

# The Same *Oh*, But Different Meanings in *Shopaholic & Sister* and Its Thai-Translated Version

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## Abstract

This paper identifies the broad spectrum of feelings expressed by the primary interjection *oh* and the range of procedures that Ploy Chariyaves used to render them into Thai from a widely-read chick lit novel, *Shopaholic & Sister* written by Sophie Kinsella. To carry out the study, the types of feelings proposed by Drzazga (2021) are used to analyze a total of 190 instances of *oh*. The analysis reveals that the interjection provides an extensive array of 25 feelings that includes fear, recognition, uncertainty, surprise, nervousness, shock, excitement, disappointment, embarrassment, continuation, awareness, happiness, relaxation, negation, preceding description, certainty, dissatisfaction, sympathy, annoyance, response, preceding greeting, satisfaction, disagreement, sadness, and pain. Furthermore, the translation strategies recommended by Boonterm (2019) are adopted to consider how the instances of *oh* are translated are adopted to consider. The consideration shows that the translator employs five main translation procedures, namely primary interjection, omission, interjection phrase, secondary interjection, and question. More specifically, the procedure used most frequently is translating into primary interjection making up 90 percent. The findings suggest that conveying various emotions through the instances and retaining the primary interjection in the target text enable the story to be delightful and grab readers' attention.

**Keywords:** interjection, *oh*, translation procedures, feelings, *Shopaholic & Sister*

## 1. Introduction

According to Leech and Svartvik (1983), an interjection is defined as a type of sentence that is used to show the speakers' feelings and attitudes (p.210). On the one hand, a speaker signals his or her psychological states, for example surprise, fear, curiosity and so forth. On the other hand, if the instances of these states are intense, they will be followed by exclamation marks for the purpose of creating an effect (Samsi et al., 2013, p.1199). For this reason, to reciprocate characters that show feeling and attitudes, interjections deserve to be taken into consideration.

In the translation sphere, translators cannot ignore, but instead have to think carefully about how to render them. This requires translators to devote special time to the matter and also consider a range of techniques that can carry meanings accurately while retaining their emotions. There are numerous interjections that might be studied in this matter, for example *aw*, *eh*, and *ouch*. However, the study focuses solely on *oh* which is frequently uttered in the specialist literature as mentioned by Drzazga (p. 244).

To examine this issue in depth, the researchers have selected a well-known English chick-lit novel. Initially written in 2004 by Sophie Kinsella, the novel is titled *Shopaholic & Sister*, and it was a New York Times best-seller in the United States. The novel depicts Rebecca Bloomwood, who has been characterized by other analysts as cheerful, talkative, and trendy, including her outstanding feature of being addicted to shopping. Meanwhile, readers worldwide have become addicted to her general character. As is the norm in the chick lit genre, the protagonist and her friends often make conversation with great gusto. And, a large number of interjections are scattered over the novel.

In the Thai language or even other languages, the more intimate the speakers are with each other, the more lively the conversation will be made. These intimacy and liveliness issues are normally neglected in terms of interjections. It stands to the reason, therefore, that the relationship between two speakers flourishes to a great extent while conversing, leading to a rich variety of interjection being used.

In 2005, Ploy Chariyaves translated *Shopaholic & Sister* into Thai with the title *Sao Nak Chop Patha (Phi) Sao Phu Kliat Kan Chop*. She is a professional writer and translator, and is highly productive in creating writing and translation works. This is evidenced by the large number of Thai books she has written and novels she has translated. In addition, she has taken the role as a translator in the *Shopaholic* series since its first launch. *Shopaholic & Sister* and its Thai translation are accordingly suitable for this study, comparing how interjections *oh* has been rendered in the English original and in the Thai translation.

It is readily apparent that although many researchers have studied the translation of parts of speech in the context of English and Thai, there is a limited number of research when it comes to interjection translated from English into Thai and vice versa. Focusing on *oh* in

particular, the interjection gives an extensive range of feelings. This study then aims to analyze feelings or attitudes through the utterance of *oh*, and to explore the procedures employed in translating the instance. The findings will be useful for translation students, newcomers to this field, and researchers who have to deal with the interjection.

## 2. Literature Review

### 2.1 Interjections

Compared to other parts of speech, an analysis of interjections has been relatively ignored. Perhaps the most egregious case is the following statement by Sapir (1921, p.5), “interjections are among the least the important of speech elements.” On the other hand, Ameka (1992) has argued that interjections have simply received too little attention (p.101). This can be borne out by certain points of view.

Bloomfield (1933) considered a unit that does not possess a general quality of being a sentence as a “minor sentence.” One of those minor sentences is interjection since it is inserted into a sentence without conjunctions, or else it is developed by a technique called parataxis (p.176).

Kockelman (2010) proposes that it is perfectly possible to classify interjections following grammatical principles, yet it is challenging to organize or compare the meanings of interjections due to the lack of frameworks (p.167).

However, some scholars still attach importance to interjections. Robins (2014, p.71) has defined an interjection as “a class of words syntactically independent of verbs, and indicating a feeling or state of mind.” Similarly, Jovanović (2004) describes interjection as “a natural ejaculation expressive of some feeling or emotion, used or viewed as a Part of Speech” (p.18). Furthermore, Wierzbicka (1992) points out that the use of interjections varies according to the culture of each language (p.160).

### 2.2 Primary and Secondary Interjections

Among many academics in the language sphere, Ameka (1992) who pays much attention to interjection, has categorized interjections into primary interjections and secondary interjections. In short, primary interjections are words and sometimes “non-words” that are utterances by themselves and not be generally gathered with other word classes. Examples include *ouch*, *oow*, and *gee* (p.105). By contrast, secondary interjections are words that have meanings and that are also used to convey feelings and emotions. Examples contain *God*, *heavens*, and *drats* (p.111).

Alternatively, linguists such as Schultze and Tabakowska (2004, p.555) distinguished between primary and secondary interjection by naming them as narrow and broad interjection respectively. Meanwhile, Goddard (2013) includes an additional category of interjectional phrases consisting of noise-like primary interjections such as *ogh*, *psst* and so on as well as and word like primary interjections serving as base forms for words that belong to nouns, verbs and others; *wow*, *yuck*, for instance (p.54).

### 2.3 Oh and Its Functions

*Oh* is the most frequently used interjection; nevertheless, there have been questions as to whether the interjection *oh* is a true interjection or if it is instead a discourse marker. Schiffrin (1994, p.73), in her book *Discourse Markers*, considered the interjection *oh* to be a discourse marker that serves for information management. When standing alone, *oh* traditionally functions as a primary injection. However, it is also capable of initiating utterances, thereby shifting a speaker’s orientation as well.

Chaume (2005) agreed in regarding *oh* as a discourse marker, noting that it occurs along with *now* and *you know* in ways that helps clarify what the speaker intentionally means (p.843). In the same way, Schourup (1985, p.16), viewed it as a signal of a speaker’s having awareness or making decision.

On the contrary, some scholars regard *oh* as an interjection. A notable one is Wierzbicka (1992) whose work focusses on semantics of interjections. Likewise, in addition to that function, Jing and White (2016, p.110) pinpointed that the context affects the way in which interjections are uttered, e.g. responding, signposting, or suggesting emotions. Furthermore, as cited by Andrason (2022), Nibling stated that interjections exhibit a high degree of polysemy, encompassing a wide range of emotions; both positive and negative, and sensations. This is the finding from the study to classify German interjections, ranging from primary (emotive) interjections and conative interjections to secondary interjections and so-called uninflected verbs.

To resolve the dilemma of whether it functions as an interjection or a discourse marker, the notion presented by Ramón (2015) may provide a solution. He mentioned that the interjection *oh* is a frequent discourse marker in English spoken communication, fulfilling roles in both organizing text and facilitating interpersonal communication (p.338). This suggests that the interjection *oh* is indeed a part of discourse markers. Regardless of how *oh* is used, it does not affect its function.

For further insight into the feelings conveyed by *oh*, Helen Fielding’s *Bridget Jones’s Diary*, investigated by Drzazga, provides a perfect example. In summary, there were 202 instances of *oh* ranging from positive to negative. The positive feelings included excitement, amusement, surprise, satisfaction, and astonishment; while the negative feelings comprised embarrassment, panic, disappointment, and self-pity. Additionally, certain instances should be considered neutral since they did not convey any specific sentiments, including emphasis and realization. Drzazga concluded that 137 instances of *oh* (68%) were used to express the realization of something, while 64 instances (32%) expressed various emotions. Nevertheless, this study adopts the approach of clarifying different feelings to investigate the selected text.

### 2.4 Oh and Previous Studies on English to Thai Translation

As aforementioned, *oh* can illuminate a wide variety of feelings. Therefore, a translator has to rely on a range of techniques to render it appropriately. Some of the relevant studies on translating interjections from English into Thai are as follows.

Trakulkittipaisai (1998, p.127) has examined translations of *oh* and *well* as found in movie scripts in the *Vocabulary Street* and *Today's English*. The author's analysis revealed that both interjections could convey a range of different emotions and attitudes depending on the context and intonation pattern in which the words occurred. In addition, when translating *oh* and *well* from English, the translator changed the form of the word and used the Thai lexical equivalents, particularly *โห* and *เอ้อ* for *oh* and *well*, respectively. Moreover, in addition to these nearly sound-for-sound representations, the translator also rendered *well* in the form of adverbs and conjunctions.

Yaisomanang (2002, p.8) researched the functions and techniques used in translating Walt Disney's comic books from English into Thai. The researcher noted that translators employ eight translation techniques including (1) lexical meaning-based translation, (2) interjection-into-primary-interjection translation, (3) interjection-into-adjective or adverb translation, (4) interjection-into-conjunction translation, (5) interjection-into-verb translation, (6) interjection-into-phrase translation, (7) interjection-into-sentence translation, and (8) deletion. In addition, this author proposed three categories of functions comprising (1) expressive interjection, (2) conative interjection, and (3) phatic interjection.

An especially useful example comes in work on the Harry Potter novels, which contain numerous interjections. The translation of these novels, and also the Thai-dubbed Harry Potter movies, were very popular in Thailand. Because Harry Potter had gained such a big reputation in Thailand, Boonterm carried out a research project and found that the English interjections in *Harry Potter and the Order of the Phoenix*, and in *Harry Potter and the Half-Blood Prince* are translated into Thai by use of multiple techniques, including (1) primary interjection, (2) secondary interjection, (3) interjection phrase, (4) transliterated word, (5) term of address, (6) final particle, (7) conjunctive utterance, (8) interrogative utterance, (9) amplification, (10) reduction, and (11) other functional utterances (p.76). This research project chose to use Boonterm's categories in its analysis of the use of *oh* in *Shopaholic & Sister*.

### 3. Method

This section explains both the source text and the target text used in this study. It also explains the steps taken in order to conduct the study.

The *Shopaholic* series of novels was written by Madeleine Sophie Wickham under the pen name of Sophie Kinsella. The first novel in the series, *The Secret Dreamworld of a Shopaholic* was launched in 2000, *Shopaholic Abroad* and *Shopaholic Ties the Knot* followed in 2001 and 2002, respectively. In 2004, *Shopaholic & Sister* appeared as the fourth in the series.

The series portrays the life of Rebecca, or Becky, Bloomwood. She is like other women of the same age, trying to concentrate on work to earn a living. At the same time, she is waiting for someone to be her soul mate. Aside from that, the main distinguishing feature of this protagonist is against her profession, that is to say, she is a financial journalist, yet she is also hopelessly addicted to shopping.

In *Shopaholic & Sister*, the fourth novel, Becky has just got married to Luke Brandon, head of a public relations firm. After spending an extended honeymoon abroad, the newlyweds return home and find that she has a half-sister. Whereas some people might have worries about meeting the so-called long-lost sister, Becky is waiting to see her. It turns out that Becky and her sister are absolutely different, with the worst thing being that her sister hates shopping. The story of this fourth novel emerges from that.

As with the earlier novels, Ploy Chariyaves is the Thai of this fourth one. As noted at the outset, the book is entitled *สาวนักช้อป/ปะทะ(พี)สาวผู้เกลียดการช้อป* (Sao Nak Shop Pa-ta (Pee) Sao Poo Klead Kan Shop). The series' readers were looking forward to reading the sequel to the series of *Shopaholic*; and this episode also received a warm welcome from the great fans.

To conduct the study, all instances of the interjection *oh* from the English source text are first manually derived. The main objective of this research is to illustrate the variety of feelings conveyed by these instances. The researchers then follow the study carried out by Drzazga (2021) to analyze each feeling. All the feelings are categorized into three main groups: positive, negative, and neutral, followed by explanations. In addition to the analysis of feelings, another major purpose is to determine the translation procedures used. The eleven (11) translation strategies outlined by Boonterm (2009) are then adopted for this purpose. This can be achieved by comparing the Thai translation with its English source text. Lastly, some excerpts are derived to clarify each procedure.

### 4. Results and Discussion

#### 4.1 Feelings

There are 190 instances of *oh* in the English original of *Shopaholic & Sister*, and all of them tend to express meanings differently. These meanings hereby refer to feelings when a speaker utilizes interjection in various situations. The types of feelings and functions are illustrated in Table 1.

Table 1. Types of feelings of *oh* found in the English version

Types of feelings	Number of occurrences	Percentage
Fear	17	8.95
Recognition	16	8.42
Uncertainty	16	8.42
Surprise	13	6.84
Nervousness	12	6.32
Shock	11	5.79
Excitement	11	5.79
Disappointment	11	5.79
Embarrassment	9	4.74
Continuation	7	3.68
Awareness	7	3.68
Happiness	7	3.68
Relaxation	6	3.16
Negation	6	3.16
Preceding Description	6	3.16
Certainty	5	2.63
Dissatisfaction	5	2.63
Sympathy	5	2.63
Annoyance	4	2.11
Response	3	1.58
Preceding Greeting	3	1.58
Satisfaction	3	1.58
Disagreement	3	1.58
Sadness	2	1.05
Pain	2	1.05

As can be seen in Table 1, the interjection *oh* was used in this novel to convey 25 feelings, namely fear, recognition, uncertainty, surprise, nervousness, shock, excitement, disappointment, embarrassment, continuation, awareness, happiness, relaxation, negation, preceding description, certainty, dissatisfaction, sympathy, annoyance, response, preceding greeting, satisfaction, disagreement, sadness, and pain. The most frequently conveyed emotion is fear, while the least frequently expressed are sadness and pain.

These are somewhat subjunctive categories, so other researchers might come up with slightly different numbers. However, this paper seeks to examine the range of emotions being expressed by the various feelings of *oh* rather than the exact number of instances of each feeling.

Another core purpose of this study is to account for the different feelings in detail. Therefore, this report provides the following cases that are initially grouped into positive, negative, and neutral feelings. In the presentation of each case, the label ST means “source text,” in this case English, while the label TT means “target text,” which in this case is Thai, and BT is the back translation into English. In both English, Thai, and back translation, the interjection appears in italics. The page numbers of both the English and the Thai texts are provided in parentheses. The data section is then followed by a brief discussion of what this analysis demonstrates.

#### 4.1.1 Positive Feelings

In *Shopaholic & Sister*, *oh* conveys six positive feelings: surprise, excitement, happiness, relaxation, certainty, and satisfaction. The first two are the ones most frequently encountered in this group.

##### 4.1.1.1 Surprise

(6) ST: *Oh my God. Oh my God! I ran over the coals! I ran over the burning hot smoldering coals! I did it!* (10)

TT: โอ พระเจ้า โอ พระเจ้า! ฉันวิ่งบนถ่าน! ฉันวิ่งบนถ่านร้อน ๆ ที่กำลังมอดไหม้! ฉันทำได้! (19)

BT: *Oh my God. Oh my God! I ran over the coals! I ran over the burning hot smoldering coals! I did it!*

During the honeymoon, Becky gets a chance to do yoga. Since she concentrates on chasing after a merchant who is passing by accident, she even could run over the burning coals unconsciously. Unfortunately, she misses him, but the situation goes into reverse; that is, everyone thinks she achieves the highest form of karmic bliss. However, she has no rightful claim to the position. No one knows the truth except Luke, her husband.

Regarding (6), there are two places of *oh*, and they are replaced a bit differently by โอ and โอ้, respectively. In Thai, the difference of tone marks, as displayed in both words, represents different tones, namely mid and falling tones, and generally conveys a different meaning. Nevertheless, the meanings of the words mentioned above are not much different; thus, it can be concluded that the translator uses them to suggest the same feeling.

##### 4.1.1.2 Excitement

(7) ST: *We're nearly at our street. Oh God. I really am starting to feel jittery.* (53)

TT: ใกล้ถึงถนนบ้านเราแล้ว โอ้ ฉันชักเริ่มกระวนกระวาย (57)

BT: *We're nearly at our street. Oi. I really am starting to feel jittery.*

This example is different to the previous ones. Instead of *โห้*, the translator opts for *โห้ย* to replace *oh*. In general, *โห้ย* represents a feeling of pain in Thai, but in this case, it is also used to show an excitement of a speaker. The couple returned home without telling their parents in order to surprise them. It turns out that Becky herself falls into the excitement.

#### 4.1.1.3 Happiness

(8) ST: *OH MY GOD*. We've done it. We're back! We're actually back on English soil. (52)

TT: *โห้ พระเจ้า* เราทำสำเร็จ กลับมาอยู่บนแผ่นดินอังกฤษแล้ว (57)

BT: *Oh my God*. We've done it. We're back! We're already back on English soil.

This is how happy the protagonist, Becky, is when she arrives at her homeland after leaving for the honeymoon abroad for over a month. On the translator's side, she also renders the word into a primary interjection in the target language. In this case, *oh* is replaced by *โห้*.

#### 4.1.1.4 Relaxation

(9) ST: *Oh God*. I think he's slowing down. At last. We're trotting... (87)

TT: *โห้ พระเจ้า* ฉันว่ามันกำลังวิ่งช้าลง ในที่สุดเราก็ขี่กันแบบเหยาะ ๆ... (85)

BT: *Oh God*. I think it's slowing down. Finally, we're trotting...

After Becky got shocked by the horse galloping very fast, she felt relaxed when the horse started to trot. Also, *oh* is replaced by *โห้*

#### 4.1.1.5 Certainty

(10) ST: "*Oh*, you'd love it," says Mum at once. "Although I couldn't get through last night to check on my Portmeirion plates." She clicks her tongue. (60)

TT: "*โห้* ลูกต้องชอบแน่" แม่บอกทันที "ถึงแม้เมื่อคืนก่อนแม่จะเข้าไปเช็คดูจานพอร์ตเมเรียนไม่ได้" แม่รีบเส้า (63)

BT: "*Oh*, you'd love it," says Mum at once. "Although last night I couldn't get through to check on my Portmeirion plates." She clicks her tongue.

*Oh* in a sense, is accompanied by the sentence "you'd love it" to confirm that a listener must be fond of something she will get offered. To translate it, *oh* is rendered into *โห้* again.

#### 4.1.1.6 Satisfaction

(11) ST: "*Oh my God*." She snorts with laughter. "Suze, come and look at Becky!" (84)

TT: "*โห้ พระเจ้า*" หล่อนหัวเราะขำขันจุก "ซุส มาดูเบกกีเร็ว!" (83)

BT: "*Oh my God*." She snorts with laughter. "Suze, come and look at Becky!"

The example is derived from the situation when Lulu, a nanny of Zuse's children, induces Suze to look at Becky, who was on horseback for the first time. *Oh* is substituted by *โห้* the same as the previous example.

#### 4.1.2 Negative Feelings

Apart from positive feelings, *oh* is applied to convey negative feelings comprising fear, nervousness, shock, disappointment, embarrassment, dissatisfaction, annoyance, sadness, disagreement, and pain. Additionally, the feeling of fear, which is represented first, is the most frequently found one in *Shopaholic & Sister*.

##### 4.1.2.1 Fear

(12) ST: I mean... I didn't actually promise it anything, did I? *Oh God*. I can hear my own voice now... (179)

TT: ฉันไม่ได้สัญญาอะไรกับเขาไซ้โหม โห้ พระเจ้า ฉันได้ยินตนเองพูดเสียงสดีส (165)

BT: I didn't actually promise him anything, did I? *Oh God*. I can hear my clear voice.

The situation arises after seeing Nathan. To repay him for his kindness, she gives Nathan a promise that she will urge Luke to do business with him. Luke maintains that Nathan, albeit a successful hotelier, is involved in illegal affairs, especially the sort of motels. According to Luke's perception, undoubtedly, Luke does not agree with what she expected, so Becky feels a twinge of fear. In this case, *oh* has been changed to *โห้* in Thai.

##### 4.1.2.2 Nervousness

(13) ST: "*Oh*, right!" I say. "Of course. Silly me!" (143)

TT: "*โห้* เหรอ! ไซ้แล้ว ฉันนี่ดีมั้ง!" (133)

BT: "*Oh*, really! of course. Silly me!" (143)

Rebecca is wondering why people have to reuse this sort of paper, the used one. She then comes up with an idea of acceptance that this might be one of the odd habits of her sister, which she has to accept. *Oh* represents nervousness at the beginning, before the realization. Still, *oh* is changed to *โห้*.

## 4.1.2.3 Shock

(14) ST: Well, actually I do. Some of them are really interesting! But the point is -*Oh* my God. I freeze, struck by a dreadful thought. (31)

TT: เอ่อ ที่จริงก็เคย บางฉบับน่าสนใจจริง ๆ! แต่ประเด็น คือ... *โห้* พระเจ้า ฉันตัวแข็ง นึกออกแล้วสยองเลย (37)

BT: Well, actually I do. Some of them are really interesting! But the point is -*Oh* my God. I freeze, struck by a dreadful thought.

Becky has just wondered whether Luke knows how much she spent money in Hong Kong. If he knew and pretended not to know right now, she would encounter a difficulty someday. In this case, *oh* is replaced by *โห้*.

## 4.1.2.4 Disappointment

(15) ST: *Oh*, except she's not a personal shopper,... (133)

TT: อู๋ ๆ ฉันก็นึกขึ้นได้ว่า *โห้* เสียหายที่เจสสิก้าไม่ได้เป็นเพอร์ซันนัล ช้อปเปอร์ (123)

BT: I somehow recall oi it is a pity that Jessica is not a personal shopper.

While waiting to meet a long-lost sister, Becky had a fanciful notion of wearing the same attire and doing activities together. Once she became aware of the truth, she was sorry for that. At this point, the translator chooses *โห้* to stand for *oh*.

## 4.1.2.5 Embarrassment

(16) ST: "For the horses," Suze says gently. "Bex, they go on the horses."

"*Oh*." For a moment I'm a bit discomfited. (85)

TT: "มันสำหรับม้าจะ" ซุสบอกเบา ๆ "เบ็คซ์ เขาเอาไว้แต่งม้า"

"*โห้*" ฉันกระอักกระอ่วนอยู่ครู่หนึ่ง (83)

BT: "It is for the horses," Suze says gently. "Bex, they go on the horses."

"*Oh*." I'm a bit discomfited for a moment.

Becky misuses a rosette for horses, so when she becomes aware of the error, she feels awkward. According to this example, *oh* is replaced by *โห้* as usual.

## 4.1.2.6 Dissatisfaction

(17) ST: "Becky, before all the excitement starts... I wanted to have a quick word. On the subject of our honeymoon purchases."

"*Oh*, right." I feel a twinge of resentment. (122)

TT: "เบ็คก็ ก่อนที่ความตื่นเต้นจะเกิดขึ้น ... ผมอยากถามอะไรหน่อย เรื่องการซื้อของระหว่างฮันนีมูนของเรา"

"*โห้* ค่ะ" ฉันรู้สึกเคืองใจแป๊บ (114)

BT: "Becky, before all the excitement starts... I wanted to have a quick word. On the subject of our honeymoon purchases."

"*Oh*, yes." I feel a twinge of resentment.

Before going to meet her long-lost sister for the first time, Luke interrupts Becky by asking how much she purchased while going on a honeymoon. She then becomes a bit upset about the question because this is neither the right time nor the right place for that. However, *oh* is again replaced by *โห้*.

## 4.1.2.7 Annoyance

(18) ST: Do-a-trick! Do-a-trick! *Oh* God. They're chanting. And the boys are banging the floor with the fists. (79)

TT: "เล่นกลสิ! เล่นกลสิ!" *โห้* ตายแล้ว พวกเด็ก ๆ ร้องกันใหญ่ พวกเด็กผู้ชายเอากำปั้นทุบพื้น (78)

BT: Do-a-trick! Do-a-trick! *Oh* God. They're chanting. The boys are banging the floor with the fists.

Becky only wants to show off and prove she is Suze's best friend. Surrounded by many children, she is urged into playing a trick, so she gets annoyed. As the same as illustrated in example (5), the translator reverses the interjection into *โห้* from *oh*. *โห้* not only indicates a painful feeling but also reveals an annoyance of a speaker as well.

## 4.1.2.8 Sadness

(19) ST: ... just in time for them to say goodbye...*Oh* God, I'm going to cry just thinking about it. I take a deep breath and wander over... (121)

TT: ... ทันเวลาอำลาถิ่นพอดิ... *โห้* แค่นี้ถึงเรื่องนี้ก็ทำฉันอยากร้องไห้ ฉันสุดหัวใจสีกและเกร... (113)

BT: ... just in time for them to say goodbye...Oi, I'm going to cry just thinking about it. I take a deep breath and wander over...

Becky compared her story to one of the narratives in *Long-Lost Sisters: The Love They Never Knew They Had*, a book she has just read. She felt a twinge of sadness. It is noteworthy that *oh* is supplanted by *โห้* though the speaker wants to release the sadness instead of pain.

## 4.1.2.9 Disagreement

(20) ST: “You know, I honestly think Luke won’t know me,” I say, taking a pensive sip of coffee.

“Oh, I think he will,” says Suze, studying me. (365)

TT: “เธอรู้มั๊ย ฉันว่าลูคจะจำฉันไม่ได้” ฉันจิบกาแฟอย่างครุ่นคิด

“โอย ฉันว่าจำได้น่า” ชูสมองฉันอย่างละเอียด (325)

BT: “You know, I think Luke won’t recognise me,” I say, taking a pensive sip of coffee.

“Oi, I think he will,” says Suze, studying me.

As shown in the example, Becky is wondering whether or not Luke can recognize her. To keep the conversation pleasant and to discover her disagreement with Rebecca’s view, Suze precedes her opinion with the interjection *oh* which becomes *โอย* in the target language.

## 4.1.2.10 Pain

(21) ST: I try to rise, and everything goes black and swirly.

“Oh God,” I say feebly, and sink back down again. (335)

TT: ฉันพยายามลุก แต่ทุกอย่างมืดและหมุนไปหมด

“โ้ยพระเจ้า” ฉันร้องอย่างอ่อนแอ ทรวดลงไปกองใหม่ (300)

BT: I try to rise, and everything goes black and swirly.

“Oh God,” I say feebly, and sink back down again.

After Becky had an accident caused by hiking and was found unconscious, she recovered and has got pain in her legs. In this case, *oh* is handled to convey pain, and it is replaced by *โ้ย*.

## 4.1.3 Neutral Feelings

The author develops interjections that tend not to convey any feelings but to carry on a smooth conversation as well as to establish a seamless connection. Those function recognition, uncertainty, continuation, awareness, negation, preceding description, sympathy, response, and preceding greeting. Recognition, in particular, is the most frequently found in the category, and among all of the feelings, it is second to the feeling of fear which has already been described in example (13).

## 4.1.3.1 Recognition

(22) ST: “What with the South American ritual mask and the voodoo stick ... *Oh*, and Let’s not forget the ceremonial dancing swords... (30)

TT: “ในนั้นมีหน้ากากพิธีกรรมจากอเมริกาใต้ ไม้วูด... และ โย้อ่าลืมดาบในระบำพิธี... (36)

BT: “There are the ritual mask from South America and the voodoo stick ...and *Oh*, let’s not forget the ceremonial dancing sword...”

While packing luggage, Luke pretends to recognize a sword, one of a lot of stuff Becky bought, which he thinks looks absurd. Regarding the recognition, Luke utters *oh*, and *โ้ย* is substituted for it.

## 4.1.3.2 Uncertainty

(23) ST: “I don’t really imagine what you’d be like,” she says at last.

“Oh, right.”

“I don’t imagine things much,” she adds. (138)

TT: ในที่สุดเธอก็บอกว่า “ฉันไม่ได้วาดภาพเธอไว้”

“โ้ยหรือ”

“ฉันไม่ค่อยจินตนาการอะไรมากนัก” เจสเสริม (128)

BT: “I don’t imagine what you’d be like,” she says at last.

“Oh, really.”

“I don’t imagine things much,” she adds.

The conversation takes place once Becky and Jess first meet. Becky imagines her sister so much, while Jess does not, and the leading character seems to wonder why Jess is unlike her. In doing translation, the translator interprets *oh, right* as *โ้ย หรือ* to demonstrate the uncertainty of the speaker.

## 4.1.3.3 Continuation

(24) ST: “We certainly will!” I say brightly. “*Oh*... and do give my love to Lulu. Have a lovely birthday with her,

won't you?" (124)

TT: “แน่นอน!” ฉันบอกอย่างสดใส “โธ่ฝากความรักถึงลูลูด้วย ฉลองวันเกิดกันให้สนุกนะจ๊ะ” (116)

BT: “Of course!” I say brightly. “Oh do give my love to Lulu. Have a lovely birthday with her.” (124)

Sometimes, a speaker can benefit *oh* to drift a conversation. With respect to the example, Becky is confident that she will have a good time with a sister; after that, she goes on asking Suze to remember her to Lulu. *Oh* is intervened between the two utterances, and it is translated into Thai as โธ่.

#### 4.1.3.4 Awareness

(25) ST: ...and I realise Silvia at the till is trying to get my attention.

“Oh,” I say, flustered. “Yes.”

I pick up the pen... (41)

TT: จึงรู้ว่าซิลเวียพนักงานที่อยู่ตรงเครื่องคิดเงินกำลังพยายามเรียกฉันอยู่

“โธ่” ฉันหน้าแดง “คะ” ฉันหยิบปากกา (45)

BT: I then realise Silvia, an assistant at the till, is trying to get my attention.

“Oh,” I say, flustered. “Yes.” I pick up the pen.

Seeing the Angel bag, Becky is awhile absent-minded. When she is aware of a call from the sales assistant, she responds *oh*. In this example, โธ่ is once again employed in the Thai version.

#### 4.1.3.5 Negation

(26) ST: “You are not going to abandon the path of yoga?”

“Oh no,” I say reassuringly. (22)

TT: “คุณคงจะไม่ได้ละทิ้งวิถีแห่งโยคะใช่ไหม”

“โธ่ไม่ค่ะ” ฉันตอบให้เขามั่นใจ (29)

BT: You are not going to abandon the path of yoga, aren't you?"

“Oh no,” I say reassuringly.

Contrary to a response, *oh* can be found in a negation. It precedes *no* as introduced in the example. Even if this is the negation, the target is not different to the response, i.e. โธ่.

#### 4.1.3.6 Preceding Description

(27) ST: “All right, Becky? We're off to lunch. Who was that on the phone?”

“Oh...just a friend of mine,” I say carelessly. (175)

TT: “เรียบร้อยมั๊ย เบ็คกี้ เราจะออกไปกินข้าวเที่ยงกันแล้ว ใครโทร ๕ มาหรือ”

“อ้อเพื่อนฉันเองค่ะ ฉันทำทำไมใส่ใจ” (161)

BT: “All right, Becky? We're off to lunch. Who was that on the phone?”

“Oh just a friend of mine,” I say carelessly.

Luke and Becky are in a hurry to leave for lunch. At once, Becky receives a phone call, and she begins an explanation of who calls with the interjection *oh*. In that case, *oh* is replaced by อ้อ to demonstrate that she understands, followed by a detail she has been questioned.

#### 4.1.3.7 Sympathy

(28) ST: “Nothing,” I whisper at last.

“Oh, Becky.” Luke sighs and puts his arm around me. (161)

TT: ในที่สุดก็กระซิบว่า “ไม่ได้ซื้อเลยคะ”

“โธ่เบ็คกี้” ลุคถอนหายใจและโอบฉัน (149)

BT: “Nothing,” I whisper at last.

“Oh, Becky.” Luke sighs and puts his arm around me.

With reference to overestimating, Becky is quite disappointed with her sister because shopping is far from her sister's interests. She reveals the truth, and Luke aches with pity for his wife. The example might be different from others since it is translated into a secondary interjection โธ่. This โธ่ is a shortened form of พุทโธ่ (phut tho), referring to Lord Buddha, and it is always utilized to show pity or sympathy.



## 4.1.3.8 Response

(29) ST: Or was it before?

*Oh*, yes. It was where I ate all those weird cakes and nearly fell in the canal. (12)

TT: หรือว่าก่อนนะ

โห้! ใจฉันกินเค้กพิลึกพิลั่นและแทบร่วงลงคลองที่นั่นไง (21)

BT: Or was it before?

*Oh*, yes. I ate all those weird cakes and nearly fell in the canal.

*Oh* also elicits a response. In particular, when it is accompanied by yes, this helps clarify an answer. As denoted in the example, the translator employs *โห้* in the target text.

## 4.1.3.9 Preceding Greeting

(30) ST: The assistant in black glasses glances over at me, and I realise it's totally obvious it's eavesdropping.

“*Oh*, hi!” I say quickly. “I’d like to buy...” (38)

TT: พนักงานแว่นดำมองมาทางฉัน ฉันรู้ว่ากำลังแอบฟังพวกเขาอยู่เห็น ๆ

“โห้! สวัสดีค่ะ!” ฉันรีบพูด “ฉันซื้อเส้นนี้ค่ะ...” (43)

BT: The assistant in black glasses glances over at me, and I realise it's totally obvious it's eavesdropping.

“*Oh*, hi!” I say quickly. “I’d like to but...”

Becky has been caught eavesdropping on the shop assistants’ conversations; she pretends to greet them. Before she utters an unofficial hi, Becky precedes the greeting with *oh*. In the Thai version, it can be seen as *โห้*.

## 4.2 Translation Strategies

Apart from the types of feelings, all the *ohs* are translated into Thai by different techniques. The translation strategies are illustrated in Table 2. Note that the number of types of translation techniques does not correspond directly to the number of types of feelings expressed through use of the word *oh*.

Table 2. Translation strategies for *oh* in the Thai translation

Translation strategies	Number of occurrences	Percentage
Primary interjection	171	90
Omission	8	4.21
Secondary interjection	6	3.15
Interjection phrase	4	2.10
Question	1	0.52

The translator applies five of Boonterm’s eleven possible strategies in her treatment of the English interjection *oh*: primary interjection, omission, secondary interjection, interjection phrase, and question. The use of strategies can be seen in the following examples.

## 4.2.1 Primary Interjection

As can be seen in Table 1 above, primary interjections were found most often in the analysis of the interjection *oh* in this novel. When using primary interjection, the translator attempts to retain all the elements of the source text, translating each of the elements as literally as possible.

(1) ST: “You may recall, we met in Milan a few weeks ago.” *Oh* my God. It’s the man from the shop! I should have recognized his voice straight away. (172)

TT: “คุณคงจำได้ เราพบกันที่มีลานสามสี่สัปดาห์ก่อน” โห้ พระเจ้า ผู้ชายที่เจอในร้าน! ฉันน่าจะจำเสียงเขาได้แต่แรก (159)

BT: “You may recall, we met in Milan a few weeks ago. *Oh* my God. The man I met in the shop! I should have recognised his voice straight away.”

The above excerpt concerns Nathan Temple, a top businessman who once helped Becky in Milan attain an Angle bag, the most desirable article at that moment. She hopes to repay him someday. Becky does not recognize him at first, and she is amazed to realize she encountered him again, since she had never thought about seeing him again. In this example, *oh* is a primary interjection, and it is rendered into Thai as the Thai primary interjection *โห้* which is pronounced similarly to the English exclamation *oh*.

## 4.2.2 Omission

It is possible for translators to omit translating some problematic words or expressions if doing so does not change the meaning. The translator of *Shopaholic & Sister* only rarely applied this strategy, but for the purpose of comprehensiveness, it is appropriate to give at least one example.

(2) ST: “So.... you can sell anything on eBay, can you?” I ask casually. “*Oh* yes!” says Mum. “Anything at all.”

(125)

TT: “จ้... เราขายอะไรก็ได้ทางอีเบย์ใช่ไหมคะ” ฉันทามสบาย ๆ “โอ ใช่จ้!” แม่ตอบ “ได้ทุกอย่าง” (117)

BT: “Well... we can sell anything on eBay, can't we? “I ask casually. “Oh yes!” says Mum. “Everything.”

In this case, a direct “primary interjection” translation from English to Thai would not have worked, because in the case the function of the sound *โอ*, which also reads *oh* but in mid tone, would have been different in the two languages. Indeed, in this example, Thai does not have a corresponding word, feeling or meaning at all, so the translator has omitted the word and substituted a “familiarity” particle (one that, similarly, has no corresponding word or concept in English) as a way of conveying the same “soft familiarity” that is encapsulated in the common English phrase “oh, yes.” In this example (2), Becky has been conversing with her mother about the services provided by eBay. Becky asks a question, and her mother replies with the word *oh* preceding yes. The translator does nothing with the interjection; instead, she chooses to retain just yes as *ใช่*, and also adds *จ้*, one of the Thai sentence-final particles, that makes conversations softer and more polite. This translation choice does not spoil the original meaning, and it is also linguistically acceptable in face-to-face communication.

#### 4.2.3 Secondary Interjection

At times, when primary interjection does not fit the target text, translation may opt to choose secondary interjection instead. Although the case is rare to see in this study, the solution gives another choice to translators.

(3) ST: “So, Mr. Brandon’s not ill?” he’s saying. *Oh* no. I retreat behind a door and slam it shut. (245)

TT: “ตกลงคุณแบนรอนดอนไม่ได้ป่วยหรือครับ” *เวร* ฉันทถอยฉากหลบหลังประตูและปิดประตู (221)

BT: “So aren’t you sick?” *Damn*. I retreat behind a door and shut the door.

This example refers to a situation when Becky is hiding herself from a man named Nathan, who is visiting her and Luke (her husband). She does not want him to know the truth that Luke is very fine and is not in fact ill. Becky exclaims “*Oh* no” and the translator selects “*เวร*” as the equivalent to damn in English.

#### 4.2.4 Interjection Phrase

It is likely that, sometimes, an interlocutor does not purely utter *oh*. It comes along with some additional words making up a phrase. The resulting combination constitutes an interjection phrase as exemplified in example (4).

(4) ST: My voice dies away as the door swings open. *Oh* my God. Luke’s flat is totally unrecognisable. (104)

TT: พอประตูเปิดฉันเงิบเสียงลงทันใด *พระเจ้าช่วย* แพลตของลูกเปลี่ยนไปไม่เหมือนเดิมแม่แต่นิด (117)

BT: When the door opens, I am suddenly quiet. *Oh* my God. Luke’s flat is totally changed.

Due to the amount of stuff Becky bought during their honeymoon, Luke is getting upset because he does not have any space left to keep it. Becky is afraid of his feeling, so she interjects *Oh* plus my God right after seeing the state of Luke’s residence. In this case, the translator renders the phrase as *พระเจ้าช่วย* or God help me/us, which is normally considered an interjection phrase.

#### 4.2.5 Question

Instead of using interjection or interjection phrases, the translator often frames the interjection *oh* in the form of a question being used to make sure of what an interlocutor is saying, or to show the speaker’s own uncertainty.

(5) ST: “*Oh*, right.” I hesitate. (318)

TT: “*หรือคะ*” ฉันทลังเล (284)

BT: “Really?” I hesitate.

This statement occurs during the time when Becky is willing to see Jess (her sister); she even visits Cambria, where Jess currently lives. However, when Becky knows Jess is absent from her home, she is no longer certain that she should keep trying to see her. When translating, the translator changes the interjection into the question *หรือคะ*, which is equivalent to Really? in English. This choice does not misconstrue the original meaning, and it corresponds to the situation.

Overall, the instances of *oh* in *Shopaholic & Sister* express meanings in multiple ways. Each meaning in turn references feelings of various kinds in various situations. These meanings hereby refer to feelings when a speaker utilizes interjection in various situations. Aside from giving different feelings, when the translator keeps translating *oh* into primary interjections in the target language, it helps the story entertaining and colorful.

## 5. Conclusion

In *Shopaholic & Sister*, the interjection *oh* is recurrent and carries diverse emotions, with its interpretation heavily influenced by context and surroundings. This versatile interjection conveys a spectrum of feelings, spanning positive, negative, and neutral tones. The examples discussed in Section 4.1 demonstrate that the challenge of translating the interjections lies in various feelings the translator has to interpret. With respect to the feelings, the researchers found that most of the examined interjections *oh* are fear, recognition, and certainty that approximately accounts for 9 percent each while the least are pain, sadness, and disagreement representing only 1 percent each.

Translation procedures employed by the translator encompass a range of techniques, including rendering it as a primary interjection, omission, interjection phrase, secondary interjection, and question. As described in Section 4.2, the procedure used the most frequently in the translation of interjection *oh* is translating into primary interjections which alone makes up 90 percent while the least frequently used procedure is changing into a question constituting 1 percent.

Regarding translation techniques, it is evident that delving into the realm of interjection is crucial for a comprehensive understanding. As the project devotes full attention to interjection *oh*, a minimal yet significant part in expression, the researchers found that the Thai translator consistently renders *oh* into primary interjections. For this reason, the translator bears the responsibility of ensuring that translated versions maintain both meaning and flavor.

For further research, exploring the factors influencing the choice of interjections in translated versions proves to be an intriguing avenue in this field. In addition to the factors, considering that *Shopaholic & Sister* has been translated into over 40 languages, it would be interesting to investigate how translators in different languages handle the interjection *oh* in the novel.

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