e-ISSN: 2723-1623
p-ISSN: 2723-1615

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Journal of Education, Linguistics, Literature and Language Teaching

TRANSLATION TECHNIQUES OF DIRECTIVE SPEECH ACTS OF THEMAIN CHARACTERS IN THE PEARL HARBOR MOVIE

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Abstract.

This study entitles 'Translation Techniques of Directive Speech Acts of the Main Characters in the Pearl Harbor Movie'. This study focuses on analyzing and identifying directive speech acts and the techniques to translate the utterances spoken by the main characters of the Pearl Harbor movie with Indonesian subtitles. This study used the descriptive qualitative method. The source language of the data is English and the target language is Indonesian. The theories employed are translation techniques by Molina and Albir (2002) and directive speech acts by Searle in Huang (2007). The researchers found 92 data of directive speech acts of the main characters and 93 translation techniques of each type. It happens since one directive speech act found in an utterance has to employ more than one translation technique. From the data analysis, the dominant translation technique used to translate directive speech acts in the Pearl Harbor movie is the Literal translation technique. The Literal translation technique is used to translate an utterance or expression word for word. The Literal technique is dominantly employed due to the findings that a large number of utterances in the source language are translated literally in the target language. The structural forms of the source language are completely preserved in the target language. Meanwhile, the least-used techniques are borrowing and discursive creation with only one datum each. It happens because almost every lexical unit of the directive utterances by the main characters in the movie is translatable and predictable in the target language.

Keywords: *directive speech acts; main characters; Pearl Harbor movie; translation techniques; subtitle*

INTRODUCTION

Communication is the act of transferring information. Every communication involves at least one sender, a message, and a recipient. This probably sounds simple, but communication is a very complex subject. In pragmatics, the speech act is an important part of communication. Speech acts are something expressed by an individual that not only presents information but also performs an action. A speech act is an utterance that served a function of communication. The utterance of the speech act is defined in terms of a speaker's intention and the effect on the listener. In other words,it could be defined as the action that

e-ISSN: 2723-1623
p-ISSN: 2723-1615

speakers hoped to provoke the audience. Speech act contains simple words, such as the word *please*, however it can affect the listener's reaction in many ways.

A directive speech act is a sort of speech act in which the speaker intends the listener to do something by saying something (Searle in Huang, 2007). In line with Austin, language is not only used to say something, but also to do something. When someone utters something, he/she does not only say something but also does something with the utterance (Austin, 1962). There are various types of speech acts, such as question, command, request,suggestion, invitation,warning etc. Directive speech acts are found in day-to-day life, as well as in movies, novels, etc.

According to Emitt & Komesaroff (2003) that the acquisition of culture requires the learning of a language for the transmission of attitudes, ideas, and values to the next generation. When a translator translates novels or movies, he/she should understand that directive speech acts require the knowledge of the language, along with the appropriate use of that language within a given culture. Munday (2001: 4) states that translation has several meanings, it can refer to the general subject field, the product (the text that has been translated), or the process (the act of producing the translation, otherwise known as translating). Translating the directive speech acts could be quite complicated because one language is not transferable into another language. It may form idiomatic expressions or cultural norms that are different between one language and another language. The conversation, especially in the movie usually contains lots of speech acts, idioms, swearing, and so on.

The researchers chose the Pearl Harbor movie as the source of data for some reason. First, since a movie is made to visualize human daily activities such as engaging in daily conversation, this movie must have displayed the conversation among the characters. Second, when the characters are communicating, they usually take turns speaking and listening. Sometimes one character gets or gives attention in terms of direct commands, orders, questions, or suggestions. This movie typically houses so-called directive speech acts like that because the setting of the movie is World War II. The characters are mostly soldiers and medical nurses who get involved in that situation intensely. Third, Here is the example of directive speech acts with the type of question that the researchers found: the context of the utterance in the movie is when Rafe was asking Danny if he was ready to play an airplane's trick called play chicken with him. Considering the translation, it is categorized as a good translation. The translator translated "You ready?" into "*Siap*?". The translation technique used is the linguistic compression technique. The translator translated the utterance "You ready?" into "*Siap*?" using the linguistic compression technique because the utterance "You ready?" is compressed into "*Siap*?" in the target language to make it readable and more acceptable regarding the context of situation where the utterance was made.

In this research, the researchers found two similar research with different subjects of discussion related to this study. The first previous research was conducted by Asmi Yuniati (2018) entitled "Directive Speech Acts in the movie *The Message* by Moustapha Akkad" from Walisongo State Islamic University Semarang. Her study analyzed the classification and the contribution of directive speech acts in "The Message" by Moustapha Akkad to EFL learners in understanding the expression of giving a command. She employed descriptive qualitative to interpret utterances containing the types of directive speech acts in the movie and the contribution of her research in EFL Classroom. The results of her study showed that 213 utterances of the directive of speech acts such as command, order, request, suggestions were identified.

e-ISSN: 2723-1623
p-ISSN: 2723-1615

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Journal of Education, Linguistics, Literature and Language Teaching

Another study was done by Rani Violeta (2019) entitled "Speech Acts Analysis of the Main Characters in Maleficent Movie Script by Jane McTee" from the University of Islamic State Raden Intan Lampung. Her study aimed to find the types of speech acts that are dominantly displayed by Maleficent in the movie. She employed the descriptive qualitative method to describe and analyze the selected Speech Acts taken from the text, then classified them according to John R. Searle's concept of types of illocutionary acts. The results of her research showed that eighty-five utterances used by the main character in Maleficent movie, including representatives, directives, commissive, expressive, and declarative.

The differences between this study and the previous studies are substantially exposed to data sources, research findings, and focus of discussion. The three research used different data sources or different names of movies. The first study conducted by Asmi Yuniati was using The Message movie. The second study done by Rani Violeta was using the Maleficent movie and this study used the Pearl Harbor movie. In addition, even though the two previous studies and this study discuss directive speech acts, the results are dissimilar. The previous study conducted by Asmi Yuniati mainly discussed commanding in directive speech acts. The other study by Rani Violeta discussed the dominant directive speech acts found in her data. By highlighting the focus and results of two previous studies, this study is intended to discuss further the issue of directive speech acts and the translation techniques of the main characters in the Pearl Harbor movie.

METHOD

Type of Research

This research was a qualitative one. Qualitative research is empirical research where the data are not in the form of numbers (Punch, 1998, p. 4). In a qualitative study, the data are mostly in the form of words, phrases, or sentences. Qualitative research aims to understand the social reality of individuals, groups, and cultures as nearly as possible as its participants feel it or live it. Thus, people and groups, are studied in their natural setting, not a number nor frequency. In addition, this research is descriptive. The descriptive method is a method of examining the status of a group of people, an object,a system of thought, a set of conditions, or a class of events in the present (Nazir, 1988:63). This study discusses translation techniques of directive speech acts of the main characters in the Pearl Harbor movie. The discussion of the findings includes the description of the types of speech acts and the techniques that are used to translate the directive speech acts in the Pearl Harbor movie.

Unit of Analysis

The unit of analysis of this research was the utterances spoken by the main characters in the Pearl Harbor movie in the form of directive speech acts, translated by Sukair as the translator from English to Indonesian. In this study, English is the source language and Indonesian is the target language.

Source of Data

In this research, the source of data was the Pearl Harbor movie and the data are Linguistic and Translation data. The linguistic data is directive speech acts and types of directive speech acts and the Translation data is the translation of speech acts types. Furthermore, there are two types of data, those are primary and secondary data. Gathering data through a primary source is that the researchers are the first persons to obtain the data or a secondary source is that the researchers obtain the data that have already been collected by

e-ISSN: 2723-1623
p-ISSN: 2723-1615

other sources, such as data disseminated in a scientific journal (Mesly, 2015). In this research, the researchers used primary data, that is directive speech acts used by the main characters in the Pearl Harbor movie. Specifically, the directive speech acts that are performed by the main characters.

Techniques of Data Collection

The techniques used by the researchers to collect the data were carried out as follows; firstly, the researchers searched and downloaded the data of the Pearl Harbor movie, secondly, the researchers downloaded both the Indonesian and the English subtitle texts of the movie, thirdly, the researchers watched the movie of Pearl Harbor over times focusing more on the utterances performed by the main characters. Fourth, the researchers selected the directive utterances performed by the main characters in the Pearl Harbor movie as the research data.

Techniques of Data Analysis

The researchers analyzed the data using several steps. Firstly, the researchers identified the source language and the target language from the movie. Secondly, the researchers classified the translation techniques and the types of directive speech act using the theory of translation techniques by Molina and Albir (2002) and directive speech acts theory's from Searle in Huang (2007). Thirdly, the researchers analyzed the translation techniques that are used to translate the directive speech acts. From the data analysis, the dominantly used and the least-used translation techniques are found. Lastly, the researchers concluded.

RESULTS AND DISCUSSION

Results

The researchers used the main characters' utterances from the *Pearl Harbor* movie as the data for thisresearch. The process of data analysis in this research used two theories, the first theory is translation techniques by Molina and Albir (2002:509). The second theory is directive speech acts by Searle (1976). The results of data analysis of translation techniques of the directive speech acts in the Pearl Harbor movie are shown in the table below:

Table 1. Translation Techniques and Directive Speech Acts

No	Types of Translation Techniques	Data	Percentage	No	Types of Directive Speech Acts			Data	Percentage
1.	Literal	37	39.78%	1.	Question	Character	Ut.	38	41.30%
						Rafe	12		
						Danny	18		
						Evelyn	8		
2.	Establish	29	31.18%	2.	Command	Character	Ut.	33	35.86%

e-ISSN: 2723-1623
p-ISSN: 2723-1615

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Journal of Education, Linguistics, Literature and Language Teaching

	Equivalent					Rafe	25		
						Danny	6		
						Evelyn	2		
3.	Reduction	6	6.45%	3.	Request	Character	Ut.	8	8.69%
						Rafe	2		
						Danny	5		
						Evelyn	1		
4.	Linguistic Compression	5	5.37%	4.	Suggestion	Chacrater	Ut.	6	6.25%
						Rafe	5		
						Danny	1		
5.	Amplification	5	5.37%	5.	Invitation	Character	Ut.	6	6.25%
						Rafe	5		
						Danny	1		
6.	Variation	4	4.30%	6.	Warning	Character	Ut.	2	2.17%
7.	Modulation	3	3.22%			Rafe	2		
8.	Linguistic Amplification	2	2.15%		**Total**			**92**	**100%**
9.	Borrowing	1	1.07%						
10.	Discursive Creation	1	1.07%						
Total		**93**	**100%**						

Table 1 above shows that 92 utterances containing directive speech acts were found in the movie, and there are 93 translation techniques used in translating directive speech acts in the Pearl Harbor movie. Although there are 92 data from the movie, the researchers found 93 types of translation techniques since one utterance was identified to have more than one translation technique. The total number of data in the translation technique is more than 92

e-ISSN: 2723-1623
p-ISSN: 2723-1615

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data. The dominant translation technique used is the Literal technique with 37 data (39.78%). The following techniques are also used such as 29 data (31.18%) of Established Equivalent, 6 data (6.45%) of Reduction, 5 data (5.37%) of Linguistic Compression, 5 data (5.37%) of Amplification, 4 data (4.30%) of Variation, 3 data (3.22%) of Modulation, 2 data (2.15%) of Linguistic Amplification. Whereas the last 2 techniques are the least-used techniques, they are Borrowing and Discursive Creation with 1 datum (1.07%) each. There are 92 data of directive speech acts from the main characters' utterances found in the Pearl Harbor movie. The researchers found six types of directive speech acts, they are 38 data (41.30%) of Question, 33 data (35.86%) of Command, 8 data (8.69%) of Request, 6 data (25%) of Suggestion, 6 data (6.52%) of Invitation and 2 data (2.17%) of Warning.

Discussion

In this section, the researchers discussed the types of directive speech acts by the main characters in the Pearl Harbor movie, along with the translation techniques. The discussion was carried out as follows:

1. Literal translation

This technique is to translate a word or an expression word for word (Molina and Albir, 2002).

Excerpt 1

Source Language	Target Language
Leave him!	Tinggalkan dia!

The context of this excerpt in the movie is when they are suddenly attacked by Japanese troops and Danny was trying to help his friend who got shot but he was already dead, and Rafe said to Danny to leave his friend because his friend was already dead. In excerpt 1, the utterance is classified into command of directive speech acts. It is explained in such a way since Rafe ordered Danny to do something. Rafe's utterance *Leave him* is translated into *Tinggalkan dia*. The translator translated it using a Literal translation technique since it is translated word for word. The form or structure of the language is similarly preserved in both the source language and the target language. The utterance *Leave him* is translated singly in the target language, word for word in its sequence from the verb *leave* to the object as a pronoun *him*. It is rendered into *Tinggalkan dia* in the same form as the target language.

Excerpt 2

Source Language	Target Language
You know why?	Kau tahu kenapa?

The context of this excerpt shows that Danny was dying after being shot by Japanese soldiers in his attempts to save Rafe. Eventually, Rafe told Danny that Evelyn was being pregnant since Danny did not know it yet. Rafe hoped Danny could survive after hearing that good news. In excerpt 2, the utterance is classified into a question of directive speech acts since Rafe asked a question for Danny. Rafe's utterance *You know why?* is translated into *Kau*

e-ISSN: 2723-1623
p-ISSN: 2723-1615

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tahu kenapa?. The translator translated it using a Literal translation technique since it is translated word for word. The form or structure of the languageis also the same between the source language and the target language. The utterance *You know why* istranslated singly in the target language, word for word in its sequence from a pronoun *You* to the verb*know*, and to the adverb *why*. It is rendered into *Kau tahu kenapa* in the same form as the targetlanguage.

2. Established Equivalent

Established Equivalent is the use of a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language (Molina and Albir, 2002).

Excerpt 3

Source Language	Target Language
Duck!	Merunduk!

The context of this excerpt is when Danny, Rafe, and their friend were inside the car and trying to avoidthe Japanese attack. Their car was bombarded and Rafe ordered Danny and the other people in the carto get down. In excerpt 3, the utterance is classified into directive speech acts with the type of commandsince Rafe ordered Danny and the other soldier to get down. Rafe's utterance *Duck* is translated into *Merunduk*. The translator translated the utterance using an established equivalent technique since it uses a term that is more familiar in that context of the situation in the target language.

Excerpt 4

Source Language	Target Language
Let's do it!	Ayo kita terbang!

The context of this excerpt is when Rafe and Danny tried to take off to fight back against Japanese troops and Danny was giving an order to Rafe to fly.In excerpt 4, the utterance is classified into directive speech acts with the type of command since Danny commanded Rafe to fly. Danny's utterance *Let's do it* is translated into *Ayo kita terbang*. The translator translated the utterance using an established equivalent technique since the translator used a term that is more familiar in the target language and more appropriate to the context of the situation in the movie scene.

3. Reduction

The reduction technique is to suppress an information item in the source language to the target language.(Molina and Albir, 2002)

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Source Language	Target Language
Let's get outta here!	Ayo pergi!

The context of this excerpt is when Danny and Rafe are fighting and making a big mess in the bar. Soonafter that, the police are coming and Danny invited Rafe to leave the place so they would not get arrested. In excerpt 5, the utterance is classified into directive speech acts with the type of invitation since Danny invited Rafe to leave. Danny's utterance *Let's get outta here* is translated into *Ayo pergi*.The translator translated the utterance using a reduction technique since it is being reduced from *Let's get outta here!* into *Ayo pergi!* in the target language. There is a reduction of the linguistic items in the source language in the target language. The meaning of the word *here* as information of the place in the source language is not transferred in the target language. However, it does not distort the message that much since the scene shows where exactly they have to leave, that is leaving the bar.

Excerpt 6

Source Language	Target Language
How many do you see kau lihat?back there?	Ada berapa yang

The context of this excerpt is when Danny and Rafe just managed to fly their planes with difficulty due to the narrow runway, but the enemies were already attacking them. Danny's plane is behind Rafeand much closer to the enemy, so Rafe asked Danny the number of enemies was behind them. In excerpt 6, the utterance is classified into directive speech acts with the type of question since Rafe asked a question to Danny. Rafe's utterance *How many do you see back there?* is translated into *Ada berapa yang kau lihat?*. The translator translated the utterance using a reduction technique since the utterance *back there* is being eliminated or not transferred in the target language, However, the information of this utterance is still well-maintained and not distorting the message.

4. Linguistic Compression

Linguistic compression is the technique to synthesize linguistic elements in the target language. It is applied by using a more precise or concrete in the translated text (Molina and Albir, 2002).

Excerpt 7

Source Language	Target Language
Where's everybody semuanya?going?	Kemana

The context of this excerpt is when Evelyn comes to the airbase to see Danny, but everybody left when she came over. In excerpt 7, the utterance is classified into directive

e-ISSN: 2723-1623
p-ISSN: 2723-1615

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speech acts with the typeof question, since Evelyn asked a question to Danny. Evelyn's utterance *Where's everybody going* is translated into *Kemana semuanya*. The translator translated the utterance using the linguistic compression technique since the source language is being compressed in the target language to make it more precise and acceptable in the target language. The message is still well-maintained.

Excerpt 8

Source Language	Target Language
Lay still here	Berbaringlah

The context of this excerpt is when Rafe and Evelyn want to drink wine together, and Rafe, whose nose was injured, tries to open the cap of the wine bottle, but accidentally the bottle cap hits Rafe's nose and blood is pouring out of his nose. Immediately Evelyn told Rafe to lie down on her lap. In excerpt 8, the utterance is classified into directive speech acts with the type of command since Evelyncommanded Rafe to do something. Evelyn's utterance *Lay still here* is translated into *Berbaringlah*. The translator translated the utterance using the linguistic compression technique since the source language in the form of a sentence is being compressed into a word in the target language to make it more acceptable in the target language. Besides that, the message is still preserved and not distorted.

5. Amplification

Amplification is the technique that is used to add information that is not available in the source language information. The addition is meant to help deliver the message, so the information can be received and understood (Molina and Albir, 2002).

Excerpt 9

Source Language	Target Language
Hide in the parachute parasut!hangar!	Cepat sembunyi di hangar

The context of this utterance is when Danny took Evelyn to see Pearl Harbor from above by an airplane, but they were too long up and too late to return the plane to the airbase. Then one of the officers rebuked them and Danny immediately told Evelyn to hide. In excerpt 9, the utterance is classified into directive speech acts with the type of command since Danny commanded Evelyn to dosomething, that is to hide. Danny's utterance *Hide in the parachute hangar!* is translated into *Cepatsembunyi di hangar parasut*!. The translator translated the utterance using the amplification technique since there is an addition of information in the target language. The translator adds the word *cepat* inthe target language so that the meaning becomes more acceptable due to the quick response from Danny from being asked to rebuke the airplane right away. The addition of the word *cepat* in the target language makes it more understandable in that situation.

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Excerpt 10

Source Language	Target Language
But why go looking masalah?for it?	Tapi kenapa harus mencari

The context of this excerpt is when Danny was asked the reason why Rafe accepted the war duties assigned to him because it was very dangerous and Danny worried about Rafe's safety. In excerpt 10, the utterance is classified into directive speech acts with the type of question since Danny asked Rafe a question. Danny's utterance *But why go looking for it?* is translated into *Tapi kenapa harusmencari masala*h*?*. The translator translated the utterance using the amplification technique since there is an addition of information in the target language. The translator adds the word *masalah* in the targetlanguage to show that the danger itself of being assigned to go at war for Rafe is a serious problem for his safety. This word *masalah* is added to give clear information in the target language to make it even more acceptable in that situation.

6. Variation

This technique is to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation, changes of textual tone, style, social dialect, geographical dialect, etc. (Molina and Albir, 2002).

Excerpt 11

Source Language	Target Language
Why you always busstin' menangguku, Rafe?my ass, Rafe?	Kenapa kau selalu

The context of this utterance is when Danny and Rafe are being trained at the airbase and Rafe forcedDanny to play airplane tricks called play chicken. Danny was pissed off because Rafe forced him to play the tricks. In excerpt 11, the utterance is classified into directive speech acts with the type of question since Danny asked Rafe a question. Danny's utterance *Why you always bustin' my ass Rafe?* is translated into *Kenapa kau selalu mengangguku Rafe?*. This translation is classified into variation translation technique since the translator changes the expression to be more polite in the target language, However, the message of this utterance is still well-delivered.

Excerpt 12

Source Language	Target Language
We ain't gonna let this kerumah!son of bitches get home!	Jangan biarkan mereka pulang

e-ISSN: 2723-1623
p-ISSN: 2723-1615

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The context of this utterance is when Rafe and Danny were at war against their enemy, Japan. Japanese pilots were trying to enter the clouds and Rafe and Danny chase after them. In excerpt 12, the utterance is classified into directive speech acts with the type of command since Rafe commandedDanny to do something. Rafe's utterance *We ain't gonna let this son of bitches get home* is translatedinto *Jangan biarkan mereka pulang ke rumah*. The translator translated the utterance using the variation technique since the translator changed the expression to be more polite by not transferring the meaning of the swearing phrase *son of bitches* in the target language. However, the message is still well-maintained in the target language.

7. Modulation

It is the technique that changes the point of view, focus, or cognitive category concerning thesource language, and it can be lexical or structural (Molina and Albir, 2002).

Excerpt 13

Source Language	Target Language
Where are we goin'?	Dimana tempatnya?

The context of this utterance is when Pearl Harbor is suddenly attacked by Japanese aircrafts, while Danny and Rafe are trying to fight back and they are headed to a place that has a weapon and airplane but Rafe did not know it, so he asked Danny for it. In excerpt 13, the utterance is classified into directive speech acts with the type of question, since Rafe asked Danny a question. Rafe's utterance *Where are we goin'?* is translated into *Di mana tempatnya?*. The translator translated the utterance using the modulation technique since there is a change of point of view. It would be translated in the target language into *Kemana kita akan pergi*. Instead, the translator translated into *Dimana tempatnya*. This has changed the point of view in the target language where they have to find weapons and airplanes. The change lies in getting the destination to find the weapon and airplanes. However, the message of this utterance is still preserved since the goal of departing is to go to a place. The place itself is then rendered into *tempatnya* in the target language. It becomes acceptable in the target language because it shows a common usage of such an utterance in that particular situation.

Excerpt 14

Source Language	Target Language
Stay away!	Jangan mendekat!

The context of this utterance is when Rafe finally returns home after being mistaken for death duringthe war. But when he returned, his best friend Danny and his girlfriend Evelyn had a relationship, ofcourse, this made Rafe very angry, and felt betrayed. In excerpt 14, the utterance is classified into directive speech acts with the type of command since Rafe commanded Danny to do something. Rafe's utterance *Stay away!* is translated into *Jangan mendekat!*. The translator translated the utterance using the modulation technique since there is a change in the point of view in the target language. The utterance *stay away* in that context means to ask Danny to keep the distance from Rafe. Rafe similarly asks Danny not to stay closer to him. From this obvious meaning of the phrase *Stay away*, the translator used Modulation to transfer the meaning of it into *Jangan Mendekat* to show that

e-ISSN: 2723-1623
p-ISSN: 2723-1615

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Journal of Education, Linguistics, Literature and Language Teaching

Rafe does not want to see Danny around while Rafe felt so much betrayed. There are no lexical units in the source language is transferred the same way in the target language. Each of the lexical units of the sentence *Stay away* in the source language is not translated singly, Instead, the verb phrase *Stay away* is translated into *Jangan mendekat* to show the equal meaning or message to the original language.

8. Linguistic Amplification

This technique is the addition of linguistic elements. These techniques are often used in consecutive interpreting and dubbing (Molina and Albir, 2002).

Excerpt 15

Source Language	Target Language
Pick a hand	**Pilih tangan yang mana**

The context of this excerpt is when Rafe and Evelyn finally meet again after being separated for quite a while, they meet at the train station. Then Rafe gave Evelyn a gift, he clenched his fists and then told Evelyn to choose one. In excerpt 15, the utterance is classified into directive speech acts with the type of command since Rafe commanded Evelyn to do something. Rafe's utterance *Pick a hand* is translated into *Pilih tangan yang mana*. The translator translated the utterance using the linguistic amplification technique since there was an addition of the linguistic elements *yang mana* in the target language. This addition of the phrase *yang mana* is to give more information about the two hands to be chosen which grabs the gift for Evelyn. The addition of the phrase *yang mana* shows an option must be made in the target language. It means that if somebody is asked to choose one of the two, then the one who gives the options will ask to pick one.

Excerpt 16

Source Language	Target Language
Do you want to?	Kau ingin kesana?

The context of this excerpt is when Evelyn and Danny have not seen each other's faces for a long time,especially after there is news that Rafe died at the war. However, one day they accidentally met at the cinema and Danny asked Evelyn if she wanted to eat at the restaurant. In excerpt 16, the utterance isclassified into directive speech acts with the type of question, since Danny asked a question to Evelyn.Danny's utterance *Do you want to?* is translated into *Kau ingin ke sana?*. The translator translated the utterance using the linguistic amplification technique since there was an addition of the linguistic element *ke sana* in the target language. This addition of the phrase *ke sana* is made to highlight the replacement of the phrase *the restaurant* which is not meantioned literally in the source language. With the presence of the phrase *ke sana* in the target language, it shows that the meaning accuracy of the intended information is effective enough.

9. Borrowing

It is a technique that takes a word or expression straight from another language. There are two kinds of borrowing, first, pure borrowing (without any change) and second, naturalized borrowing (fit the spelling rules in the target language (Molina and Albir,2002)

e-ISSN: 2723-1623
p-ISSN: 2723-1615

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Excerpt 17

Source Language	Target Language
Danny, let's play chicken	Danny, ayo kita main play chicken dengan merekawith these Jap suckers

The context of this excerpt is when Danny and Rafe fought against the Japanese, but their planes were surrounded by Japanese aircraft. Then Rafe invited Danny to play an airplane's trick called play chicken to beat the Japanese. In excerpt 17, the utterance is classified into directive speech acts with the type of invitation, since Rafe invited Danny to do something. Rafe's utterance *play chicken* is translated into *play chicken*. The translator translated the utterance using the pure borrowing technique since he preserved every word straight from the source language *play chicken* to the target language *play chicken* without any changes. Not only using the borrowing technique to translate the phrase *play chicken* but in this excerpt, the translator also used the variation technique to translate *Jap suckers* into *mereka* in the target language.

1. Discursive Creation

It is a technique to establish a temporary equivalence that is unpredictable out of context. (Molina and Albir, 2002)

Excerpt 18

Source Language	Target Language
Some comedy, huh?	Kebetulan?

The context of this excerpt is when Evelyn and Danny have not seen each other for a long time, especially after there is news Rafe died at the war. However, one day they accidentally met at the cinema. In excerpt 18, the utterance is classified into directive speech acts with the type of question,since Evelyn asked a question to Danny. Evelyn's utterance *Some comedy huh?* is translated into *Kebetulan?*. The translator translated the utterance using the discursive creation technique due to his rendering the utterance of *Some comedy huh?* into the word *Kebetulan* out of context in the target language. It can be seen that the translator established a temporary equivalent that is unpredictable.

CONCLUSION

Based on the research findings in the previous discussion, the researchers concluded that the number of the utterances of directive speech acts performed by the main characters in the Pearl Harbor movie is not equal to the number of the translation techniques used to translate the utterances of directive speech acts. It happens because each utterance of directive speech acts was mostly rendered using one translation technique but there is one utterance of invitation that employed two different translation techniques to render. It is also found that from 10 out of 18 translation techniques in total used to translate the main characters' directive speech acts, the Literal translation technique is dominantly employed. This finding explains that any utterance of directive speech acts in the Pearl Harbor movie is made direct and concise so that the form of the sentence

e-ISSN: 2723-1623
p-ISSN: 2723-1615

ELLITE
Journal of Education, Linguistics, Literature and Language Teaching

is mostly preserved entirely in the target language. Besides that, the meaning of directive utterances when translated does not distort at all. It is readable and acceptable in the target language.

Meanwhile, the least techniques used to translate directive speech acts are borrowing and discursive creation. Each technique is employed to render only one datum of directive speech acts. This finding implies that a large number of the lexical unit in the utterance has the meaning equivalence in the target language. It does not have to employ the borrowing technique as the words are translatable. On the other hand, the discurvise creation technique in the movie is rarely employed. The type of directive speech acts in this case *question* in the source language is preserved as one in the target language. Only the meaning in Bahasa Indonesia is made seemingly out of context but it makes sense and is acceptable. This typical technique is used to transfer the meaning unpredictably out of context but the actual meaning as a whole is not distorting in many ways. It is just a matter of different points of view between the translator and the target audience.

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