The Expressive Illocutionary Acts Found in Webtoon True Beauty and Their Translation into Indonesian

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Abstract - The research is aimed to find the expressive of illocutionary acts found in the comic and analyze the technique of translation implemented by the translator while translating comic 'True Beauty'. The data used to support all the analysis for this study were taken from the Webtoon comic entitled 'True Beauty' with its translation into Indonesian 'Secret of Angel' of season 1. Even though the title in Indonesian is in English, but all conversation in the comic is in Indonesian. Documentation method was used in this study by reading the data source attentively and doing note-taking. This research was designed using qualitative method, and the result of analysis was descriptively explained. The theory supporting this study was proposed by Leech (1993) illocutionary speech act, theory of translation technique written by Molinda and Albir, and ethnography of SPEAKING proposed by Hymes (2009). The results of this study showed that there were 47 expressive illocutionary acts found in the comic. the expressive illocutionary act forms found were: thanking with 23 data, apologizing with 13 data, surprising with 5 data, dislike with 2 data, congratulating with 4 data. the translation technique employed by the translator were; literal translation (37), particularization (6), modulation (3), and discursive creation (1).

Keywords: Comic, Expressive illocutionary acts, Technique of translation, Translation,

I.   INTRODUCTION

Everyday people have communication in their life, and in communicating they produce words (Weng, 2015). It is possible that they communicate their meaning in an inappropriate way. It means what people say is different with the meaning (Rani, 2016). It concerns itself with how people use language in context and why they use language in certain ways.

Speech acts are an inseparable part of people's life. Each day they produce speech acts in their communication, such as making statements, giving orders, asking questions, or making requests (Alzeebaree & Yavuz, 2017; Borer, 2018; Fahrurrozi, 2015; Jucker & Taavitsainen, 2008). Austin (1962) made clear that by saying something we do perform an action or just state a thing. Generally, Austin (1962) distinguished that speech act into three types, such as locus: the act of saying something, illocution: the act of doing something, and the last is perlocution: the act of influencing someone. Illocution is becoming the most important of speech act type since it is not only related to the meaning of utterance. It emphasizes the function and purpose of utterance

(Altikriti, 2011; Hidayat, 2016; Tri Budiasih, 2018). Through this act, the purpose and function of utterance can be understood regarding the context of culture and situation where the dialogue took place.

Searle (1969) in Leech (1993) divided illocutionary acts into five, namely Assertive, Directives, Commissive, Expressive, and Declarative. Searle also distinguished between direct and indirect illocutionary actions. Direct illocutionary acts have a meaning that is easy for the listener to understand because what the speaker says is the same as what the speaker means. Sometimes in some cases, the speaker performs the illocution indirectly. There is a difference between what the speaker said and what he meant. They produce utterances to show other meanings. However, the meaning can be inferred based on the context surrounding the speech. Different places and times will have different meanings. To whom the speaker says also determines the meaning. In the act of indirect illocution, it is necessary to pay attention to where and when the speech was produced because the context of the situation plays an important role. The interpretation of the illocution is not directly achieved by understanding the context. The saying "This room is very dark" has both direct and indirect meanings. Directly the speaker only told the truth that the room was very dark, but indirectly the meaning was more than just telling the truth. According to the context, it can be interpreted that the speaker asks the listener to turn on a light, or asks a candle to light a very dark room.

Searle (1969) proposes the following types of illocutionary: 1) Assertive is an action that binds the speaker to something in accordance with the truth of the proposition expressed. The types are stating, suggesting, bragging, complaining, claiming, and reporting; 2) Direction is used by the speaker to invite the recipient to do something, the type of direction is to command, ask, advise, ask, beg, bid, demand, prohibit, and recommend; 3) Commission is an act that binds the speaker to an action in the future, some types of commission are promising, swearing, offering, volunteering, guaranteeing, pledging and betting; 4) Expressive is a speech act that expresses a psychological state, some examples including expressive illocutionary acts are apologizing, blaming, congratulating, disliking, etc.; 5) Declarative is a type of illocutionary action that can change the resulting

speech. The type of action is to lift, baptize, declare, name and resign.

Translation techniques are the means used to transfer messages from SL to TL, applied at the word, phrase, clause or sentence level. Molina & Albir (2002) proposed a definition of translation techniques based on two premises: 1) the need to distinguish between methods, strategies and techniques; 2) the need for analysis and functional concepts of translation techniques. Albir in Molina & Albir (2002) stated that translation methods, strategies, and techniques are basically different categories.

The word "technique" itself refers to a way of carrying out an activity that requires skills and competence. Therefore, translation techniques can be defined as the means used by translators in translating smaller language units (words, phrases, or expressions) from the source language to the target language. There are several translation techniques according to Molina & Albir (2002) as follows: 1) **Adaptation** is commonly referred to as cultural adaptation. In this case the translator replaces elements of SL culture with elements that have the same characteristics in TL which are familiar to the target reader; 2) **Amplification** is characterized by the change from being implicit into being explicit; 3) **Borrowing** means the translator borrows words or expression from SL; in other words, the translator maintains the words in SL in the translation text. The translator can do it in two ways. The translator either maintains the words in SL to TL without modifying them (pure borrowing) or modifying their pronunciation in TL (naturalized borrowing); 4) **Calque** is the maintain features of the application of this technique are that the SL structure interferes with the TL structures, and that equivalence is naturally made; 5) **Compensation** technique is used to introduce the elements (size, function material) of the SL text into the TL text because it cannot reflect the same thing/place as in the SL text; 6) **Description** is a translation technique that is carried out by entering an expression along with its descriptive form and function for other expressions; 7) **Discursive creation** is to establish temporary equality that is completely unpredictable outside of context, i.e. translating *Sukreni Gadis Bali* as *The Rape of Sukreni*. The *Sukreni Gadis Bali* was not translated into *Sukreni, Balinese Girl* or *Balinese Girl, Sukreni,* but the translator chose to translate the *Sukreni Gadis Bali* into *The Rape of Sukreni*.

It is totally unpredictable translation selected by translator related to the whole context of the Sukreni's life story; 8) **Established equivalence** technique is marked by the use of words and expression ehich are commonly used in daily life. The words *efektif* and *efisien* as the equivalents of *effective* and *efficient*are commonly used than *sangkil* and *mangkus;* 9) **Generalization** is applied if a word in SL does not have any specific equivalent in TL. Then translator uses a word whose meaning in general; 10) **Linguistic amplification** is the addition of a linguistic element to the TL. In fact, these linguistic elements do not exist in the source language. This translation technique is usually used in interpretation or dubbing sequences; 11) **Linguistic compression** is used to synthesize linguistic elements in TL. It is often used in interpretation and subtitles simultaneously, e.g. translating English questions *yes*, *then*? With *lalu*? in Indonesian, instead of using phrases with the same number of words, *yes*, *then?;* 12) **Modulation** is indicated by a change in view point, focus or cognitive category. Such a change in view point is lexical or structural in nature; 13) **Particularization** is the opposite of the technique of generalization. Its application is indicated by a word which is more precise and concrete than its equivalent in SL whose meaning is generale; 14) **Literal Translation** is indicated by facts that the SL structure is adjusted to the TL structure and that equivalence is made free of context. The proverb *to carry coal to Newcastle,* for example, is translated into *membawa batu bara ke Newcastle.* It is clear that the word in the translation sentence has been adjusted to the word order in the Indonesian language. However, the equivalence is literally made. It should have been translated into *seperti membuang garam ke* laut; 15) **Reduction** is indicated by a partial omission which is considered not distorting the message as a whole; 16) **Substitution** (**linguistic**, **paralinguistic**): almost the same as adaptation, substitution is the replacement of linguistic elements into paralinguistic or vice versa, e.g. to translate an Arabic gesture to put your hand on your heart as *Thank you*; 17) **Transposition** is characterized by a change in word order and a shift in word categories. In translating English texts into Indonesian, the word order must be changed as a result of differences in word order between the two languages: 18) **Variation** is used by replacing linguistic or paralinguistic elements which then affects aspects of linguistic diversity such as language style, dialect, etc. In Balinese language, the variation technique can be properly used to translate terms of address and so forth. As the example, the pronoun *I* in English can be translated into many variation *titiang, icang, nira,* related to social status of the speakers.

Context is important in pragmatic learning. According to Nunan (1993), context is a situation that gives rise to discourse in which the discourse is embedded. They include both linguistic and non-linguistic contexts. The linguistic context refers to the language that covers the part of the discourse that is analyzed, while the non-linguistic context is related to the discourse in it. Leech, (1983) states that context is the background knowledge that speakers and listeners consider to have and which contributes to the listener's interpretation of what the speaker means by given utterance produced. The same utterance will have a different meaning if the context is different. Below is an example: "Your hair is so long!" If the remark was conveyed by a teacher to a male student at school, it could refer to the teacher's order to cut his hair to comply with school rules. In different situations, if a woman said this to her friend, it would mean she compliments her friend's hair. From the above example it can be concluded that the intended meaning based on the speaker and the listener is not sufficient. However, we also have to know when or where it was produced.

Apart from context, there are other aspects of speech, namely the listener and speaker, the purpose of speaking, etc. In the following, Gumpers and Hymes as linguists explain aspects of speech in a parameter. Gumpers and Hymes in Wardhough & Fuller (2015) constructed the speech parameter to describe aspects of speech, namely the setting and scene, participants, the final sequence of the act, keys, instruments, norms of interpretation and interaction and genre. The setting and sense (S) refer to the time and place of speech. Participant (P) belongs to the conversation, speaker and listener, End (E) refers to a conventionally recognized and expected speech outcome. Act (A) is a sequence which refers to the actual form and content of what it says. Key (K) refers to the tone, manner or spirit in which a particular message is conveyed. Instrumentality (I) refers to the choice of channel and the actual form of speech used. Norm (N), interpretation and interaction, refers to specific behaviors and traits inherent in speaking and also

how this can be seen by someone who does not share it. Genre (G), the last term that refers to a type of speech that is clearly defined.

Several studies related to the field of translation and illocutionary studies have been reviewed. One of the studies written by Wardhana (2005) is entitled 'The Illocutionary Force of Sentence Type in the Gospels'. His work aimed to find possible ways to informally describe the illocutionary power of functionally skewed types of sentences in the Gospels. The problem that was discussed in his thesis, such as (1) grammatically, what types of sentences are used to express different kinds of illocutionary force in the Gospels? (2) How is the illocutionary force of sentences in the Gospels grouped according to their communicative functions? And (3) what translating technique are applied in the texts? The texts were analyzed through grammatical and contextual meanings applying Hymes (2009) factors of communicative context, namely addresser, addressee, message form, topic, code, channel and setting, giving comments on forms and functions and providing procedures of translation and explication of illocutionary force. Meanwhile the technique of translation he used was theory proposed by Vinay & Darbelnet (1995). Next, Sukra (2008) discussed about the semantic adjustment of speech act verb. The adjustment is in the terms of semantic features in the source language lexicon compared to target language lexicon. Speech act verbs were analysed by applying semantic primitive by Wierzbicka (1996). The data found in this research were adjusted by widening and narrowing the semantic features. Wisudawanto (2012) researched the types and function of illocutionary act that was uttered by Spongebob character in the comic 'Amazing Journey' and their translation into Indonesian *Petualangan Seru*. He found out, first, the types of illocutionary act, and second, the strategies of translation proposed by Larson (1984) were applied to translate illocutionary act. In other hand, his research only focused on the direct illocutionary act, whereas indirect illocutionary acts were also easily found in that comic. The result showed that several kinds of illocutionary acts were found in Spongebob comic, such as; representatives, directives, commisives, expressives, declaratives direct speech act.

This present study discusses about the forms of found in Webtoon 'True Beauty' and their translation into 'The Secret of Angel'.

Webtoon is a web-based comic, first popularized in South Korea in 2007. It is chosen as data source because in the Webtoon we can find many direct utterances dealing with speech act, in various classifications. The other reason that this comic that was uploaded in *Webtoon* platform is very popular and becomes one of favourite comics in the application since it rates 9,87, gets five stars and 3,8 million likes, and becomes the TV series as well.

The comic that was written by Yangyoi narrates about an ugly girl called Jugyeong Lim (In Indonesian translated into Ju-Kyung Lim) who transformed to be beautiful as she is so skillful in applying makeup. She, who was bullied when in the junior high school, became an idol when she was in senior high school. The comic describes about how cruel the world is when someone becomes an ugly people. Jugyeong, a teenage girl who was going through puberty, had a difficult time in middle school because she was often bullied by her friends. Finally, at the end of the holiday season, Jugyeong learnt make up after getting enlightened from his free release on the internet. Here, this research focuses on expressive illocutionary types and translation techniques of these illocutionary acts.

II.   METHODS

This study employed a qualitative descriptive method to analyse data. Library research method was applied in this study. It was done by reading technique. The first step in this procedure was choosing the data that belongs to the expressive illocutionary acts found in the 'True Beauty' comic. Then, it was followed by identifying these illocutionary acts in the data source using the theory based on the type of illocutionary act by Leech (1993). After finding the expressive illocutionary acts in the comic, it was followed by analyzing technique of translation based on theory of Molina & Albir (2002).

The data was explained directly, and there were some tables used to simplify the explanation. The analysis was started with the explanation of context through the theory model of SPEAKING proposed by Hymes in Wardhough & Fuller (2015) then continued with identifying the expressive illocutionary acts given by Leech (1993). At the end of the research, the translation techniques applied by the translator were analysed based on Molina &

Albir (2002). This study applied informal method, so the explanation given must be clear and specific Sudaryanto (1993). In presenting the result of data analysis, firstly, these studies presented the context of dialogue through model of SPEAKING explanation about expressive illocutionary acts and continued with the analysis of translation technique used by the translator.

III. RESULT AND DISCUSSION

Based on the analysis, there were five forms of assertive illocutionary act that appeared in the utterances of the characters of *'True Beauty'* comic and its translation in Indonesian 'The Secret of Angel' season 1. They were thanking, apologizing, congratulating, surprising and dislike. The data were selected by identifying the dialogue or statements from the characters in the *comic both in SL and TL*. There were 7 utterances of the characters that contained expressive illocutionary acts. The data were classified into five forms: 23 were thanking, 13 were apologizing, 5 were surprising, 2 were dislike and 4 were congratulating.

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1. Apologizing

An utterance sample that was grouped as apologizing appeared in the conversation between Jugyeong with a man she met in the McD restaurant.

The man in McD	:	Hey, do you know how much this shirt costs? Huh? Do you?
Jugyeong	:	**I-I'm so sorry! I'll pay for your laundry bill…**
Cowok di McD	:	*Oi tante. Tau gak ini harganya berapa? Ha? Aku Tanya tahu gak berapa?!*

| Jukyung | : | ***Ma.. maafkan saya… bi.. biar saya ganti biaya laundry-nya…*** |
| | | **Episode: 18** |

Firstly, Jugyeong accidentally bumped a man in McD restaurant and made the man's shirt dirty since her meal spilled out to him. The man shouted Jugyeong angrily and said "Hey, do you know how much this shirt costs? Huh? Do you?" or in TL *"Oi tante. Tau gak ini harganya berapa? Ha? Aku Tanya tahu gak berapa?!"*.Jugyeong who was fear then responded with utterance **"I-I'm so sorry!** I'll pay for your laundry bill…**"** or in TL **"Ma.. maafkan saya… bi.. biar saya ganti biaya laundry-nya…".**

The utterance **"I-I'm so sorry!"** or **"Ma… maafkan saya…"** was uttered by Jugyeong can be classified as expressive illocutionary act in the form of apologizing. She expressed her apology caused she made the man's shirt dirty. Expressive is the kind of speech that expresses the speaker feelings. Besides expressing her apologies to the man, the utterance **"I-I'm so sorry!"** at the same time contains the meaning to convey the regret.

The channel of the conversation was totally oral and the register was totally informal. The situation of the conversation was informal. The speaker delivered the utterance was in impolite way with high tone that was also expressing anger of utterance.

Contextually the utterance **"I-I'm so sorry!"** or in TL **"Ma.. maafkan saya…"** was translated using literal technique of translation. Since the utterance was translated directly from word to word. Both the utterance in SL and TL had the same meaning. So, there was no meaning change in the utterance in the target language.

2. Surprising

Below is an utterance sample classified as surprising that appears in the conversation between Jugyeong and Gowoon.

Gowoon	:	**Oh my God**, Jugyeong. Is this really me…?!
Jugyeong	:	hehe… Good Luck!!
Goun	:	***Wah, kak**. Rasanya bukan seperti aku saja…!*
Jukyung	:	*hihi.. berjuanglah untuk penampilan hari ini!!!*
		Episode: 27

The utterance **"Oh my God"** belongs to expressive (surprising). Jugyeong helped Gowoon who was not confidence with her appearance when she had to perform at the school festival. So Jugyeong offered to make up her. After make-up session was offer, Gowoon was very surprised seeing her new appearance at the mirror.

The tone of Gowoon's speech while uttering **"Oh my God"** was a little bit high and cheerful at the same time. Gowoon said **"Oh my God"** at the same time she also expressed her surprise and happiness with her new appearance. In addition the technique of translation that was used by translator to translate **"Oh my God"** in SL or **"Wah, kak"** in TL was discursive creation. The translator used the technique since the result of translation is unpredictable and out of context.

3. Thanking

An utterance sample grouped into thanking appears in the conversation between Mr. Han and Jugyeong:

Mr. Han	:	Oh Jugyeong, I thought you'd might need this workbook.
Jugyeong	:	**Huh? Oh, th-thank you, sir**
Bapak Han	:	*Jukyung, apa kamu perlu kumpulan soal ini?*
Jukyung	:	*Ah… iya..! terimakasih..*

Episode: 20

The conversation above was conducted at school. Mr. Han is Jugyeong teacher who is still young and very handsome. He becomes the idol among femalestudents. The teacher suddenly put attention to Jugyeong and gave her some workbook to be learnt at home.

The utterance "**Huh? Oh, th-thank you, sir**" that was delivered by Jugyeong belongs to expressive illocutionary act in the form of thanking. Jugyeong said "**Huh? Oh, th-thank you, sir**" at the same time she also thanked Mr. Han for caring her. Here she expressed her gratitude. The word "thank" contains the meaning to convey gratitude. Thanking is one of expressive illocutionary act that expressed by the character to say thank.

At the same time she also thanked Mr. Han for taking care of her. Here she expressed her gratitude. The word "thank " means to convey gratitude. Thanking is a form of

expressive illocutionary acts which is expressed by the character saying thank you.

The technique of translation in translating the utterance "**Huh? Oh, th-thank you, sir**" into TL **"Ah… iya..! terima kasih.."** was literal translation. Since the utterance was translated directly from word to word.

4. Congratulating

A sample of utterance bellow belongs to expressive illocutionary act:

Jugyeong	:	Hey! You can't just leave me like this!!
Sua	:	You know, a guy and a girl can never be just friends. **Congratulation dear Jugyeong.** Personally, I like them both. It's up to you. Have fun, bye-
Jukyung	:	*Hei! Kenapa kamu malah pergi!!*
Sua	:	*Dari dulu tidak ada yang namanya teman di antara laki-laki dan perempuan. **Selamat Jukyung**. Aku suka dua-duanya.. pilih yang benarya. Selamat bersenang-senang, bye-*

Episode 45

The conversation above took place between Jugyeong and her best friend Sua. Firstly, they met at coffee shop. Jugyeong told Sua that she was close with two guys, Suho and Seojun. Then Sua tried to invite Seojun to come to the restaurant through Jugyeong's social media account. After receiving the message, Seoujun unexpectedly come to the restaurant. Sua who understood with the situation then wanted to leave them. Jugyeong chased Sua and asked why did Sua left them.

The utterance "**Congratulation dear Jugyeong**" spoken by Sua can be classified as expressive illocutionary act in the form of congratulating. She congratulated Jugyeong since Seojun came to meet Jugyeong as soon as possible. At the same time Sua also congratulated Jugyeong as there are two guys who like Jugyeong at the same time.

In addition, the technique of translation that had been used by translator to translate the illocutionary act was literal translation. The utterance "**Congratulation dear Jugyeong**" was translated literally into **"Selamat Jukyung",**

since there is no change in meaning in the target language.

5. Dislike

The utterance below was spoken by Jugyeong' sister:

Heekyung : **Ugh, I hate that asshole of a producer**… are you done? Oh great! Just great. My noodles are all mushy now.

Heekyung : *Ah brengsek! Produser bajingan.. kalian sudah selesai makan? Mie-ku keburu mengembang deh.*

Episode 47

Heekyung, Jugyeong's sister, was very angry since the boss called her, while having lunch with Jugyeong and Seojun. She had long conversation with her boss on the phone. After the phone call, she realized that her noodle had been mushy. The utterance **"Ugh, I hate that asshole of a producer"** that was spoken by Jugyeong's sister contains expressive illocutionary act (dislike). Besides expressing her dislike to the boss, the utterance **"Ugh, I hate that asshole of a producer"** was also to express her anger since the noodle became mushy. Expressive illocutionary acts deal with the statement of speaker's feeling or attitude in particular situation. In this case, Heekyung's utterance contains illocutionary act of expressive (dislike). Here she showed her dislike to her boss. Expressive illocutionary acts relate to the speaker's statement of feelings or attitudes in certain situations. In this case, Heekyung's speech contains an expressive illocutionary act (dislike) act. Here she shows her dislike for his boss.

In addition, the technique of translation that had been used to translate the illocutionary act is modulation. Since the utterance **"Ugh, I hate that asshole of a producer"** in SL had different point of view with the utterance *"ah brengsek! Produser bajingan.."*. In that case the translator tried to change the point of view or focus of the translation source, from **'I hate'** to **'ah brengsek'**. **'I hate'** is translated to **'saya benci'** in the target language.

However, the translator used *"ah brengsek!'* to stress the meaning that the speaker absolutely hates the producer. In this case *"ah*

brengsek!" means that the speaker strongly hates the producer.

IV. CONCLUSION

Based on the analysis above, the expressive illocutionary acts found in the comic 'True Beauty' and its translation 'The Secret of Angel' season 1 were 47 in total. They were categorized as THANKING (23), APOLOGIZING (13), SURPRISING (5), DISLIKE (2), CONGRATULATING (4). From the total data above, 'thanking' became the dominant form among the five forms of expressive illocutionary acts because the characters expressed more of their gratitude to one another.

In addition, the translation techniques used by translator to translate expressive illocutionary acts were: literal translation (37), particularization (6), modulation (3), and discursive creation (1). Literal translation was the most widely used since the technique could be applied without changing the meaning in target language.

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