JURNAL

BAHASA, SASTRA, DAN STUDI AMERIKA

Table of Contents

Mode Comparison of the Advertisement of Plataran Menjangan Resort & Spa in Garuda Inflight Magazine on November and December 2015 Edition
(A Study of Systemic Functional Linguistics)

Farida Fathoniah [1]

Abstract — **This research has been conducted to explore the mode used within two advertisements of Plataran Menjangan Resort & Spa in Garuda Inflight Magazine on November and December 2015 Edition. Besides, it was also executed to find out the similarities and differences between the advertisements. This research employs Systemic Functional Linguistics approach, focusing on the realization of mode which contains channel and medium. This research uses total sampling which means that the data are taken from every clause written in the advertisements. The data are analyzed using lexico-grammar aspects, proposed by M.A.K Halliday. This research has three findings. First, the channels used within the advertisements are different; the first one employs 'spoken – written channel' and the second one employs the 'more spoken channel'. Second, the medium analysis of both advertisements shows the effectiveness of them as they are published in a magazine that has theme correlation. The last but not least finding is that both advertisement share more similarities than the differences which can be seen from the analysis of lexico-grammar, text structure, genre and medium. The similarities occur on the nominal groups, lexis system, nominalization and technicality, metaphor, text structure, genre and selling technique approach. Meanwhile, the differences occur on the rest aspects of lexico-grammar: clause types, transitivity and lexical density, and marketing approach.**

Keywords: mode, channel, medium, advertisement.

I.   INTRODUCTION

Advertisement is one of many ways to promote goods and services, which consist of texts and pictures. Text of an advertisement is used to be short but informative, in which it is designed to be understandable for readers in once or twice of reading (Moriarty, 2009). The way the advertiser produce a short yet informative text can be analyzed using aspects of register which are field, mode and tenor. How register is realized within advertisement texts is one of many topics about advertisement which are being analyzed by researchers.

A number of researches regarding advertisement register has been conducted (Santosa, 2006; Ediningrum, 2014; Patpong, 2009) and are focused on the analysis of field, tenor and mode of advertisement texts. However, these researches have weaknesses. Their weaknesses occur as they use single text advertisement only as the object of the research. Moreover, as the aspects which are being analyzed are varied and numerous, they leave the texts' characteristics of channel unanalyzed.

Other researches on advertisement text (Mardiyanto, 2009; Suryanta, 2006; Firdaus, 2007; Apriyana, 2007) also analyzed the field, mode and tenor of advertisements. These researches use two or more texts of advertisement within the analysis. However, they did not explore holistically the similarities and differences the texts have.

Meanwhile, other specific analysis regarding advertisement texts (Hindraningsih, 2006; Prasetyoningrum, 2009; Adhitya, 2008; Sri, 2007; Hermawati, 2006; Jingxia, Na & Qing, 2015) only focus on the analysis of tenor of the advertisements as well as the comparison between them and the elaboration related with their distinction characteristics of the advertisements. However, they only focus on one aspects of register and thus make other aspects that can be used to explore register abandoned; which is the mode of the text.

Mode itself is one of three realizations of meta-functions of texts, which is textual meaning. Besides, mode is also one of three aspects that construe context of situation and register of texts. Mode plays role in identifying the channel or writing style of texts, their rhetoric – whether it is persuasive, argumentative, descriptive, etc. and also their medium: the media where the texts are published (Halliday & Hasan, 1985; Santosa; 2003). How mode is realized within texts can be analyzed through register analysis as previous researches mentioned before, but specific researches about mode can also be conducted in order to gain holistic elaboration on how channel and medium is realized within texts, especially in advertisement texts.

Some researches regarding the mode realization in advertisement texts (Prasetyaningsih, 2006; Yulianto,

2007; Puspitasari, 2008) have been done and gain quite similar findings with this study. They find out that the advertisement texts they analyzed tend to use spoken channel and is effective seen from the medium of the texts. However, most of them use the analysis of conjunctive relation, logico-semantic and thematic structure in analyzing the texts' mode, while this study focuses more on the lexico-grammar aspects and leave the conjunctive relation analysis.

In summary, many researchers have conducted study about mode or writing style of advertisement texts throughout the analysis of register. However, most of them leave some aspects unanalyzed. They are the realization of mode which consist of channel and medium, the effectiveness of the advertisements seen from the realization of the medium and clarify the differentiation characteristics of the analyzed advertisements.

Thus, this study's objectives are firstly to explore the realization of mode of two advertisements of Plataran Menjangan Resort & Spa in Garuda Inflight Magazine on November and December 2015. Secondly, to find out whether both texts can be classified as effective advertisements, which usually characterized by the use of more spoken or spoken written channel and the use of correlating medium. Lastly, to discover the similarities and differences both texts imply.

II.   METHODOLOGY

This research uses Systemic Functional Linguistics focusing more on the mode comparison of two advertisements as the object of the research. This research is a qualitative research employing descriptive method. The data analyzed in the research are taken from the advertisement of Plataran Menjangan Resort & Spa in Garuda Inflight Magazine on November and December 2015 edition using purposive sampling technique which is total sampling (Santosa, 2017).

III.   FINDINGS AND DISCUSSION

Within the two texts, there are five (5) clauses in the first text and nineteen (19) clauses in the second one. After analyzing the data, the researcher discovers the findings that the two texts employ two different types of channels which stated by Santosa (2003). They are spoken written channel within the first text and more spoken channel within the second one. Moreover, the study also discovers the medium of both texts as well as the distinct characteristics of them. Further discussion of the findings of the research can be seen below:

A. Channel of both texts

Channel deals with writers' style in producing texts. Channel is included within the mode analysis along with medium. By analyzing the channel of a text, the writing style or channel of texts can be discovered. Writing style divided into five categories; they are written, more written, spoken - written, more spoken and spoken channel. All of them can be discovered through the analysis of lexico-grammar and the degree of indication shifts along with the analysis results (Santosa, 2003). The result of lexico-grammar analysis of both texts is shown below:

Table 4.1 Lexico-grammar Analysis of both texts

Text	Type of Clause				NG		Lexis System				Transitivity							
	M	E	S	C	S	C	Co	In	D	A	Ma	Me	Ve	VB	MB	AR	IR	Ex
I	2	0	1	2	13	8	41	29	44	18	0	0	0	2	1	2	1	0
II	15	1	0	3	23	7	73	41	87	21	0	0	0	0	2	2	4	0
Σ	17	1	1	5	36	15	114	70	131	39	0	0	0	2	3	4	5	0

The table shows the aspects of lexico-grammar which being analyzed, such as clause types, nominal groups, lexis system and transitivity. Within the clause types, there are four classifications; they are minor clause, elliptical clause simplex and complex clauses. Meanwhile, the nominal groups are only divided into two: simplex and complex. Within the lexis system, there are four classifications: congruent, incongruent, descriptive and attitudinal. The last one is transitivity. Usually, a mode realization analysis does not employ transitivity analysis within, but this research employs it in order to strengthen the indication of the texts' channel. Transitivity itself is divided into eight processes: material, mental, verbal, mental behavioral, verbal behavioral, attributive relational, identifying relational and existential. Further discussion regarding these findings and the channel indication of each text is as follows.

From the findings, text I is indicated to employ *spoken written channel*, while text II is indicated to employ the *more spoken channel* as the lexico-grammar analysis of them supports the indication. Seen from the first aspects of lexico-grammar, which is clause types, text I and II are dominated by minor clause. Nevertheless, the two texts are having a huge gap of the minor clause occurrence within them (2 and 15 respectively). This gap makes difference in classifying their channel as well. The use of more minor clause and also complex and simplex clauses within the texts shows that the advertisers want to produce short, simple yet informative advertisements. This part of findings is quite different with other researches (Yulianto, 2007; Puspitasari, 2008) which reveal that there are more complex clauses within their

object of research.

In terms of nominal groups, both texts are dominated by the simplex ones. As Santosa (2003) stated, simplex nominal groups tend to be used within a spoken channel writings as they are making the text easier to be understood by the readers. However, as there are also complex nominal groups within the text, Santosa's statement could not be applied absolutely within this text, because complex nominal group shows the indication of written channel employment. The next aspect of lexico-grammar analysis that is being used to discover the channel of the texts is lexis system.

Moving on to the lexis system which divided into four (congruent, incongruent, descriptive and attitudinal), it is related with how the advertisers classify their advertisements' objective, whether to informing, persuading or reminding the readers about the service he promotes (Khan in Oberda, 2013). It can be seen from the table that both texts are dominated by the use of congruent and descriptive lexes. According to Halliday, congruent lexis tend to be used within a spoken style of writings as the lexes are directly informing and elaborating thing and thus makes the reader easier to understand the meaning of the whole text.

Even though the dominant ones within both texts are the congruent – descriptive lexis, an immediate indication of the use of *spoken channel* could not be executed because there are also incongruent and attitudinal lexes employments which indicate the use of written channel because incongruent lexes tend to be a result of abstraction which are sometimes quite difficult to be understood in just once or twice readings. This finding is in line with Yulianto's (2007) research in which he finds the use of more congruent lexes than the incongruent ones. Within the advertisements, the advertisers use all of the lexes types (congruent, incongruent, descriptive and attitudinal) to make a mixture of informing and persuading kind of text. Even though the congruent lexis is dominant in both texts, these two texts is indicated to employ *spoken written channel* as the gap between congruent and incongruent ones is not pretty high.

This indication is also supported by the fact that there are also attitudinal lexes within them. As we know that advertising is not an academic writings and thus it is found out that there are attitudinal lexes within the texts. Attitudinal lexes themself tend to be used within a popular writings, not academic ones because they imply the insertion of some opinions in the produced texts (Santosa, 2003).

The last aspect shown in the table is the transitivity of both texts. From transitivity analysis, the two texts show different application of channel. Text I is indicated to employ '*spoken-written channel*', whilst text II employs '*more written channel*'. The indications can be seen from the table above.

Transitivity analysis in text I shows that the text is dominated by the use of Verbal Behavioral Process and Attributive Relational Process by 2 employments each of them. Following after them, there are also employments of Mental Behavioral and Identifying Relational Process by single usage each of them. The same number usage of Behavioral and Relational Processes within the texts indicates the use of '*spoken-written channel*'. Meanwhile in text II, most of the processes are Identifying Relational Process (by 4 processes), followed by Attributive Relational Process (by 2 processes) and the least is Mental Behavioral Process (by 2 processes). The use of more relational process in text II indicates that this text employs 'more written channel.'

These two indication is supported by the theory proposed by Eggins (2004) which states that Relational Processes are more likely to be found in written channel text as the processes show the exploration of information in a text through the use of processes of 'being' rather than 'doing'. She then continues that, behavioral processes tend to be used within spoken texts as they show the action of the actor within the texts rather than describing or exploring the information.

The fact that the two texts employs behavioral and relational processes reveals that the texts are not only informing the readers, but also persuading them to join and experience the excitement they offers in the resort. This phenomenon can be seen from the use of both being and doing activities within both texts. By employing both being and doing activities, the advertisers try to make the readers imagining and sensing the excitement they may get from staying the night at the resort just by reading the advertisements. Along with lexico-grammar, there are also other aspects analyzed in discovering the channel of both texts: nominalization – technicality and lexical density.

From nominalization and technicality, both texts are quite similar for they employ more nominalization and fewer technicalities. Text I is indicated to employ 'spoken-written channel' while text II is indicated to employ more written channel'. This indication is in line with the theory of Santosa (2003) and Eggins (2004) which states that the use of more nominalization and technicalities are one of characteristics of written channel, while the less usage of them shows the characteristics of spoken channel.

Moreover, seen from the lexical density measurements, the two texts employ similar channel as the result of the measurements are different. Texts which have lexical density over 0.5 tend to be categorized as spoken text, but when their lexical density is below 0.5 they are categorized as written texts (Santosa, 2003). Text I has the lexical density by 0.6, while text II's 0.7, which thus indicate that both of them use the 'more

spoken channel'.

B. Medium of both texts

The texts which are being analyzed in this research are the advertisement texts of Plataran Menjangan Resort & Spa in Garuda Inflight Magazine on November and December 2015 Edition. The texts, published in a travel theme-correlated type of magazine, are commonly read by domestics and international tourists or travellers. As a medium of information for travellers and tourists, the advertisers insert some pictures and illustration of the resorts. The purpose of pictures insertion within the texts is to attract travellers and tourists to stay at the resort after reading and seeing the pictures of it. The insertion of the pictures in the texts is the selling technique of the resort, which called as the love selling technique approach. Love object selling approach uses the natural sense of human in loving particular objects by seeing and imagining them while reading the texts (Packard in Susanto, 1997).

Besides selling technique approach, Packard as cited in Susanto (1997) also states about the marketing technique approach in which it is divided into three stages: pioneering, competitive and retentive. The way both advertisements elaborating their services in the texts shows that they are in two different staging: the first advertisement is in pioneering stage and the second one is in competitive stage. The distinctive difference between them is on the way they insert additional information about the resort's achievement in text II, which emphasizing the competitive side of the resort compared with their competitors.

C. Similarities and differences of both texts

From the findings and the analysis of both advertisements, their similarities and differences can be discovered. Below is the table of similarities and differences of the two advertisements of Plataran Menjangan Resort & Spa in Garuda Inflight Magazine on November and December 2015 Edition.

Table 4.2 Similarities and Differences of Both texts

No.		Text I		Text II	
		Dominant	Less Dominant	Dominant	Less Dominant
1.	Lexico-grammar				
	a. Type of Clause	minor (2), complex clause (2)	simplex (1)	minor(15)	complex (3), ellipsis (1)
	b. Nominal Group	simplex (13)	complex (8)	simplex (29)	complex (7)
	c. Lexis System	congruent (41), descriptive (44)	incongruent (29), attitudinal (18)	congruent (73), descriptive (81)	incongruent (41), attitudinal (21)
	d. Transitivity	VBP (2), ARP (2)		IRP (4)	MBP (2), ARP (2)
	e. Technicality and Nominalization	nominalization (10)	technicality (4)	nominalization (9)	technicality (3)
	g. Lexical Density	0.6		0.7	
2.	Mode				
	a. Channel	Spoken-written		More spoken	
	b. Medium	Garuda Inflight Magazine		Garuda Inflight Magazine	
	c. Selling technique approach	Love object approach		Love object approach	
	d. Marketing technique approach	Pioneering		Competitive	

The mode realization in both texts has quite different result in terms of their channels, the first one uses spoken-written while the second one uses more spoken channel. Besides, both of them employ short, simple, yet dense in information kind of texts as their advertisements.

IV.   CONCLUSION

The study has examined the channel and medium analysis of the two texts, as well as the similarities and differences they imply. The first thing about channel is that both of them employ different kind of writing style: *spoken-written channel* and *more spoken channel* respectively. In terms of medium, the advertisements are properly published in a theme-correlated magazine with the employment of brief yet informative texts; that are exploiting the human nature of liking or loving particular objects from what they have seen or read on particular media. Besides, the texts are found to be more similar as they share more mutual characteristics than the different ones. Nevertheless, as the focus of this study is limited only on the realization of mode, the other aspects of register, such as field and tenor, are leaved unanalyzed just yet.

REFERENCES

Adhitya, D. (2008). *A tenor comparison on advertisement texts of two different hotels in Bali published in the internet address www.indo.com.* Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

Apriliyana, A. (2007). *A comparative study on genre and register between texts of e-advertisement and brochure of Quality Hotel Yogyakarta.* Unpublished

bachelor thesis. Surakarta: Sebelas Maret University.

Ediningrum, P.S. (2014). Context analysis of advertisement tagline. Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

Eggins, S. 2004. An introduction to systemic functional linguistics. New York: Continuum.

Firdaus, H.F. (2007). *Register comparison of the Daihatsu and Audi advertisements in the Newsweek Magazine*. Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

Gerot, L., & Wignel, P. (1994). *Making sense of functional grammar*. Sydney: Gerd Stabler.

Halliday, M.A.K & Hasan, R. (1985). *Language, context and text: Aspects of language in a social-semiotics perspective*. Victoria: Deakin University.

Halliday, M.A.K. (1985). *Spoken and written language*. Victoria: Deakin University.

Halliday, M.A.K., & Matthiessen, C. (2004). *An introduction to functional grammar third edition*. New York: Oxford University Press.

Hermawati, M. (2006). *A comparative study of tenor in Amankila Resort's advertisements published in two different web sites*. Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

Hindraningsih, M. (2006). A *comparative study of tenor in school advertisement texts: Sekolah Pelita Harapan, Raffles International Christian School and Sekolah Ciputra Issued in Garuda Magazine*. Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

Jaideep, S. (2015). *Advertising: Its' definition, characteristics, and objectives*. Retrieved from http://www.yourarticlelibrary.com/advertising/advertising-its-definitions-characteristics-and-objectives/48658/

Jingxia, L., Na, S., & Qing, Z (2015). Interpersonal interpretation of personal pronouns in marriage advertising. *Research Journal of English Language and Literature (RJELAL),* 3 (1), 18 – 25.

Mardiyanto, A. (2009). *An analysis of register and genre in the e-advertisement text of Novus Bali Villas Resort & Spa and Novus Puncak Resort & Spa published in their websites.* Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

Moriarty, S.E. (2009). *Advertising: Principles and practice*. London: Prentice Hall

Oberda, E.P. (2013). Structural transfer in interlingual advertising. *Conference of the International Journal of Arts & Sciences*. 6 (1), 263 – 273.

Patpong. (2009). Thai persuasive discourse: A systemic functional approach to an analysis of amulet advertisements. *Revista Alicantina de Estudios Ingleses*, 22 (1), 195 – 21

Prasetyaningsih, B.T. (2006). *A comparative study of mode in car rental advertisement texts: Chepa Island car rental and King Island car rental published in Travelpoint booklet*. Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

Prasetyoningrum, S.A. (2009). *An analysis on tenor in school advertisement texts: The International School of Kuala Lumpur and Ruamrudee International School in Newsweek Magazine*. Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

Puspitasari, R. (2008). *The comparison of mode in advertisement texts of Sanur Paradise Plaza Hotel and Suites and Ayodya Resort Bali.* Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

Santosa, R. (2003). *Semiotika sosial: Pandangan terhadap bahasa*. Surabaya: Pustaka Eureka.

Santosa, R. (2017). *Metode Penelitian Kualitatif Kebahasaan*. Surakarta: UNS Press.

Sari, E.Y.R. (2007). *A comparative study of tenor of nonprofit advertisement texts concerning HIV/AIDS between UNICEF and World Vision on the internet. Unpublished bachelor thesis*. Surakarta: Sebelas Maret University.

Saryanta, S.S. (2006). *A comparative study of register in product and institution advertisement texts published by PT Telkomsel and Siemens Company*. Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

Susanto, A. (1977). *Komunikasi dalam teori dan praktek*. Bandung: Bina Cipta.

Thompson, G. (2014). *Introducing functional grammar third edition*. New York: Routledge.

Yulianto. (2007). *Comparison of mode in Honda advertisements published by Newsweek magazine on February 13 and March 13, 2006.* Unpublished bachelor thesis. Surakarta: Sebelas Maret University.

An Analysis of Translation Technique and Translation Quality of Law Terms in Translated Novel Entitled *The Confession*

Erlina Primadani[1]

Abstract—**Legal translation becomes an interesting issue, since it specifically relates to culture and system in each country. Several detailed examinations have been discovered before as a mean of generating translation work of legal field. This study aims at revealing the translation technique in each type of legal terms in translated novel entitled *The Confession* and describing the impact of them on the translation quality in terms of accuracy, acceptablity, and readability. In analysing the data, this research applies content analysis, questionnaire, and Focus Group Discussion (FGD). In addition, purposive sampling technique is applied in selecting the data source, the raters, and the respondents. The result transparently indicates that each type of law terms needs appropriate translation techniques in producing high quality of translation. Dealing with translation quality assessment, most of the translations belong to accurate, acceptable, and readable translations.**

Keyword: law, legal translation

I. INTRODUCTION

Recently, there are many best-seller translated novels from other countries. One of them is *The Confession* novel which is written by a famous lawyer and author in U.S. Written by a law practitioner, this novel tells about criminal cases in there. Thus, a number of legal terms found in this novel actually leads the translator in understanding about legal subject. Pommer (2008) states that, legal terminology is a system-bound tied to the legal system in certain states. Hence, studying about legal translation is important, since it is closely related to culture and system that challenges the translator in translating them.

A number of research in legal translations have been conducted (Chroma, 2011; Janulevicine and Rackeviciene, 2011; Moghadam and Far, 2015). Those studies decisively focus on the equivalence technique in translating legal terms. Chroma (2011) is an expert revealing synonym and polysemy in billingual and bijural translation. Januleviciene and Rackevicine (2011) reveal comparative study of legal dictionaries in translating English-Welsh legal system terms. While, Moghadam and Far (2001) specifically analyse law

terms with legal documents as the data source. Unfortunately, there is no previous research analysing legal terms in novel that is generally linked to lay readers. Thus, the translator should definitely consider more the readability aspect in translating the terms.

Besides, previous research directly conducted about the analysis of billingual dictionary in the same legal system. Thus, it is not deeply conceived comparative law which is highly needed in translating legal terms (de Groot in Kobeck, 2006). While, this research applies a novel from America. This means, the data contains different legal systems of the source language and the target language. Hence, it is a big challenge for the translator in understanding the legal system by doing comparative law to find the equivalence of the legal terms.

This study is a piooner work of legal translation by applying western novel in which has different legal system. Thus, it focuses on the analysis of legal terms in a different legal system as purpose for further knowledge about legal translation. This translation study aims to classify the type of law terms, to investigate the translation techniques, and to find out the impact of the them on the translation quality in terms of accuray, acceptability, and readability. The results of this study could be the references in studying similar cases of legal translation.

II. METHODS

This research belongs to single-case study, since the result of analysis could not be generalized to other data sources with the similar object of analysis. The data analysed are in the form of words and phrases, while the result is written in a descriptive text reflected that this study includes descriptive-qualitative. The data are legal expressions taken from a translated novel *The Confession* by using content analysis method. There are 218 data evaluated by the three raters in order to find out the translation quality in terms of accuracy and acceptability. While, readability aspect is indicated through the result of Focus Group Discussion (FGD) with three respondents. The evaluation of the translation

[1]Author is a student of English Department, Faculty of Cultural Sciences, Sebelas Maret University, Jalan Ir. Sutami 36A, Surakarta Indonesia (e-mail: erlinadani@student.uns.ac.id).

quality which is based on Nababan, *et al* (2012) produces data in the form of scores and comments. The procedure in analysing the data is based on the theory of Spradley (in Onwuegbuzie, Leech,and Collins, 2012), they are domain analysis, taxonomic analysis, componential analysis, and cultural theme.

III. RESULT

The analysis result precisely indicates that there are three types of legal terms in the novel which is appropriate with the theory of Januleviciene and Rackeviciene (2011). They divide three kinds of legal terms, that are law terms belonging to abstract concepts, law terms belonging to legal professions, and law terms belonging to court names. Law terms are defined as abstract concepts if they are in the form of verb, noun, or adjective that are specifically used in legal systems, for instance: advocating, parolee, innocence, and etc.

Law terms are classified as legal professions if they contain many various professions related to the trial cases (Janulevicine and Rackevicine, 2011). The name of legal professions in each country might be different based on the legal system in there. As legal terms include system-bound terms which refers to the designate concepts and institutions of the legal reality of a specific system (Šarcevic in Bosiacka, 2011). Thus, the object, relationship, action, or procedure might not exist in other legal systems (Bosiacka, 2011).

The last type of legal terms is law terms belonging to court names. Januleviciene and Rackevicine (2011) state that legal terms belonging to court names mean all legal institution or organization including local and international. In here, the different of verdict system in each country impacts on the different name of legal institution. Thus, the main challenge for the translator is to understand both legal institutions.

The types of law terms above are translated by employing 14 translation technique, as follows:

Table 4.1 Translation Techniques

No	Translation Tehnique	AC	LP	CN	Sub Total
1	Established Equivalence	65	22	7	94
2	Partial Equivalence	20	11	7	38
3	Amplification	21	7	-	28
4	Non-Equivalence	-	6	11	17
5	Particularization	6	6	2	14
6	Generalization	3	6	-	9
7	Couplet	3	1	2	6
8	Modulation	3	-	-	3
9	Omission	-	1	-	1
10	Borrowing	-	1	-	1
11	Reduction	-	1	1	2
12	Addition	-	-	2	2
13	Substitution	-	-	2	2
14	Adaptation	-	1	-	1
	Total	121	63	34	218

Specific Notes:
AC : Law terms belonging to abstract concepts
LN : Law terms belomging to legal professions
CN : Law terms belonging to court names

Based on the table above, it could be seen that there are 121 data of law terms belonging to abstract concepts which are translated by applying 7 techniques. In law terms belonging to legal professions, it is found 11 types of translation techniques for translating 63 data of them. While, in law terms belonging to court names, it is found 9 translation techniques for translating 34 data of them. The table above prescriptively reveals that established equivalence, partial equivalence, and Amplification are frequently applied in translating law terms belonging to abstract concepts and law terms belonging to legal professions. Meanwhile, non-equivalence technique is frequently used in translating law terms belonging to court names. Here are the examples of the most frequent translation techniques in translating the data:

142/70/AC/246
ST: There were prayers by deacons and **testimonials** from friends of Nicole's, and even Wallis, after an elbow in the ribs, managed to stand and offer a few words.
TT: *Ada doa-doa yang diucapkan oleh diakon-diakon dan **kesaksian-kesaksian** dari teman-teman Nicole, dan bahkan dari Wallis, dan keluarga mereka pada perjalanan terakhir mereka menyaksikan eksekusi.*

The term **testimonial** which is translated into ***kesaksian*** above is the example of established equivalence technique application. It means the source language element is taken from dictionary (Molina & Albir, 2002). This legal term belongs to accurate, acceptable, and readable translation since the equivalence is already recognised in legal lexicon of the target language culture. Based on dictionary, **testimonial** is equivalent with ***kesaksian*** having meaning *keterangan atau pernyataan yang diberikan oleh* saksi. It is suitable with the context of the datum telling about the true statement about Nicole as the murder victim. The equivalence is familiar in the target legal system since it includes legal terminology found in everyday speech. Consequently, this term is readable for the lay readers.

Another example of legal terms belonging to abstract concepts is provided, as follows:
294/134/CN/483
ST: "There's never been a case of a detective or a prosecutor facing charges for a bad conviction. We are the system, Kerber. We might get sued in **a civil court**, but that's a long shot too. Plus, we're insured by the city. So there, stop worrying."

TT: *"Tidak pernah ada kasus dimana seorang detektif atau jaksa penuntut menghadapi gugatan hukum karena melakukan pendakwaan buruk. Kita adalah sistem, Kerber. Kita mungkin digugat dalam* **pengadilan perdata"**

The above example prominently clarifies the application of partial equivalence technique. Stating about the conversation between Paul Koffe and Detective Kerber, the term **civil court** is partially transferred into *pengadilan perdata*. Based on Merriam Webster, **civil court** means inferior court of record having limited criminal or civil jurisdiction existing in some states. This has equivalent meaning with the definition of *pengadilan negeri*. As stated in legal dictionary compiled by Putri Susanti, *pengadilan negeri* means *badan peradilan pada tingkat pertama yang berkuasa mengadili semua perkara penyelewengan hukum di daerah hukumnya.* Considering the context of the datum and the definition of the term, *pengadilan negeri* has similar function with civil court in U.S legal system which means the message of the term conveyed more accurately.

103/57/LP/197
ST: The only significant motion led by the **defense** that was granted by Judge Grale was a request to change the venue of the trial.
TT: *Satu-satunya mosi penting yang diajukan* **pihak pembela** *adalah permohonan untuk mengubah tempat persidangan.*

The term **defense** into *pihak pembela* is the example of law terms belonging to legal professions translated by using amplification technique. Molina and Albir (2002) state that, giving additional information or paraphrasing the original term in the target text is the main definition of amplification. The concept of this technique is similar with Functional equivalence technique proposed by Harvey (2003). In this case, the term **defense** is transferred into *pihak pembela* reflecting that the translator gives additional expression *pihak*. The original meaning of **defense** in Merriam Webster which is an act of speaking or writing in purposing of someone that is being attacked. Based on the context, the term refers to Robbie Flak as a lawyer. It has similar meaning with *pembela* in the target legal system. Hence, the additional expression seemingly does not influence the accurateness of the term.

36/19/CN/45
ST: Dana, calling from St. Mark's Lutheran and just going about her bussiness of following up on those kind enough to visit their church, chatted with the supervisor at **the Anchor House.**
TT: *Dana yang menelepon dari Gereja Lutheran St. Mark dan sedang menindaklanjuti orang-orang*

yang cukup dermawan untuk mengunjungi gereja mereka, mengobrol dengan penyelia di **Rumah Singgah Anchor.**

In translating legal terms belonging to court names, the translator employed non-equivalence technique as like the above example. This technique is applied in translating the term **Anchor House** into *rumah singgah Anchor*. Based on www.anchorhouseinc.com, **Anchor house** is a Faith-based Intensive Residential Treatment program Licensed by OASAS (Office of Alcohol and Substance Abuse Services). It seemingly the translator conveyed the original emaning without considering the context of the datum explaining about a specific place for Travis Boyette as a former convicted rapist. Based on the context, the term **Anchor House** in the source language is fairly linked to legal system in rehabilitating a felon. While *rumah singgah* in the target language culture means a non-government's building dedicated for street-children. Regarding the context, the exact equivalent term should be *panti rehabilitasi*. It means an institution to rehabilitate people having physical or social abuse in society in which has similar function with **Anchor House.**

Further, there is unexpected finding of translation legal terms, that is inconsistent translations. The data of similar equivalence in translating the terms is provided as follows:

48/20/AC/52
ST: If it is true, then Gamble played a signicant role in the **arrest, prosecution,** and **conviction** of Donte Drumm
TT: *Jika pendapat analis itu benar, maka Gamble memainkan peranan penting dalam* **pencekalan, pendakwaan, dan penjatuhan keputusan bersalah** *Donte Drumm*

In law terms belonging to abstract concepts above, the term **conviction** is transferred into *keputusan bersalah* and *penjatuhan keputusan bersalah*. It seems the translator makes the term parallel with the term **arrest** and **prosecution**. Since they belong to noun derived from verb. The application of synonym, in this case, does not impact on the accurateness of the translation. This is violently relevant with the theory of similarity in translation. It is stated that, the application of similarity could be done by considering the prescriptive and descriptive terms in which the similar equivalence has the same degree of normativity (Chromá, 2011: 41). However, the decision to employ similarity might also consider the accurateness of the translation (Newmark, 1988). Further, in law terms belonging to court names, employing similarity might produce unacceptable translations. It is due to the fact that, the name of international institution usually has recognised by the acronyms (Newmark, 1988). Hence, the translator

should consider the exact equivalent meaning of both terms by avoiding synonym.

Further, in undecovering the impact of the translation technique on the translation quality, it needs a brief explanation about the result of translation quality assessment. The detail result is prescriptively displayed as follows:

Chart 1.1 Translation Quality of Law Terms Belonging to Abstract Concepts
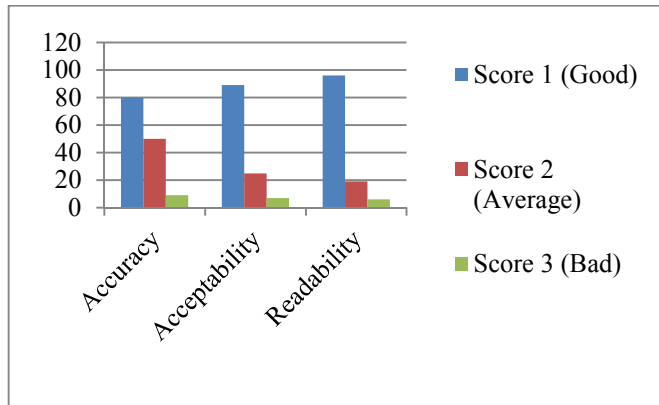
The above chart implies the result of translation quality assessment in law terms belonging to abstract concepts. It perceptibly points out that readability level reach the highest number (96 data). Then, it is followed by acceptability level (89 data) and accuracy level (80 data). This precisely declares that, in translating legal terms belonging to abstract concepts, the translator tends to emphasize easier vocabularies as purpose to facilitate the target readers' understanding.

Considering the legal system of the target language culture, the translator seemingly applies appropriate diction that is probably impacts on the accuracy level. A considerable reason might influence, such as: the form of legal terms belonging to abstract concepts include legal terminology found in everyday speech. Thus, employing established equivalence technique is already fulfilled the level of readability since the equivalence are understandable. The main influential factor is that the target readers have ever heard about the term. As it is stated that, prior knowledge influences the ability of understanding certain vocabulary (DuBay, 2004). Meanwhile, in working with acceptability level, probably the translator looks at the different legal background of both countries. Hence, ruling out the accurateness is the chosen method of the translator in translating the terms.

Chart 1.2 Translation Quality of Law Terms Belonging to Legal Professions
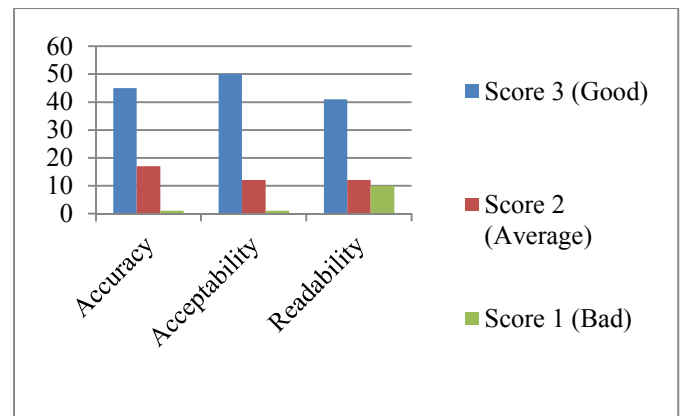
The column chart above explicitely describes that in law terms belonging to legal professions, acceptability level reach the highest number (50 data), then it is followed by accuracy level (45 data) and then readability level (41 data). The data tend to be more acceptable rather than accurate and readable. This means, the choice of words becomes important in producing proper legal professions. It is due to the fact that, some legal professions only exist in the source language culture or they have different names but similar in functions. Thus, conveying the original meaning by employing appropriate diction is highly needed. Mansor (2012) states that implementation of acceptability transparently represents that the translator follows the norms of the target culture. In this case, following the target legal language principle results more accurate translations. But, it seemingly the translator lays aside the target readers' comprehension.

Chart 1.2 Translation Quality of Law Terms Belonging to Court Names
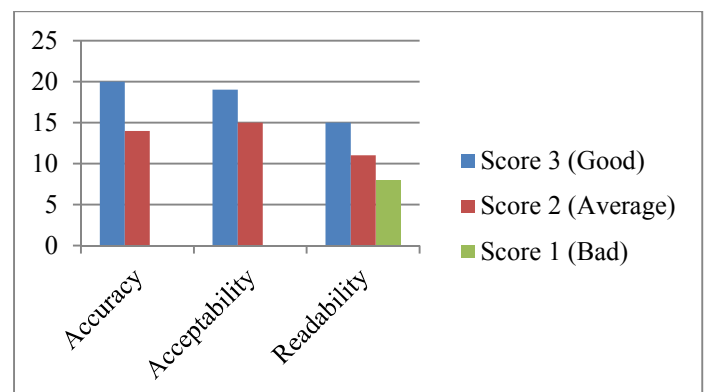
The discussion result could be seen through the above chart. It exactly indicates that, in legal terms belonging to court names, accuracy level is more considerably chosen rather than acceptability and readability level, that are 20 data. Then, it is followed by acceptability level (19 data), and readability level (15 data). This clarifies that, a number of legal terms could be acceptable if the translator applies exact techniques in which focus on the accurateness. Indeed, since some legal institution names need to be paraphrased by employing conventional legal institution names. Thus,

some legal institutions recognised in certain states might have different names but have similar legal functions. Nababan et.al (2012) state that an evaluation of accuracy of the translation is intended to find out whether the content of the source language are accurately renderred to the source language. Hence, understanding both legal system merely influences the way of transferring the legal meaning.

IV. DISCUSSION

The analysis result shows that established equivalence is frequently applied in law terms belonging to abstract concepts and law terms belonging to legal professions. The data translated by using this technique are accurate, acceptable, and readable. It happens due to the fact that, the source language terms have legal equivalence in the target language. The equivalences are recognised in dictionary.

The application of partial equivalence and established equivalence in law terms belonging to court names produces accurate and acceptable translations, but they are less frequently applied. On the contrary, the most frequent technique, that is non-equivalence technique produces lower quality of translations. This happens because renderring the original message becomes the main priority rather than maintaining the acceptability aspect. Shiflett (2012) in the previous research entitled *Functional Equivalence and its Role in Legal Translation,* explicitly summarizes that, in non-equivalence technique application needs more involvement, that the translator needs to paraphrase the term carefully without loosing the original message. An influential factor might impact on the failure of paraphrasing certain legal institution names, that is the target legal system does not have exact equivalences. Above all, because a number of legal institutions only exist in the source legal system, producing high quality of translations needs avoiding any mistakes in paraphrasing the term.

It is stated that, the target language might have general words but lack of specific ones (Baker, 1992). In this case, attempting new expressions does not produce acceptable translations without applying a correct diction. Consequently, wrong vocabulary apparently impacts on the problem of misunderstanding. Pommer (2008) states that, the major purpose of legal translation is to avoid misunderstanding and achieve transparency. Hence, in requiring achieving transparency, sometimes the translator needs considering the level of vocabulary or giving additional explanation. This corresponds with the finding of previous research entitled *Translation Strategies of English Legal Terms in the Bilingual Lithuanian and Norwegian Law Dictionaries* by Januleviciene and Rackevicine (2011). It is directly stated that, whichever translation technique applies in translating legal terms, in some cases in needs additional explanatory in order to facilitate the target readers' understanding.

The finding above is relevant with the previous research entitled *Translation of Technical Terms: A Case of Law Terms* by Moghadam and Far (2015). It precisely indicates that, the translator tends to apply functional equivalence technique, since it seemingly the translator wants to present a communicative translation (Moghadam and Far, 2015). Hence, it prescripitevely declares that functional equivalence is more flexibel to apply in translating legal terms in the legal document. However, in this research, established equivalence produces accurate, acceptable, and readable translations rather than functional equivalence technique. It is due the fact that, the novel contains many law terms recognized in legal dictionary.

This result of analysis also corresponds with the translation research of Harvey (2003) in his article entitled *A Beginner Course in Legal Translation: the Case of Culture-Bound Terms.* It is stated that, functional equivalence is appropriate for the translation of texts purposed for the lay readers. In this research, the most frequently techniques are partial equivalence and non-equivalence as the expansion of functional equivalence proposed by Sarcevic (in Shifflet, 2012). This agrees with the analysis illuminating that, partial equivalence is more appropriate in translating legal terms belonging to court names, since it produces readable translations. However, non-equivalence technique produces less acceptable and less readable translations in this research. Hence, not all functional equivalence technique could be applied in producing high quality of translations.

In addition, each type of legal terms needs appropriate translation techniques in resulting high quality of translations. The translation technique of proper names, for example, could not be employed in translating legal terms belonging to abstract concepts and legal professions. Besides, not all translation techniques formulated for translating legal terms are proper, for instance, formal equivalence technique which is applied by considering the target readers and the type of text.

V. CONCLUSION

In conclusion, the translation techniques applied in this translation research extremely depends on the type of legal terms. The application of appropriate techiques positively impacts on the translation quality. The law terms belonging to abstract concepts tend to be more readable, while law terms belonging to legal professions inclines to be more acceptable, and the law terms belonging to court names disposes to be more accurate. As a whole, the translation of law terms in the *The Confession* novel are mostly accurate, acceptable, and readable.

In the end, translating legal terms absolutely needs experienced translator who understands about the justice

principle in both source language and target language culture. Considering the level of accuracy, acceptability, and readability is a must in producing high quality of translations. Besides, in working with technical translation, any translators apparently requires deep knowledges about certain subject fields.

REFERENCES

Baker, M. (2001*). In other words: A coursebook of translation* [Adobe Digital Editions Version]. Retrieved from https://www.docdroid.net (Original work published 1992)

Bosiacka, J. A. (2011). Defining law terms: a cross-cultural perspective. *Research in Language*, *9*(1), 9-29, doi 10.2478/v10015-011-0008-y

Chromá, M. (2011).Synonymy and polysemy in legal terminology and their applications to bilingual and bijural translation. *Research in Language, 9*(1), 31-50, doi 10.2478/v10015-011-0004-2

DuBay, W. H. (2004). *The principle of readability*. Retrieved from *www.impact-information.com/impactinfo/readability02.pdf*

Harvey, M. (2003). *A beginner's course in legal translation: the case of culture-bound terms*. 1-5. Retrieved from www.tradulex.com/Actes2000/harvey.pdf

Januleviciene, V. & Rackeviciene, S. (2011). *Translation strategies of English legal terms in the bilingual Lithuanian and Norwegian law dictionaries*. *3*(3). 1073-1093. Retrieved from https://www.ceeol.com/search/article-detail?id=9207

Kocbek, A. (2006). *Language and culture in international legal communication: Managing Global Transitions*, *4*(3), 231-247. Retrieved from *www.fm-kp.si/zalozba/ISSN/1581-6311/4_231-247.pdf*

Mansor, I. (2012). *"Acceptability" in the translation into Malay of Rihlat Ibn Battutah*, *19*(2), 1-18.

Retrieved from *www.myjurnal.my/public/article-view.php?id=69566*

Moghadam. M. Y., & Far, M. D. (2015). Translation of technical terms: A case of law terms. *Journal of Language Teaching and Research*, *6*(4). 830-835. Retrieved from http://www.academypublication.com/ojs/index.php/jltr/article/view/jltr0604830835

Molina, L., &Albir, A. H. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta: Translators' Journal*, *47*(4), 498-512. doi: 10.7202/008033ar

Nababan, Nuraeni, A & Sumardiono. (2012). Pengembangan model penilaian kualitas. *Laporan Penelitian Hibah Kompetensi*, *24*(1), 39-57. Retrieved from https://publikasiilmiah.ums.ac.id/bitstream/handle/11617/2220/4.MANGATURNABABAN.pdf?sequence=1

Newmark, P. (1988). *A textbook of translation.* [Adobe Digital Editions Version] Retrieved from http://ilts.ir/Content/ilts.ir/page/142/ContentImage/A Textbook of Translation by Peter Newmark (1).pdf

Onwuegbuzie, A. J., Leech, N. L & Collins, K. M. T. (2012). Qualitative analysis techniques for the review of the literature: *The qualitative report*, *17*(56), 1-28. Retrieved from http://www.nova.edu/ssss/QR/QR17/onwuegbuzie.pdf

Pommer. S. E. (2008). Translation as intercultural transfer: The case of law. 17-18. Retrieved from http://www.skase.sk/Volumes/JTI03/pdf_doc/Pommer.pd

Shifflet, M. M. (2012). *Functional equivalence and its role in legal translation.* 29-33. Retrieved from https://www.pulib.sk/web/kniznica/elpub/dokument/Kacmarova3/subor/ mullerova.pdf

Susanti, P. (2009). *Kamus istilah hukum.* Retrieved from www.academia.edu/

Native Americans Genocide done by White People Represented in *The Lone Ranger* (2013)

Nimas A. Yulianti[1]

M. Taufiq Al Makmun[2]

Abstract— **This article examines the representation of Native Americans genocide done by White people in *The Lone Ranger (2013)*. Massive destruction of Native Americans which is considered to be genocide, has been associated with American history of westward expansion in the 19th century. This article employs historical and socio-cultural approaches. Genocide conception and theory of Raphael Lemkin are used to analyze specified Native Americans genocide case. Race theories are used to examine negative inter-racial relation between Native Americans and White people. Meanwhile, semiotic film theory is used to examine the meaning portrayed in the film. The result shows that genocide represented on *The Lone Ranger* film as the systematic action adopted from European colonialism destructs Native Americans' lives and cultures. Furthermore, the representation of genocide in *The Lone Ranger* is appropriate with eight aspects of Lemkin's genocide theory; which involve: (1) background, (2) conditions leading to genocide, (3) methods and techniques of genocide, (4) genocidists, (5) propaganda, (6) responses of victims, (7) responses of outsider groups, and (8) aftermath.**

Keywords: Native Americans, genocide, American history, westward expansion, film, The Lone Ranger

I. INTRODUCTION

Native American genocide is an important issue to discuss. First, this catastrophe occurred in the American history. Many researchers such as Howard Zinn[3], Robert Remini[4], and Brendan Lindsay[5]; have already presented the annihilations aimed at Native Americans. Second, Native Americans genocide has a lack of recognition. In this case, the U.S. Government designs propaganda, rationalization, and systematic denial of genocide (Fenelon & Trafzer, 2014). Third, considering *The Lone Ranger* film as my source of data, most of young viewers have a lack of historical knowledge regarding the genocide issue (Seitz, 2013).

Many researches have undertaken the issue of Native Americans genocide as the studies which commonly show to prove the phenomenon happened in American history, to analyze the aftermath, and to criticize the least amount of genocide recognition. Historical books from Zinn, Remini, and Lindsay join significant works in explaining historical evidences of genocide. Later on, Angelique Eagle Woman's paper not only criticizes Columbus colonialism as the history of the invasion, but also provides government legal policies used to annihilate Native Americans in 18th and 19th centuries. Those researchers concern about the real Native Americans genocide cases as source of data. They wove historical and socio-cultural narratives which prove the horrific episodes of American history. In this case, those historical researches not only bring over the sympathy for Native Americans as the oppressed group, but also work on the public recognition of Native Americans genocide.

In terms of media, some researchers review the image of Native Americans in the films. Magdaléna Duhajská (2009) examines three films: *The Battle of Elderbush Gulch* (1914), *The Searchers* (1956), and *Cheyenne Autumn* (1964). She claims that the image of Native Americans as the 'main villain of White people' slowly shifted into 'savages' who do not need to be eliminated by White people. Later on, the film represents Native Americans as the 'oppressed group' during westward movement. Another research carried out by Stephanie Sumulong (2010), shows that Native Americans' image of 'savage' had been shifted into 'hero' by the political image of Tonto as the White man's sidekick in *The Lone Ranger TV* series. As popular culture product which represents society, the increase of humanism value and sympathy can be traced from the better image of Native Americans in the film. As a result, media can be used as a tool to propagate the recognition of the unfair treatment toward Native Americans by the White. Unfortunately, both researchers only concern on the image of Native

---

[1]Author is a student of American Studies, the English Department, Faculty of Cultural Sciences, Sebelas Maret University (e-mail: nimas.yulianti@gmail.com).

[2] Co-author is a teaching staff of the English Department, Faculty of Cultural Sciences, Sebelas Maret University (e-mail: muhammadtaufiq@staff.uns.ac.id).

[3]Zinn criticizes Columbus colonialism which brought the destruction of Arawak tribe as the root of genocide in the United States history (Zinn, 1980).

[4] Remini reveals Native Americans removal during Jacksonian era as the state sponsored massacre (Remini, 1988).

[5] Lindsay work describes White's greediness over prosperity followed by negative inter-racial relation which caused Native Californians genocide during Gold Rush era (Lindsay, 2012).

Americans in the cultural product. They do not involve the annihilation history of Native Americans.

This article uses real genocide cases in the American history as supporting arguments in examining the representation of Native Americans genocide in the film. This article fills the gap between both kinds of studies, because it is intended to prove historical event of Native Americans genocide represented in *The Lone Ranger* (2013) and to examine how the genocide is represented in the film. *The Lone Ranger* (2013) film not only serves the humanism value among societies by depicting genocide as the crime against humanity, but also portrays Native Americans as the victims of White progress. Hence, this article comes to see the interconnection of *The Lone Ranger* film and Native Americans genocide as the part of the American history.

II.   LITERATURE REVIEW

A.   *Historical Approach*

Wiersma (2000) defines historical approach as the systematic process in examining past events to produce an accurate description, analysis and interpretation of the past. The approach is used as the way to conduct the research by using the historical phenomenon. In this case, I decide to use historical approach to dissect *The Lone Ranger* film which represents genocide as the historical event by using the factual American history in the past.

B.   *Socio-cultural Approach*

Socio-cultural approach is very useful to analyze the genocide of Native Americans which is caused by race conflict between White men and indigenous people. According to Denzin and Lincoln (2005), socio-cultural is used to examine the complex negotiation of people with others within a particular socio-cultural, political, or historical context. It reflects on multiplicity of cultural narrative.

Socio-cultural approach is used as the way to describe people's awareness of circumstances surrounding and people's behaviors which are affected by the social and cultural factors. This article uses socio-cultural approach to examine the social and cultural factors such as the racial identity and the negative interaction among races.

C.   *Raphael Lemkin's Genocide Theory*

Genocide is commonly acknowledged as the murder of a whole group of people, especially a whole nation, race, or religious group (Walter, Cranz, Glennon, & Bednarczyk-Krajewska, 2008). Genocide has a deeper conception rather than a crime of mass murder or killing people. Genocide does not always necessarily refer to the physical action of mass murder, but also other destructive actions such as prohibition of cultural practices and forced assimilation. Hence, Raphael Lemkin describes genocide as the destruction of a nation or an ethnic group (1946). It involves coordinated and systematic actions which aim to destruct essential life foundations of national groups (Lemkin, 1994).

Lemkin forms a theory which is used to examine genocide cases. As McDonnel & Moses (2005) sum Lemkin's theory in examining genocide from unpublished work entitled *Lemkin's Revised Outline for Genocide Cases*, there are eight aspects of genocide which ought to be analyzed: (1) background, (2) conditions leading to genocide, (3) methods and techniques of genocide, (4) genocidists, (5) propaganda, (6) responses of victims, (7) responses of outsider groups, and (8) aftermath.

D.   *Race Theories*

Clash and hatred between White people and Native Americans become one of the racial problems which could be led into violent action of genocide. The aspects such as prejudice, racial sentiment, and social identity as the superior group were problems which led into the racial conflict in the 19th century.

1)   Gordon Allport's Prejudice

The notion of ethnic and racial prejudice is defined by Gordon W. Allport (1954) as "an antipathy based on faulty and inflexible generalization. It may be felt or expressed. It may be directed toward a group as a whole, or toward an individual because he is a member of that group" (pp.9). In this case, prejudice refers to the predisposition to generally judge a group of people in negative expression. Negative prejudices of Native Americans are savage and dangerous creatures. As consequence, it creates a subjectively negative attitude of White people toward Native Americans.

2)   June Howard's Sentiment

According to June Howard (2007), sentiment refers to complexity of subjective personal experience with public acknowledgement. This kind of emotional idealism shapes the lack of sympathy with others, since people sentimentality subordinated others by seeing them as less worthy citizens. This sentiment transforms to racialized others. Moreover, sentiment is related to the ideologies of colonialism and imperialism (Howard, 2007).

White people emotional idealism appeared toward the issue of human progress which is claimed as the most important goal for human entity. In this case, the manifestations of their racial sentiment are forced removal and forced assimilation due to the belief that Native Americans as the obstacle of the civilization progress.

3) Steve Baum's Social Identity

According to Steven K. Baum (2008), social identity of certain social group is achieved, maintained, and enhanced by discriminating other groups. Michael Ignatieff in Baum (2008) notes that the stronger bonds of belonging in a group causes stronger hostile and violent feelings toward outsiders. Supporting Ignatieff statement, Aaron Beck in Baum (2008) claims that in the form of social dominance, each group ends up to judge other group negatively by demonizing and dehumanizing them as the outsider.

Regarding to the social identity of Euro-Americans, the myth of White people as the social dominance transmitted to the group esteem (Baum, 2008). Almost all White men found themselves attaching to the power and success of Europeans. Moreover, Eric Lott (2007) adds that religious ethic plays role in the acknowledgement of White as the chosen one, and United States was the land of unlimited economic and geographical mobility.

E. Semiotics Film Theory

Semiotics film is a study of signs which is used to understand the meaning thoroughly about film. In this case, the way film-makers put the elements and codes on the film, so the spectators might catch the meaning, emotion and message could be analyzed by using semiotic film theory.

This article uses Villarejo's *Mise-en-scene* film theory along with cinematographic elements to examine *The Lone Ranger*. Vilarejo (2007) states that the term of *Mise-en-Scene* refers to the theatrical process of staging in French. *Mise-en-scene* explains anything which is arranged into scenes. *Mise-en-Scene* theory guides researcher to read the language of film by its shots, since shot delivers a large unit of meaning (Monaco, 2000). Six aspects of *Mise-en-scene* are: setting, lighting, costume & hair, make-up, and figure behavior (Villarejo, 2007).

As the film certainly needs camera to record every element in shot, the cinematographic elements are very essential in a film. Thus, Villarejo suggests to examine the *Mise-en-scene* as well as the cinematographic elements which cover camera recording features; such as framing and sounds in order to get the deeper understanding of the film.

III. METHODOLOGY

This article is an American Cultural Studies which uses film as an artifact to depart the discussion regarding American history. The source of data is *The Lone Ranger* film which is directed by Gore Verbinski. The film shows two genocide occurrences in the 1843 and 1869. This research purposively chooses the genocide sequence in the 1869 to be analyzed, because its genocide aspects are clearly showed by the film's narrative. Native Americans who are discussed in this article are the Comanche as the indigenous people, and White people who are discussed in the article are Euro-Americans settlers as immigrants and settlers in Texas.

The primary data involve: shots, scenes, sequences, dialogues, and other cinematographic elements. The secondary data include all selected works related to the issue such as books, journal, news, articles, thesis, and dissertations to support the analysis. In terms of methodology, this descriptive qualitative article employs purposive sampling technique by collecting the data based on Raphael Lemkin's genocide theory. Moreover, this article is conducted by watching the film, classifying the finding, and interpreting the data.

Genocide is a factual occurrence in the American history. Nonetheless, the data were examined by using Wiersma's historical approach and Denzin & Lincoln's socio-cultural approach. Historical approach is used to dissect the representation of Native Americans genocide in the film by using America historical phenomenon. Under the historical approach, Lemkin's genocide theory is used as the fundamental conception and tool to examine the data. It provides a systematic outline to study a case of genocide. Socio-cultural approach is used to examine socio-cultural factors which cause negative interracial relation between White people and Comanche. Under the socio-cultural approach, race theories of Allport, Howard, and Baum are used to support Lemkin's theory. Additionally, Amy Villarejo's semiotic-film theory which involves the analysis of *mise-en-scene* aspects and cinematographic elements, is used to examine the meaning portrayed in the film.

IV. FINDING & DISCUSSION

A. Background

Background is used to historically see the issue of genocide through the impact of European colonialism in America.

In the American history, historical background can be seen through Spain Crown civilization model under Christian religious ethic which was brought by Columbus in 1492. Eric Lott claims religious ethic as the important role in the acknowledgment of White superiority (Baum, 2008). In this case, Columbus expedition was claimed as the right to exploit indigenous people and natural resources. Later on, this ideology was adopted by White Euro-Americans to propose human civilization progress which destructed Native Americans lives and cultures.

In the film, the background can be seen through the scene which shows a Minister who gives lecture to a group of Presbyterian in the train wagon.

Image 1. Presbyterian group migrate to the West

Minister : "Like Daniel entering the lion's den, we shall stare down the beast! And purge this Godless land, of the poisons of sin and licentiousness. The equanimity and singleness of purpose, so we might prove the stalwart and worthy servants in our war against sin. Amen!"

Image 1 is set on a train which carries White immigrants to Texas, territory inhabited by Comanche. It depicts the superior identity of White people who migrate to the West. Moreover, passengers' costumes symbolize civilized society. The idea of White ethnocentrism is clearly showed by the minister's dialog. "Stare down on the beast" symbolizes self-identity of White people as the best civilized race who claim indigenous people as the savage beast.

Sentiment of White people as the convergence of Christian civilization issue, shapes the desire of social dominance by eliminating sinners (Native Americans) from the West. The desire is showed by the dialog "purge this Godless land, of the poisons of sin and licentiousness" and "war against sin!".

Furthermore, prejudices as savage, wild and dangerous creature aimed at Native Americans, result in White people's xenophobia toward Comanche. It is depicted by the minister's figure behavior that suddenly calls Tonto (Comanche) as 'heathen' and provokes people to attack Tonto when they accidentally meet in the crowd.

The film represents historical background through misinterpretation of European religious ethic which shapes White people ethnocentrism, desire of social dominance and xenophobia of Native Americans. As a trigger White people tendency to commit violent treatment aimed at Comanche as indigenous people in Texas.

B. Conditions Leading to Genocide

The condition leading to genocide means the circumstance which causes genocide possible to occur, might lead to the assault, or give chance to the enforcer to commit violent action against minority group.

In the American history the condition leading to genocide can be traced from the history of Gold Rush in the 1848. Dawson and Brechin (1999) state that the new California settlers developed their materialism identity from the motivation of moving westward for being rich as the ultimate symbol of wealth and human progress. Immigrants' spirit of being rich ended in the violence actions to achieve their dream. In this case, Native Californian tribe was marginalized by American

progress exerted by White people as the dominant group which was backed by the U.S. government. Moreover, contradictory ideology over land private ownership, triggers territorial conflict between immigrants and Native Californians.

In the film, condition leading to genocide can be seen through the scenes which show the existence of immigrants in the Texas territory.

Image 2. Immigrants work as railroad worker

Image 3. Immigrants work as silver miners

Image 2 and *Image 3* depict that the discovery of silver and railroad construction attract more immigrants to come to Texas territory. Materialism identity of immigrants is showed by their hard-working spirit of being rich in the West. It can be seen in the harsh sphere of working place, which is delivered by using scorching sun, dusty place, and sound of labor hard-ware.

Moreover, the setting of place symbolizes the decreasing territory of Comanche. Immigrants' materialism identity results in the desire of wealth and territory acquisition. Hence, the idea of private ownership is very important for White People. In contrast, Comanche claim that their tribal territory, especially the mountain of silver has spiritual respect in their cultural belief. It is symbolized by the existence of Comanche totem, the sacred symbol crafted in the shape of Comanche warrior face and mountain silhouette.

The conditions leading to genocide is represented by the existence of materialistic immigrants and ideology contradiction. Immigrants made the position of Comanche increasingly pressured due to the loss of their tribal territory. It is caused by the existence of silver mine in their territory and the railroad construction in Texas. Moreover, there is a contradiction of dominant ideologies between immigrants and Comanche in exploiting the silver in the sacred mountain. The mountain is used as the cultural symbol of Comanche which reflects their warrior ancestry; yet, White people try to acquire the sacred place under their materialism ideology.

C. Methods and Techniques of Genocide

Method and technique of genocide refer to the systematic process of doing the annihilation to the oppressed group. One of the methods which is used by White people in committing the assault to Native Americans is physical method of massacre.

In the American history, physical genocide can be seen from Sand Creek Massacre in the 1864. As Brendan Rensink (2011) describes the genocidal action during the railroad project expansion. The sleeping encampment of Chief Black Kettle's Cheyenne and Arapaho were attacked by Colorado Third Cavalry. The Cavalry killed and mutilated defenseless Native Americans.

Physical method represented in the film can be seen through military attack and genocidal war in collaboration with U.S. Cavalry which eliminated Comanche tribe and the Chief.

Image 4. Genocidal war

As the main genocidist, Cavendish and Cole use military power to attack Comanche in order to displace the responsibility to the U.S. Government. *Image 4* shows a genocidal war between cavalry led by Captain Fuller and Comanche warriors. It is set on the Comanche sacred mountain where the silver was mined by White people. Hence, the setting represents Comanche territorial losses. Railroad tracks, trains, silver mine, and cavalry, represent civilization culture which destroys Comanche lives. Moreover, low-key lighting, gunshot smoke, and muzzle flash are used to deliver the moods of danger from the war. In this case, modern warfare used by cavalry, symbolizes the weakness of Comanche as the victim and the power of government in eliminating indigenous people from their territory. The film represents sequence of physical method of genocide which is typically massacre.

D.   Genocidists

Genocidist is a term to mention the enforcers of genocide. The genocidist aspects which are explained in this article involve: intent and motivation. Intent refers to the action of the crime, while motivation refers to the psychological reason behind the genocide. In correlating certain intents and certain motivation; Lemkin states that if the intent of genocide was the destruction of certain group's culture, the motivation must be greed or power (McDonnell & Moses, 2005).

In the American history, genocidists' intents to eliminate Native Americans under the motive over prosperity are clearly found in the territorial conflict of Colorado which was ended with Sand Creek Massacre.

The U.S. Government sent Cavalry to wipe Native Americans out from their territory during the development of train tracks in the Great Plain because the indigenous people refused to leave (Orr, 2013). Under the motive over prosperity, The U.S. Government intent to eliminate Native Americans for developing business over countries.

In the film, genocidists intend to eliminate Comanche from Texas territory under the motivation of greedy desire over wealth and power. The genocide is committed for developing silver mining and railroad construction business.

Image 5. Latham Cole tells his desire to control U.S. business empire

Latham Cole (the man who holds train-toy): "Imagine, an entire continent connected by iron rail. That's fuel for our cities. Metals for our factories. Food for the masses. Whoever controls this, controls the future. Power that makes emperors and kings look like fools."

Image 5 is set in the Cole's fancy train which heads to the silver mine. Neutral lighting is used to make audience pay attention to the actor's behavior and luxurious furniture. Hence, the scene exemplified by *Image 5* shows Cole's abundant wealth from railroad and silver business. The scene symbolizes Cole's greed over wealth.

Moreover, Cole's train-toy not only deploys development of technology, but also symbolizes Native Americans territorial losses and government power in eliminating them. Cole's dialog represents his intent to eliminate Comanche which is caused by his motive of power. The notions of 'a power that control the future and government', refers to the biggest economic power in 19th century era. In this case, one of Cole's motivations in eliminating Comanche is power. The genocidist intends to eliminate Comanche due to motivation over wealth and power.

E.   Propaganda

Propaganda of genocide refers to the action which aims to get public opinion in order to see the annihilation as the right choice for the common interest.

In the American history, the genocide propaganda of 'appeal to popular belief' can be seen from President Andrew Jackson's presidency. Jackson created the propaganda that Native Americans was the obstacle to the growing nation state (Goss, 2011). Under this propaganda, Jackson signed *Indian Removal Act* in the 1980s which caused hundreds of Native Americans died during the relocation (Bartrop, 2007). The propaganda was resulted in the rationalization of Native Americans elimination that was done to protect the civilization. In this respect; the propaganda takes an important role to shape public responses of the crime, to get the public support and to avoid the responsibility.

In the film, the genocide propaganda is represented by the attack to settlements done by the main genocidists, Cole and Cavendish. Cavendish commands his gang members to disguise as Native Americans and attack Willow Creek. As a consequence, the blame from the attack is displaced to Comanche. It causes the tension between Comanche and U.S. Cavalry. As genocidists, they spread the lies that Comanche conducted the attack.

Image 6. Cavendish gang attack settlements

Image 6 lighting is delivered by the sunset light. It creates side-lighting effect on the shot. It is used to deliver the evil and conflicted characterization from the figures. Figure behavior of breaking fence is used to symbolize the attack and violent act intended to damage the settlement. Moreover, Native Americans traditional look-like costumes which are used by the attackers, represent that the disguised attackers undercover as Comanche. The attackers wear long wigs and eagle feather headpieces, so the assault would be considered as the Comanche attack.

This propaganda strengthens negative popular belief of Comanche as wild and savage creatures. Comanche massacre becomes a rational violence as the settlers' defense, method of surviving, and protection of civilization. In this case, Cole and Cavendish's propaganda brings U.S. Cavalry and Comanche into conflict.

F.   Responses of Victims

According to Lemkin, the resistance and active survival method of Native Americans in stopping the assault can be categorized as the active response of victims (McDonnell & Moses, 2005).

In the American history, active resistance is conducted by Sioux and Cheyenne in responding to forced relocation which was followed by the discovery of precious metal in the Native Americans territory and the government betrayal over the land treaty in the 1876 (History.com Staff, 2009). This resistance was known as *Battle of Little Bighorn*.

The film represents Comanche resistance as the active response to Cavalry military attack aimed at their village. Comanche attacks genocidists while they are trying to send the silver to the city.

Image 7. Comanche attack back U.S. Cavalry

Image 7 is set in the Comanche sacred mountain where the silver was mined by Cole and Cavendish. The territory is protected by the U.S. Cavalry. The setting of place is used to convey anger feeling toward strangers who brought the disorder and acted haphazardly in Comanche territory.

Low-key lighting symbolizes the mood of danger and tension. The white, black, and red depict the feeling of Comanche toward the genocidal war. Mourning feelings are symbolized by white-painted horses. Red color is to symbolize blood, strength, energy and power in war. Moreover, black-painted face is used to depict the power of Comanche warrior.

In conclusion, Comanche response which follows U.S. Cavalry attack to the Comanche tribal village is an action of resistance. The resistance is depicted by attacking back White people who acquire their territories and murder their people.

G.   Responses of Outsider Groups

There were various outsider responses regarding the annihilation of Native Americans in the American history. The very beginning opposition of Native Americans annihilation came from the Dominican Friar, Bartolome de Las Casas. Under the humanitarian movement, Las Casas requested Spanish Crown for removing the *Encomienda* slavery system which let White people enslave Native Americans and acquire their tribal territory (Curtotti, 2011).

In the film, opposition from outsiders can be seen from John Reid (Lone Ranger). John Reid does not fully take side on Comanche, because he acts as the people of law.

He tries to prevent the genocidal war between U.S. Cavalry and Comanche.

Image 8. John Reid is trying to prevent war by negotiating with Comanche tribe

John Reid (Lone Ranger): "My name's John Reid, and I know that you didn't raid those settlements. If you let me go, I can prove it. There doesn't have to be a war, understand?"

John Reid's dialogue from *Image 8* is used to show his effort to prevent the war by explaining misunderstanding of immigrants' settlements attack in the Willow Creek. John Reid graduated from law school and he used to be Texas district attorney. It is used to symbolize law which opposes genocide. The opposition is represented through John Reid's characterization who try to prevent clash between Comanche and White people.

H.   Aftermath

Aftermath means the after-effect which follows an unpleasant genocidal violence. Lemkin not only concerns about the physical aspect and biological sense genocide. He considers cultural aspect such as the cultural losses; besides the physical after-effect such as the population change.

In the American history, the aftermath can be traced from the population change and cultural losses. Ubalker states that there was decrease of Native Americans population from 1.894.350 in 1500s to 530.000 in 1900s after the contact with the Europeans (Komlos & Carlson, 2014). Besides the decreasing population, genocide also causes negative impact on the cultural losses and self-identity deterioration. After the genocide which causes the destruction of Native Americans cultural lives in their territory, U.S Government conducted forced assimilation to survivors to eliminate the old culture. As occurred in the Dawes Act regulation in 1887. This policy controlled Native Americans to be more adapted to Americans ways of lives (Edmund, 1995). As a consequence, youth genocide survivors fall into unsettled identity whether they should follow their ancestry or the modern culture of White people.

In *The Lone Ranger* film, the population change can be clearly seen from the decreasing population of Comanche after the genocidal war. U.S. Cavalry eliminates all of Comanche warriors in the genocidal war throughout their modern and deadly warfare. It is clearly seen on the *Image 4 (genocidal war)*. The bodies scattered on the ground, symbolize great physical destruction of Comanche. Long shot is used to provide the setting clearly. It symbolizes Comanche as indigenous tribe annihilated by the existence of civilization progress in the West.

Image 9. Old Tonto is leaving tepee and his traditional clothes

Another aftermath can be seen from the characterization of Tonto as the only survivor. He lost Comanche cultures and lives foundation because his tribe was eliminated by White people. Moreover, he loses his identity as Native Americans due to the imposition of Euro-American modern tradition as the oppressor group who dominated the society.

Image 9 is the closing scene of *The Lone Ranger* film. Sandstone buttes are used to reveal the setting of place which is set in the western territory. Tonto's costume and figure behavior in leaving his tepee, symbolize imposition process of modern culture which not only dominates, but also replaces Comanche tribal tradition.

The scene signifies a criticism toward the aftermath of genocide action that do not only decreases the population of oppressed group, but also eliminates traditional culture. As the survivor, Tonto does not wear his traditional costume, yet he adapts to modern Americans hegemony. After the genocidal war that resulted in the decreasing population of Comanche, people who carried on Comanche tribal traditions have been shrinking. Hence, Tonto loses his identity because he used to adapt and adjust to Euro-American tradition as the dominant society. The continual after effect of genocide results in the cultural loss and self-identity deterioration of the survivor.

According to the analysis of 1869 genocide sequence in *The Lone Ranger* film, the representation of genocide is appropriate with eight aspects of Lemkin's genocide theory. Moreover, it represents genocide in the American history. In this case, it is proven that the film represents real issue of Native Americans genocide done by White people during westward expansion era. The film not only reflects Native Americans genocide history, but also interprets genocide as inhuman action. Hence, *The Lone Ranger* film propagates the recognition of Native Americans genocide, because it interconnects recent humanism value with American history.

Lemkin's core conception of genocide involves the colonialism process and the destruction of culture. Moreover, he highly concerns on the destruction of certain national group as the victim. Thus, in terms of representation, the film represents genocide as: (1) violent action adopted from colonialism, (2) systematic

and coordinated action, and (3) the action which destructs Native Americans lives and culture.

The first aspect can be seen from the historical background of genocide which is represented through the European religious ethic which shaped violent colonial tradition. Second, systematic and coordinated aspect of genocide can be seen from the analysis of genocidist, method, and the propaganda. The third aspect can be seen from the aftermath of genocide.

This article examines *The Lone Ranger* (2013), the film which do not only serves the humanism value among societies by depicting genocide as the crime against humanity, but also portrays Native Americans as the victims of White progress. It becomes the continuation of real-case studies of Zinn, Remini, Lindsay, and Woman; as well as film studies of Duhajská and Sumulong. This article uses real genocide cases in the American history and the elements in the film. None of the real-case researches collect the data from film, and none of the film researchers collect the data from historical occurrence which involved Native Americans annihilation. However, it fills the gap between both kinds of studies, because the finding shows that *The Lone Ranger* represents Native Americans genocide done by White people in the 19th century of westward expansion. Moreover, the genocide represented as the systematic action adopted from European colonialism which destructs Native Americans' lives and cultures.

This article highly concerns on the genocide as the historical issue represented in the film. According to James Brien (2013), the central pillar of historical thinking is causation. The causation analysis of genocide shows that every event in the past causes subsequent events which are considered as its effect. Therefore, it is preferably to analyze genocide holistically as an American historical phenomenon rather than as crime scenes which occurred in a certain time. Hence, the result of this study indirectly proves that *The Lone Ranger* film can be used as the tool to propose the justification of Native Americans genocide in the past. Moreover, it also suggests people to read *The Lone Ranger* film not only as Western hero film, but also as the film which represents westward movement historical issue and Native Americans genocide.

In fact, as a cultural artifact published in the 2013, *The Lone Ranger* film is an important issue to dissect the discussion regarding violations and injustices that had been done by the U.S. Government to Native Americans. President Barack Obama signed a public apology regarding to Native Americans annihilations in December, 2009. Henceforth, the historical issue of the film which is delivered by presenting humanism side, is used to strengthen the shifting of public attitudes toward Native Americans in order to reduce long live victimization. Moreover, the U.S. Government issued a policy of Native Americans cultural continuation (Champagne, 2013). So, the film departs a criticism to the aftermath of Native Americans genocide which involves cultural identity and cultural practice.

V. CONCLUSION

Based on result and discussion, it can be concluded that *The Lone Ranger* film represents Native Americans genocide done by White people in the 19th century during the westward expansion era. *The Lone Ranger* film represents genocide as the systematic action adopted from European colonialism which destructs Native Americans' lives and cultures. Moreover, the representation of genocide is appropriate with eight aspects of Lemkin's genocide theory, which are: (1) background, (2) conditions leading to genocide, (3) methods and techniques of genocide, (4) genocidists, (5) propaganda, (6) responses of victims, (7) responses of outsider groups, and (8) aftermath.

REFERENCES

Allport, G. W. (1954). *The nature of prejudice*. Cambridge: Addison-Wesley Publishing Company.

Bartrop, P. R. (2007). Episodes from the genocide of the Native Americans: A Review Essay. *Genocide Studies and Prevention: An international Journal*, 2(2), 183-190. Retrieved from http://scholarcommons.usf.edu/gsp/vol2/iss2/7

Baum, S. K. (2008). *The psychology of genocide: perpetrators, bystanders, and rescuers.* Cambridge: Cambridge University Press.

Brien, J. (2013). The role of causation in history. In *history in the making vol. 2 no.1* (pp. 72-81). Retrieved from: https://historyitm.files.wordpress.com/2013/08/brien.pdf

Bruckheimer, J. (Producer), & Verbinski, G. (Director). (2013). *The Lone Ranger* [Motion picture]. United States: Walt Disney Pictures.

Champagne, D. (2013). *Indigenous nations have the right to choose: renewal or contract.* Retrieved from http://indiancountrytodaymedianetwork.com/2013/11/03/indigenous-nations-have-right-choose-renewal-or-contract-151961

Curtotti, M. (February 13, 2011). *Bartolome De Las Casas: an early human rights worker*. Retrieved from: http://beyondforeignness.org/1034

Dawson, R., & Brechin, G. (1999). *Promised land: walking from the California dream*. Los Angeles: University of California Press.

Denzin, N.K., & Lincoln, Y.S. (2005). *The Sage handbook of qualitative research (3rd Edition)*. London: Sage.

Duhajská, M. (2009). *Native Americans in films.* (Bachelor Thesis, Tomas Bata University in Zlin).

Edmund, R. D. (1995). Native Americans, new voices: American Indian history, 1895-1995. *The American Historical Review*, 100(3), 717-740.

Fenelon, J. V., & Trafzer, C. E. (2014). From colonialism to denial of California genocide to misrepresentations: special issue on indigenous struggles in the Americas. *American Behavioral Scientist 2014*, 58(1), 3–29. doi: 10.1177/0002764213495045.

Goss, G. W. (2011). *The debate over Indian Removal in the 1830s* (Master's theses, The University of Massachusetts, Boston). Retrieved from http://scholarworks.umb.edu/masters_theses?utm_source=scholarworks.umb.edu%2Fmasters_theses%2F44&utm_medium=PDF&utm_campaign=PDFCover Pages

History.com Staff. (2009). *Battle of the Little Bighorn*. Retrieved from http://www.history.com/topics/native-american-history/battle-of-the-little-bighorn

Howard, J. (2007). Sentiment. In B. Burgett & G. Hendler (Eds.), *KEYWORD for american cultural studies* (pp 213-217). New York: New York University Press.

Komlos, J., & Carlson, L. (2014). *The anthropometric history of Native Americans, c 1820 – 1890*. Retrieved from http://economics.emory.edu/home/documents/workingpapers/carlson_10_06_paper.pdf

Lemkin, R. (1946). Genocide. *The American Scholar*. 15 (2), 227–230.

Lemkin, R. (1994). A*xis rule in occupied Europe: laws of occupation, analysis of government, proposals for redress*. Washington DC: Carnegie Council.

Lindsay, B.C. (2012). *Murder state: California's Native American genocide, 1846-1873*. Lincoln: University of Nebraska Press.

Lott, E. (2007). Class. In B. Burgett & G. Hendler (Eds.), *Keyword for American cultural studies* (pp 49-51). New York: New York University Press.

McDonnell, M & Moses, McA. D. (2005). Raphael Lemkin as historian of genocide in the Americas. *Journal of Genocide Research*, 7(4), December 2005, 501–529Orr, T. (2013). *The railroad in American history: railroad and the Civil War (1860s)*. Delaware: Mitchell Lane Publishers, Inc.

Remini, V.R. (1988). *The legacy of Andrew Jackson: essays on democracy, Indian Removal, and slavery.* Baton Rouge: Louisiana State University Press. Retrieved from: http://teacher.edmonds.wednet.edu/cpms/jvogel/documents/download/legacy_of_andrew_jackson002.pdf?id=112016

Rensink, B. (2011). *Genocide of Native Americans: historical facts and historiographic debates* (Dissertation theses, Department of History, University of Nevraska). Retrieved from http://digitalcommons.unl.edu/historydiss/34

Seitz, M.Z. Review: *The Lone Ranger. In memoriam 1942 – 2013: "Roger Ebert Loved Movies"*. Retrieved from: http://www.rogerebert.com/reviews/the-lone-ranger-2013

Sumulong, S. A. (2010). Smoke and mirrors: the changing image of Native Americans in films and television since 1950. *Liberal Studies*, University of Delaware.

Villarejo, A. (2007). *Film studies: the basics*. New York, NY: Routledge.

Walter, E., Cranz, D., Glennon, D., & Bednarczyk-Krajewska, D. (2008). *Cambridge advanced learners dictionary third edition* (3.0) [Computer Software]. Cambridge, England: Cambridge University Press.

Wiersma, W. (2000). *Researh methods in education: an introduction.* Needham Heights, MA:A. Pearson.

Woman, A.T.E. (2015). The ongoing traumatic experience of genocide for American Indians and Alaska Natives in the United States: to call to recognize full human rights as set forth in the UN Declaration on the right of indigenous people. *American Indian Law Journal,* 3(2), 424-451 Retrieved from: http://www.law.seattleu.edu/Documents/ailj/Spring%202015/EagleWoman.pdf

Zinn, H. (1980). *A people's history of the United States*. New York: Harper Collins Publisher.

Request Expressions Employed by the Characters in the Movie Entitled "Yes Man" (A Pragmatics Approach)

Wisma Wijayanti [1]

Abstract— **This research is conducted to investigate the request expressions employed by the characters in the movie entitled *Yes Man*. It focuses on the use of types of request, the strategies of request, and the roles of power and social distance owned by the characters in expressing the requests. This research is based on the pragmatics study. It uses the descriptive qualitative method. The data in this research are taken from the conversations in *Yes Man* movie that contain all request expressions employed by the characters. There are 89 data containing request expressions found in the movie. Those data are analyzed by using the theory of Tsui's classification of requests and Blum-Kulka and Olshtain's theory of request strategies. The results of the research show that there are five types of request employed by the characters in the movie, namely Request for Action, Request for Permission, Offer, Invitation, and Proposal. Further, these five types of requests can be expressed by using nine strategies of request, such as: Mood Derivable, Performatives, Hedge Performatives, Obligation Statement, Want Statement, Suggestory Formulae, Query Preparatory, Strong Hints, and Mild Hints. The last result shows that someone in higher, equal, or lower power than the hearer can express the request by using the most direct way to the most indirect one; either it is intended to the hearer who has a close distance with the speaker or not.**

Keywords: request, speech act, politeness strategy

I. INTRODUCTION

Language has an important role to create communication between one to others in the society. According to John R. Searle (1969), to understand language, one must understand the speaker's intention. In this case, we need speech act to deliver our speech intention to other people. Speech act is the basic unit of language used to express meaning; an utterance that has an intention. Understanding the intention of the speaker is essential to capture the meaning. Without the speaker's intention, it is impossible to understand the words as a speech act (Searle, 1969).

Request is one of the classifications of speech act which often happens in the daily conversation. Request is categorized as a directive speech act that has a purpose to get the hearer to do something in circumstances where it is not obvious that he or she will perform the action in the normal course of events (Searle, 1969). Request speech act has been one of the most widely examined features in both of the interlanguage and cross-cultural pragmatic fields (Vilar& Martinez-Flor, 2004).

When a speaker employs a request, he/she also expresses his/her intention to make the hearer do something and the hearer is supposed to do what the speaker wants. In some occasions, the speaker wants to make his/her utterances more polite. Thus, he/she needs a politeness strategy to deliver his/her speech intention regarding to the fact that the politeness strategy can be used to minimize the degree of imposition caused by the speaker's request. As a result, the request utterance uttered by the speaker leaves an option open to the hearer. It means that the hearer has an option to comply the request or not (Sifianou, 1992:148).

Many people apply the politeness strategies in delivering the request utterances. By means of the politeness strategy, it enables the hearer to perform the request without feeling forced. Further, to convey the politeness in expressing the request, the speaker is demanded to know not only the linguistic rules, but also the power and social distance possessed by the speaker and the hearer.

Hence, in performing request expression, the speakers have to consider to whom they speak. If they deal with the hearer who is not closely acquainted and has higher power than them, they will employ a more polite request. For instance, the request uttered by the employee to the boss will be more polite than the request uttered by the employee to the other employee who has closer relation in the same power.

According to Blum-Kulka and Olshtain (1984), there are three major levels of directness strategies of request namely the direct level, the conventionally indirect level, and the nonconventional indirect level. These three levels have been divided into nine distinct sub-levels called 'strategy types' that together form a scale of indirectness. In addition, the variety of direct and indirect ways in making the requests is probably socially motivated by the need to minimize the imposition

[1] Author is student of English Department, Faculty of Cultural Sciences, Sebelas Maret University, Jalan Ir. Sutami 36A, Surakarta Indonesia (e-mail: wisma.wijayanti@gmail.com).

involved in the act itself. The speakers can minimize the imposition by choosing to use an indirect strategy to a direct one (Blum-Kulka and Olshtain, 1984).

Based on the explanation above, the researcher is interested to explore the aspects of request in this study. It is interesting to be studied since there are various types and strategies of requests expressed by the people using the most direct way to the most indirect one. Moreover, the way of people in expressing the requests can identify the strategies applied by the speakers in the certain purposes.

Previous studies on request expressions mainly investigate the use of politeness strategies of request (Hidayanti, 2007; Susiningsih, 2008; Hastuti, 2011; Ambarsari, 2012; Fitrianingsih, 2013; Putra, 2015; and Prakoso, 2016). They focus on how the request expressions are used and the politeness strategies are applied by the characters in the movie. They use the different theory of politeness strategies, such as the politeness strategies proposed by Brown and Levinson (Susiningsih, 2008; Hastuti, 2011), Anna Trosborg's request strategies (Hidayanti, 2007), and the request strategies proposed by Blum-Kulka and Olshtain (Fitrianingsih, 2013; Putra, 2015; Prakoso, 2016).

The other similar research is about the uses of direct and indirect requests employed by non native speakers (Zhan, 1992; Zhang 1995; Wong, 2000). They only concern on the use of direct and indirect strategy of request performed by the non native speakersby looking at the social relationships between the speaker and the hearer. However, they still have not examined the types and strategies of request performed by native speakers by looking at the social status/power owned by the participant.

In other words, exploring the aspects of request is important in order to understand the request theory since the previous studies merely investigated some points of request analysis. Based on the explanations above, the researcher is interested to identify the types and strategies of requests. Moreover, there will be a discussion about the roles of social distance and power possessed by the characters in expressing the requests. Therefore, the objectives of this research are: (1) to figure out the types of request expressions employed by the characters in *Yes Man* movie, (2) to identify the strategies used by the characters to deliver the request utterances in *Yes Man* movie, and (3) to discuss the roles of social distance and status (power) in the way the characters express the requests.

II. METHODOLOGY

This research is concerned on the pragmatics study. It uses a descriptive qualitative method. This research onlyfocusses on the use of request expressions employed by the characters in the movie entitled *Yes Man*. In this research, the researcher uses the primary data as the object of the research. It consists of the setting, participant, event, and interaction containing request expressions in*Yes Man* movie. Further, the researcher employs *total sampling technique*, because the researcher takes the samples from all dialogues which contain request expressions employed by the characters in *Yes Man* movie. Then, the samples of data are analyzed by doing content analysis.

III. FINDING AND DISCUSSION

There are three findings of the research related to the types of request, the strategy types of request, and the roles of social distance and power. Each finding of the research is presented as follows:

1. Types of request

There are five types of request employed by the characters in *Yes Man* movie. Those types are proposed by Tsui's classification of request (1994), namely Request for Action, Request for Permission, Offer, Invitation, and Proposal.

1.1. Request for Action

The most dominant request used by the characters in Yes Man movie is Request for action. There are 41 data containing request for action found in the movie. Request for action is a request in which the speaker requests the hearer to do an action. In the request for action, the hearer can have a chance or an option to do the speaker's request or not. The action which is carried out by the hearer will give the benefit for the speaker. Further, it can happen in both situations of formal and informal situation. For instance:

The homeless : **Could you drive me to Elysian Park?**

Carl : *Yeah… why not?*

The speaker expresses a request by saying **"Could you drive me to Elysian Park?"**.The speaker employs the request to the hearer, because he needs a ride. Thus, the speaker requests the hearer to drive him to Elysian Park. The hearer gives a positive response by saying *"Yeah why not?"*. Then, he performs the nonverbal action by driving the speaker to Elysian Park. The positive response from the hearer makes the speaker get the benefit from his request. Therefore, the utterance **"Could you drive me to Elysian Park?"** is categorized into Request for action. It is indicated by the use of sentence that prospects the hearer to do the nonverbal action.

1.2. Offer

Offer is the second type of request which is often uttered by the characters after the request for action. There are 15 data that refer to

offer expressions found in Yes Man movie. This type of request is used to offer something to the hearer. In this type, the speaker is the one who carries out the act. Thus, the hearer will get the benefit if he/she accepts the speaker's offer.

For example:

Tillie : ***How about some toast?***
Carl :I have to go to work, but thanks.

The speaker employs a request by saying ***"How about some toast?"***. The speaker offers some toast for the hearer. The hearer gives a negative response by refusing the speaker's offer, because the hearer has to go to work. The bold sentence said by the speaker above is categorized into Request for offer. It is characterized by the use of utterance that aims to offer something to the hearer.

1.3. Request for Permission

The third type of request employed by the characters in Yes Man movie is Request for Permission. There are 14 data belonging to the request for permission. Request for permission is a request in which the speaker requests for the permission to the hearer for doing something. In this type, the requested action is carried out by the speaker and he/she will get the benefit from the request. For instance:

The homeless: ***Can I borrow a couple bucks?***
Carl   : Okay. Yes, you can...

The bold sentence shows thatthe speaker expresses a request to the hearer. He employs this request, because he doesn't have money to buy some food. Hence, the speaker requests permission to the hearer to borrow his money. The hearer gives a positive response by saying *"Okay. Yes, you can"* while giving some money to the speaker. Thus, the speaker gets the benefit from his request. Therefore, the utterance ***"Can I borrow a couple bucks?"***belongs to Request for permission, because it contains permission for doing something.

1.4. Proposal

The other type of request found in Yes Man movie is Proposal. There are 13 data containing proposal utterances delivered by the characters in Yes Man movie. Proposal is a type of request in which the speaker suggests something to the hearer. The suggestion proposed by the speaker will give the benefit either for one of the two participants (the speaker or the hearer) or both of them (the speaker and the hearer).

For instance:

Peter : ***Shouldn't you talk about Allison in front of Faranoush?***
Carl : It is okay, man. We just met. She knows it's not exclusive.

The speaker performs a request by saying ***"Shouldn't you talk about Allison in front of Faranoush?"***.The speaker indirectly requests the hearer to stop talking about Allison in front of Faranoush. The hearer gives a negative response. He refuses the speaker's proposal by saying *"It is okay, man. We just met. She knows it's not exclusive"*. Then, he performs the refusal by keep talking about Allison in front of Faranoush. The bold sentence uttered by the speaker above is classified into Proposal. It is characterized by the use of words that contain a suggestion to the hearer for doing something.

1.5. Invitation

The last type of request found in the movie is Invitation. Invitation is the least request used by the characters in Yes Man movie. There are only 6 data containing Proposal expressions employed by the characters in Yes Man movie. Invitation is a request aimed to invite someone to come to somewhere. The speaker uses the invitation in regard to show his/her sincerity in inviting someone. The invitation delivered by the speaker will benefit the hearer if he/she accepts the speaker's invitation. This type of request mostly occurs in the informal situation. For example:

Tillie   : ***Would you like to come over for a little breakfast?***
Carl   : That sounds great, but I can't.

The speaker performs a request by saying***"Would you like to come over for a little breakfast?"***.The bold sentence means that the speaker indirectly requests the hearer to come over to the speaker's house for having a little breakfast. Nevertheless, the hearer gives a negative response. He refuses the speaker's request by saying *"That sounds great, but I can't"*. The bold sentence said by the speaker refers to invitation expression, because it has an intention to invite the hearer to come to the speaker's house.

2. The Strategy Types of Request

There are nine strategies used by the characters to deliver the request. Those nine strategies are proposed by Blum-Kulka and Olshtain (1984). They are Mood Derivable, Performatives, Hedge

Performatives, Obligation Statement, and Want Statement that belong to Direct Strategies; Suggestory Formulae and Query Preparatory that belong to Conventionally Indirect Strategies; Strong Hints and Mild Hints that belong to Non-conventionally Indirect Strategies.

2.1. Mood Derivable

There are 13 request utterances employed by the characters using mood derivable strategy. This strategy contains the utterance regarding to the grammatical mood of the verb that signals illocutionary force of request. This strategy occurs when it is used to express request for action by the speaker who has higher power in distant relationship and the speaker who has equal power in close distance.For example:

*Stephanie   : **Stay with me tonight.***
Carl   : Oh, Steph… I can't. I'm sorry.

Since this request utterance is said explicitly, it is categorized into Mood Derivable strategy. The use of imperative sentence is the characteristic of this strategy. It indicates that the speaker emphasizes the hearer to carry out the act. By applying this strategy, the request utterance will be less polite rather than using other strategies. The speaker uses a direct strategy to employ her request in order to make the request easy to understand, so that the hearer can perform the requested action quickly. Nevertheless, it will make the hearer feel uncomfortable in complying the speaker's request.

2.2. Performatives

Performative strategy is rarely used by the characters in Yes Man movie. There is only one datum of the request uttered by the character to employ his/her request. This strategy tends to direct level. By using this strategy, the hearer can understand the speaker's intention easily although it will make the hearer feel uncomfortable in accomplishing the speaker's request. Performative strategy in this movie is used with the request for action. This strategy happens when it is employed by the speaker who has higher power and distant relationship in the informal situation. For instance:

*Wesley   : **Carl, I ask you to work upstairs with the big boss.***
Carl   : Corporate? Wow. That's great.

The speaker uses Performatives strategy to convey his request. It is identified by the use of *"ask"* as the illocutionary force of request. Since Performative strategy tends to direct level, it is uttered by the speaker who has higher power than the hearer. Therefore, the power possessed by the speaker gives him authority to use the direct way in expressing the request, although it is intended for the hearer who has not close relationship with the speaker. It enables the hearer to understand easily what the speaker's intention is, so that the hearer can carry out the requested action quickly.

2.3. Hedge Performatives

Hedge performative only appears for once along the conversation within the movie. Since this strategy tends to direct scale, it has not been performed too often by the characters, because it can threat the hearer's face. The use of hedge performative strategy in this movie is mixed with the request for action. It occurs when this strategy is delivered by the speaker who has higher power and distant relationship in the informal situation. For example:

*Carl   : **I'd like to ask you two tickets on the first plane out of here.***
Ticket lady   : The next flight available for boarding is to Lincoln, Nebraska.

Since the speaker embeds the naming of illocutionary force within his utterance, the strategy used by the speaker to employ his request can be classified into Hedge Performatives strategy. It is characterized by the use of words *"I would like to ask you"* as an illocutionary force of the request. Based on the strategy of request on scales of indirectness, Hedge Performative is a request strategy which tends to direct scale. By expressing this strategy, the request utterance will be easy to understand by the hearer, so that the hearer can carry out the act as well.

2.4. Obligation Statement

There are 6 request utterances applied by the characters in their conversation. This strategy contains obligation word that is intended for the hearer to perform the speaker's request. Obligation statement is also classified into the strategy of request which tends to direct. Hence, this strategy is less polite to be realized by the speaker. The use of obligation statement strategy in this movie is mixed with the request for action, request for permission, and proposal expressions. Moreover, this strategy happens when it is used by the speaker who has lower power in distant relationship and the speaker who has equal power in close distance. It takes the informal situation. For example:

*Carl   : Terrence… **You have to remove the covenant.** It's killing me.*

Terrence : First of all, what were you doing in my car?
Carl : I told you, I want you to remove the covenant.
Terrence : There is no covenant. There never was. I was just riffing.

The request strategy used by the speaker is categorized into Obligation Statement strategy. It is indicated by the use of *"have to"* as an obligation statement for the hearer to carry out the act. According to the strategy of request on scales of indirectness, Obligation Statement is a request strategy which tends to direct level. By using this strategy, the request utterance will be more understandable by the hearer, because it is stated explicitly.

2.5. Want Statement

There are 5 request utterances conveyed by the characters using Want Statement strategy. It is identified by the use of the words that refer to the speaker's desire, such as *"I want you to…"*. Since this strategy tends to direct scale, it emphasizes the force of the speaker's intention in employing the request. Therefore, the hearer will understand the speaker's message without there is a misunderstanding in interpreting the speaker's request. The use of Want Statement strategy in this movie is combined with the request for action. This strategy happens when it is expressed by the speakers who have lower, equal, or higher power than the interlocutor and it is intended either to the interlocutors in distant relationships or close ones. In addition, it occurs in the formal and informal situation. For instance:

*Wesley : So listen, I got a job for you. We're shutting down a bunch of branches and...**I want you to tell the managers.***
Carl : Shutting down branches? Which one?

The speaker delivers his request by using Want Statement strategy. The use of *"I want you"* represents the speaker's desire to request the hearer to do something. This strategy tends to direct level. Thus, it is employed by the speaker in higher power than the hearer. Moreover, their distance is not close, because the speaker doesn't meet the hearer too often. The power and distance owned by the speaker give him authority to use the request utterance which tends to a direct way. Since this way can produce the utterance that is easy to understand by the hearer, it enables the hearer to accept the requested action.

2.6. Suggestory Formulae

There are 5 request utterances conveyed by the characters using Want Statement strategy. It is identified by the use of the words that refer to the speaker's desire, such as *"I want you to…"*. Since this strategy tends to direct scale, it emphasizes the force of the speaker's intention in employing the request. Therefore, the hearer will understand the speaker's message without there is a misunderstanding in interpreting the speaker's request. The use of Want Statement strategy in this movie is combined with the request for action. This strategy happens when it is expressed by the speakers who have lower, equal, or higher power than the interlocutor and it is intended either to the interlocutors in distant relationships or close ones. In addition, it occurs in the formal and informal situation. For instance:

*Peter : **Shouldn't you talk about Allison in front of Faranoush?***
Carl : It is okay, man. We just met. She knows it's not exclusive.

The speaker employs this request utterance by using Suggestory Formulae strategy. It is in line with the characteristic of proposal request; that is the use of utterances which contain suggestions for the hearer to do something. Based on the strategy of request on scales of indirectness, Suggestory Formulae is the request strategy which tends to indirect level.
Thespeaker applies this strategy in order to increase the force of the speaker's message, so that the hearer can accept the speaker's request and accomplish the act as well.

2.7. Query Preparatory

Query Preparatory is the most strategy used by the characters to deliver their requests. There are 37 requests uttered by the characters using this strategy. It is indicated by the use of can/could as the ability statement and will/would as the willingness statement. This strategy tends to indirect scale. It enables the hearers to comply the request without feeling forced. Query Preparatory strategy in this movie is used to express request for action, request for permission, offer, and invitation. It occurs when it is conveyed by the speakers who have lower, equal, or higher power than the hearers regardless the relationship between the speakers and the hearers. In addition, this strategy is applied in formal situation or informal one. For example:

*The homeless : **Can I borrow a couple bucks?***
Carl : Okay. Yes, you can…

The speaker employs this request utterance by using Query Preparatory strategy. It is indicated by the use of *"can"* which refers to the ability of the hearer. Based on the strategy of request on scales of indirectness, Query Preparatory is the strategy of request which tends to indirect level. By using this strategy, it enables the hearer to accept the request regarding to the fact that the indirect way can produce the polite utterances. Furthermore, it can minimize the degree of imposition caused by the speaker's request.

2.8. Strong Hints

There is only one request applied by the character using Strong Hint strategy. Since this strategy closes to indirect scale, it implies the request. Thereby, this strategy is rarely used by the characters, because it needs an object or element to carry out the request, so that the speaker's message is difficult to interpret by the hearer. Strong Hint strategy in this movie is used to deliver request for action. This strategy happens when it is expressed by the speaker who has close distance and equal power with the hearer in the informal situation. For example:

*Nick : I'm a yes man. **The word "yes" has changed my life… here** (while giving a brochure).*
Carl : No, thanks. I'm fine.

The speaker expresses the request by saying *"The word 'yes' has changed my life… here"* while giving a brochure to the hearer. Here, the speaker implies the request. He uses the brochure as the object of the request. Actually, the utterance above means that the speaker requests the hearer to read the brochure about Yes Man seminar. Thus, the speaker indirectly requests the hearer to come and join the Yes Man seminar. This strategy is expressed by the speaker who has a close distance and equal power with the hearer and it happens in the informal situation.

2.9. Mild Hints

There are 9 requests uttered by using Mild Hint strategy. This strategy implies the utterance as a request through the context. This strategy belongs to the most indirect scale. Thus, it can create the politeness. As a result, the hearer will accept the request and perform it without feeling threatened. The use of Mild Hint strategy in Yes Man movie is combined with request for action, request for permission, and invitation expressions. This strategy occurs when it is delivered by the speakers who have equal power and lower power either in distant relationship or

the close one. In addition, this strategy takes the formal and informal situation. Example:

*Norman: **I'm having a little get-together at my place. It's a funny hat or wig party**.*
Carl : Oh, man.
Sucks I'm gonna be out of town.

In employing the request, the speaker applies the strategy of Mild Hint. It is indicated by the use of a hint within the speaker's utterance. The utterance ***"I'm having a little get-together at my place. It's a funny hat or wig party"*** has no reference to the real request. The speaker doesn't state his request directly instead he tells that he has a little get-together i.e. a funny hat or wig party at his house. This utterance means that the speaker indirectly invites the hearer to come to his house for having the wig party. In this case, the speaker expresses his request by using an indirect strategy. It is used by the speaker to increase the force of invitation's message, so that it enables the hearer to accept and carry out the invitation without feeling forced.

3. The roles of power and social distance in the way the characters make the requests

The characters in Yes Man movie mostly have the equal power and the close distance with other characters within the movie. It happens because most of the characters in the movie are friends. However, there are also some characters which have the different power and distant relationship with their interlocutors, because some of them are the strangers who are not close with the main characters in the movie.

Further, the characters in Yes Man movie mostly employ the request utterances which tend to indirect ways regardless the distance between the characters and the speaker's power. These ways are often used by the characters in order to make the request utterances more polite without threatening the hearer's face. It also enables the hearer to comply the speaker's request without feeling forced.

In relation to the power and social distance, someone with higher, equal, or lower power than the hearer can express the request utterances directly and indirectly either it is intended to the familiar hearer or unfamiliar one. It means that the character in the movie who has equal power with the hearer expresses the request utterances not only in the direct way, but also in the indirect way in some situations, such as when he/she talks to the stranger.

Further, someone in a higher power doesn't always utter the request directly, but sometimes, he/she also uses an indirect way to employ the request, although his/her power is higher than the

hearer. On the other hand, someone who has lower power than the hearer doesn't merely use the indirect way when he/she talks to the hearer with the higher power. However, he/she also employs a direct way to deliver the request in some occasion, despite the power possessed by the hearer is higher than the speaker's power.

IV. CONCLUSION

The conclusion is drawn based on the result of the data analysis and discussion. It consists of the types of request employed by the characters in Yes Man movie, the strategy types of request used by the characters to express the request, and the roles of social distance and power in the way the characters make the request. The conclusion of the research can be seen as follows:

1. There are five types of request employed by the characters in Yes Man movie, such as Request for Action, Request for Permission, Offer, Invitation, and Proposal.
2. There are nine strategies of request used by the characters to express their request utterances. Those strategies are Mood Derivable, Performatives, Hedge Performatives, Obligation Statement, and Want Statement that belong to Direct Strategies; Suggestory Formulae and Query Preparatory that belong to Conventionally Indirect Strategies; Strong Hints and Mild Hints that belong to Non-conventionally Indirect Strategies.
3. The power and social distance owned by the characters in Yes Man movie give the influences on their way in delivering the request utterances. However sometimes, the situations that happen in every conversation also determine the way of the characters in expressing the request.

REFERENCES

Blum-Kulka, S. (1987). Indirectness and politeness in requests: Same or different? *Journal of Pragmatics II* , 131-146.

Blum-Kulka, Shoshana & Olshtain, Elite. (1984). Requests and apologies: A cross-cultural study of speech act realization patterns (CCSAR). *Applied Linguistics Journal* , 196-213.

Fitrianingsih, E. (2013). *Strategi kalimat permintaan dalam film Flipped.* Skripsi S1. Yogyakarta: Universitas Gajah Mada.

Sifianou, M. (1992). *Politeness phenomena in England and Greece: A cross-cultural perspective.* Oxford: Clarendon Press.

Tsui, Amy MB. (1994). *English Conversation.* New York: CambridgeUniversity Press.

Vilar Beltran, Elina & Martinez-Flor, Alicia. . (2004). Analyzing English native speakers' use of request modification devices during a role-play activity. *International Journal* , 199-205.

Wei, H. (2012). Cross-cultural comparisons of English request speech acts in native speakers of English and Chinese. *Cross-Cultural Communication Journal, Vol. 8, No. 4* , 24-29.

Wong, L., & Song, M. (2000). *Cross cultural communication*. Frankfurt am Main, NY: Peter Lang.

Yang, L. (2009). *The speech act of request: A comparative study of Chinese and American graduate students at an American University.* America: Bowling Green State University.

Translation Analysis of Imperative Sentences in Unilever Product Labels

Tulisyana Ajeng Dwi Safitri [1]

Abstract— **This research is a descriptive qualitative study. It focuses on the translation techniques and quality of imperative sentences in the Unilever product labels. The aims of this research are to analyze the translation technique and to describe the translation quality of imperative sentences in the Unilever product labels. The data are in the form of imperative sentences found in Unilever product labels and the information taken from the result of the questionnaire assessed by three raters and three respondents. There are 76 data of imperative sentences.**

The research reveals two findings. Firstly, there are 11 techniques used by the translator to translate imperative sentences in the Unilever product labels. Established equivalent is identified as the most dominant technique. By employing this technique most of the message of the source text can be correctly conveyed in the target text. Secondly, in the aspect of translation quality shows that 59 data of imperative sentence are classified into accurate translation and 17 data of imperative sentence are classified into less accurate translation. The analysis on the acceptability reveals that 68 data of imperative sentences are considered into acceptable translation and 8 data of imperative sentences are considered into less acceptable translation. Meanwhile, the analysis of the readability of the translation shows that there are 66 data considered as readable translation and 10 data as less readable translation.

To sum up, the translation quality assessment shows that the translation has good quality based on the score given by the raters. Moreover, the techniques used by the translator when translating the text affect the translation quality. The application of appropriate techniques will produce translation in good quality.

Keywords: translation technique, translation quality, imperative sentence

I. INTRODUCTION

Product is something that can fulfill the human needs. Many products sold support human needs. Most of the products are sometimes given bilingual instruction on their labels. It is done in order to make the consumers understand the message written in the labels of the products. By having two languages written on the label, the consumers are able to know the purpose of the product. However, some products do not provide bilingual instruction on their label. They only provide the instruction write in one language. It is usually in English. This condition can be difficult for the consumers especially Indonesians, because not all Indonesians understand English. Moreover, the information contained in a label of a product is important for the consumer. In the field of marketing and advertising, the choice of words in introducing and describing is very important in order to influence their audience or consumer. It should have powerful influence on people and on their behavior. That is why in here a translator is needed to translate the message into Bahasa Indonesia, because by the translating the label of the product into Bahasa Indonesia will make them easier to understand and know the product clearly. The translator usually uses many kinds of techniques when translating a text. While doing this process, translator needs to focus and have full concentration.The translator needs to be careful when transferring message from source text (ST) into target text (TT) so that the result of translation is qualified with three main aspects of quality assessment; accuracy, acceptability and readability.

II. LITERATURE REVIEW

1.1 Definition of Translation

As it is stated in Oxford Dictionary, translation is something that is translated, or the process of translating something, from one language to another. However, definition of translation is not that simple. According to Newmark (1988:5), "translation is rendering the meaning of a text into another language in the way that the author intended the text". According to Larson (1984:3), translation means transferring the meaning of the source language into receptor language using lexicon ad grammatical structure. Based on the explanation given by the experts above, researcher concludes that translation is transferring the message from two different languages. It is from the source language (SL) into the target language (TL). Many aspects should be considered in doing this process. The aspect includes not only the message but also the style of both languages.

[1] Author is student of English Department, Faculty of Cultural Sciences, Sebelas Maret University, Jalan Ir. Sutami 36A, Surakarta Indonesia (e-mail: tulisyanads@gmail.com).

1.2 Equivalence in Translation

According to Basnett (2002), equivalence means the word, phrase, and sentence in SL which should be replaced by word, phrase, and sentence in the TL that serves the same intention in the TL culture. As Miyanda (2007:55) emphasizes that the difference in languages also influences the equivalence in translation, "since the users of various languages have the terms they use as a language community that can never be the same as those of other languages." Moreover, context of culture and situation are the other factors that can influence the equivalence in translation. Therefore, to gain an adequate equivalence, a translator must decide words that match the context of the situation in the text.

1.3 Problem in Translation

Cited from Nababan (1999: 55-60), when translating a text, a translator may encounter difficulties. The difficulties are:

1. Different System of SL and TL
   Every language around the world has different system in terms of lexical, syntactical or morphological structure. In this case, English language system is quite different from Bahasa Indonesia system

2. Complexity of Semantic and Stylistic
   Complexity of semantics in here means that a translator sometimes faces difficulties to find equivalence word or terms in the target language. Actually, it is influenced by socio-cultural background

3. Translator's Competence
   A good translator should masters a good skill too. It means that, the result of translation depends on the competency of the translator itself. Competency or skill in here refers to strategy used by the translator when encountering problems in translating a text

4. Quality of the Source Text
   When translating a text, the quality of the text itself is crucial. The message contained in the Source Text (ST) will be difficult to understand if the text has low quality. Furthermore, some factors that make text has low condition are incorrect grammar, ambiguity, the lack of coherence in sentence or paragraph, etc.

1.4 Translation Techniques

Molina and Albir (2002) in their journal, *Translation Techniques Revisited: A Dynamic and Functionalist Approach*, proposed the total of 18 classifications of technique used in translation. However, there are only 11 of them that appear in this research. Those are:

1. Established Equivalent Technique
2. Amplification Technique
3. Reduction Technique
4. Modulation Technique
5. Generalization Technique
6. Transposition Technique
7. Particularization Technique
8. Borrowing Technique
9. Discursive Creation Technique
10. Variation Technique
11. Adaptation Technique

1.5 Translation Quality

To assess the quality over translation works, a model of TQA or Translation Quality Assessment is necessary. The researcher use translation quality assessment model by Nababan, Nuraeni, and Sumardiono (2012 p. 50-51) which are presented as follows:

Table 1. Scoring system of accuracy aspect, based on Nababan et al (2012)

Kategori Terjemahan	Skor	Parameter Kualitatif
Akurat	3	Makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber dialihkan secara akurat ke dalam bahasa sasaran; sama sekali tidak terjadi distorsi makna.
Kurang Akurat	2	Sebagian besar makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber sudah dialihkan secara akurat ke dalam bahasa sasaran. Namun, masih terdapat distorsi makna atau terjemahan makna ganda (taksa) atau ada makna yang dihilangkan, yang mengganggu keutuhan pesan.
Tidak Akurat	1	Makna kata, istilah teknis, frasa, klausa, kalimat atau teks bahasa sumber dialihkan secara tidak akurat ke dalam bahasa sasaran atau dihilangkan.

Table 2. Scoring system of acceptability aspect, based on Nababan et al (2012)

Kategori Terjemahan	Skor	Parameter Kualitatif
Berterima	3	Terjemahan terasa alamiah; istilah teknis yang digunakan lazim digunakan dan akrab bagi pembaca; frasa, klausa dan kalimat yang digunakan sudah sesuai dengan kaidah-kaidah bahasa Indonesia.
Kurang Berterima	2	Pada umumnya terjemahan sudah terasa alamiah; namun ada sedikit masalah pada penggunaan istilah teknis atau terjadi sedikit kesalahan gramatikal.
Tidak Berterima	1	Terjemahan tidak alamiah atau terasa seperti karya terjemahan; istilah teknis yang digunakan tidak lazim digunakan dan tidak akrab bagi pembaca; frasa, klausa dan kalimat yang digunakan tidak sesuai dengan kaidah-kaidah bahasa Indonesia.

Table 3. Scoring system of readability aspect, based on Nababan et al (2012)

Kategori Terjemahan	Skor	Parameter Kualitatif
Tingkat Keterbacaan Tinggi	3	Kata, istilah teknis, frasa, klausa, kalimat atau teks terjemahan dapat dipahami dengan mudah oleh pembaca.
Tingkat Keterbacaan Sedang	2	Pada umumnya terjemahan dapat dipahami oleh pembaca; namun ada bagian tertentu yang harus dibaca lebih dari satu kali untuk memahami terjemahan.
Tingkat Keterbacaan Rendah	1	Terjemahan sulit dipahami oleh pembaca.

1.6 Imperative Sentence

According to Ludji (2014), "imperative is a type of sentence that gives advice or instructions or that expresses a request or command" (p.15). Further, Deguchi(2012) states that, imperative sentences are typically used to give an order. In addition, Tagumasi (2014) argues that, "imperative sentences emphasize the action and usually they placed at the beginning of the sentences" (p.366). From some explanations above, it can be understood that imperative sentence is a sentence

which is contains advices, suggestions, requests, commands, orders or instructions. Imperative sentences are short and simple in general, but they can be extended, compound or complex sentences as well. Imperative sentences usually end with a period, but they can also end with an exclamation point (!) to give emphasis.

1.7 Unilever Product

Unilever is a multinational consumer goods company which provides various types of product such as food, drink, cleaning agents and personal care products. It is one of the world's largest consumer goods companies, which owns many of the world's consumer product brands in foods, home and personal care products. In Indonesia Unilever product also becomes the favorite product among the consumer. Some of Unilever product becomes the best selling product in consumer market.

III. METHODOLOGY

This research belongs to descriptive qualitative methods. It also employs a case study method. Furthermore, this study applied sampling technique in collecting the data. The data collected were in the form of imperative sentences found in Unilever product labels and also the result of the translation quality assessment. In this case, the researcher describes the translation techniques applied by the translator in translating the imperative sentences in Unilever product labels and the impact on the quality of the translation in terms of accuracy, acceptability and readability.

IV. FINDING & DISCUSSION

4.1. Translation Technique

In this part, the researcher will explain about the translation techniques applied in translating imperative sentences found in Unilever product labels. The researcher uses Molina and Albir (2002) theory in analyzing the translation techniques. The researcher used this theory for analyzing imperative sentences in Unilever product labels because the theory contains complete and detail explanation about translation techniques. Moreover, this theory also identified the translation technique in the level of micro unit. The micro units are words, phrases, clauses, and sentences. Therefore, Molina and Albir's theory contains detail concept which is suitable for this research. In this case, the researcher will break down the imperative sentences based on the linguistics micro unit level to find out the translation technique applied by the translator. The micro unit level is word, phrase, and clause. There are 18 techniques proposed by Molina and Albir (2002). However, the researcher finds 11 techniques applied by the translator to translate the imperative sentences in Unilever product labels. The eleven techniques of translation are established equivalent, amplification, reduction, modulation, generalization, particularization,

borrowing, discursive creation, transposition, variation, and adaptation. The table below shows the findings about the translation techniques of the imperative sentences in Unilever product labels.

Table 4. Result of translation technique analysis

No	Translation Technique	Total
1.	Established Equivalent	298
2.	Amplification	41
3.	Reduction	38
4.	Modulation	11
5.	Generalization	10
6.	Transposition	10
7.	Particularization	8
8.	Borrowing	7
9.	Discursive Creation	3
10.	Variation	3
11.	Adaptation	1
Total		**430**

4.2 Translation Quality

As mentioned before, the method of TQA or Translation Quality Assessment is based on TQA proposed by Nababan, Nuraeni, and Sumardiono (2012). There are three aspects that can be assessed: Accuracy, Acceptability, and Readability. The translation quality obtained from the answers of the questionnaire given to the raters who assess accuracy and acceptability and from respondents who assess readability. The result of the research indicates that most of imperative sentences in Unilever product labels accurate, acceptable and readable enough, while the few other imperative sentences are less accurate, less acceptable and less readable. To give more detailed explanation, the researcher divided translation quality section in several sub-chapters: accurate translation, less accurate translation, acceptable translation, less acceptable translation, readable translation, and less readable translation. To make it easier to understand, a table of relevance for discussion sub-chapter is given. The table below shows the result and summary of the correlation between translation techniques applied in Unilever product labels towards translation quality in terms of accuracy, acceptability and readability.

Table 5. The relationship between translation techniques and quality of translation in terms of accuracy

Technique	Accuracy		
	Level	Number	Percentage
Established Equivalence	Accurate	244	56.74 %
	Less accurate	54	12.55 %
	Inaccurate	-	-
Amplification	Accurate	30	6.97 %
	Less accurate	13	3.02 %
	Inaccurate	-	-
Reduction	Accurate	24	5.58 %
	Less accurate	13	3.02 %
	Inaccurate	-	-
Modulation	Accurate	6	1.39 %
	Less accurate	5	1.16 %
	Inaccurate	-	-
Generalization	Accurate	5	1.16 %
	Less accurate	5	1.16 %
	Inaccurate	-	-

	Level	Number	Percentage
Transposition	Accurate	7	1.62 %
	Less accurate	3	0.69 %
	Inaccurate	-	-
Particularization	Accurate	7	1.62 %
	Less accurate	1	0.23 %
	Inaccurate	-	-
Borrowing	Accurate	7	1.62 %
	Less accurate	-	-
	Inaccurate	-	-
Discursive Creation	Accurate	3	0.69 %
	Less accurate	-	-
	Inaccurate	-	-
Variation	Accurate	3	0.69 %
	Less accurate	-	-
	Inaccurate	-	-
Adaptation	Accurate	-	-
	Less accurate	1	0.23 %
	Inaccurate	-	-

Table 6. The relationship between translation techniques and quality of translation in terms of acceptability

Technique	Acceptability		
	Level	Number	Percentage
Established Equivalence	Acceptable	261	60.69 %
	Less acceptable	37	8.6 %
	Unacceptable	-	-
Amplification	Acceptable	37	8.6 %
	Less acceptable	6	1.39 %
	Unacceptable	-	-
Reduction	Acceptable	30	6.97 %
	Less acceptable	7	1.62 %
	Unacceptable	-	-
Modulation	Acceptable	11	2.55 %
	Less acceptable	-	-
	Unacceptable	-	-
Generalization	Acceptable	8	1.86 %
	Less acceptable	2	0.46 %
	Unacceptable	-	-
Transposition	Acceptable	9	2.09 %
	Less acceptable	1	0.23 %
	Unacceptable	-	-
Particularization	Acceptable	4	0.93 %
	Less acceptable	4	0.93 %
	Unacceptable	-	-
Borrowing	Acceptable	3	0.69 %
	Less acceptable	4	0.93 %
	Unacceptable	-	-
Discursive Creation	Acceptable	1	0.23 %
	Less acceptable	2	0.46 %
	Unacceptable	-	-
Variation	Acceptable	3	0.69 %
	Less acceptable	-	-
	Unacceptable	-	-
Adaptation	Acceptable	1	0.23 %
	Less acceptable	-	-
	Unacceptable	-	-

Table 7. The relationship between translation techniques and quality of translation in terms of readability

Technique	Readability		
	Level	Number	Percentage
Established Equivalence	Readable	265	61.62 %
	Less readable	33	7.67 %
	Not readable	-	-
Amplification	Readable	36	8.37 %
	Less readable	7	1.62 %
	Not readable	-	-
Reduction	Readable	32	7.44 %
	Less readable	5	1.16 %
	Not readable	-	-
Modulation	Readable	11	2.55 %
	Less readable	-	-
	Not readable	-	-
Generalization	Readable	5	1.16 %
	Less readable	5	1.16 %
	Not readable	-	-
Transposition	Readable	7	1.62 %
	Less readable	3	0.69 %
	Not readable	-	-
Particularization	Readable	6	1.39 %
	Less readable	2	0.46 %
	Not readable	-	-
Borrowing	Readable	2	0.46 %
	Less readable	5	1.16 %
	Not readable	-	-
Discursive Creation	Readable	1	0.23 %
	Less readable	2	0.46 %
	Not readable	-	-
Variation	Readable	3	0.69 %
	Less readable	-	-
	Not readable	-	-
Adaptation	Readable	1	0.23 %
	Less readable	-	-
	Not readable	-	-

The translation technique mentioned here was proposed by Molina and Albir (2002), while the translation quality of imperative sentences in this research was based on translation quality assessment (TQA) proposed by Nababan et al (2012). The table indicates that three techniques which frequently used in translating imperative sentences are established equivalent, amplification and reduction. A lot of data are translated by using established equivalent technique. It becomes the most dominant technique used by the translator in translating imperative sentences. According to Molina & Albir (2002: 510) in their journal about translation technique, established equivalent is the way to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the Target Language (TL). It means that the expression or terms in the source text have already equivalence in the target text. Thus, most of the results are accurate, acceptable and readable.

By this result, it can be concluded that this research has similarities compared to the previous two researches. The data that had been analyzed in this research is taken from Unilever product labels. Similarly, in the two previous relevant researches conducted by Yoyoh (2010) and Albertus Abi Galih Pratama (2015), the sources of data are product labels. Yoyoh (2010) is baby product labels and Albertus Abi Galih Pratama (2015) is tea and juice drinks labels. Furthermore, considering that this research focuses on imperative sentences which consist of word or phrase or clause, it might be the translator applied more than one technique in a sentence. In this research, the translation technique that mostly used by the translator is established equivalent. This result might be different from another research. Different source of data will produce different finding for sure. For example, in two relevant previous researches the results are different from this research. In Yoyoh's research the result shows that the most frequent technique used in his analysis is modulation. Then, in Pratama's research the most frequent technique used in his analysis is transposition.

V. CONCLUSION

Based on the analysis, this research gains two findings. The first finding shows that there are 11 techniques applied by the translator to translate imperative sentences in Unilever product labels. They are a) established equivalent: 298 data, b) amplification: 41 data, c) reduction: 38 data, d) modulation: 11 data, e) generalization: 10 data, f) transposition: 10 data, g) particularization: 8 data, h) borrowing: 7 data, i) discursive creation: 3 data, j) variation: 3 data, and k) adaptation: 1 data.

Second, the result of the analysis of the translation quality shows that there are 59 data categorized into accurate translation, 17 data classified into less accurate translation. The researcher found that 67 data are acceptable and 9 data are less acceptable. Additionally, there are also found 68 data classified into readable

translation and 8 data categorized into less readable translation. From the result of the translation quality assessment, no data are considered to be inaccurate, unacceptable and not readable. To sum up, the quality of this translation is accurate, acceptable, and readable.

REFERENCES

Bassnett, S. (2002).*Translation studies*. USA: Routledge.

Bassnett, S. & Trivedi, H. (2002). *Post-colonial translation: Theory and Practice.* USA: Routledge.

Catford, J. C. (1965). *A linguistic theory of translation*. Oxford, England: Oxford University Press.

Cuellar, S. B. (2011). *Gregory rabassa's views on translation.* Universidad Nacional de Colombia

Deguchi, M. (2012). Marking of speech act distinctions in Japanese and English.*Journal of Languange Teaching and Research, Vol. 3, No. 4, pp. 593-598.*

Larson, M. L. (1984). *Meaning-based translation: A guide to cross-language equivalence.* Lanham Md: University Press of America. Retrieved January 10, 2013, from https://38cfc9e3-a-62cb3a1a-s-sites.googlegroups.com/site/bestfreeebookq1nmi6v u8/download-tailoring-ebooks/Meaning-Based Translation A Guide to Cross-Language Equivalence.pdf

Ludji, I. (2014). *Thesis: Translation of english imperative sentences in procedural text into indonesian.* Bali: Udayana University.

Melis, N. M. &Albir, A. H. (2001). Assessment in translation studies research needs.*Meta: Translators' Journal, XLVI, 2.*

Miyanda, F. (2007). Total meaning and equivalence in translation. *Nawa Journal of Language and Communication June 2007*

Molina, L. & Albir, A. H. (2002). Translation techniques revisited: A dynamic and functionalist approach.*Meta: Translators' Journal, vol. 47, no.4*

Nababan, M.R. (1999). *Teori menerjemah bahasa inggris*. Yogyakarta: PustakaPelajar.

Nababan, M. R., Nuraeni, A., & Sumardiono.(2012). Pengembangan model penilaian kualitas terjemahan. *Kajian linguistic dan sastra, Vol. 24, No. 1, Juni 2012: 39-57*

Nababan, M. R. (2010). *Pengembangan model penilaian kualitas terjemahan*. Ringkasan Penelitian HIKOM Tahun II 2010.

Newmark, P. (1988). *A textbook of translation*. Oxford: Pergamon Press.

Newmark, P. (1991). *About translation*. Multilingual Mattters (Series): 74. Retrieved April 24, 2015, from http://www.w3.org/TR/html4/strict.dtd

Pratama, A. A. G. (2015). *Tea and juice drinks labels: A study on the accuracy, readability and strategies applied.* Yogyakarta; Sanata Dharma University

Sutopo, H.B. (2002). *Metodologi penelitian kualitatif.* Surakarta: Sebelas Maret University Press.

Sutopo,H.B.(2006).*Penelitian kualitatif: Dasar teori dan terapannya dalam penelitian*. Surakarta: Sebelas Maret University

Unilever Annual Report. (2016). In *Unilever.com.*Retrieved January 2016, from https://www.unilever.com/Images/unilever-annual-report-and-accounts 2016_tcm244-498744_en.pdf

Unilever Indonesia's Official (2016). In *unilever.co.id.* Retrieved February 2016, from http://www.unilever.co.id/ourcompany/aboutunilev er/unilevervitality.asp

Yoyoh. (2010). *The analysis of translation procedure in label of baby products*. Jakarta : State Islamic University "Syarif Hidayatulloh".

An Analysis of Techniques and Quality of the Translation of Euphemism in the Subtitle of *American Pie 1-8*

Bayu Galih Permana [1]

Abstract – **The objectives of this research are: 1) To describe the ways of the translator translates the euphemism into Indonesian language; and 2) To describe the impact of translation techniques on the translation quality in *American Pie 1-8* in terms of accuracy, acceptability, and readability. This research belongs to a descriptive-qualitative research with purposive sampling technique. The data of this research are in the forms of word, phrase, clause and sentence of euphemisms and translation quality assessments acquired from the three raters. The researcher applied two methods in collecting the data, which are content analysis, and focus group discussion.**

There are three findings found as the results in this research. The first finding is that the translator used 12 translation techniques from Molina and Albir (2002) in translating the euphemisms. The techniques of translation are used in single technique and combination techniques. The second finding is that most of the translations of euphemisms are translated accurately, acceptable and readable. The third finding shows: 1) established equivalent and amplification become techniques which produce translations with high level of accuracy, acceptability and readability; 2) discursive creation and literal translation become techniques which produce translations with low level of accuracy, acceptability, and readability.

Keywords: **Euphemism, Translation Techniques, Translation Quality**

I.   INTRODUCTION

Movie becomes one of popular entertainment for people all over the world. In this era, movie is not only distributed in one country. It can be distributed and enjoyed by people in other countries. Popular movies usually use the language of English. One of the countries in where English movies are popular is Indonesia. The movies bring their own genre. One of the popular movie genres in Indonesia is adult comedy. Inside the adult comedy movies, taboo or rude expressions are commonly used. They can be delivered directly or indirectly. Taboo or rude expressions which are delivered indirectly are called euphemism. Euphemism is used to substitute an agreeable or inoffensive expression for one that may offend or suggest something unpleasant becoming more pleasant.

In translating movie subtitles containing euphemisms, a translator is faced with two different cultures which require translator to be familiar with cultures of source and target languages. When translator is faced with taboo words or rude terms, translator should attempt to render them appropriately by using equivalences which conform to the culture of the target language. Sometimes, the taboo or rude expressions are euphemized in the source language. The writer usually uses euphemism in the diaologue to substitute an agreeable or inoffensive expression for one that may offend or suggest something unpleasant. Translating euphemisms from English to Indonesia is not an easy task. Although some of euphemisms already have their equivalents in Indonesian language, Indonesian people will be confused with the translation if they do not understand the context. Therefore, translators must be aware with the context and have a good translating competence in translating the euphemism.

There have been several researches dealing with the analysis of euphemism such as "A Study of Euphemism Used by President Barack Obama in the First Inaugural Address" by Uci Nuril Musfiroh, English Department of Languages and Literature student of Universitas Brawijaya which only focused on analyzing the meaning of the euphemism; "An Analysis Study of Figures Of Speech: Euphemism, Irony and Sarcasm in Poem Titled Canterbury Tales by Geoffrey Chaucer" by Gina Aprilliawati, Hanip Pujiati, Teguh Imam S. which only focused on analyzing the meaning of the euphemism; "Euphemism Used in Language of Politic in Padang Express Newspaper" by Dina Mayang Sari, Refnaldi, Rusdi Noor Rosa, English Department students of Universitas Negri Padang which only focused on analyzing the meaning of the euphemism.

In previous researches, the researchers analyzed about euphemism, but no one analyzes about the translation of euphemism. The researchers just analyzed

[1]The author is a student of English Department, Faculty of Cultural Sciences, Sebelas Maret University, Jalan Ir. Sutami 36A, Surakarta, Indonesia (bayugalihpermana@gmail.com)

from linguistic aspects and the meaning only, not a translation from one language into another language.

The objectives of this research are: 1) To describe the ways of the translator translates the euphemism into Indonesian language; and 2) To describe the impact of translation techniques on the translation quality in American Pie 1-8 in terms of accuracy, acceptability, and readability.

II. LITERATURE REVIEW

A. Techniques of Translation

The techniques of translation used by the researcher are proposed by Molina and Albir(2002).

1. Adaptation: To replace a ST cultural element with one from the target culture.

2. Amplification: To introduce details that are not formulated in the ST: information, explicative paraphrasing. This includes SCFA's explicitation (to introduce information from the ST that is implicit from the context or the situation,), Delisle's addition, Margot's legitimate and illegitimate paraphrase, Newmark's explicative paraphrase and Delisle's periphrasis and paraphrase.

3. Borrowing: To take a word or expression straight from another language. It can be pure (without any change).

4. Calque: Literal translation of a foreign word or phrase; it can be lexical or structural.

5. Compensation: 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.

6. Description: To replace a term or expression with a description of its form or/and function.

7. Discursive creation: To establish a temporary equivalence that is totally unpredictable out of context.

8. Established equivalent: To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL.

9. Generalization: To use a more general or neutral term. It is in opposition to particularization.

10. Linguistic amplification: To add linguistic elements. This is often used in consecutive interpreting and dubbing. It is in opposition to linguistic compression.

11. Linguistic compression: To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling It is in opposition to linguistic amplification.

12. Literal translation: To translate a word or an expression word for word.

13. Modulation: To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural.

14. Particularization: To use a more precise or concrete term. It is in opposition to generalization.

15. Reduction: To suppress a ST information item in the TT. This includes SCFA's implicitation (to allow the situation to indicate information that is explicit in the ST), Delisle's concision, and Vázquez Ayora's omission.

16. Substitution (linguistic, paralinguistic): To change linguistic elements for paralinguistic elements (intonation, gestures).

17. Transposition: To change a grammatical category.

18. Variation: To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc.

B. Quality Assessment in Translation

There are 3 quality assessments in the field of translation. There are:

1. Accuracy

According to Nababan (2004:61) "an evaluation of accuracy of the translation is intended to find out whether the content of the source language is accurately translated into SL". It means that if the message delivered into TL is similar with the message in SL, we can conclude that the translation is accurate.

2. Acceptability

"A good translation is translation that acceptable by the target language readers. Acceptability requires that a sequence of sentences be acceptable to the intended audience in order to qualify as a text" (Rekmana in Yuwono, 2005:53). It means that the acceptability has a tight relation to the text readers aspect. When reading a text, the readers try to comprehend it as good as possible. They will understand every single sentence that builds the text.

3. Readability

Richards et al in Nababan (2003: 62) mentioned that readability is how easily written materials can be read and understood. It means that the readability is to measure how easy a text to be comprehended in the target language. When a text is fluently read and understood as if we understand the source text, this translation text is considered as having a high readability level.

C. Euphemism

The function of euphemism is to protect the speaker/writer, hearer/reader, or all of the above from possible effrontery and offence. This offence may occur in the broaching of a taboo topic, e.g. religion or death, or by mentioning subject matter to which one party involved may be sensitive, such as politics or social issues. In order for communication to progress smoothly and without conflict, accommodations are continually, and often subconsciously, made. Interpretation varies according to context, i.e. whether the speaker means the term to be euphemistic, and the hearer interprets it in that light (Warren, 1992)

According to Mark Nichol (2011), there are 7 types of euphemisms. There are:

1. Abstraction: Some euphemisms serve to distance people from unpleasant or embarrassing truths.

2. Indirection: A euphemism may replace an explicit description of an action.

3. Litotes: Sometimes, euphemism occurs in the form of this rhetorical device in which the gravity or force of an idea is softened or minimized by a double negative..

4. Mispronunciation: Alteration of pronunciation is a form of euphemism.

5. Modification: A bluntly offensive noun can be transformed into a euphemism by converting it to an adjective.

6. Personification: One form of euphemism is when things that some people prefer not to mention candidly.

7. Slang: Much of slang, derived to produce a vocabulary exclusive to a social group, is euphemism.

III. METHODOLOGY

This research belongs to descriptive-qualitative method and single-case study design. The data of this research are in the forms of word, phrase, clause and sentence of euphemisms from the subtitle of *American Pie 1-8* in English and its translation in Indonesian and translation quality assessments acquired from the three raters. The sources of data of this research are determined by purposive sampling technique, which are documents and informants. The documents are the subtitle of *American Pie 1-8* and its translation in Indonesian. The informants are validator and three raters. The validator is required to validate the data; the three raters are required to assess the translation quality in terms of accuracy, acceptability, and readability.

In collecting the data, the researcher applied two methods, namely content analysis, and focus group discussion. The questionnaires of focus group discussion in this research are used instruments of translation quality assessment formulated by Nababan, Nuraeni & Sumardiono (2012, p. 50)

In analyzing the data, the researcher applied techniques of data analysis proposed by Spradley (1980). Domain analysis becomes the first step of analyzing the data. In this step, the researcher selected the subtitles of serial movies entitled *American Pie 1-8* and its translated version in *bahasa Indonesia*. Then, the researcher collected euphemisms which are found and their translation in those two subtitles. Then, the researcher asked validator to make sure that the data are categorized as euphemism. The next step is taxonomy analysis. In taxonomy analysis, the researcher identified the translation techniques applied by the translator in translating euphemisms. The researcher analyzed the translation techniques of euphemism by using the translation technique theory from Molina and Albir (2002). Then, the researcher analyzed the quality of the translation of euphemisms in terms of accuracy, acceptability, and readability.

The third step is componential analysis. In componential analysis, the researcher analyzed the relationship between translation techniques and the

translation quality of the data in terms of accuracy, acceptability, and readability.

The last step is discovering cultural theme. In this step, the researcher explained the pattern of euphemisms which are translated and discovered why the pattern could happen.

IV. FINDINGS AND DISCUSSION

The result of translation techniques analysis shows that there are twelve techniques from Molina and Albir (2002) applied by translator in translating euphemism in the *American Pie 1-8* movies.

Table 3.1 Techniques of Translation

No.	Techniques of Translation	Total Data
1.	Established equivalent	44
2.	Amplification	43
3.	Modulation	16
4.	Generalization	12
5.	Reduction	6
6.	Variation	5
7.	Discursive creation	3
8.	Literal translation	3
9.	Borrowing	3
10.	Particularization	2
11.	Transposition	1
12.	Adaptation	1

Here are the examples of translation techniques applied in translating euphemisms.

Example 1

Context of Situation	Jimmy's mother heard a strange sound from the movie Jimmy watched. There is a sound of a girl who has been having sex with a man. It makes Jimmy's mother thinks that Jimmy was watching an porn movie.
Source Text	No! I think he's trying to watch some **illegal channels**
Target Text	*Tidak! Aku yakin tadi dia menonton acara yang tidak benar*.

The example above shows the use of combination of modulation and modulation techniques. The translator translates **illegal channels** into **acara yang tidak benar**. It shows that the translator translates the euphemism in the source text also into euphemism in target text. The translator uses combination of two techniques to translate the euphemism. First one, the translator uses modulation technique to translate **channels** into **acara**. The translator changes the point of view of channels in source language into a show. As we know, channel is a band of frequencies of sufficient width for a single radio or television communication, not just a tv show. The second technique used by the translator is also modulation. It is used to translate **illegal** into **yang tidak benar**. The translator also uses modulation technique to

change the point of view from **which is not allowed into yang tidak benar**.

Example 2

Context of Situation	Jim asked to his friend about what should he do when he is doing foreplay.
Source Text	What happened to **preheating**?
Target Text	*Apa yang terjadi dengan* ***pemanasan awal**?*

The example above shows the use of established equivalent technique. The translator uses established equivalent technique to translate **preheating** into **pemanasan awal**. **Preheating** is to heat (an oven) to a particular temperature before putting food to be cooked inside (Webster, 1828), but in this context **preheating** means **doing foreplay**. It is translated into **pemanasan awal** by the translator. As we know, in Indonesian language, **foreplay** is usually called as **bercumbu**. Thus, this datum shows that the translator translates the euphemism in the source text also into euphemism in the target text. It means that the translation is equivalent.

Example 3

Context of Situation	Jessica tells Kevin that Finch asked her for a help. Finch wants Jessica to tell that he is good in sex to the girls in their school.
Source Text	So I said, "All right. Pay me 200 bucks, and I'll tell a couple of girls that you're **dynamite in bed**."
Target Text	*Jadi aku bilang, "Baiklah. Aku minta $200." dan aku akan bilang kepada cewek-cewek kalau kau* ***perkasa sekali diranjang**.*

The example above shows the use of amplification techniques. The translator uses amplification technique to translate **dynamite in bed** into **perkasa sekali di ranjang**. The translator makes **dynamite in bed** which has implicit meaning becoming more explicit to the target language. It makes the message in the source text is completely delivered because the translator translates it into an expression that shows the euphemism in the source text explicitly. This amplification technique makes the euphemism in the source text becoming non-euphemism expression in the target text by expliciting the euphemism.

After analyzing the translation techniques, the researcher analyzes the translation quality of euphemisms translation in terms of accuracy, acceptability, and readability. Below are the results of translation quality analysis in terms of accuracy:

Table 3.2 Accuracy

Category	Frequency
Accurate	105
Less Accurate	3
Inaccurate	6

1. Accurate Translation

The translation of euphemisms is categorized as an accurate translation when the message of the euphemisms in the source language is delivered accurately in target language without any meaning distortion. Below is the example of accurate translation:

Context of Situation	Stifler invited Jimmy and his friends to join the party in his house. Stifler dared them to show their dick to the girls who come to Stifler's party.
Source Text	How about you guys actually locate your dicks, **remove the shrink-wrap** and fucking use them!
Target Text	*Bagaimana kalau kalian pegang penis kalian,* ***buka celana kalian** dan tunjukkan padanya!*

Based on the assessment given by raters, the datum above is considered as an accurate translation. The 3 raters gave 3 in scoring the accuracy level of this datum without giving comment or alternative translation. It means that the translation is accurate. The researcher has same argument with the raters after analyzing the datum. In this context, **remove the shrink-wrap** is the euphemism form of **open your pants to show your dick**. It means that **remove the shrink-wrap** in this translation has meaning **to open the pants**. In this translation, **remove the shrink-wrap** is translated using amplification technique by expliciting the euphemism in the source text into **buka celana kalian** in the target text. It means that both of source text and target text have the same meaning although they are in different form (ST=euphemism, TT= not euphemism). Thus, in this datum, the translator conveys the message of source text in target text correctly.

2. Less Accurate Translation

The translation of euphemisms is considered less accurate when the message of euphemisms is delivered correctly into target language, but there is still meaning distortion found. Below is the example of less accurate translation:

Context of Situation	Nadia likes a picture of naked girl in Jim's adult magazine.
Source Text	Well, I do like your **dirty magazines**.
Target Text	*Aku suka seperti yang di* ***majalah itu**.*

The 3 raters gave 2 in scoring this datum. It means that the datum above is less accurate. The researcher has same argument with the raters after analyzing the datum. The meaning of this euphemism is not delivered into the target language clearly, because there is more appropriate translation in the target language which can deliver the message of euphemism **dirty magazines**. The decision of the translator to translate **dirty magazines** into **majalah itu** makes a meaning distortion. In this

translation, the translation **majalah itu** does not really represent the message in euphemism **dirty magazines** because it is too general. Thus, the euphemism in this datum should be translated into **majalah dewasa** to deliver the message into the target language correctly. Although **majalah itu** can be a choice to make the euphemism in the source text into euphemism in the target text.

3. Inaccurate Translation

The translation of euphemisms is categorized as inaccurate translation when the message of euphemisms in the source language is translated inaccurately in the target language, or even not translated at all. Below is the example of inaccurate translation:

Context of Situation	Michelle gave Jim an advice about how to make a woman get satisfied in bed.
Source Text	You gotta preheat the oven before you stick in the **turkey**.
Target Text	*Kau harus panaskan oven sebelum kau masukkan* **kalkun**.

Based on the assessment given by the raters, this datum is categorized as inaccurate translation. The 3 raters gave 1 in scoring this datum. It means that the datum above is inaccurate. The researcher has same argument with the raters after analyzing the datum. The meaning of this euphemism is not delivered into the target language because the translation of euphemism in the target language has a different message with the source text. In this translation, **kalkun** does not represent the message in euphemism **turkey** because the translator uses literal translation technique to translate the word **turkey**. It makes the translation inaccurate because the message is different. The euphemism in this datum should be translated into **burung** or the translator could explicit the euphemism into target text to deliver the message into the target language correctly.

Table 3.3 Acceptability

Category	Frequency
Acceptable	107
Less Acceptable	7
Unacceptable	0

1. Acceptable Translation

The translation of euphemism is categorized as an acceptable translation when it sounds natural and common and appropriate with the grammatical rules in the target language. Below is the example of acceptable translation:

| Context of Situation | There are many girls swim at the beach. Stifler used that situation to dive and touch the vagina of the girls under the water. The girls who do not know Stifler inside the water screamed when Stifler touched their vagina. |

| Source Text | He touched my **snatch**! |
| Target Text | *Dia menyentuh menyentuh* **kemaluan**ku ! |

This datum is categorized as an acceptable translation. **Snatch** is a euphemism form of a **vagina**. In this datum, the translator translates **snatch** into **kemaluan**. The translator uses generalization technique to translate **snatch** into **vagina**. In this translation, the raters gave 3 in scoring the datum. It means that the datum above is an acceptable translation. The researcher is sure that **kemaluan** is sound natural and acceptable because **kemaluan** is also a euphemism form of vagina in the target language. It means that this translation belongs to acceptable translation because the euphemism translation sounds natural and it is accepted in the target language.

2. Less Acceptable Translation

The translation of euphemisms is categorized as less acceptable translation when the use of terms is familiar for the target reader and the words, phrases, clauses, and sentences are appropriate to the target language system. However, there is still some diction or grammatical errors which make the translation sound less natural to the target reader. Below is the example of less acceptable translation:

Context of Situation	Stifler got angry because he did not invited into Jim and Michelle's wedding party. Although he did not invited to the party, he still come to the party and said that he wanted to got women breast on his dick.
Source Text	Well, polish my nuts and serve me a **milk shake**.
Target Text	*Nah, semir kemaluanku dan layani aku dengan* **milk shake**.

This datum is categorized as less acceptable translation. The translator uses borrowing technique to translates **milk shake** into **milk shake**. **Milk shake** is a euphemism form of **titjob**. The translator translates the euphemism in the source language into an expression which is not really familiar in the target language. **Milk shake**, for the people who like to watch adult movie, can be accepted because they know that **milk shake** in Indonesia is euphemism form of **kocokan payudara**. It will be different for people in general. They will be confused with **milk shake**. The translator can replace it into **kocokan payudara**, since that expression has meaning that is more general and also more familiar in target language although it will change the euphemism in the source language becoming non-euphemism in the target language.

3. Unacceptable Translation

The translation of euphemisms is categorized unacceptable when it does not sound natural; the use of

terms in the target language is not familiar to target reader and the words, phrases, and clauses do not conform to the target language system. There is no datum which is categorized as unacceptable translation.

Table 3.4 Readability

Category	Frequency
Readable	107
Less Readable	7
Unreadable	0

1. *Readable Translation*

The translation of euphemism is categorized as readable translation when that the translation of euphemism is easily to be understood by the raters just by reading it one time. Below is the example of readable translation:

Context of Situation	The girl who played flute gave Jim 2 condoms. She gave it to Jimmy because they will be having sex.
Source Text	Now, I have two **rubbers**. Wear them both. It'll desensitize you.
Target Text	*Aku punya 2 **kondom**. Pakai langsung keduanya, supaya kau lebih tahan lama.*

This datum is categorized as readable translation. **Rubbers** is the euphemism form of **condom**. The euphemism in the source text is translated using amplification technique into **kondom** which explicits the meaning of euphemism in the source text. This technique makes the translation readable. The three raters gave 3 points in for the euphemism translation based on the context which means they could understand the translation easily. They do not face any problem to understand the translation. Thus, the translation of euphemism in this datum belongs to readable translation.

2. *Less Readable Translation*

The translation of euphemism is categorized as less readable translation when when the viewers can tell the meaning of euphemisms but there are found some missing meaning of the euphemism and also when viewers need to watch the series several times to tell the euphemism without missing the meaning. Below is the example of less readable translation:

Context of Situation	Jim's father told Jim that he often did masturbating when he was young.
Source Text	I did a fair bit of masturbating when I was a little younger. I, uh-- I used to call it "**stroking the salami**."
Target Text	*Aku juga sering melakukannya dulu sewaktu masih muda. Aku, mm.. aku menyebutnya "**mengayunkan sosis**."*

This datum is categorized as less readable translation. The 3 raters gave 2 in scoring this datum. It means that the datum above is less readable. The researcher has

same argument with the raters after analyzing the datum. The viewers need to watch the movie for several times to get the meaning of the euphemism. In this translation, *mengayunkan sosis* does not represent the message in euphemism **stroking the salami** because the translator uses discursive creation technique to translate the word **stroke**. **Mengayunkan sosis** does not give an effect like **stroking salami** which means masturbating. It means that the context here helps the viewers to understand the meaning of euphemism. **Mengocok penisnya** can be an alternative for the translator to make the viewers easily understand the meaning of the euphemism although it will change the euphemism in the source text becoming non-euphemism in the target text.

3. *Unreadable Translation*

The translation of euphemism is categorized as unreadable translation when when the viewers completely do not understand the meaning of the euphemism, viewers cannot retell the meaning of the euphemism although they have already watched it for several times and supported with the context. There is no data considered as unreadable translation.

From the findings above, it can be identified that quality of accuracy, acceptability, and readability of the translation of euphemisms in the *American Pie 1-8* movies is high.

In this research, some factors influence the accuracy, acceptability and readability of the translation. They are appropriate techniques applied by the translator, and the familiar dictions used in translation. On other side, inappropriate techniques applied by the translator, and the unfamiliar dictions used in translation make the less accurate, less acceptable, less readable, not readable and unacceptable translations.

From the result above, it can be conclude that there are two techniques mostly used by the translator. They are established equivalent and amplification. There is a difference between this two techniques. Established eqvivalent technique still keeps the euphemism of source text in the target text. On other side, amplification technique makes the meaning of euphemism of source text showing implicitly. Although they are different, established equivalent and amplification techniques become techniques which mostly produce accurate, acceptable, and readable translation in this research. It means that established equivalent and amplification techniques are appropriate to be used when translating euphemism.

The result of this research is still related to the previous research entitled A Study of Euphemism Used by President Barack Obama in the First Inaugural Address which was conducted by Uci Nuril Musfiroh. Musifuroh's research only focuses on the meaning of euphemism inside the President Barack Obama speech. However, Musifuroh does not analyze the translation techniques which are used to translate the euphemisms.

V. CONCLUSION

Based on the result, the researcher finds 12 techniques used by the translator in translating euphemism in the American Pie 1-8 movies. The techniques used by the translator are established equivalent, amplification, modulation, generalization, reduction, variation, discursive creation, literal translation, borrowing, particularization, transposition, and adaptation. Established equivalent technique becomes the technique which is mostly used by the translator to translate the euphemism found in American Pie 1-8 movies.

The techniques of translation used by the translator give impact for the quality of translation. Almost all of translation techniques make the translation of euphemism are translated accurately. It happens because many data of euphemism in source text could be transferred well in target text. However, reduction technique becomes a technique which makes less accurate translation. It happens because the reduction technique suppresses the information. Thus, the message is not completely delivered. On other side there are some techniques which make the translation becoming an inaccurate translation. They are discursive creation and literal translation. It happens because these two techniques make the translation becoming out of context.

REFERENCES

Molina, L., & Albir, A. H. (2002). Translation techniques revisited: *A dynamic and functionalist approach*. Retrieved from https://www.erudit.org/revue/meta/2002/v47/n4/008033ar.pdf

Nababan, M. R. (1999). *Teori menerjemah bahasa Inggris*. Yogyakarta: Pustaka Pelajar.

Nababan, M. R. (2004). Laporan Penelitian: *Keterkaitan antara latar belakang penerjemah dengan proses penerjemahan dan kualitas terjemahan (Studi kasus penerjemah profesional di Surakarta)*. Surakarta: Program Studi Pascasarjana Universitas Sebelas Maret

Nababan, M., Nuraeni, A., & Sumardiono. (2012). *Pengembangan model kualitas terjemahan*. Kajian Linguistik dan Sastra, 24(1): 39-57.

Nichol, M. (2011). 7 Types of Euphemism. Retrieved from https://www.dailywritingtips.com/7-types-of-euphemism/.

Spradley, J. P. (1980). *Participant observation*. Belmont, CA: Wadsworth.

Yuwono, S. E. (2005). *Analisis kesepadanan, keterbacaan, dan keberterimaan teks terjemahan cerita anak terbitan Balai Pustaka: kajian terjemahan istilah budaya*. Surakarta: Universitas Sebelas Maret.

Address Forms and Politeness
in the Movie Entitled *Now You See Me*

Via Kartika Pratiwi

Abstract— **This research was conducted in order to achieve the objectives of the research. The objectives of this research are to find out the types of address forms based on the classification of Brown and Ford (1961), the types of politeness strategy employed by the characters based on the theory of Brown and Levinson (1987) and the factors influencing the choice of address forms based on the theory of Holmes (1992). This research used the descriptive qualitative research. The data of this research are taken from the dialogues containing second person address forms in the movie entitled *Now You See Me*. Moreover, there are 82 data found in the movie. The result of the research shows that there are five types of address forms, namely *first name* (FN), *title plus last name* (TLN), *title without name* (T), *last name alone* (LN), and *multiple name* (MN). Furthermore, there are several factors that are implicitly presented in the use of address forms. These are social distance scale, status scale, formality scale, and two functional scales. Additionally, there are two politeness strategies used in the movie, namely positive and negative politeness.**

Keywords: socio-pragmatics, address forms, factors of addressing, politeness strategy

I.   INTRODUCTION

According to Fasold (1990, p.1), address forms are the words that speakers use to designate the person they are talking to while they are engaged in a conversation. Moreover, there is a uniqueness found in daily conversation containing address form that the use of address forms may be different among people. In other words, the use of the same address form may be expressed differently to different people.

Moreover, the addresser uses address forms in order to achieve certain goals. Fasold (1990, p.1) states that people use language in subtle ways to define relationships, to include themselves as part of a social group, and to establish the type of speech event in which they are participating. Clearly, the goal of performing address forms is to maintain social relationship among people in community. In regards of this case, people with low position commonly use address forms that show respect in order to maintain their relationships with others with higher standing. However, in its implementation, sometimes it can be found a violation of rules in which sometimes, people with low rank tend to call their superiors by using inappropriate address forms. This phenomenon can be seen in the datum number 17. Based on the datum, the speaker has a lower status than the hearer. However, the speaker, Henley, calls the

hearer, Mr. Tressler, using a type of address form indicating informality and high solidarity. It happens due to the closeness between the participants. Hence, the hearer is not angry or offended when the speaker calls him using his diminutive name, *Art*.

Furthermore, people need to consider carefully the right address form before using certain address forms in order to avoid bad consequence that may arise from choosing the wrong address form. Thus, it is important to know deeper about address forms, then use it appropriately in daily life. Later, the knowledge of address forms is needed, because if people use it appropriately, they will be able to build a good relationship each other.

According to Brown and Ford (1961), there are two kinds of address form, namely major and variant. Major form of address comprises terms of *first name* and *title plus last name*. Meanwhile, variant form of address includes terms of *title*, *last name*, and *multiple name*. Moreover, there are various address forms used in the analyzed movie, such as *title* (Sir, Miss), *title plus last name* (Mr. McKinney, Agent Rhodes), *first name* (Merritt, Jack), *last name* (Rhodes), and *multiple name* (Honey Bee, Man).

Further, this research employs the theory of Holmes (1992, p.12-14) to discuss the factors influencing the choice of address form. These factors include participants, setting or social context of the interaction, topic, and function. Moreover, there are four social dimensions as the factors influencing the choice of address forms which can be found implicitly in the interaction, such as social distance scale, status scale, formality scale, and two functional scales.

In addition, this research uses the theory of politeness strategy proposed by Brown and Levinson (1987) in order to find out the types of politeness strategy used in the movie. They classify the theory of politeness into five strategies, namely bald-on record, positive politeness, negative politeness, bald-off record, and do not perform FTA (Face Threatening Act). However, the focus of this research only includes positive and negative politeness strategies.

Later, the researcher would like to give an overview and explanation about the use of address forms. In the end, this research is expected to complete and enrich and as well as give new insight for the development of sociolinguistics and pragmatics.

Moreover, this movie portrays the life of magicians and also the agents of FBI that shows certain kinds of

address form. Afterwards, the setting of the movie is in America which it is hoped that this research can give the explanation about the use of address forms and politeness strategies in American people.

Based on the explanation above, the researcher is interested to investigate the types of address form and the use of address forms based on the characterization of each character, the types of politeness strategy used in the movie and the factors influencing the choice of address forms.

II.   METHODOLOGY

This qualitative and descriptive research employs purposive sampling in selecting the data. The source of data of this research covers the documents. The documents cover the scenes and dialogues containing second person address forms employed by the characters in different setting in the movie entitled *Now You See Me*.

Meanwhile, sampling is used in order to reach the objectives of the research. In order to achieve them, the sample is obtained by certain criteria. The criteria cover the setting, participants, events, interaction, and observed behavior (Patton in Santosa, 2014, p.54). Therefore, the criteria of this research are as follows:

1. The data should explain the setting which involves all of the formal and informal setting, setting of time, and also setting of place used by the characters when employing address forms, such as at restaurant, on the ship, in the street, in the apartment, etc.
2. The data must have participant that covers all of the characters in the movie that employed address forms, such as *Dylan Rhodes*, *Merritt McKinney*, *Daniel Atlas*, *Henley Reeves*, *Jack Wilder*, etc.
3. The data must cover events referring to all of the conversations between characters containing address forms in the movie.
4. The data should explain the interaction covering all types of social interaction that may include the social status and social distance, for example: the dialogue between Mr. Bradley and a bodyguard (the example in different status and power).
5. The data must contain observed behavior that covers the act of addressing employed by the characters, for example: "Hey, **Danny**! I'm not your assistant anymore."

The findings are obtained by comparing the results of data analysis with studies, related theories, books, and journals discussing about the use of address forms and politeness strategy. Furthermore, the final projection is to find out the types of address form based on the theory from Brown and Ford (1961), to investigate the types of politeness strategy employed by the characters in the movie using the theory of politeness strategies proposed by Brown and Levinson (1987), and to discuss the

factors influencing the addressers in choosing address forms using the theory of Holmes (1992).

III.   FINDING & DISCUSSION

In order to achieve the objectives of the research, this chapter discusses about the types of address form, the types of politeness strategies and factors influencing the choice of address forms.

1. Types of Address Form

According to Brown and Ford (1990), there are five types of address form, namely *first name* (FN), *title plus last name* (TLN), *title without name* (T), *last name alone* (LN), and *multiple name* (MN). Based on the data, it can be found 82 data showing second person address forms in the movie entitled *Now You See Me*.

1.1. First Name

In terms of the analysis, it is evident that the most dominant address form used in the movie is *first name*. It happens probably due to the fact that the characters in the movie have a close relationship each other. Hence, the use of *first name* appears as the most dominant address form used in the movie.

Henley   : *So, we wanted to say, "Thank you." And by the way, **Art**, you notice on the sign out front, we made sure we put your name on top.*

Mr. Tressler : *If you turn out to be as good as you think you are, dear girl, that won't be necessary much longer.*

Henley is one of the members of The Four Horsemen. Since one year ago, The Four Horsemen is supported by Mr. Tressler to hold their magic performance show. Therefore, they have a good relationship with him. Henley addresses Mr. Tressler by using a diminutive of his first name that is **Art**. Moreover, this kind of address form shows the intimate relationship between the addresser and the addressee**.** In other words, the use of *first name* is to show a sign of intimacy.

1.2. Title Plus Last Name

Furthermore the use of *title plus last name* ranked third. The use of this type of address form is usually delivered by people who have different status and distant relation. Therefore, it conveys the tendency of respecting the hearer.

Dylan   : *You gotta be kidding me. It's bad enough they got me chasing down David Copperfield and Friends. Now, I'm being saddled with, no offense, with Interpol?*

Alma   : *I look forward to working with you too, **Agent Rhodes**.*

This case happens in this conversation that Alma as the speaker prefers to use *title plus last name* rather than nickname or endearment towards the hearer. It happens, because she wants to show deference by maintaining the use of *title plus last name*. It fits with the use of *title plus last name* by Alma in order to address Dylan by using **Agent Rhodes**. By using *title plus last name*, it shows that she respects him.

1.3. Title

Based on the data, the use of *title* tends to show social distance and different status between the addresser and the addressee.

Dylan   : Get me Atlas' interrogation tape!
Agent of FBI: Yes, **Sir**! I have it on the hard drive. Picture's up.

The speaker uses *title* form of address that is '**Sir**', to calls Dylan, because he wants to show respect towards him. The kind of information which is relevant to language choice includes how well we know the other person and the social status. Moreover, it can be seen from the conversation that there is a distance between the addresser and the addressee which indicates their relationship is not close each other.

Most probably, it is rather different with the findings found by Widiatmaja (2014) that *title alone* is the most appearing type of address forms since it is one of the ways to reach formality in language use. It happens because the movie mostly takes place in trial court which requires formal use of language.

1.4. Last Name

According to the data, the use of *last name* form of address generally indicates the social distance between participants that is not close each other. In this case, this type of address form is employed by one character in the movie that is Cowan who does not have a close relationship with the addressee that is Dylan Rhodes.

Dylan   : Boss, please tell me this is a joke. I just got Willy Mears to finger Paulie Attanasio. I'm a month, two tops, away from blowing this whole thing open. Get Turkelson.
Evans   : He's in Atlantic City.
Dylan   : What about Cowan? Look at him! He's just sitting there on his ass.
Cowan   : Hilarious, **Rhodes**.

Based on the dialogue above, the use of *last name* is affected by the social distance between participants that is not so close each other.

Additionally, addressing someone by using *last name* form of address can be considered as an insult towards the hearer. Moreover, the use of *last name* form of address is rare in this movie. This kind of address form is only uttered by Cowan towards Dylan as four times in the movie.

Meanwhile, the use of *last name* is ranked last as the least used address form in the conversation that occurs as four times. The use of this type is similar to the use of *title plus last name* and *title alone* which focuses on the social distance between the speaker and the hearer. In contrast to the use of *title plus last name* and *title alone*, *last name* is used between participants who have the same power. Clearly, the speaker and hearer are co-workers. However, they do not have closeness of colleagues and friends alike.

1.5. Multiple Name

Meanwhile, the second frequent used of address forms is *multiple name* as it occurs 18 times in the movie. It is different to the result of the research (Wulandari, 2013) showing that *multiple name* is the most dominant form of address used by the characters. This type of address form conveys a low formality between the speaker and the hearer. Moreover, the other researches (Kurniasari, 2013; Gao, 2013; Hernandianti, 2015) find out the use of *first name* is largely used in amount, because the characters have close relationship each other.

Alma   : That smile on your face. Is it real?
Dylan   : Maybe.
Alma   : So let me ask you, **Mr. Detective Man**. Do you feel exploited or you have maybe a tiny, tiny bit of fun
Dylan   : (Smiling)

Previously, the relationship between Dylan and Alma are not close each other. Then, when they are assigned to find out the involvement of The Four Horsemen in bank robbery in Paris, their relationship becomes closer than before. Since they are partners in work, the degree of intimacy is increasing. Moreover, *multiple name* is generally used by people who have a close relationship.

In terms of the use of address form, it is closely related to context of situation which it takes an important role in making the addresser calls the addressee using certain names. Therefore, most probably the speaker has to consider about the context when using certain kinds of address form.

2. Politeness Strategy

In this research, the researcher analyzed the types of politeness strategy that are used by the characters when uttering the second person address forms in the conversation based on the theory of Brown and Levinson (1987). Specifically, there are two kinds of politeness

that are used in this movie, such as positive and negative politeness strategy.

In terms of the use of first name, the most dominant politeness strategy which employed by the characters when using *first name* form of address indicated by the plenty use of positive politeness strategy as it occurs 37 times. As the present study done by Alharbi (2015), he states that positive politeness strategy is signaled through the use of *first name* (p.205).

In addition, Gan, David, and Dumanig (2015, p.61) reveal that the use of *first name* can be interpreted as politeness strategy which specifically emphasizes respect and formality in the interaction. In contrast to the use of *first name*, the kind of politeness strategy used when uttering *title plus last name* form of address is negative politeness strategy. It happens, because there are similarities between the use of *title plus last name* and negative politeness strategy. Both of them are equally focused on the different status and social distance.

Similar to the previous explanation, the use of *title* form of address is closely related to the use of negative politeness strategy. It can be seen from the data showing that when the speakers use *title* form of address, they also employ negative politeness strategy as it occurs 11 times. There are similarities between these two which both of them are equally focused on the differential status and social distance. Moreover, as stated by Gan, David, and Dumanig (2015, p.61), addressing superior using *title* can be interpreted as politeness strategy specifically emphasizes respect and formality. Based on the data, positive politeness strategy becomes the most dominant politeness strategy used by the characters when uttering *multiple name* as it occurs 16 times in the movie. Meanwhile, negative politeness strategy is used as twice.

In summary, the result of this research is similar to the politeness theory (Brown and Levinson, 1987) showing that address forms are used to show either positive or negative politeness strategy. According to Brown and Levinson, positive politeness employs offers of friendship, compliment and informal language where the addresser treats the addressee as a friend and do not impose or threaten face. Meanwhile, negative politeness involves expressing social distance and respecting status differences.

3. Factors Influencing the Choice of Address Form

There are several factors that are implicitly presented in the use of address forms. These are social distance scale, status scale, formality scale, and two functional scales (Holmes, 1992, p.12-14).

The mentioned data shows very convincingly that the use of *first name* form of address is greatly influenced by two factors, such as the low formality and the intimate relationship. In this sense, my findings support the argument of Gan, David & Dumanig (2015, p.66) who state that *first name* form of address is used when both participants are already familiar with one another.

Based on the data, it can be seen that the distant relationship and high formality becomes the main factor affecting the choice of this kind of address form as it occurs as much as 11 times. This particular finding may be associated to the principle that Gan, David & Dumanig (2015) state that the use of *title plus last name* shows formality and social distance between the participants. Hence, it generally occurs in formal setting and creates social distance (p.65). The other study that supports this finding is done by Putri (2015, p.94) showing the use of *title plus last name* is affected by the formality.

With regard to the previous data, it can be seen that the distant relationship becomes the main factor affecting the choice of this type of address form as it occurs as much as 11 times. Meanwhile, the data show that the distant relationship becomes the only factor affecting the choice of this type of address form as it occurs as much as four times. It can be seen from the use of this kind of address form that relationship between the speaker and the hearer is not close each other even though they are colleagues. Additionally, the other research finds that the choice of last name is influenced by the formality (Putri, 2015, p.94).

It can be seen that low formality and the high solidarity become the most influenced factors in deciding the choice of *multiple name*. This finding agrees with Afzali's proposal (2011, p.8) which expressed that using endearment and affectionate terms show that the relationship between spouses has been formed on the basis of solidarity. Therefore, the use of *multiple name* shows the tendency of expressing closeness between the participants.

To sum up, I found that the factors that affect the choice of address forms based on this research are social distance, status, degree of formality, and affective. In terms of factors influencing the choice of address forms, the analyses of the data generally show the same results with the previous studies (Hernandianti, 2015; Kurniasari, 2013; Wulandari, 2010). Meanwhile, the other research which has been done before (Wulandari, 2013) shows that the reasons affecting the use of address forms are because the speaker feels annoyed, irritated, angry, sad, sorry, confidence, happy, disbelief, hate, cautious, and bothered by the hearer.

IV. CONCLUSION

The conclusion drawn from the data analysis can be categorised into three aspects: types of address form, types of politeness strategy, and factors influencing the choice of address form.

In terms of types of address form, there are five types of address form, namely *first name* (FN), *title plus last name* (TLN), *title without name* (T), *last name alone* (LN), and *multiple name* (MN). Based on the data, it can be found that there are 82 data showing second person address forms in the movie entitled *Now You See Me*. In fact, the most dominant address form employed in the

movie is *first name*. There are 37 utterances that contain *first name* form of address. The use of *multiple name* form of address becomes the second dominant address form in the movie as it happens 18 times. The use of *multiple name* generally indicates a high solidarity and closeness between the participants as similar to the use of first name.

There are 12 data in the movie which contain the use of *title plus last name* as the address form as it becomes the third dominant address form used in the movie. Furthermore, there are 11 data which contain *title* form of address. Therefore, the use of this type of address form is ranked fourth in this movie. Generally, the use of *title plus last name* and *title* form of address are affected by distant relationship and different status between the speaker and the hearer. Moreover, there are 4 data which contain *last name* form of address as the last rank in the use of address form in this movie which indicates the social distance between participants that is not close each other.

In terms of politeness strategy, the most dominant politeness strategy which employed by the characters when using *first name* form of address indicated by the plenty use of positive politeness strategy as it occurs 37 times. In contrast to the use of *first name*, the kind of politeness strategy used when uttering *title plus last name* and *title* form of address is negative politeness strategy as each of them occurs as 12 and 11 times. It happens because both of them are equally focused on the differential status and social distance. Moreover, negative politeness strategy is used when the speaker utters *last name* form of address. Negative politeness strategy occurs as four times when the speaker uses *last name*. It indicates that both negative politeness strategy and the use of *last name* are closely related to social distance between the speaker and the hearer.

Last but not least, In contrast to some previous explanations which only employ one type of strategy politeness, the use of *multiple name* employs two kinds of politeness strategy. Based on the data, positive politeness strategy becomes the most dominant politeness strategy used by the characters when uttering *multiple name* as it occurs as 16 times in the movie. It happens, because the speaker wants to build a good relationship with the listener and also to show a close relationship between them. Meanwhile, negative politeness strategy is used as twice. This is certainly contradictory, since *multiple name* is identified by the high solidarity and closeness between the participants, while the negative politeness strategy is identified by the differential status and social distance. Presumably, the reason behind the use of negative politeness strategy is the possibility that the speaker wants to mock the hearer.

Related to factors influencing the choice of address form, Factors that determine the use of address form are the participants, the setting or social context of the interaction, the topic, and function as stated by Holmes (1992, p.12). Moreover, there are other factors that greatly influence the choice of address form that can be found implicitly. These factors include social distance scale, status scale, formality scale, and two functional scales.

The mentioned data shows that the use of first name is greatly influenced by two factors, such as the low formality and the intimate relationship. The other factors that influence the use of *first name* form of address are high status, low status, and affective.

Based on the data, it can be seen that the distant relationship and high formality becomes the main factor affecting the choice of *title plus last name* as it occurs as much as 11 times. Likewise, the least factor that affects the choice of this kind of address form is affective. Moreover, with regard to the previous data, it can be seen that the distant relationship becomes the main factor affecting the choice of title form of address. Then, the second factor is the high formality. It can be concluded that the use of the *title* form of address is much affected by these two factors. Besides, the least factors that also affect the choice of this kind of address form are low formality and affective as they each happen once.

Furthermore, the data show that the distant relationship becomes the only factor affecting the selection of last name. It can be seen from the use of this kind of address form that relationship between the speaker and the hearer is not close each other even though they are colleagues. Meanwhile, low formality and the high solidarity become the most influenced factors in deciding the choice of *multiple name*. In summary, the factors that affect the choice of address forms based on this research are social distance, status, degree of formality, and affective.

REFERENCES

Afzali, K. (2011). The address forms of spouses in different social strata in iran and its sociolinguistic implications. *International Journal of Linguistics*. *vol. 3*, 1.

Brown, P., & S. C. Levinson. (1987). *Politeness: Some universals in language usage*. New York: Cambridge University Press.

Brown, R. & Ford, M. (1961). Address in American English. *Journal of abnormal and social psychology, vol. 62*, 375-385.

Eshghinejad, S. & Moini, M.R. (2016). Politeness strategies used in text messaging: Pragmatic competence in an asymmetrical power relation of teacher-student. *Sage Journals*, 1-13.

Gan, A.D., et al. (2015). Politeness strategies and address forms used by filipino domestic helpers in addressing their malaysia employers. Philippines.

Gao, C. (2013). A contrastive study of Chinese and English address forms. *Theory and Practice in Language Study vol. 3*, 190-194.

Hernandianti, I. P. (2015). *Analysis of the address forms used by the characters in the movie entitled 12 Years a Slave*. Unpublished S1 Thesis of. Surakarta: Sebelas Maret University.

Holmes, J. (1992). *An introduction to sociolinguistics*. London: Longman.

Krisnanda, N. (2014). *Addressing system of kinship terms in Javanese society: A case study among Javanese people living in Semarang*. Unpublished S1 Thesis. Semarang: Diponegoro University.

Kurniasari, W. (2013). *The use of address forms in the movie Forest Gump*. Unpublished S1 Thesis. Surakarta: Sebelas Maret University.

Leech, G. (1983). *Principle of pragmatics*. London: Longman.

Moleong, L. J. (1989). *Metodologi penelitian kualitatif*. Bandung: Remaja Rosdakarya.

Nafisah, D. (2010). *The use of address forms in the film Independence Day*. Unpublished S1 Thesis. Surakarta: Sebelas Maret University.

Putri, G. N. (2015). *The analysis of second person addressing forms in the film entitled Harry Potter and the Philosopher's Stone*. Unpublished S1 Thesis. Surakarta: Sebelas Maret University.

Santosa, R. (2014). *Metode penelitian kualitatif*. Surakarta: Sebelas Maret University.

Mardiha, M. (2012). The role of age and gender in the choice of address forms: A sociolinguistic study. Iran.

Masruroh, L. (2014). *An analysis of address system used by the characters in Chaos@Work's My Stupid Boss novel*. Unpublished S1. Surabaya: Universitas Islam Negeri Sunan Ampel.

Spolsky, B. (1998). *Sociolinguistics*. Oxford: Oxford University Press.

Surakhmad, W. (2004). *Pengantar penelitian ilmiah: Dasar, metode, dan teknik*. Bandung: Penerbit Tarsito.

Trosborg. A. (1995). *Interlanguage pragmatics request, complaints, and apologies*. New York: Mouton de Gruyter.

Widiatmaja, A. (2014). *A sociolinguistic analysis of address terms performed by the main character in Runaway Jury movie*. Unpublished S1 Thesis. Yogyakarta: Universitas Negeri Yogyakarta.

Wulandari, H. T. (2010). *Address forms in the film entitled Crash*. Unpublished S1 Thesis. Surakarta: Sebelas Maret University.Wulandari, R. (2013). *The analysis of address forms used by the characters in the film entitled Sherlock Holmes: A Game of Shadows*. Unpublished S1 Thesis. Surakarta: Sebelas Maret University.

An Analysis of the Translation of the Utterances Containing Assertive Implicature in the Novel entitled 'Sherlock Holmes and the Hound of Baskerville'

Fatimah[1]

Abstract—This research is conducted to analyze the translation of the utterances containing assertive implicature in the novel entitled *Sherlock Holmes and the Hound of Baskerville*. There are four main points discussed in this research. The first point is the types of assertive implicature found in the novel. The second point is the translation techniques applied by the translator to translate the utterances containing assertive implicature in the novel. The third point is the impact of the translation techniques on the illocutionary force of the utterances. The last point is the impact of the translation techniques on the translation quality in the novel. This research is a descriptive qualitative research. In total there are 46 data of utterances containing assertive implicature which are analyzed using Grice's theory of implicature and Searle's theory of assertive illocutionary act. The findings of this research show that there are nine types of assertive implicature found, which are: stating opinion, giving information, refusing in giving information, stating disagreement, stating agreement, stating refutal, stating reason, convincing, and stating refusal. The second result is that there are 16 different techniques applied by the translator to translate the utterances containing assertive implicature in the novel. The third result is that most of the translations do not undergo a change in their illocutionary force but some do. And the last result is that the level of the accuracy of the translation of the utterances containing implicature is high. The level of the acceptability is high and the level of the readability is high. This research is hoped to be beneficial for the readers and the other researchers concerning the translation of utterances containing assertive implicature. It is suggested to other researchers to conduct similar research using other sources of data such as non-fictional works (the subtitle of a talk show, translation of speech, and many more).

Keywords: implicature, assertive, illocutionary force, translation technique, translation quality.

I. INTRODUCTION

Conversation is identified as the most basic register of human language, given that most humans spend much more time participating in conversation than any other use of language (Biber & Conrad, 2009, p. 86). Conversation is thus either face to face, as we have in human day-to-day interaction, or mediated by different media of communications such as television, radio, computer, phone, and books.

A conversation will succeed when the participants can understand the information that they talk about and there is no misinterpretation. There are times when people do the conversation, they do not say their meaning directly, but they prefer to say it implicitly. The implicit meaning in the conversation is called implicature. Implicature is intended to cover a number of ways in which literally unsaid information can be conveyed. Based on Grice (1975), implicature is an utterance which implies something that is different from the thing that has been said. It means that there is another meaning behind the utterance.

Grice (1975) distinguish two types of implicature: conventional implicature and conversational implicature. The conventional implicature is the implicature which is determined by the conventional word use in the sentence. It means that the understanding of the implicature tends to be common; everyone already knows what the meaning of the sentence (the meaning of implicature itself) is. The second type of implicature is the conversational implicature. Conversational implicature is generated because of the demand of conversation context. This implicature has a various meaning and understanding. The understanding of the implicature in conversational implicature is based on the context of the conversation.

Implicature is not only used in real life, but also in novel, book, TV show, advertisement, and other forms of entertainment. There are many implicatures that we can find in novels in any language, including English. Many English novels are translated into other languages because they become best seller novels in their native countries and one of the translations is from English into *Bahasa Indonesia*. In translating novels, which contain implicatures, a translator should translate the intended meaning from Source Text (ST) to Target Text (TT) equivalently.

To translate the intended meaning equivalently, a

---
[1] Author is student of English Department, Faculty of Cultural Sciences, Sebelas Maret University, Jalan Ir. Sutami 36A, Surakarta Indonesia (e-mail: rima_hasny@hotmail..com).

translator should understand the function and the message of the utterances, which is called illocutionary act. Illocutionary act is a part of speech act. Austin states that (cited by Chaer & Agustina, 1995, p. 68-69) "there are three types of speech act: locutionary act, illocutionary act, and perlocutionary act". Searle (1980) states that "there are five types of illocutionary act, which are representative or assertive, commissive, directive, expressive, and declarative" (p. 16).

This research is focused on implicature that we can find in the novel. It also focuses on the utterances containing assertive implicature since it is the most considerable category which exists in the implicature. Based on many types of researches investigating implicature of all categories, the researcher aims to make an analysis of the translation of utterances containing assertive implicature in the novel entitled *Sherlock Holmes and the Hound of Baskerville*. The novel was chosen as the data source because its dialogues contain many assertive implicatures. This novel tells about the experience of Sherlock Holmes in investigating the new problem that happens in Baskerville.

Previously, there are also similar researches done by Sumardiono in 2011 and Prananta in 2015. Sumardiono investigates the translation of the implicature in the novel entitled *The Da Vinci Code*. This research studies the utterance containing all kinds of implicature in the source text and target text, and also the pattern of the pragmatic shift. Prananta investigates the translation of implicature but in movies entitled *The Avengers* and *The Departed*. Moreover, two researches also discuss the translation techniques which are applied by the translator. The objectives of these two researches are almost the same which is to find all the kinds of implicature in the novel, like assertive, expressive, directive, commissive, and declarative. It means that the scope of this research is still not specific. Based on the explanations above, the researcher is interested to identify only one kind of implicature, which is assertive. Therefore, the objectives of this research are: (1) to find out the types of assertive implicature which are found in the novel entitled *Sherlock Holmes and the Hound of Baskerville*, (2) to find out the techniques which are applied in translating utterances containing assertive implicature in the novel, (3) to find out the impact of the use the translation techniques on the illocutionary force of the utterances containing assertive implicature in the novel, and (4) to find out the impact of the use the translation techniques on the accuracy, acceptability, and readability of the translation of the utterances containing assertive implicature in the novel.

II. METHODOLOGY

This research uses a descriptive qualitative method. This research only focuses on the utterances containing assertive implicature in the novel entitled *Sherlock Holmes and the Hound of Baskerville*. In this research, the researcher uses the data sources, which are documents and informants. It consists the novel entitled *Sherlock Holmes and the Hound of Baskerville* and its translation, 2 raters and 3 respondents. Further, the researcher employs *purposive sampling technique*. Then, the data are analyzed by doing content analysis, Focus Group Discussion (FGD), and questionnaire.

III. FINDING AND DISCUSSION

There are four findings of the research related to the types of assertive implicature, the translation techniques applied by the translator, the impact of the translation techniques on the illocutionary force, and the impact of the translation techniques on the translation quality. Each finding of the research is presented as follows:

1. Types of assertive implicature

There are nine types of assertive implicature found in the novel. Those types are stating opinion, giving information, refusing in giving information, stating disagreement, stating agreement, stating reason, stating refutal, convincing, stating refusal.

1.1. Implicature containing indirect illocutionary act used for stating opinion

There are 15 utterances containing assertive implicature with indirect illocutionary act used for stating an opinion. For instance:

17/SHATHOB/SO

ST: "I've been over a good part of the world since I left it, Dr. Watson," said he; "but I have never seen a place to compare with it." (Sir Henry)
"I never saw a Devonshire man who did not swear by his county," I remarked. (Watson)
"It depends upon the breed of men quite as much as on the county," said Dr. Mortimer.

Context of situation: After the death of Sir Charles, Sir Henry, Dr. Watson, and Dr. Mortimer are on their way to the Baskerville Hall. Sir Henry is the descendant of Sir Charles. When Dr. Mortimer sees Sir Henry, he feels like he just saw Sir Charles.

In the source text (ST), Dr. Mortimer's utterance "**It depends upon the breed of men quite as much as on the county,**" can be concluded that the utterance contains implicature. It is because Dr. Mortimer gives an information more than what is required. The explicature of this utterance is "Sir Henry you are very similar to Sir Charles" but still, Dr. Mortimer states his opinion with too much information. This utterance is intended to state someone's opinion.

1.2. Implicature containing indirect illocutionary act used for giving information

There are 6 utterances containing assertive implicature with indirect illocutionary act used for giving information. For example:

07/SHATHOB/GI

ST: "It is an old manuscript." (Dr. Moertimer)

"Early eighteenth century, unless it is a forgery."(Holmes)

"How can you say that, sir?" (Dr. Mortimer)

Context of situation: Dr. Mortimer wants to tell Sherlock Holmes that he brings Sir Charles' old manuscript. Then Holmes tells him that it is a manuscript from the early eighteenth century. Actually Holmes already knows about the manuscript, but still, he lets Dr. Mortimer explains the history of the manuscript.

In the source text (ST), Holmes' utterance **"Early eighteenth century, unless it is a forgery."** is an utterance containing implicature, because the utterance has an intended meaning. The utterance does not fulfill the maxim of relevance because of Dr. Mortimer's utterance "It is an old manuscript." is answered by Holmes' utterance "Early eighteenth century, unless it is a forgery." It means that Holmes says something which is not relevant to the previous utterance. The explicature of this utterance is "I know about that manuscript and it is very old" but still Holmes does not say it explicitly because based on the context Holmes wants Dr. Mortimer to tell everything that he knows about the case, Holmes does not want to interrupt him. This utterance is intended to give information to the listener.

1.3. Implicature containing indirect illocutionary act used for refusing in giving information

There are 12 utterances containing assertive implicature with indirect illocutionary act used for refusing in giving information. For example:

14/SHATHOB/RIGI

ST: He was carefully examining the foolscap, upon which the words were pasted, holding it only an inch or two from his eyes.

"Well?" (Sir Henry Baskerville)

"Nothing," said he, throwing it down. (Holmes)

Context of situation: Sir Henry and Holmes talk about the threatening letter that Sir Henry previously received. Holmes investigates the letter carefully and he finds something strange in the letter.

In the source text (ST), Holmes' utterance **"Nothing,"** contains implicature, because the utterance has an intended meaning. The utterance does not fulfill the maxim of quality because Holmes does not say the truth. The explicature of this utterance is "It is ok, you do not have to know about this at this time" but still Holmes does not say it explicitly because based on the context Holmes does not want to make Sir Henry afraid and worry about the threatening letter that he just got. This utterance is intended to show refusal for giving information to the listener.

1.4. Implicature containing indirect illocutionary act used for stating disagreement

There is 1 utterance containing assertive implicature with indirect illocutionary act used for stating disagreement. For instance:

06/SHATHOB/SD

ST: "I said, sir, to the precisely scientific mind. But as a practical man of affairs, it is acknowledged that you stand alone. I trust, sir, that I have not inadvertently—" (Dr. Mortimer)

"Just a little," said Holmes.

Context of situation: Dr. Mortimer says to Holmes that he is the second person in Europe who has precisely scientific mind. Then Holmes asks him about who is the first and he says Monsieur Bertillon. Holmes feels a little aggrieved because of the statement.

In the source text (ST), Holmes' utterance **"Just a little,"** is an utterance containing implicature, because the utterance has an intended meaning. The utterance does not fulfill the maxim of quality because Holmes does not say the truth. The explicature of this utterance is "I don't agree with you! Because in fact, everyone always looks for me to help them solve their problem" Holmes does not say it explicitly because based on the context he just met Dr. Mortimer and he still respects Dr. Mortimer's opinion, even though he definitely disagrees with that. This utterance is intended to state disagreement.

1.5. Implicature containing indirect illocutionary act used for stating agreement

There is 1 utterance containing assertive implicature with indirect illocutionary act used for stating agreement. For example:

08/SHATHOB/A

ST: "Well?" said he. (Dr. Mortimer)
"Do you not find it interesting?" (Dr. Mortimer)
"To a collector of fairy tales." (Holmes)

Context of situation: When Dr. Mortimer just finished reading the content of the manuscript, he finds out that Holmes is still doing something. Holmes yawns and tosses the end of his cigarette into the fire.

In the source text (ST), Holmes' utterance **"To a collector of fairy tales."** is included in utterances which contain implicature, because the utterance has an intended meaning. The utterance does not fulfill the maxim of quality because Holmes does not say the truth. The explicature of this utterance is "Of course! That's manuscript is really boring." Holmes does not say it explicitly because he still respects Dr. Mortimer who is reading that manuscript. This utterance is intended to state agreement.

1.6. Implicature containing indirect illocutionary act used for stating reason

There is only 1 utterance containing assertive implicature with indirect illocutionary act used for stating reason. For example:

09/SHATHOB/SR
ST: "Why do you hesitate?" (Holmes)
"There is a realm in which the most acute and most experienced of detectives is helpless." (Mortimer)

Context of situation: Dr. Watson and Holmes talk about the death of Sir Charles. When Dr. Mortimer tells Holmes about the fact that he just found on the crime scene, he becomes a little hesitate to talk about it. It is because he thinks that Holmes will not believe him and say that he is crazy. Then Holmes asks him again and tries to convince him to answer his question.

In the source text (ST), Dr. Mortimer's utterance **"There is a realm in which the acutest and most experienced of detectives is helpless."** can be seen to be containing implicature, because the utterance has an intended meaning. The utterance does not fulfill the maxim of relevance because Dr. Mortimer says something which is not relevant to the previous utterance. Dr. Mortimer answers Holmes' question with something which is not relevant to the question. The explicature of this utterance is "I'm hesitated to tell you because I'm afraid that you can deal with supernatural things" Dr. Mortimer does not want to say it explicitly because based on the context both Holmes and

Dr. Mortimer are both trained men of science, so he is afraid that Holmes will think that he is crazy or out of his mind. This utterance is intended to state a reason.

1.7. Implicature containing indirect illocutionary act used for showing refutal

There are 2 utterances containing assertive implicature with indirect illocutionary act used for showing refutal. For instance:

20/SHATHOB/RT
ST: "I heard it distinctly, and I am sure that it was really the sob of a woman." (Watson)
"We must ask about this right away." He rang the bell and asked Barrymore whether he could account for our experience. It seemed to me that the pallid features of the butler turned a shade paler still as he listened to his master's question. (Sir Henry)
"There are only two women in the house, Sir Henry," he answered. **"One is the scullery-maid, who sleeps in the other wing. The other is my wife, and I can answer for it that the sound could not have come from her."** (Barrymore)

Context of situation: In the middle of the night Dr. Watson hears a sound of a crying woman. In the morning, he tells Sir Henry about that, but at first Sir Henry hesitates about the sound of a crying woman because he already falls asleep. Then they decide to call Barrymore and ask him about the sound that they heard last night.

In the source text (ST), Barrymore's utterances **"There are only two women in the house, Sir Henry,"** and **"One is the scullery-maid, who sleeps in the other wing. The other is my wife, and I can answer for it that the sound could not have come from her."** contain an implicature, because the utterances have intended meaning. The utterance does not fulfill the maxim of quantity because Barrymore gives too much information. The explicature of the utterances is "There is no sound of a crying woman last night" Barrymore does not say it explicitly because he wants to make sure to Sir Henry and Dr. Watson that there is no one else in the mansion. This utterance is intended to refute a question.

1.8. Implicature containing indirect illocutionary act used for convincing

There are 6 utterances containing assertive implicature with indirect illocutionary act used for convincing. For example:

21/SHATHOB/C

ST: "If you didn't see him, how do you know he was in the loft?" (Dr. Watson)
"Well, surely his own wife ought to know where he is," said the postmaster testily." Didn't he get the telegram? If there is any mistake it is for Mr. Barrymore himself to complain." (Postmaster)

Context of situation: Dr. Watson goes to the post office in Baskerville to make sure that Barrymore is the one who received the Postcard that Holmes had sent to him last week. He wants to prove that Barrymore is not the one stalking and following Sir Henry while he is in London last week.

In the source text (ST), Postmaster's utterance **"Well, surely his own wife ought to know where he is,"** is identified to be an utterance which contains implicature because the utterance has an intended meaning. The utterance does not fulfill the maxim of relevance because postmaster does not say something which is relevant. The explicature of this utterance is "Of course, his wife will not lie to me" but still the Postmaster does not say it explicitly. This utterance is intended to convince the listener.

1.9. Implicature containing indirect illocutionary act used for showing refusal

There are 2 utterances containing assertive implicature with indirect illocutionary act used for showing refusal. For instance:

16/SHATHOB/RS

ST: "Is it possible that you could come yourself, Mr. Holmes?" (Sir Henry)
"**If matters came to a crisis I should endeavor to be present in person;** but you can understand that, with my extensive consulting practice and with the constant appeals which reach me from many quarters, it is impossible for me to be absent from London for an indefinite time. At the present instant one of the most revered names in England is being besmirched by a blackmailer, and only I can stop a disastrous scandal." (Holmes)

Context of situation: Sir Henry and Dr. Mortimer will go to the Baskerville Hall on the next day; they ask Holmes to come with them. Then Holmes says that he has a lot of things that he should do in London and he cannot leave them all behind.

In the source text (ST), Holmes' utterance **"If matters came to a crisis I should endeavor to be present in person;"** is identified

as an utterance containing implicature, because the utterance has an intended meaning. The utterance does not fulfill the maxim of quality because Holmes does not say the truth. The explicature of this utterance is "I'm sorry, I can't go with you. I have my own strategy for this mystery." Holmes does not say it explicitly because he has his own strategy and if Holmes goes with them to the Baskerville Hall, it will ruin his strategy. Also, Holmes does not want to offend Sir Henry's feeling. This utterance is intended to show refusal.

2. Translation Techniques

There are 46 utterances containing assertive implicature in this study. In this analysis, some techniques are being used at the same time with other techniques. It is because the data in this study are in the form of utterance which consists of many elements.

There are 16 different techniques which are applied by the translator, they are established equivalent, variation, transposition, pure borrowing, explicitation, paraphrasing, reduction, modulation, generalization, adaptation, literal, description, particularization, addition, discursive creation, and implicitation.. The analysis on the translation techniques in this study is based on the classifications of the techniques' combination which appeared in one utterance. There are 6 classifications, consisting of 12 data using a single technique, 6 data using combination of 2 techniques, 14 data using combination of 3 techniques, 10 data using combination of 4 techniques, 3 data using combination of 5 techniques, and 1 datum using combination of 6 techniques in one utterance. Here are some example of the classifications of the combination of translation techniques:

10/SHATHOB/RT

ST: "You mean that the thing is supernatural?" (Holmes)
"I did not positively say so." (Mortimer)

TT: *"Maksud Anda kasus ini berbau supernatural?"*
"Saya tidak berkata seperti itu."

There are three techniques used to translate this utterance. The three techniques are variation, established equivalent, and reduction. Variation is used by the translator to translate "I" into "*saya*" in the target text.

Established equivalent is used by the translator to translate "did not" into "*tidak*" in the target text. The word "say" is translated into

"*berkata*", and "so" is translated into "*seperti itu*" in the target text.

Reduction is used by the translator in translating "positively" in the source text. Reduction means that the translator reduces a word or expression in the source text when it is translated into the target language. The translator decides to omit "positively" when the datum is translatedinto the target language.

<div align="center">21/SHATHOB/C</div>

ST: "If you didn't see him, how do you know he was in the loft?" (Dr. Watson)
"Well, surely his own wife ought to know where he is," said the postmaster testily."Didn't he get the telegram? If there is any mistake it is for Mr. Barrymore himself to complain." (Postmaster)

TT: *"Jika kau tidak melihatnya, bagaimana kau tahu dia sedang berada di loteng?"* (Dr. Watson)
"Yah, tentunya sebagai istrinya, dia tahu persis di mana suaminya tengah berada," *kata si tukang pos menguatkan. "Apakah telegramnya tidak sampai? Jika memang terjadi kekeliruan mengapa tidak tuan Barrymore sendiri yang menyampaikan keluhan?"* (*Tukang Pos*)

There are six techniques which are used to translate the utterance. The six techniques are adaptation, established equivalent, explicitation, variation, transposition, and literal translation. Adaptation means that the cultural element in the source text is replaced by the cultural element in the target text. The translator uses adaptation when he translates "Well" into *"Yah"* in the target text.

Established equivalent is used by the translator to translate "surely" into "*tentunya*", to translate "wife" into "*istri*", and "know" into "*tahu*" in the target text.

The translator also uses explicitation. In translating this datum, the translator uses explicitation in translating "own" into *"sebagai"*, translating the word *"dia"* in the target text, translating "he" into "suaminya", and also translating "is" into *"tengah berada"*.

Variation is used by the translator to translate "his" into "*-nya*" in the target text.

Transposition is used by the translator to translate "ought to" into "persis". In the translation of this datum, the translator makes a change in terms of word class from 'verb' into 'adverb'.

Literal translation is a word for word translation. The translator uses literal translation when he translates "where" into *"dimana"*.

3. The impact of the translation techniques on the illocutionary force

Most of the data in this study have the same illocutionary force in the target language, but there are some of the data which undergo a change on the illocutionary force when they are translated into *Bahasa Indonesia*.

1.1 Translation do not undergo change on the illocutionary force

The illocutionary force of the source text and the target text are still the same. Here is the example:

<div align="center">46/SHATHOB/RIGI</div>

ST: "You're mighty close about this affair, Mr. Holmes. What's the game now?" (Police)
"A waiting game." (Holmes)

TT: *"Anda sudah hampir memenangkan permainan ini, Tuan Holmes. Sekarang kita hendak memainkan apa?"* (Police)
"Permainan menunggu."(Holmes)

Context of situation: After knowing the perpetrator. Holmes and the police get ready in their position to arrest Stapleton, who killed Sir Charles. Then the police ask him about 'the game' that they will play to arrest Stapleton.

In the source text (ST), Holmes' utterance **"A waiting game."** is identified as an utterance containing implicature because the utterance has an intended meaning. The utterance does not fulfill the maxim of manner because Holmes says something ambiguous. Actually, the explicature of this utterance is "I don't know, we will see later." Holmes does not say it explicitly because based on the context he and the police are still waiting for Stapleton to come out from the cave in the moor. This utterance is intended to show refusal for giving information to the listener.

In the target text (TT), Holmes' utterance is translated into ***"Permainan menunggu"***. The translator uses a single technique in translating this utterance. The technique which is applied by the translator to translate this utterance is established equivalent. The impact of using established equivalent is that this utterance is still similar to the utterance in the source text, which contains assertive implicature with indirect illocutionary act used for refusing in giving information. This utterance flouts the maxim of manner because

Holmes says something ambiguous. It means that there is no change in the illocutionary force in both the source text and the target text.

1.2 Translation which undergoa change on the illocutionary force

The illocutionary force of the source text change after it is translated into the target language. For instance:

04/SHATHOB/RIGI

ST: "Well, then, supposing that 'C.C.H.' does stand for 'Charing Cross Hospital,' what further inferences may we draw?" (Watson) "**Do none suggest themselves?** You know my methods. Apply them!" (Holmes)

TT: *"Nah, kalau memang CCH adalah singkatan dari Charring Cross Hospital, kesimpulan apa lagi yang bisa kita tarik?"* (Watson) *"**Tidakkah hal itu mengarahkan kita pada petunjuk-petunjuk selanjutnya?** Kau sudah tau metodeku. Coba Praktekkan."* (Holmes)

Context of situation: Holmes and Watson talk about the symbol that appears on the stick that he just found in front of their door. Holmes knows that the symbol that appeared on the stick is considered as Charring Cross Hospital. Then Watson asks Holmes about the possibility of the existence of any other clues or whether it is just the clue that they can find on that stick.

In the source text (ST), Holmes' utterance "**Do none suggest themselves?**" is an utterance containing implicature, because the utterance has an intended meaning. The utterance does not fulfill the maxim of relevance because Holmes says something which is not relevant to the previous utterance. The explicature of this utterance is "Sorry, you already know my method just try to figure it out by yourself because the initial's of someone's name on that stick will lead us to the next clue" but still Holmes does not say it explicitly because it will be impolite if Holmes refuses to answer Watson's question directly. This utterance is intended to show refusal for giving information to the listener.

In the target text (TT), Holmes' utterance is translated into *"**Tidakkah hal itu mengarahkan kita pada petunjuk-petunjuk selanjutnya?**"*. The translator uses explicitation when he translates this utterance. Explicitation makes this utterance different from the utterance in the source language. It makes the utterance containing implicature in the source text change

into an explicit utterance in the target text. There is a change from implicature to explicature when this utterance is translated into the target language. The proper translation should be *"Tidakkah kau dapat menyimpulkannya?"*. In this datum, the type of assertive implicature changes from assertive with indirect illocutionary act used for refusing in giving information into assertive with direct illocutionary act used for giving information.

4. The impact of the translation techniques on the translation quality

4.1 The level of accuracy

The level of accuracy of the translation of the utterances containing assertive implicature in the novel entitled *Sherlock Holmes and the Hound of Baskerville* is 2,89. This level shows that the accuracy of the translation is high. As many as 43 data from 46 data get the highest score. Then 1 datum is included into less accurate translation and 2 data are included into not accurate translation. For example:

36/SHATHOB/GI

ST: "I will tell you, then. If you have heard anything of my unhappy history you will know that I made a rash marriage and had reason to regret it." (Mrs. Lyons) "**I have heard so much.**" (Watson)

TT: *"Kalau begitu, baiklah saya akan mengatakannya. Jika Anda mengetahui riwayat perkawinan saya, Anda pasti tahu betapa saya telah begitu sembrono dan menyesali semua itu."* (Mrs. Lyons) *"**Saya sudah mendengarnya.**"*(Watson)

Both of the raters and I gave the same score, 2, and it makes the datum 36/SHATHOB/GI less accurate in its translation. Through Focus Group Discussion (FGD), the raters and I agreed that the use of reduction in translating "so much" in the source text makes a little change in the message of the translation. In the source text (ST), Dr. Watson's utterance does not fulfil the maxim of quality, because Dr. Watson does not say the truth. The utterance "I have heard so much." has a meaning that Dr. Watson already knows about all of the problems in Mrs. Lyons' life, not only the problem about her husband.

But, in the target text (TT), Holmes utterance is translated into *"**Saya sudah mendengarnya**"*. The translator uses reduction technique to reduce "so much". It makes the intention of the utterance in the source text

undergoes a little change in terms of the perspective between 'knows about every problem in her life' and 'only knows about the problem about her husband'. Even though there is a little change in the intention of the utterance, the types of illocutionary act of the utterance are still similar to those of the source text, i.e. containing assertive implicature with indirect illocutionary act of giving information. This utterance also flouts the maxim of quality, because Dr. Watson does not say the truth.

4.2 The level of acceptability

The level of acceptability of the translation of utterances containing assertive implicature in the novel entitled *Sherlock Holmes and the Hound of Baskerville* is 2,97. This level shows that the accuracy of the translation is high. As many as 45 from 46 data get the highest score. The other datum is included into less acceptable translation. For instance:

21/SHATHOB/C

ST: "If you didn't see him, how do you know he was in the loft?" (Dr. Watson)
"Well, surely his own wife ought to know where he is," said the postmaster testily.
"Didn't he get the telegram? If there is any mistake it is for Mr. Barrymore himself to complain." (Postmaster)

TT: *"Jika kau tidak melihatnya, bagaimana kau tahu dia sedang berada di loteng?"* (Dr. Watson)
"Yah, tentunya sebagai istrinya, dia tahu persis di mana suaminya tengah berada," *kata si tukang pos menguatkan.*
"Apakah telegramnya tidak sampai? Jika memang terjadi kekeliruan mengapa tidak tuan Barrymore sendiri yang menyampaikan keluhan?" (Tukang Pos)

Both of the raters and I gave the same score for the acceptability of this datum, which is 2, and it makes the datum 21/SHATHOB/C included in less acceptability translation. The translator translates "ought to" into *"persis"*. It becomes less acceptable because the construction of the utterance is quite unnatural. The suggestion is that "ought to" is translated into *"hendaknya"* so the translation of the utterance will be *"Yah, tentunya sebagai istrinya, dia hendaknya tahu di mana suaminya tengah berada,",* which is more natural.

4.3 The level of readability

The level of readability of the translation of the utterances containing assertive implicature in the novel entitled *Sherlock Holmes and the Hound of Baskerville* is 3,00. All

of the data get the highest score from all the respondents. For example:

09/SHATHOB/SR

ST: "Why do you hesitate?" (Holmes)
"There is a realm in which the most acute and most experienced of detectives is helpless." (Mortimer)

TT: *"Mengapa Anda ragu-ragu?"*
"Ada hal-hal dimana seorang detektif paling hebat dan paling berpengalaman sekalipun tidak bisa berbuat apa-apa"

All of the respondents gave the same score for the readability of this datum, which is 3, it is because the target readers can understand the translation of the utterance easily. The translator translates "There is a realm in which the most acute and most experienced of detectives is helpless." into *"Ada hal-hal dimana seorang detektif paling hebat dan paling berpengalaman sekalipun tidak bisa berbuat apa-apa"* whichcan easily be understand by the respondents. They only read it once to understand the message of the utterance which is supported by simple wordings.

IV. CONCLUSION

The conclusion of this research based on the research findings of the data analysis will be shown in this chapter. The data analysis in the previous chapter leads to the following conclusion based on the research questions:

1. There are 9 types of assertive implicature which are found in this study. The types of assertive implicature which are found in the novel are stating an opinion, giving information, refusing in giving information, stating disagreement, stating agreement, stating a reason, stating refutal, convincing, and stating refusal.

2. It is found that the translator uses 16 different techniques to translate the utterances containing assertive implicature in the novel entitled *Sherlock Holmes and the hound of Baskerville*. They are applied as single technique and in combinations of techniques. In this study, I found six classifications, which are single technique, combination of 2 techniques, combination of 3 techniques, combination of 4 techniques, combination of 5 techniques, and combination of 6 techniques.

3. Most of the utterances do not undergo a change in the illocutionary force. Some others undergo change. The changes are from assertive illocutionary act to directive illocutionary act and assertive implicature with indirect illocutionary act used for refusing in giving information to assertive implicature with indirect illocutionary act used for giving information.

4. The average score of the accuracy of the translation of the utterances containing implicature in the novel is 2,89. The average score of the acceptability of the translation in the novel is 2,97. Meanwhile, the average score of the readability of the translation in the novel is 3,00.

REFERENCES

Albir, A. H., & Molina, L. (2002). Translation technique revisited: A dynamic and functionalist approach. *Translator's journal, XLVII*(4), 498-512. doi: 10.7202/008033ar

Biber, D., & Susan, C. (2009). *Register, Genre, and Style*. Cambridge: Cambridge University Press.

Chaer, A., & Leonie, A. (1995). *Sosiolinguistik perkenalan awal*. Jakarta: Rineka Cipta.

Gadzar, G. (1978). *Pragmatics, implicature, presupposition and logical form*. Retrieved fromhttp://wa.amu.edu.pl/sap/files/14/22_R.pdf

Grice, H.P.(1975). *"Logic and conversation" syntax and semantics, speech act, 3*. Retrieved from http://www.sfu.ca/~jeffpell/Cogs300/GriceLogicConvers75.pdf

Grice, H.P. (1989). *Studies in the way of words*. Retrieved from http://perso.ens-lyon.fr/jacques.jayez/courses/LHPST/Studies_in_the_Way_of_Words.pdf

Hatim, B. (2001). *Teaching and researching translation*. London, UK: Pearson Education.

Larson, M. L. (1984). *Meaning-based translation: A guide to cross language equivalence.* New York, NY: University Press of America.

Leech, G. N. (1983). *Principles of pragmatics*. London and New York: Gramedia.

Levinson, S.C. (1983). *Pragmatics*. London, UK: Cambridge University Press.

Lewis, H. M. (1974). *Language in society*. Retrieved From https://www.uni-due.de/ELE/LanguageAndSociety.pdf

Nababan, Nuraeni, A., & Sumardiono. (2012). *"Pengembangan model penilaian kualitas terjemahan" laporan penelitian hibah kompetensi*. Surakarta: Universitas Sebelas Maret.

Nunan, D. (1993). *Introducing discourse analysis*. London, UK: Penguin English.

Newmark, P. (1988). *A textbook of translation*. UK: Prentice Hall International

Searle. (1969). *Speech acts an essay in the philosophy of language*. Cambridge: Cambridge University Press.

Yule, G. (1996). *Pragmatics*. New York, NY: Oxford University.