'm impressed! **Hooray!**  
 TL : ...*Aku mengaguminya!* **Hore!**

(“The Very Best Donald Duck” comic)

*Hooray* is translated into *hore*. Here with, the translation is phonologically almost similar with SL, but the spelling is different. There are three similar alphabets between *hooray* and *hore*: /h/, /o/, and /r/. Borrowing is used when equivalent word for SL is not found in the TL.

#### 4. Calque

Calque is a translation technique in which a foreign word or phrase is translated literally. It can be lexical or structural. For example: *Normal School* (English) is translated into *École normale* (French) (ibid).

#### 5. Compensation

Compensation is a translation technique which is benefit to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST. *I was seeking thee, Flathead*. Its meaning is you. In respect the stylistic effect of SL, none of the equivalent French pronoun forms (*tu, te, toi*) have an archaic equivalent, so the translator expressed the same feeling by using the vocative, *O*, in another part of the sentence: *En vérité, c'est bien toi que je cherche, O Tête-Plate* (ibid).



## 6. Description

Description is a translation technique which replaces a term or expression with a description of its form or/and function, e.g., *panettone* (Italian) is translated into *traditional Italian cake eaten on New Year's Eve* (ibid).

## 7. Discursive creation

Discursive creation is a translation technique which establishes a temporary equivalence that is totally unpredictable out of context. It is usually found in the title of film (ibid). The example of this technique such as: *Beauty and the Beast* is translated into *Si Cantik dan Si Buruk Rupa*. Grammatically, the SL and TL is not suitable, but both of them are established in their each country.

## 8. Established equivalent

Established equivalent is a translation technique which uses a term or expression (by dictionary or language in use) as an equivalent in the TL (ibid). This technique seems to be literal translation.

SL : **Amazing!** I've always been good at technical stuff! I guess I take after my father!

TL : **Luar biasa!** *Aku selalu hebat dalam masalah teknis! Kurasa itu menurun dari ayahku!*

*Amazing* is an established interjection used in America, whereas *luar biasa* is also established Indonesian interjection. In this case, there is a equivalent meaning between *amazing* in SL and *luar biasa* and TL.

## 9. Generalization

Generalization is a translation technique which uses a more general or neutral term (ibid), e.g., *Becak* (Indonesia) is translated into *vehicle* (English)

*Penthouse* is translated (English) into *rumah* (Indonesia) (Nababan: 2008).

### 10. Linguistic amplification

Linguistic amplification is a translation technique which is benefit to add linguistic elements. This is often used in consecutive interpreting and dubbing e.g., to translate the English expression *No way* into Spanish as *De ninguna de las maneras* instead of using an expression with the same number of words, *En absoluto*. It is in opposition to linguistic compression (ibid).

### 11. Linguistic compression

Linguistic compression is a translation technique which is benefit to synthesize linguistics elements in the TT. This is often use in simultaneous interpreting and sub-titling (ibid). For example:

SL : **Let's see!** What did Mr. Undercook say?  
 TL : **Hmm!** *Apa yang dibilang Pak Undercook?*

(“The Very Best Donald Duck” comic)

The utterance of *let's see* here is translated into *hmm*. The translation is synthesized into very simple word but it is meaningful.

### 12. Literal translation

Interjection is translated literally based on word-for-word (ibid), e.g.:

063/MT/065/P-48  
 SL : **Fascinating!**  
 TL : **Menakjubkan!**

(“The Very Best Donald Duck” comic)

The interjection above is translated literally. It is translated word for word. Literally, *fascinating* in Indonesian language is translated *menakjubkan*. So, there is not change of form grammatically in this translation.

### 13. Modulation

Modulation is a translation technique which benefits to change point of view, focus or cognitive category in relation to the ST. It can be lexical or structural (ibid).

### 14. Particularization

Particularization is a translation technique which benefits to use a more precise or concrete term (ibid). For example:

ST : Oh no! Grandma will hang me from **hay-loft** for this!  
 TT : *Waduh! Nenek akan menggantungku karena **kekacauan** ini!*

(“The Very Best Donald Duck” comic)

*Hay-loft* here is translated into *kekacauan*. This translation is more precise word to be used and it can be more understood by the readers.

### 15. Reduction

Reduction is a translation technique which benefits to suppress a ST information item in the TT (ibid). For example:

SL : **I don't remember** the stairs down to the boiler room being so long and step!  
 TL : ***Seingatku** anak tangga menuju ruang pemanas **tidak sepanjang dan securam ini!***

(“The Very Best Donald Duck” comic)

The technique used in example above is called reduction because the utterance of *I don't remember* which is literally translated as *aku tidak ingat* is reduced into *seingatku*.

### 16. Substitution

Substitution is a translation technique which benefits to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa (ibid, p. 511), for example:

SL : **Yessirree!** "Quacking" saving you youngster!  
 TL : **Betul, 'kan?** "Kweking" menyelamatkan kalian.

(“The Very Best Donald Duck” comic)

*Yessirree* is actually as expression of pleasure, but the intonation of translation in this case is changed (*betul, kan?*). However, the message can be delivered.

### 17. Transposition

Transposition is a translation technique which benefits to change a grammatical category. It can be defined as “a shift word class”, such as: verb for noun, noun for preposition (ibid). For example:

SL : **Well**, there is a landing site!  
 TL : **Hmmm**, *di sana ada tempat pendaratan!*

(“The Very Best Donald Duck” comic)

The translation employs transposition because *well* in the source text of which position in a sentence as noun, verb, or adjective; is translated into such expression of imitating sound. As we can see, *well* is translated into *hmmm*.

### 18. Variation.

Variation is a translation technique which benefits to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, etc, e.g., to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc (ibid).

## **D. Translation Quality Assessment**

Basically, the quality assessment of translation is divided into three categories: acceptability, accuracy, and readability. Here with, the research is only focused on accuracy and acceptability of expressive interjections. Thus, the explanation is only for accuracy and acceptability of translation.

### **1. Accuracy**

Accuracy is considered as a term used in translation evaluation to refer to the extent to which a translation matches its original (Shuttleworth & Cowie, 1997:3). It means that the accuracy can be achieved when the translation is almost like the original. Moreover, Nida emphasizes that translation is to the transfer of meaning by adding that the priority in translating a message is the response of the receptor (1974: 1), in which the receptor of the target language (TL) should respond to the translation in the same manner as the receptor of the SL ones (ibid, p. 24). This notion implies the accuracy and naturalness of the use of the TL in the translation.

One of the qualities of translation is determined by its accuracy. The accuracy is the main point in translation that leads to a good translation. Tytler in T. Bell (1991:11) states what a good translation should be “That in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.” This statement indicates that a good translation which fulfills its accuracy should give a completely information contained in the source text. In

addition, a translator should not neglect the aspects influencing in the process of translation, such as: style, expression, and culture.

The appropriate equivalent word or phrase will help the target reader in making understanding in what the message of translation. Nevertheless, the accuracy is not only determined by the equivalence in word level but rather in meaning. By translating meaning, the target reader will give an equal response to the message translated. The equal response could be achieved by reproducing the message in natural and accurate TL.

## **2. Acceptability**

Many translation theorists claim that diversities of language are not the main difficulty in translation, but rather in cultures and value system (Niculina, 2004:104). In addition, Toury says that an adequate translation which fulfills the acceptable translation can be achieved if linguistic, literary norm, and convention of source system are adhered (in Hornby et al. 1992:84). Toury stresses his research on literary work, while Niculina is on the shift of coherence in the process of translation. Both of two notions basically have the same idea in which the translator should pay attention to the cultural background of both language, source language (SL) and target language (TL).

Niculina asserts that the important thing of translation is to convey all of information/expression in original text in order to be understood and accepted by the reader. She adds that flexible is needed by the translator in order to render the source text into target text (2004:105).

The faithfulness in translation becomes the focuses on Niculina's research (2004:107). This is often called as the acceptability in translation.

Meanwhile, Newmark's idea is that a faithful translation must be first and foremost communicative rather than strictly semantically correct. As Toury said in Shuttleworth & Cowie (1997:3), the translation is considered to be acceptable if it can be read "as an original". So the target reader can enjoy the translation text because of the natural sound of translation. Therefore, acceptability in translation has strong relationship with the target reader.

The "clumsiness and fails" to the expectations of its target reader maybe arise if the target language is distorted in translation. Also, in some cases, one must be aware of the specific segment of readers for which a certain text is produced. For example, children's literature does not use the words and expressions which occur in texts whose target readers are grown up (Niculina, 2004:105).

As the statement from Toury (in Hornby, 1992:84), he claims that the linguistic/stylistic acceptability level of a translation is determined by which the norms and conventions prevailing in the language and style of the target language literature can be conformed in translation. Toury adds that the translation is a kind of activity in which at least two languages and two cultural traditions influence it, i.e., at least two sets of norm-systems on each level (ibid).

### E. English Interjection

The term interjection itself is from Latin **interjicere** (-**jacere**) of which meaning is *to throw* or *to cast between*. It was derived from the word **inter**, meaning *between*, and **jacere**, meaning *to throw* (Jovanovic, 2004:18). Moreover, the definition of interjection as stated in the Descriptive English Grammar, is "a



word or group interjected (thrown) in a sentence to denote strong feeling or sudden emotion". In this case, "strong feeling or sudden emotion" is the important item in interjection discussion. It is applied to "insert expressive of speaker's emotion" (Longman Grammar of spoken and written English).

### **1. History of Interjection**

Jovanovic explains that interjections entered the English language approximately in the 13<sup>th</sup> or 14<sup>th</sup> century ago (2004:18). Historically, they became debatable for linguists in categorizing its position into the language. Interjections had been usually assumed as marginal to language. Many experts have own notions about interjection. Latin grammarians regarded them as "non-words, independent of syntax, and signifying only feelings or states of mind" (Wharton, 2003:175).

Nineteenth-century linguists viewed interjection as para-linguistic, even non-linguistic phenomena: "between interjection and word there is a chasm wide enough to allow us to say that interjection is the negation of language" (Gesch in Wharton, 2003:175). Muller (ibid) asserts that "language begins where interjections end". Those statements indicate interjection does not part of language and its position always precedes the language's position. Quirk, et al. add that interjection is "purely emotive words which do not enter into syntactic relations" (1985:851). Meanwhile syntax is part of language studies. So, interjection is not included into language. Equally, Crystal states that "an interjection is a word or sound thrown into a sentence to express some feeling of the mind" (Wharton, 2003:175). In summing up it may be stated that interjection

is a word or sound expressing some feeling, e.g. emotion, which does not belong to the language.

While Goffman (in Wharton, 2003:176) has own view about interjection. He includes interjection as “response cry’ that belongs to “non-word”, such as : *ouch, oops, yuk, wow, eh, ah*, etc. He notes that if those response cries do not “productive in linguistic”, they does not part of language. Moreover, he describes that these response cries are not “full-fledged words” (Norrick, 2009:867). Ehlich attempts to explain Goffman’s characterization of certain interjections:

“as cries does not deny that frequent examples are fully lexicalized and differ substantially from one language community to the next. Nor should identifying interjections with cries lose sight of their functional role in a language system” (ibid, p. 867)

Before Goffman, Bloomfield claims that interjections as “special words” such as “*ouch, oh, sh, gosh, hello, sir, ma’am, yes, and phrases such as dear me, goodness gracious, goodness sakes alive, oh dear, by golly, you angel, please, thank you, good-bye*” (ibid). They become special because sometimes they do not have lexical meaning, but semantically rich of meaning.

In contrast, conceptualist’s theory shows that interjections are “properly linguistic” because semantically they contain meaning (in Wharton, 2003:175). Semantic is part of linguistic studies, so interjection belongs to the language. This statement was agreed by Wierzbicka (1992). He researched further about semantic interjection. However, conceptualist considers that interjection is part of language since it has semantic structure (in Wharton, 2003:175).

The controversial notion of the inclusion as interjection is the fillers. Although Goffman counts fillers *uh* and *um* as “reponse cries”, in fact they look

more “murmurs than cries”. Clark and Fox Tree (in O’Connell et al, 2007:420) consider that the fillers “uh and um are interjections”, but this statement is argued by O’Connell and Kowal (ibid) that fillers *uh* and *um* are not like the “stereotypic primary interjections” and “any other interjections”. In their further research, they found that fillers seldom did in initial position, but fillers also “never introduced cited speech, and they never constituted as an integral turn”. Meanwhile, interjections are always in initial position.

The other problematic issue is the inclusion of word “yes/ no”. Ameka (in O’Connell et al. 2007:421) considers that “yes/ no” is included as English interjections. That statement is supported by Tesnière (ibid). He equals to the “affirmation and negation” e.g. *nee* in German, which belongs to interjection. Nevertheless, Kowal and O’Connell assume that functionally affirmation and negation, yes/ no, is far from interjection’s characteristic (ibid).

## **2. Forms of interjection**

Jovanovic (2004:20) says that “Interjections are sound sequences, words, typical phrases or clauses which can be realized as utterances signaled in speech by being produced with greater intensity, stress, and pitch, and as sentences in writing by an exclamation mark”. As the explanation above, we can say that interjections can be in the form of sound sequences, words, phrases, or clauses, for example: *Wow! This looks wonderful!* He attempts to classify the form of interjections as stated below:

Phonologically, interjections mainly consist of “the regular vowel and consonant phonemes of the language”. Some phonological feature of interjection

is excluded from “regular system of language”, for example: the glottal phoneme in *ugh!* /u:x/ or /âx/; the alveolar click in *tut-tut!* and *whew!* (Jovanovic, 2004:20)

Secondly, the interjections which have identical meaning but their pronunciation and spelling are different. They usually consist of two different phonemes or letters, such as: *keno! keeno! kino! quino! or pardi! pardie! pardy! perdie!* (ibid).

Third, the interjections showing the plural form (morpheme {-s}) that have originated through simple and compound nouns, such as: *balls! fiddlestick! havers! heads up! horsefathers! rats! spells!* etc (ibid).

Fourth, as stated by Curme (ibid), that interjections have no distinctive forms which would indicate their function. This statement leads to consideration that interjection belongs to the uninflected words class. They sometimes made of two or more words or stems. Moreover, a speech might be made of combination two independent interjections, for example:

*Oh, God! Goodness gracious!*

In general, the classifications of interjections form can be distinguished into two items: first, a group of interjection proper like: *aha! auh! bah! boo! coo! cor! eeek! eh! gee! gee-whiz! ha! ha-ha! ho! hooey! hoy! huh! hullo! hum! oho! ooh! oops! uh! uh-huh! uh-uh!* These forms usually made of one or two syllables. Second, interjection is as part of speech consisting of nouns, adjectives, word-like, or phrase-like, such as: *begone! behold! bingo! blast! blimey! bother! bullshit! crazy! crikey! damnation! the devil! doggone! god! good! goodness!gracious! grand! hell! honestly! indeed! look! nonsense! silence! so! sod! soft! son of a*

*bitch! son of a gun! upon my soul! up with! upsy-daisey! well! woe! no wonder!*  
(Jovanovic, 2004:21)

### 3. Types of Interjection

Ameka (in Norrick, 2009:867) assumes that interjections are words or short phrases “which can constitute an utterance by themselves and do not normally enter into constructions with other word classes”. The definition above shows that interjections can be in the form of words or short phrases, such as: hell, shit, for Gosh sake, etc. He divides interjections into two main classes: primary and secondary interjections. While O’Connell et al. (2007:419) classify the types of interjection into three types: primary, secondary, and onomatopoeic interjection.

Primary interjections are defined as “words that cannot be used in any other sense than as an interjection” (Wharton, 2003:175). Wundt views that “natural cries” are included in primary interjections (in O’Connell et al. 2007:418-419). Cuenca (2006:1) adds that primary interjections “are simple vocal unit” which is related to “nonverbal devices”. As we can see from the example of primary interjections below:

Patient	: Becareful with the needle!
Dentist	: <i>Oops.</i>
Patient	: <i>Ouch!</i>

(Wharton, 2003:175)

Oops and ouch are primary interjections which stand independently, not embedded into sentence. However, semantically, they have rich meaning. Ouch is a pain cry expression of which function is to warn someone that he/ she gets painful (Goffman in Wharton, 2003:184).

Another definition of primary interjections, as stated in Descriptive English Grammar, are “those expressions which have come into the language as reproduction of sounds made involuntarily when people are under the influence of emotional stimuli: *Ah! Alas! Hurrah! Ouch! Pah!*”. Their function is to convey emotional reaction. If these interjections are in the written speech, they are usually signed by punctuations, the exclamation mark signifying strong feeling, and the comma is employed to the slight emotional content, such as: *Oh! I cannot bear this torture. Oh, that is very important* (Descriptive English Grammar).

According to Norrick’s research about interjection, the other common primary interjections which can be found are: *mhm, mm, um, uh, huh, hm, uh-huh, ah*, and *ooh* (2009:868). Primary interjections are often found as “anomalous phonetic patterns” which are different from phonetic form, such as “*whew*” (ibid). Meanwhile O’Connell et al. (2007:423) divides primary interjection into two simply items: conventional and non-conventional. These categories are based on the Merriam-Webster collegiate dictionary (2003). A certain primary interjection is called conventional when it appears in that dictionary, and the conversely. The examples of conventional primary interjection are: *oh* and *ah*; while non-conventional, such as: *mm* and *diddlediddle*.

The next class is secondary interjection. Secondary interjections “are those words which have an independent semantic value but which can be used ...as utterances by themselves to express a mental or state” e.g. *hell* and *shit* (Ameka in Wharton, 2003:175), such in the examples below:

Dentist	: <i>Hell!</i> I’m sorry.
Patient	: <i>Shit!</i> Get the bloody thing out of my cheek!

Hell and shit stand independently, but they have meaning in their own. So they constitute as utterance.

Norrick (2009:868) asserts that secondary interjections are “word or phrases from various lexical classes”. This indicates that secondary interjection can be in the form of noun, verb, or other word-classes. On his research, secondary interjections like: *yeah*, *well*, *okay*, and *hey*, are often found in texts. Moreover, he finds many other examples from any other word-class, such as: noun (e.g. *boy* and *shit*), verb (e.g. *damn*, and *fuck*), and phrase (e.g. *goddamn* from *goddammit*, or *blimey* from *God blind me*). Secondary interjection is “an open class items”. It is like the characteristic of primary interjection. Norrick argues that there are three possibilities functions of secondary interjections, they are: pragmatic marker, discourse marker, and intensifier (ibid).

Onomatopoeic interjection is an imitative of sounds, e.g., *bang* and *miaow* (O’Connell et al. 2007:420). Kelly (2006: 88) adds the definition of onomatopoeic interjections is “generally a feature of informal speech, and are less common in higher registers.” Onomatopoeic interjections are also emerged the controversy. Ameka (in O’Connell et al. 2007:420) excluded onomatopoeia because they “are descriptive rather than expressive”. Reisiigl also considers that onomatopoeia excluded from interjection because of the intonation and syntax reason (ibid). Nubling excludes them on the basis of functional criteria, while he includes them on the basis of formal criteria (ibid). Nonetheless, there are some onomatopoeia show expressive meanings, such as: *grrr* which expresses anger (Fergus Kelly, 2006: 88).



Wierzbicka (1992:164) tries to classify the interjections considering to his definition about interjection as follows:

“a linguistic sign expressing the speaker’s current mental state (1) which can be used on its own, (2) which expresses a specifiable meaning (3) which does not include other signs (with specifiable meaning), (4) which is not homophonous with another lexical item that would be perceived as semantically related to it, and (5) which refers to the speaker’s current mental state or mental act”.

Based on the exact nature of the mental state or act, Wierzbicka (1992:165) classifies interjections into three types:

a. emotive interjections

The interjections in which the component meaning of ‘I feel something’, for example: *phew* (expressing disgust) and *yuk* (as “a language-specific verbalization of a universal gesture of revulsion”. this type of interjections has been labelled as emotive or expressive interjections by Wierzbicka (1991, 1992) and Ameka (1992a, 1992b, 2006).

b. volitive interjections

The interjections in which the component meaning of ‘I want something’ and which do not have the component ‘I feel something’; e.g. the English *Sh!* ‘be quiet’;

c. cognitive interjections

The interjections in which the component meaning of ‘I think something’ or ‘I know something’ and which have neither the emotive component ‘I feel something’ nor the volitive component ‘I want something’; e.g. the English *Aha!* ‘I understand’.

#### 4. Functions of interjection

According to Jespersen's idea which is taken up by Ameka (in O'Connell et al., 2007:418), the functions of interjections are classified into three parts: expressive, conative, and phatic functions. Expressive function refers to the speaker's feeling, such as: joy, surprise, admiration, anger, etc. According to Ameka (ibid), conative interjections focus to the speaker's desires or intentions rather than feelings or emotions. He asserts that the conative "are directed at an auditor", and the phatic "are used in the maintenance of social and communicative contact".

Tesnière (ibid, p. 420) distinguishes the function of interjections into three types: imperative, impulsive, and imitative interjection. Imperative interjections express the speaker's intention "to influence the consciousness" of the hearer. Impulsive interjections are the speaker's "bodily, emotional, or cognitive reaction" to what's happened in her or his immediate environment. While imitative interjections mimic sounds, such as in onomatopoeic (see also Burkhardt 1998 and Wilkins 1992, both of whom include onomatopoeic interjections).

#### 5. Positions of interjection

The position of interjections is between other structural units of language (Jovanovic, 2004:21). In English Dictionaries, interjections are defined as "so called because, when so used, it is interjected between sentences, clauses, or words, mostly without grammatical connection. But the interjection *oh* is often

construed with the vocative or nominative address, and *alas, hey, hurrah. woe, etc*”.

According to Jovanovic (ibid), the predominantly interjection position is in the beginning of sentence and this position is often be called to be independent. Independent here means that they have no relation to any other word classes of the sentence grammatically and functionally, and any syntactic relation to another clause. As we can see the examples below:

*Oh! I did not realize that.*

*Oh, I did not realize that.*

Considering the examples above, it is rather difficult to decide “whether a particular interjection makes a separate utterance of its own or the initial part of another one”, especially in the second example (ibid).

Interjections are still signified as independent elements of sentences if they are separated from the rest with a comma. “An interjection can be a part of sentence that makes a proposition of sorts, not necessarily ended with exclamation mark” (ibid), for example:

*Oh, you wanted to add something. I am sorry to have interrupted you.*

However, interjections can initiate exclamatory sentences. Here, interjections are often said to have function as “loose adjuncts or disjunct”, for example:

*Oh, what a nuisance.*

Another position of interjection is in the end of the sentences. It should be possible because this usually used for the infrequent cases of using the rather absolute interjection, for example:

*They have arrived to be late, alas!*

## 6. Meanings of interjection

Jovanovic (2004:18) states the fact that interjections “exist in language sufficiently accounts for their importance”. According to the statement, interjections have significant role in language. Meanwhile Cuenca (2006:4) claims: “translating interjections is not a matter of word translation”, but it is rather translating “discourse meaning” related to “language-specific” and “culturally bound”. Cuenca suggests that the important things considered to interpret interjection are the “semantic and pragmatic meaning” and the “context of use”. Moreover, Norrick (2009:866) says that interjections function as pragmatic marker. Based on those statements, it can be said that interjection is meaningful in language.

Many definitions of interjections are proposed by linguists. Interjections are considered as “purely emotive words”, “response cries” that do not enter into sentence (see Ameka and Goffman, in Wharton: 2003). In her research, Wierzbicka makes conclusion that “an interjection is an equivalent of a full sentence” (1992:188). This statement is strengthened by Cuenca (ibid) that interjections are not sentence constituents, but sentence equivalents. They behave like sentences corresponding to utterances which can be syntactically autonomous, and semantically complete (ibid).

We cannot deny that all interjections have various meaning. Jovanovic (2004:22) considers that meaning of interjections “has been fairly established since each and every interjection is uttered in particular language and situational context”. It means that interjections have meaning in communication.

Some linguists consider that the function of interjections is to express the emotional feeling of the speaker whereas these emotional feelings are included into expressive functional interjection. Jovanovic adds that “everything in language has meaning which can be interpreted, if nothing else than as representing this or that sounds as produced by this or that entity” (ibid).

Some of linguists assume that interjections contain semantic features and influenced by culture-specific conventions. Jovanovic (ibid) tries to classify the group of interjections based on their different emotions, such as:

- a. Expressing anger : *damn, damnation, the devil, doggone fuck, ha, hang it, hell, hunh, rats, shit, what, and zounds.*
- b. Expressing annoyance : *bother, damn, damnation, deuce, drat, drot, mercy, merde, oof, ouf(f), ouch, rot, son of a bitch, spells, tut, tut-tut, and zut.*
- c. Expressing approval : *hear, hubba-hubba, hurrah, keno, olé, and so.*
- d. Expressing contempt : *bah, boo, booh, faugh, hum, humph, hunh, paff, paf, pah, pfui, pho, phoh, phoo, phooey, pish, poof, pouf, pouff, pooh, prut, prute, pshaw, puff, poff, quotha, rot, sho, shoo, shuh, shah, soh, tcha, tchah, tchu, tchuh, tuh, tush, tusch, tusche, tuch, yech, and zut.*
- e. Expressing delight : *ah, ach, coo, coo-er, goody, goody, whacko, wacko, whizzo, wizzo, yippee, and yip-ee.*
- f. Expressing disgust : *aargh, bah, faugh, fuck, gad, humph, pah, phew, phooey, pish, pshaw, pugh, rot, shit, shoot, ugh, yech, and yuck.*
- g. Expressing enthusiasm : *hubba-hubba, wahoo, and zowie.*
- h. Expressing fear : *eeeek, oh, and oh, no!*

- i. Expressing impatience : *chut, gah, pish, pooh, pshaw, psht, pshut, tcha, tchah, tchu, tchuh, tut, tut-tut, why, and zut.*
- j. Expressing indignation : *here, here, and why.*
- k. Expressing irritation : *cor, corks, doggone, hell, hoot, lord, lor', lor, lors, lordy, lord me, merde, sapperment, shit, and upon my word.*
- l. Expressing joy : *heyday, hurrah, ole, whee, whoop, whoopee, and yippee.*
- m. Expressing pain : *ah, oh, ouch, ow, wow, yipe, and yow.*
- n. Expressing pity : *alas, dear, dear me, ewhow, lackaday, lackadaisy, las, och, oche, wellaway, welladay, and welliday.*
- o. Expressing pleasure : *aha, boy, crazy, doggone, good, heigh, ho, wow, yum, and yum-yum.*
- p. Expressing relief : *whew, and whoof.*
- q. Expressing sorrow : *alas, ay, eh, hech, heck, heh, lackaday, lackadaisy, las, mavrone, och, oche, wellaway, welladay, welliday, and wirra.*
- r. Expressing surprise : *ah, alack, blimey, boy, caramba, coo, cor, dear, dear me, deuce, the devil, doggone, gad, gee, gee-whiz, golly, good, goodness, gracious, gosh, ha, heck, heigh, heigh-ho, hey, heyday, ho, hollo, hoo-ha, huh, humph, indeed, jiminy, lord, man, mercy, my, nu, od, oh, oho, oh, no! phew, say, shit, so, son of a bitch, upon my soul, well, what, whoof, whoosh, why, upon my word, wow, yow and zounds.*
- s. Expressing sympathy : *now, and tsk.*
- t. Expressing triumph : *aha, ha, hurrah, ole, and so.*

- u. Expressing wonder : *blimey, crazy, gee, goodness, gosh, ha, heyday, oh, what, and wow.*

From the classifications above, it can be seen that one interjection may be show different emotional feeling of the speaker, for example: *aha* can be used to express a triumph and a pleasure. It depends on the context.

## **F. Indonesian Interjection**

According to the previous study, interjections show the emotional speaker. Kridalaksana (2007:120) states “interjeksi bersifat ekstra kalimat dan selalu mendahului ujaran sebagai teriakan yang lepas atau berdiri sendiri”. It means that interjection does not enter into syntactic structure and it is independent. Kridalaksana adds (Hermina, 2005:vii) that interjections consist of emotional expression, such as: wonder, surprise, amazement, etc. Interjections are different from phatics. Phatics can stand in every position of sentence, depending on the speaker’s intention. Functionally, phatics are used to maintain communication between two speakers or more, in outside of spontaneously emotive expression, such as: *kok, deh, selamat, etc.* Here, interjections are more spontaneously utterance influenced by something in speaker’s mind.

### **1. Forms of Interjection**

Interjections can be found in the two forms (Kridalaksana, 2007:120):

- a. Basic form, such as: *aduh, aduhai, oh, ahoi, ai, amboi, asyoi, ayo, bah, cis, cih, eh, hai, idih, ih, lho, oh, nah, sip, wah, wai, and yaaa.*



- b. Derivative form. It is always from usual words or part of Arabic, such as: *alhamdulillah, astaga, brengsek, buset, dubilah, duilah, insya allah, masyaallah, syukur, halo, innalillahi, and yahud.*

## 2. Meanings of Interjection

Kridalaksana tries to classify Indonesian interjections based on the kinds of feeling (ibid, p. 121). The types of Indonesian interjections can be seen below:

- a. Expressing for asking the attention : *ahoi, ayo, eh, hai, halo, he, sst, wai.*
- b. Expressing surprise : *aduhai, amboi, ai, astaga, asyoi, hm, wah, yahud.*
- c. Expressing pain : *aduh*
- d. Expressing sadness : *aduh*
- e. Expressing disappointment and regret : *ah, brengsek, buset, wah, yaa.*
- f. Expressing relief : *alhamdulillah, nah, syukur.*
- g. Expressing surprise : *lho, masyaallah, astaghfirullah.*
- h. Expressing contempt : *bah, cih, cis, hi, idih, ih.*

## CHAPTER III

### RESEARCH METHODOLOGY

#### A. Research Type and Design

The research was conducted in a descriptive qualitative method. Qualitative research is defined as a research providing descriptive data which are in the form of oral or written text and human behavior (Bogan and Taylor in Moleong, 2002:3). In relation to this method, Sutopo asserts that data were collected in the form of words, sentences, or pictures having meaning other than merely number of frequencies (2002:35). Hence, the research is focused on the expressive interjections from bilingual comic entitled “The Very Best Donald Duck”.

Moreover, a single-embedded case study was also applied on this research. It is called “a single embedded case study” because only focuses on one characteristic, here is expressive interjections. The data derived from many objects (sub-topics) in one bilingual comic. However, the number of objects does not mean that the case study is single or not. The main important is that the data from various objects have similar characteristic.

Creswell (2003:102) states that qualitative research includes developing a description of an individual or setting, analyzing data for the themes or category, and finally making interpretation or drawing conclusion about its meaning personally and theoretically. Thus, the research focused on finding data, selecting data, classifying the data, and analyzing the data, and presenting the result of the analysis.

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## B. Data and Source of Data

Arikunto states that source of data in a research are the subject from which data are obtained (2007:107). In addition, Patton (1983:6) adds that:

“Qualitative data consist of detailed descriptions of situations, events, people, interactions, and observed behaviors; direct quotations from people about their experiences, attitudes, beliefs, and thought; and excerpts or entire passages from documents, correspondences, records, and case histories”.

Those qualitative data above constitute as “raw data from the empirical world” (Patton, 1983:6). He asserts that qualitative measures describe the experiences of people in depth. *Depth* and *detail* are going to be provided in this qualitative data. These will emerge through direct quotation and careful description. These might be varying, depending on the nature and purpose of particular study. In this research, the data are in the form of expressive interjections text. The data were analyzed in order to draw conclusion. They are not considered as means of justification but basically for getting deeply comprehension.

Sutopo (2002:50-54) stated that source of the data in qualitative research can be informant, event, place, and document. The appropriate choice of source of the data will determine the appropriateness data and information. The sources of the data in this research involved:

### 1. Document

The document selected by the researcher is from the Bilingual Comic edition 17 entitled “The Very Best of Donald Duck” published by Gramedia Press.

## 2. Informants

The other source of data is the informants who become raters. There are three raters who are considered mastering information well and trusted as reliable persons. Their role is very important in accessing the accuracy and acceptability of texts.

### C. Sampling Technique

According to Moleong, sampling is the process of gathering information as much as possible from various sources and constructions (1998:224). Sampling technique is a certain form or process for choosing the data of which the research leads to the selection (Sutopo, 2002:54). Sample is close to the limited number and types of source of data which represents all the information about the data. Hence, the large number of data does not guarantee the complete and in-depth information, even, by a limited number of data might be able to explain all of the information of what we are going to research.

The sampling technique used for this research was “purposive” sampling. Here, the data were selected purposively. This sampling led to the probability of generalization theory. The process was more selective. Therefore, the data could be more complete and full of information. The samples of the data in this research consist of two items. First, the main data of the research are all conversations from bilingual comic edition 17 entitled: “The Very Best Donald Duck Comics” which contains expressive interjections. The second is the supporting data taken from the three raters who accessed the quality of translation in terms of accuracy and acceptability. The raters should fulfill the qualifications as stated below:

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- Mastering English and Indonesian language.
- Having experience in the field of translation.
- Having competencies as being a translator.
- Having good understanding in translation theory.
- Being available to participate in this research.

The limited informants (raters) could be able to collect more information of the accuracy and acceptability than the huge number of informants.

#### **D. Method of Data Collection**

The method in this research is used to answer the problem statement. Goetz & Le Compt in Sutopo (2002:58) said that generally, this method is classified into two ways: interactive and non-interactive method. The interactive method includes in-depth interview, observation which have a role in some levels, and focus group discussion. Meanwhile, non-interactive method consists of questionnaire, observation which does not have a role, and content analysis (ibid).

In collecting the complete data, the researcher used two kinds of non-interactive method: content analysis and questionnaire.

##### **1. Content Analysis**

Content Analysis was conducted by using the document as the analyzed object. It is often considered as the important part in qualitative research.

Marshall (1995: 85-86) states:

The raw of content analysis may be any form of communication, usually written materials, (textbooks, novels, newspapers); other forms of communication, however, such as music, pictures, or political speeches, may also be included.

The document of the research is all expressive interjections from the bilingual comic edition 17 entitled “The Very Best of Donald Duck Comics” published by Gramedia Press.

According to Yin (in Sutopo, 2002:70) the process within the content analysis covers two treatments: noting the information explicitly and implicitly. Thereby, the researcher should choose the data thoroughly. The data in the research consist of all expressive interjections in conversation of Donald Duck comic. They could be in the form of words, phrases, clauses, or even non-words. The data were classified based on the types of interjection, primary or secondary interjections and onomatopoeic. Then they were reduced into the specific function as expressive interjections. After that, both English and Indonesian versions were compared in order to ask the problem statements of the research.

## 2. Questionnaire

Questionnaire is list of questions conducted by the researcher to collect information as the supporting data. The questionnaires were distributed to three raters who have qualification as stated in the previous discussion. The researcher employed the *close and open-ended questionnaire* in this research. The *close-ended questionnaire* happened when the raters were required to access the score of the accuracy and acceptability of translation based on the scales determined by the researcher. Meanwhile it is called *open-ended questionnaire* because the raters have freely chance to give comments for the score of each items. The comments would differentiate the information although the score from rater I and II was same. The questionnaire technique is not as the main technique of data collection but it just as supporting technique in getting the beginning data (Sutopo, 2002:71).

The scoring system was based on the scale as follows. The scale of accuracy was reformulated from the basic theory from Nagao, Tsujii, Nakamura (in Nababan 2004:61). It can be seen below:

**Table 3.1 Scale of Accuracy**

Scale	Description
3 =	<p data-bbox="421 562 544 591">Accurate:</p> <p data-bbox="421 636 1369 815">The information of expressive interjection in the source text can be completely transferred; by the translation, the speaker's intention meaning of interjection including expressive or emotive can be delivered</p>
2 =	<p data-bbox="421 860 603 889">Less accurate:</p> <p data-bbox="421 934 1369 1182">The information of expressive interjection in the source text cannot really be transferred; by the translation, the speaker's intention meaning of interjection including expressive or emotive meaning still emerges ambiguous meaning.</p>
1 =	<p data-bbox="421 1227 564 1256">Inaccurate:</p> <p data-bbox="421 1301 1369 1550">The information of expressive interjection in the source text cannot be transferred; by the translation, the speaker's intention meaning of interjection including expressive or emotive meaning cannot be delivered.</p>



The scale for the acceptability assessment is from Toury and Niculina (2004), as we can see follows:

**Table 3.2 Scale of Acceptability**

Scale	Description
3 =	<p>Acceptable:</p> <p>The translation of interjections is accepted as linguistic, norm, and convention; the term and language style is commonly used in the target language, and it sounds natural. All effects of expression in original text can be conveyed by the translation</p>
2 =	<p>Less acceptable:</p> <p>The translation of interjections is not really accepted as linguistic, norm, and convention; the term and language is not really commonly used in the target language, and it sounds rather natural. All effects of expression in original text cannot really be conveyed by the translation</p>
1 =	<p>Unacceptable:</p> <p>The translation of interjections is not accepted as linguistic, norm, and convention; the term and language style is not commonly used in the target language, and it sounds unnatural. All effects of expression in original text cannot be conveyed by the translation</p>

### E. Technique of Data Analysis

The data collected were analyzed based on the technique as follows:

1. Classifying the data based on the types and functions. The types involved three classes: primary, secondary, and onomatopoeic interjections;



whereas the functions consist of three kinds: expressive/ emotive, conative, and phatic. Then the classification of the functions was reduced only into expressive interjections.

2. Validating the data by asking the native speaker from US or the foreigner whose American language is his/ her mother tongue.
3. Describing the context of the data.
4. Analyzing and interpreting the data containing expressive interjections in relation to the meanings, techniques, and the qualities. The analysis of meanings and techniques was based on the content analysis which using the document as main data. In analyzing meanings, Jovanovic's theory was conducted. The data were grouped into some specific emotion, such as:

- expressing anger,
- expressing annoyance,
- expressing approval,
- expressing delight, etc.

Meanwhile the techniques of the data were based on the Albir's theory (2002), such as: borrowing, literal, adaptation, etc.

5. The analysis of the data qualities was employed by using the data from informants (three raters) who assessed the accuracy and acceptability of the translation. The data were collected from the questionnaires distributed to the raters. The researcher drew the result of data to support the beginning data. The classification was conducted as below:

- Classification A : Accurate translation

- Classification B : Less accurate translation
- Classification C : Inaccurate translation

Then the researcher analyzed those data considering the beginning data derived from the three raters.

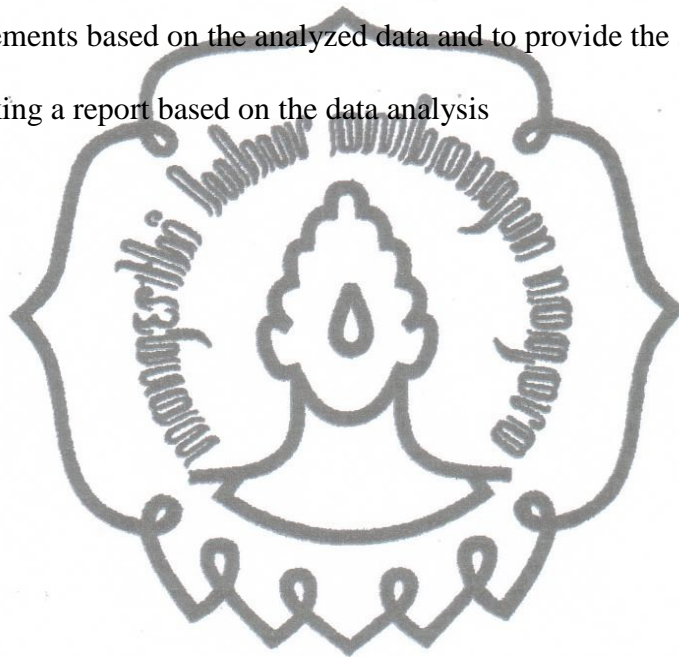
6. Counting all of the data by percentage of each classification.
7. Drawing conclusion as a whole from the analysis and giving suggestion.

### **E. Research Procedures**

This research was conducted in the following procedures below:

- 1) Determining the kinds of issue of interjection translation that would be analyzed and the textbook related to this issue.
- 2) Reading the textbook covering English and Indonesian version.
- 3) Classifying the data based on the types and expressive function.
- 4) Coding the data, for example: 005/KR/003/P-1  
005 : the number of data  
KR : the sub-topic of English version in Bilingual comic, *Knight Rider*  
003 : the number of the arrangement of dialogue in the sub-topic  
P : the data is in page 1
- 5) Validating the data by asking the native speaker from America or the foreigner whose mother tongue is American language.
- 6) Reducing the data.
- 7) Analyzing, interpreting and grouping the data based on the meanings, and techniques.

- 8) Making the questionnaires for accessing the accuracy and acceptability of the translation and distributing them to the raters
- 9) Drawing the result of data collected from questionnaires and making classification on the accuracy and acceptability. Then the researcher making own interpretation of the data considering those data.
- 10) Making a wholly conclusion in order to find the answer of the problem statements based on the analyzed data and to provide the suggestions.
- 11) Making a report based on the data analysis



## **CHAPTER V**

### **CONCLUSION AND RECOMMENDATION**

#### **A. Conclusion**

In this case, some conclusions are drawn from the analysis in chapter IV as the answers to the problem statements in chapter I. The conclusions are as follows:

#### **1. The meanings of expressive interjections found in Bilingual comic edition 17 entitled “The Very Best Donald Duck”**

Based on the research of meanings of expressive interjections, there are 70 types of expressive English Interjections divided on three classes:

##### 1) Primary interjections

They are defined as “response cries”; “nonverbal devices” of which vocal unit is simple, unique; “anomalous phonetic patterns”; and “they are not used otherwise” (see in Wharton 2000; Norrick, 2009:868; and Cuenca, 2006:2).

##### 2) Secondary interjections

They are defined as words or phrases that rich independent semantic value. They can also be in the form of combination between lexical item and primary interjections. Moreover, they are used to express a mental attitude or state (Ameka in Wharton, 2003:1975, and Cuenca: 2006).

##### 3) Onomatopoeic interjections.

They are defined imitative sounds (O’Connell & Cowal, 2007:420).

Mostly, the meanings of primary interjections are affected by the

phonological feature and the syllable used, for example: *phoey* is translated into *puih*; *whew* is translated into *wuih*; *hooray* is translated into *hore*; etc. One interjection may have various meaning, such as: *oh* is used to express surprise, pain, disapprobation, or desire (*Webster International Dictionary*). In addition, one interjection may have other alternative spellings (e.g. the alternative spellings of *oh* are: *ouch*, *ooo*, *ow*, etc).

Considering to the number of English and Indonesian interjections, the kind of English interjections are more than Indonesian interjections because some different English interjections sometimes are translated into one pattern of Indonesian interjection (e.g. *doggone it*, *for Fudd's sake*, *holy cannoly*, *my gosh*, etc are translated into *ya ampun*) and some of them are borrowed, purely and naturalized borrowing (e.g. *eeek*, *ack*, *argh*, *fiuh*, *fuih*, *hore*, etc).

## **2. The translation techniques used to translate expressive interjections found in Bilingual comic edition 17 entitled “The Very Best Donald Duck”**

There are six techniques employed by the translator in translating the expressive interjections in the Bilingual comic edition 17 entitled “The Very Best Donald Duck”:

- a) borrowing (pure borrowing: 32 data and naturalized borrowing: 20 data): 52 data
- b) literal translation: 1 data
- c) established equivalent: 6 data
- d) Omission: 44 data
- e) adaptation: 60 data

According to the data analysis, the most frequently-used technique is adaptation (60 data). Adaptation is frequently used to translate the secondary interjections because basically, they have lexical meaning but they cannot be translated literally. It should be corresponded to the culture of target language (TL). Then, the next frequently-used technique is borrowing (52 data), including pure and naturalized borrowing. This technique is mostly applied for primary interjections too because sometimes there is not similar pattern of such interjection in target language (TL) or the interjections have already been exist in the TL.

### **3. The quality of translation (accuracy and acceptability) of expressive interjections found in Bilingual comic edition 17 entitled “The Very Best Donald Duck”**

The result of data analysis in terms of quality is distributed into two kinds, accuracy and acceptability. The conclusions are as follows:

#### **A. Accuracy**

- a) Classification A: translation that is accurate covers 119 data (73,01%)
- b) Classification B: translation that is less accurate covers 19 data (11,66%)
- c) Classification C: translation that is inaccurate covers 25 data (15,34%)

In summary, the interjections found in this source of data are mostly accurate (73,01%) because the message can be delivered well and the target reader recognize the interjections in their culture.

## **B. Acceptability**

- a) Classification A: translation that is acceptable, 113 data (69,33%)
- b) Classification B: translation that is less acceptable, 50 data (30,67%)
- c) Classification C: translation that is unacceptable, 0 data (0%)

In conclusion, mostly interjections are acceptable (69,33%). They can be accepted as linguistics, norms, and conventions by the target reader. In contrast, there is not unacceptable data at all in the translations (0%). The acceptability is influenced by the globalization era as today. The development technology may affect the development of language. Thus, certain interjections of one country may also be acceptable in other countries.

## **B. Recommendation**

Interjections are interesting topic of discussion which are nearly neglected in Linguistics and Translation studies. The discussion of them is limited as well. They are simple but rich of semantic meaning on their own. Therefore, expressive function is close to them. The context of use determines different interpretation of interjections. The technique used in translating interjections may affect their quality of translation. There are still many cases on the study of interjections dealing with translation. It is suggested to other researchers to analyze interjections with different kind of function. It is also suggested to translators to produce more qualified translation considering to the cultural background of both languages (source language and target language) and to reduce the misconception and misunderstanding of translation during the process of translating.