A PRAGMATIC ANALYSIS ON DIRECTIVE UTTERANCES IN *ADVENTURE* MOVIE AND ITS SUBTITLING

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Abstract

This research aims at describing the variation of the language forms of directive utterances and its subtitling, describing the equivalence of the speaker's intentions of directive utterances and its subtitling, and describing the equivalence of the politeness patterns of directive utterances in the adventure movie and its subtitling. The type of this research is descriptive qualitative research which the writer uses documentation and observation method as the method of collecting data. The data of this research are films which contain directive utterances that are found in the data source that is Up and The Mysterious Island adventure movie manuscripts and its subtitling. The result of the research show that firstly, the language forms of directive utterances in adventure movie and its subtitling is declarative sentences which are translated into declarative and imperative sentence, interrogative sentences which are translated into interrogative, imperative, and declarative sentence, and imperative sentences which are translated into imperative and declarative sentence. Secondly, the speaker's intentions of directive utterances are commanding, requesting, suggesting, warning and prohibiting utterance. Thirdly, the politeness patterns of directive utterances are bald on record, positive politeness, negative politeness and off record strategy.

Key words: pragmatics, directive utterance, adventure movie, subtitling, linguistics form, speaker's intention, politeness pattern, equivalence.

A. INTRODUCTION

In communication there are many utterances, one of them is directive utterances. Yule (1996:54) states directives are those kinds of speech acts that speakers use to get someone else to do something. In other words, the speaker tries to get the hearer to do something, or to do what the speaker wants. There are some kinds of directive utterances, they are commanding, ordering, requesting, suggesting, and prohibiting. Directive utterances are usually found in comic, novel, daily conversation and movie manuscript.

The linguistic forms of directive utterances can be declarative, interrogative or imperative. The directive utterances that are used by people have different meaning or intention. They can be command, order, request, suggest, warn and prohibit. The directive utterances can be shown by either commanding directly or using more polite way indirectly. The speaker's direct intention can be seen from the imperative sentences, while the indirect intention needs an interpretation of what is being spoken by the speaker because the intended message is implicitly stated.

In the adventure movie, there are many directive utterances found. For example "Go on", "Cross your heart", "Do it" to show command. "No backing out" to show a prohibition. "Please, let me in" to show a request. "I thought you might need a little cheering up" to show a suggestion. "be careful!" to show a warning. However, not all the directive utterances used in the adventure movie are translated in the subtitle, because there are some words are not translated or omitted. So, it makes some nonequivalence between the source language (SL) and target language (TL).

In this research, the writer presents the previous study which related with directive utterance. The first research was conducted by Kusumawati (UMS, 2011) entitled *A Socio Pragmatics Analysis on Commanding Utterances in the Other Boleyn Girl Movie and Its Translation.* The results of her research are that first, the forms of commanding utterances are word translated to word, phrase translated to word, positive imperative sentence translated to positive imperative

sentence, negative imperative sentence translated to negative imperative sentence, declarative sentence translated to declarative sentence, interrogative sentence, and word. Second, the implicatures are conversational and conventional implicature in the form of equivalent and non equivalent. Third, the politeness strategies are bald on record, positive politeness and negative politeness strategy. The second research was conducted by Wibowo (UMS, 2010) entitled *A Pragmatic Analysis of the Directive Utterances in The Percy Jackson and The Olympians Novel and Its Translation.* The result of the study that is first, language form includes the variation from declarative turn into imperative and imperative turn into declarative. Second, the translation based on speaker's intension there are 6 (13,6%) data are unequivalent and 38 data (86,4%) are equivalent. Third, the translation based on the politeness pattern there are 7 (15,9%) data are unequivalent and 37 data (84,1%) are equivalent.

There are the similarities and differences from the previous researches. The similarity of the first previous study is that this research discuss about pragmatics. Then, the similarity of the second previous study is also talk about pragmatics and the focus of study on directive utterances. While the difference between first previous study and the writer's research is in the object of the study. The first previous study is the focus on commanding utterances. While the writer's research focuses on directive utterances. Then, the difference between the second previous study and the writer's research is in the data source's selection. The data source of the second previous study is taken from novel and its translation. While in this research, the writer takes the data from movie and its subtitling.

The problem statements of this research are (1) What are the variation of the language forms of directive utterances in the adventure movie and its subtitling? (2) How are the equivalence of the speaker's intentions of directive utterances in the adventure movie and its subtitling? (3) How are the equivalence of the politeness patterns of directive utterances in the adventure movie and its subtitling?

The objectives of the study of this research are first; describe the variation of the language forms of directive utterances in the adventure movie and its

subtitling. Second, describe the equivalence of the speaker's intentions of directive utterances in the adventure movie and its subtitling. Third, describe the equivalence of the politeness patterns of directive utterances in the adventure movie and its subtitling.

B. UNDERLYING THEORY

In this research, the writer explains notion of pragmatics, speech act, directive utterance, politeness, translation, linguistic form and subtitling. In the analysis of the data the writer uses the theory of pragmatics, including the theory of language form, speech act and politeness strategies.

1. Notion of Pragmatics

Pragmatics is the study of how language used that is concerned with meaning. Yule (1996:3) states pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). Moreover, Morris (in Levinson, 1983:1) also states pragmatics is the study of relation of sign to the interpreters. Levinson (1983:9) also explains that pragmatics is the study of relations between language and context that are relevant to the writing of grammars. The other definition, Leech (in Peccei, 1999:7) states pragmatics can be usefully defined as the study of how utterances have meanings in situation.

From the entire definitions above, it can be drawn a conclusion that pragmatics is the study of speaker's intension to the listener which relates to the context about how the language is used.

2. Speech Acts

According to Peccei (1999:43) speech act is an act that a speaker performs when making an utterance. Austin (in Saeed,1997:223) also states:

> Speech act which emphasizes the role of language in communicating social acts like requesting, questioning, promising, thanking, stating, as well as more institutional verbal acts like pronouncing sentence in court, or performing ceremonies of baptizing, marrying etc.

Austin (in Levinson, 1983:236) descibes that there are three kinds of acts in speech act, namely:

a. Locutionary act is the utterance of a sentence with determinate sense and reference.
b. Illocutionary act is the making of the statement, offer, promise, etc. In uttering a sentence, by virtue of the conventional *force* associated with it (or with its explicit performative paraphrase).
c. Perlocutionary act is the bringing about of effects on the audience by means of uttering the sentence, such effects being special to the circumstances of utterance.

3. Directive Utterance

Directive utterance is the attempt to get someone to do something. According to Kreidler (1998:189) directive utterances are those in which the speaker tries to get the addressee to perform some act or refrain from performing an act. Kreidler (1998:190-191) also explains that there are three kinds of directive utterances that can be recognized into:

a. A command is effective only if the speaker has some degree of control over the actions of the addressee. A command is effective only if the speaker has some degree of control over the actions of the addressee.
b. A request is an expression of what the speaker wants the addressee to do or refrain from doing. A request does not assume the speaker's control over the person addressed.
c. Suggestions are the utterances we make to other persons to give our opinions as to what they should or should not do.

4. Politeness

Yule (1996:60) states that politeness can be defined as the means employed to show awareness of another person's face. In this sense, politeness can be accomplished in situations of social distance or closeness. Holmes (1992:296) also explains that politeness involves taking account of the feelings of others.

Brown and Levinson (in Jaworski, 1999:327-328) explain that there are four types of politeness strategies, namely:

a. Bald on – Record
   This strategy that is, that attempts to counteract the potential face damage of the FTA by doing it in such a way, or with such modifications or additions, that indicate clearly that no face threat is intended or desired, and that speaker in general recognizes hearer's face wants and himself wants them to be achieved, (Jaworski, 1978: 327)
b. Positive politeness
   Positive politeness strategy is oriented to enhance the positive face of hearer. It is approach based, it 'anoints' the face of the addressee by indicating that in some respects, speaker wants hearer's wants, (Jaworski, 1978: 328)
c. Negative politeness
   Negative politeness strategy is orientated mainly toward partially satisfying (redressing) Hearer's negative face. It is essentially avoidance based, and realizations of negative politeness strategies consist in assurance that the speaker recognizes and respects the addressee's negative face wants, (Jaworski, 1999:328).
d. Off – record strategies
   This off-record strategy is there is more one than unambiguously attributable intension so that the actor cannot be held to have committed himself to one particular intent. Linguistic off-record strategies include metaphor and irony, rhetorical questions, understatement, all kinds of hints as to what a speaker wants or means communicate, without doing so directly, so that the meaning is to some degree negotiable, (Jaworski, 1978: 327).

5. Translation

Translation is the process of rendering a source language into a target language text in order to become the equivalence of message. Catford (in Sutopo, 2001:1) states that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). The other opinion according Newmark (in Sutopo, 2001:22) translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.

Nababan (in Sutopo, 2001:8) defines that process of translation is the series ongoing activities that is done by a translator in transferring the message from the source language (SL) into the target language (TL). Moreover, Larson (in Sutopo,

2001:8) also states the focus on the translation work or translation process is 'meaning'. According to him, the role of meaning in the translation prosess is very important.

The equivalence of message is one of the principles of translation to acquire the equivalence of message or closest natural equivalent between source language (SL) and target language (TL). According to Gorlee (1994:170) explains that the equivalence message will be meant here the stipulation, recurrent in any text in the theory of translation that there be between source text and target text identify across codes.

6. Linguistics Form

Language form is the variation form of language. Katamba (1997:11) mentions that language forms are consist of word, phrase, clause and sentence. The description of each as follows:

a. Word

   Katamba (1997:11) defines that the word is the smallest meaningful linguistics units that can be used on it own.

b. Phrase

   Schrampfer (2003:257) states that phrase is a group of related words that does contain a subject and a verb. There are main classes of phrase are recognized, those are the nominal phrase, verbal phrase, adjectival phrase, adverbial phrase, and prepositional phrase (Morley, 2000:53).

c. Clause

   Schrampfer (2003:238) states that a clause is a group of words containing a subject and a verb.

d. Sentence

   Frank (1972:220) defines that a sentence is a full prediction containing a subject plus predicate with a finite verb. Frank (1972:220) also explains that sentences are categorized based on types, as follows:

1) Declarative sentence

   In a declarative sentence the subject and predicate have normal word order. The sentence ends with a period in writing and a drop in pitch in speech (Frank, 1972:221).

2) Interrogative sentences

   In an interrogative sentence the subject and auxiliary are often reversed. The sentence ends with a question mark in writing (Frank, 1972:221).

3) Imperative sentence

   In an imperative sentence, only the predicate is expressed. The imperative sentence ends with a period in writing and a drop in pitch in speech (Frank, 1972:221).

4) Exclamatory sentence

   Such sentence begins with an exclamatory phrase consisting of what or how plus a part of the predicate. The exclamatory phrase is followed by the subject and the balance of the predicate (Frank, 1972:221).

7. Subtitling

Subtitling is a field of audiovisual translation where the motion picture and original audio is still displayed but accompanied with text dialogue translated into the target language (Lacandazo, 2011). Coelh (2010) states that subtitling can be defined as the process of providing synchronized captions for film and television dialogue (and more recently for live opera); while dubbing refers to any technique of covering the original voice in an audio-visual production by another voice.

C. RESEARCH METHOD

In doing this research, the writer uses descriptive qualitative research. The writer uses descriptive qualitative research because she intends to describe the language forms, the speaker's intentions, the politeness patterns of directive utterances in adventure movie and its subtitling. The object of the research is directive utterances found in the adventure movie and its subtitling. The data of this research are films which contain directive utterances that are found in the data source that is the adventure movie manuscripts and its subtitling. In collecting the

data of this research, the writer uses documentation and observation methods. The steps of collecting data are as follows; first, watching the original adventure movie that is *Up* and *The Mysterious Island* movie. Second, noting all the data of directive utterances that are found in *Up* and *The Mysterious Island* movie manuscripts and its subtitling. Third, re-typing all the data of directive utterances that are found in *Up* and *The Mysterious Island* movie manuscripts and its subtitling. The last, coding and analyzing all the data of directive utterances that are found in *Up* and *The Mysterious Island* movie manuscripts and its subtitling.

In analyzing of this research, the data are analyzed based on the language form, speaker's intention and politeness pattern of directive utterance. The steps of analyzing the data are as follows: first, describing the variation of the language forms of directive utterances that are used in adventure movie manuscripts and its subtitling by referring to the theory of linguistics form. Second, determining the equivalence of the speaker's intentions of directive utterances that are used in adventure movie manuscripts and its subtitling by referring to the theory of speech act and translation. Third, determining the equivalence of the politeness patterns of directive utterances that are used in adventure movie manuscripts and its subtitling by referring to the Brown and Levinson's theory of human politeness behavior and translation. The last, drawing conclusion and suggestion based on the data that are found in adventure movie manuscripts and its subtitling.

D. RESEARCH RESULT AND DISCUSSION

In this research result, there are the variation of the language forms, the equivalence of the speaker's intentions, and the equivalence of the politeness patterns of directive utterances in the adventure movie and its subtitling.

1. The Variation of the Language Forms of Directive Utterances and Its Subtitling

In this analysis, the writer finds three kinds of the language forms of directive utterances. They are declarative, interrogative, and imperative sentence. The writer gives some examples of the analysis on directive utterances based on the variation of language forms are as follow:

a. Declarative sentence which is translated into declarative sentence

Data 04/UP/SL102/TL100/Q
INT. CARL'S ROOM - MOMENTS LATER
(Ellie flips through her book, revealing a page marked, "stuff i'm going to do." Past that, the pages are blank.Ellie closes the book, disappointed)
SL: Ellie : I'm gonna save all these pages for all the adventures I'm gonna have. Only I just don't know how I'm gonna get to Paradise Falls. That's it! **<u>You can take us there in a blimp!</u>**
Carl : **(**Carl has a thought. He looks at his toy dirigible)
TL: Ellie : Akan kutulis semua petualanganku dillembar kosong ini. Hanya aku nggak tahu caranya kesana. Itu dia! **<u>kau bisa bawa kita kesana dengan balon udara!</u>**

The utterance "You can take us there in a blimp" in the source language belongs to a declarative sentence. The sentence consists of the subject and predicate with a normal word order. It is started by the subject "You" and followed by the predicate "can take" which is "can" as a modal verb and "take" as a verb then followed by the object "us". Then in target language, the utterance "Kau bisa bawa kita kesana dengan balon udara", is also included a declarative sentence because the subject and predicate have normal order. It consists of subject "Kau" and is followed by the predicate "bisa bawa" then followed by word "kita" as an object.

b. Interrogative sentence which is translated into declarative sentence

Data 25/MI/SL29/TL33/NQ
INT. ANDERSON'S HOUSE
(After Anderson goes home, he is asked by his Mom about the incident that makes him to concern with the police)
SL: Liz : **<u>Do you want to explain to me</u>** why you were breaking into a satellite facility in the middle of nowhere?
Sean : Don't worry about it, Mom. It's nothing, really.
TL: Liz : **<u>Kau mau jelaskan</u>** mengapa kau menerobos fasilitas satelit di suatu tempat?
Sean: Tak usah khawatir, bu. Itu bukan apa-apa, sungguh.

The utterance "Do you want to explain to me why you were breaking into a satellite facility in the middle of nowhere?" in the source language belongs to an interrogative sentence because it ends with the question mark. It is started by the auxiliary "Do" as the question maker in the beginning of

sentence then followed by the word “you” as the subject. Then in the target language, the utterance “Kau mau jelaskan mengapa kau menerobos fasilitas satelit di suatu tempat” can turn into a declarative sentence. It belongs to a declarative sentence because the subject and predicate have normal order.

c. Imperative sentence which is translated into imperative sentence

Data 11/UP/SL193/TL191/Q
INT. CARL'S HOUSE, FRONT HALL - CONTINUOUS
(Russel Carl rolls his eyes and begins to close his door. He stops short. A large truck is backing up, getting dangerously close to Ellie's mailbox. Carl is shocked. He runs to the box)
SL: Carl **:** Hey, you! What do you think you're doing?
Steve **:** I am so sorry, sir…
Carl **: <u>Don't touch that!</u>**
TL: Carl **:** Hey, kau! lagi ngapain kamu?
Steve **:** Maaf pak.
Carl **: <u>Jangan sentuh itu!</u>**

The utterance “Don’t touch that” in the source language belongs to an imperative sentence. It is categorized as a negative imperative sentence because it is marked by the auxiliary “Do” in the initial part of sentence and followed by “not” then followed the verb “touch” as a predicate. Then in target language (TL), the utterance “Jangan sentuh itu” is also included an imperative sentence. It is also marked by the auxiliary “Jangan” then followed the verb “sentuh” that indicates as a predicate.

Below is the table of data finding for the variation of the language forms of directive utterances.

Table 4.1

The Variation of Language Forms of the Directive Utterances

No	Language Form		Equivalent and Non-Equivalent	Data	Amount	Percentage
1.	Declarative Sentence	Declarative-Declarative	Equivalent	2, 4, 7, 9, 18, 24, 28, 31, 32, 35, 37, 38, 41, 42, 44, 46	16	33,92%
		Declarative-Imperative	Non-Equivalent	12, 45, 47	3	6,36%

2.	Interrogative Sentence	Interrogative-Interrogative	Equivalent	13, 17, 21, 27, 39, 40	6	12,72%
		Interrogative-Imperative	Non-Equivalent	23	1	2,12%
		Interrogative-Declarative		25	1	2,12%
3.	Imperative Sentence	Imperative-Imperative	Equivalent	1, 3, 5, 8, 10, 11, 14,15,16, 19, 20, 22, 26, 29, 30, 33, 34, 36, 43	19	40,28%
		Imperative-Declarative	Non-Equivalent	6	1	2,12%
					47	100%

The table above shows that from 47 data finding there are 41 data or 86, 92% that are translated equivalent between source language (SL) and target language (TL). The most dominant the language form of directive utterances used in adventure movie and subtitling is in the form imperative sentence which is translated into imperative-imperative sentence, 19 data or 40, 28%.

The writer concludes that the translation based on the variation of language forms that are used in adventure movie and its subtitling is appropriate. It can be seen from the table above that from 47 data finding, there are 41 (86, 92%) data that have similar meaning between SL and TL.

2. The Equivalence Based on the Speaker's Intentions of the Directive Utterances and Its Subtitling

In this analysis, the writer finds five kinds of the speaker's intentions of directive utterances. They are commanding, requesting, suggesting, warning, and prohibiting. The writer gives some examples of the analysis on directive utterances based on the speaker's intention are as follow:

a. Commanding utterance which is translated into requesting utterance

Data 03/UP/SL84/TL82/Q
INT. CARL'S ROOM - MOMENTS LATER
(The two hunker under a blanket tent with a flashlight. Ellie whispers, as if to protect a National Secret)

SL: Ellie : I got something to show you! I am about to let you see something. I have never shown to another humanbeing. Ever... in my life! You have to swear you will not tell anyone! **Cross your heart!**

Carl : **(**Carl nods and crosses)

TL: Ellie : Aku punya sesuatu untukmu! Akan kutunjukkan kau sesuatu yang tak pernah kutunjukkan keorang lain. Tak pernah... dalam hidupku! Kau harus berumpah tidak akan menceritakannya keorang lain! **Silangkan jarimu diatas hatimu!**

Locution : Ellie orders Carl to do what she wants with crossing the finger on his heart

IIlocution: From the context, the relationship between Ellie and Carl are as friend. Ellie comes to meet Carl that she wants to give an important thing to Carl about a secret that has never shown to other people that is about her adventure book. By the utterance "Cross your heart" Ellie wants to Carl to cross the finger on his heart as agreement. So, the intention of Ellie is **commanding** Carl to promise not tell anyone. Then in target language (TL) with the same context, the intention of the utterance "Silangkan jarimu diatas hatimu!" is also **commanding** Carl to cross the finger on his heart in order to promise not tell anyone about her adventure book. So, the speaker's intention between SL and TL is equivalent.

Perlocution: Carl nods and crosses the finger on his heart

b. Requesting utterance which is translated into commanding utterance

Data 04/UP/SL102/TL100/Q

INT. CARL'S ROOM - MOMENTS LATER

(Ellie flips through her book, revealing a page marked, "stuff i'm going to do." Past that, the pages are blank.Ellie closes the book, disappointed)

SL: Ellie : I'm gonna save all these pages for all the adventures I'm gonna have. Only I just don't know how I'm gonna get to Paradise Falls. That's it! **You can take us there in a blimp!**

Carl : **(**Carl has thought. He looks at his toy dirigible)

TL: Ellie : Akan kutulis semua petualanganku dillembar kosong ini. Hanya aku nggak tahu caranya kesana. Itu dia! **kau bisa bawa kita kesana dengan balon udara!**

Locution : Ellie asks Carl to take her a place by using a blimp

IIlocution: From the context, the relationship between Ellie and Carl are as friend. Ellie shows her adventure book to Carl. She tells to him that she wants to go a place that is a paradise falls. But she doesn't know how to go there. By the utterance "You can take us there in a blimp" Ellie asks Car to take her a place by using a blimp. So, the intention of Ellie is **requesting** Carl to take her to

a paradise falls where she wants to build a house with the beautiful park next to the falls. Then in target language (TL) with the same context, the intention of the utterance "Kau bisa bawa kita kesana dengan balon udara" is also **requesting** Carl to take her to a paradise falls by using a blimp. So, the speaker's intention between SL and TL is equivalent.

Perlocution: Carl promises to take Ellie to a place that she wants.

c. Suggesting utterance which is translated into suggesting utterance

Data 44/MI/SL755/TL757/Q
EXT. MYSTERIOUS ISLAND-JUNGLE
(Both Hank and Sean occur dispute. Because at the time, Sean wants to give of time to go to the mountain of gold before going to the Nautilus. But, hank disagrees with Sean's opinion. Then, Kailani tries to ask him to follow Hank's advice, because to her, they don't have a lot of time)

SL: Hank : We're getting out of here. End of discussion.

Kailani : Sean, please. **We have to get off this island.**
Sean : Yeah.
TL: Hank : Kita pergi dari sini. Titik!
Kailani : Sean, kumohon. **Kita harus tinggalkan pulau ini.**
Sean : Ya.

Locution : Kailani suggests Sean to get off the island.

Illocution : From the context, the conversation occurs between Hank, Kailani and Sean. They will go to Nautilus to get Captain Nemo's submarine. Suddenly, Sean invites them to go to the mountain of gold before going to the Nautilus. But, hank disagrees with Sean's idea. Then, Kailani tries to ask him to follow Hank's advice, because to her, they don't have a lot of time. By the utterance "We have to get off this island" Kailani advises Sean to leave the island soon. So, the intention of Kailani is **suggesting** Sean to follow Hank's advice to leave the island soon. Then in target language (TL) with the same context, the intention of the utterance "Kau harus tinggalkan pulau ini" is also **suggesting** Sean to leave the island soon like Hank's advice. So, the speaker's intention between SL and TL is equivalent.

Perlocution: Sean follows Kailani's advice.

d. Warning utterance which is translated into commanding utterance

Data 47/MI/SL965/TL965/NQ
EXT. JUNGLE-MORNING
(Kailani is looking for her father, Gabato. She gotta go get him. And, Sean wants to accompany her to go there. But, Hank and Alexander don't permit him)

SL: Hank : **<u>You have a dislocated ankle, that's four miles.</u>**
Sean : It's fine. I can do it. It'II be okay.
TL: Hank : **<u>Lihat cidera kakimu parah, gunung itu sejauh 4 mil.</u>**
Sean : Tak apa. Aku sanggup. Kakiku akan membaik.

Locution : Hank remembers Sean that he still dislocated his ankle.
IIlocution : From the context, the conversation occurs between Sean and Hank in the jungle. Hank is Sean's stepfather. At the time, Kailani's father loses and Kailani wants to look for his father in the gold mountain which the location is far enough. Then, Sean wants to accompany her to go there. But, Hank doesn't permit him. By the utterance "You have a dislocated ankle, that's four miles" Hank remembers Sean that he still dislocated his ankle. So, the intention of Hank is **warning** Sean not to go with Kailani because it is so far and he still sustains injuries of his ankle. Then in target language (TL) with the same context, the intention of the utterance "Lihat cidera kakimu parah, gunung itu sejauh 4 mil" can turn into **commanding**. The meaning between SL and TL are equivalent, but both of them have the difference in sentence structure. It is marked by the verb "Lihat" that is placed in the beginning of sentence. Besides, the subject "You" is also deleted in target language and there is an addition the word "gunung" in the target language. So, the speaker's intention between SL and TL is unequivalent.
Perlocution: Not mentioned

e. Prohibiting utterance which is translated into prohibiting utterance

Data 28/MI/SL146/TL150/Q
INT. SEAN'S ROOM
(Sean is looking for a book that wants to be shown by Hank, which is about a treasure island. After Hank helps him to solve a code about the existence of the mysterious island, Sean is preparing to go there)
SL: Hank : Yeah, I will, and you're gonna be here to Iisten to it. **<u>You will not go to Palau</u>**, Sean.
Sean : Why not?
TL: Hank :Ya, memang, dan kau mesti ada di sini mendengarnya. **<u>Kau takkan pergi ke Palau</u>**, Sean.
Sean : Mengapa tidak?
Locution : Hank asks Steve not to go to Palau.
IIlocution : From the context, the conversation occurs between Sean and Hank. Hank is Sean's stepfather. They are talking about the mysterious island which makes Sean interested to go there. But, Hank doesn't permit him to go to the island. By the utterance "You will not go to Palau" Hank asks Sean not to go to Palau. So, the intention of Hank is **prohibiting** Sean

not to go to the Palau. Hank is anxious because it is a dangerous place. Then in target language (TL) with the same context, the intention of the utterance "Kau tak kan pergi ke Palau" is also **prohibiting** Sean not to go to Palau because it is a dangerous place. So, the speaker's intention between SL and TL is equivalent.

Perlocution: Not mentioned

Below is the table of data finding for the equivalence of the speaker's intentions of directive utterances.

Table 4.2

The Equivalence Based on the Speaker's Intensions

No	Speaker's Intention		Data	Amount	Percentage
1.	Commanding	Equivalent	1, 3, 5, 8, 10, 11, 14, 15, 16, 19, 20, 22, 24, 26, 29, 30, 33, 36, 43,	19	40,28%
		Non-Equivalent	6	1	2,12%
2.	Requesting	Equivalent	4, 13, 17, 21, 25, 31, 40	7	14,84%
		Non-Equivalent	45	1	2,12%
3.	Suggesting	Equivalent	2, 7, 9, 23, 27, 38, 39, 42, 44, 46	10	21,2%
		Non-Equivalent	-	-	-
4.	Warning	Equivalent	18, 32, 35, 37, 41, 43	6	12,72%
		Non-Equivalent	47	1	2,12%
5.	Prohibiting	Equivalent	12, 28	2	4,24%
		Non-Equivalent	-	-	-
				47	100%

The table above shows that from 47 data finding there are 44 data or 93, 28% are equivalent and 3 data or 6, 36% are not equivalent. The most data

equivalent of the speaker's intention is in the form commanding utterance, 19 data or 40, 28%, while the most data non equivalent of the speaker's intention is in the form commanding, requesting and warning. Each of them is only 1 data or 2, 12%

Based on the research finding, the writer also finds other directive utterances that are used in adventure movie and its subtitling. They are warning and prohibiting utterance which is in the theory mentioned only three kinds of directive utterances, namely commanding, requesting and suggesting utterance.

The writer concludes that the translation based on the speaker's intentions that are used in adventure movie and its subtitling is equivalent. It can be seen from the table above that from 47 data finding, there are 44 (93, 28%) data that are equivalent based on the speaker's intention.

3. The Equivalence Based on the Politeness Patterns of Directive Utterances and Its Subtitling

In this analysis, the writer finds five kinds of the politeness patterns of directive utterances. They are bald on record, positive politeness, negative politeness and off record strategy. The writer gives some examples of the analysis on directive utterances based on the politeness patterns are as follow:

a. Bald on Record

Data 26/MI/SL54/TL58/Q
INT. SEAN'S ROOM
(Hank comes in Sean's room which he tries to give attention to him about the problems that happens on himself)
SL: Hank : I was Iooking to talk to you. You know, very concerned adult to somewhat troubled youth. Which one am I in that equation?
Sean : <u>Cracked up the walkway to my door</u>
TL:Hank : Aku cuma mau bicara denganmu. Kau tahu, orang dewasa cukup prihatin atas masalah anak muda. Apa aku terlihat seperti ada masalah?
Sean : <u>Menjauhlah dari pintuku</u>

The utterance "Cracked up the walkway to my door" in source language (SL) belongs to **bald on record strategy**. In this strategy the speaker doesn't try to reduce the impact of FTA to the addressee. In this case, Hank is Sean's stepfather. He tries to come to Sean's room which he tries to give attention to him about the problems that happens on him. But Sean gets mad instead. His utterance does not show politeness and it makes the addresses uncomfortable. Then in the target language (TL) with the same context, the

utterance "Menjauhlah dari pintuku" also belongs to **bald on record strategy**. The speaker doesn't try to reduce the impact of FTA to the addressee. Sean speaks directly to Hank as his stepfather without reducing FTA, so it makes Hank feels uncomfortable.

b. Positive Politeness

Data 45/MI/SL837/TL839/NQ
EXT. MYSTERIOUS ISLAND-JUNGLE
(Sean falls down after he rides the bee. He is injured in his ankle. Hank and friends run to help him soon)

SL: Hank : Sean. Talk to me.
Sean : It's my ankle. I can't move it.
Hank : This could be serious. **I need to look at it.**
TL: Hank : Sean. Bicaralah padaku.
Sean : Pergelangan kakiku tak bisa kugerakkan.
Hank : Ini cedera serius. **Biar kulihat.**

The utterance "I need to look at it" in source language (SL) belongs to **positive politeness strategy**. In this strategy the speaker tries to reduce the impact of FTA to the addressee which Hank as the speaker places in the same position as Sean. In this situation, Sean falls down after he rides the bee. He is injured in his ankle. Hank and friends run to help him soon. Hank shows his solidarity to Sean because he is his stepson. He tries to reduce the FTA to him. Besides, Sean also needs to be respected by Hank. Then in the target language (TL) with the same context, the utterance "Biar kulihat" can turn into **bald on record strategy**. The speaker "Hank" speaks directly to the addressee "Sean" without reducing the impact of FTA. So, it makes him uncomfortable.

c. Negative Politeness

Data 47/MI/SL965/TL195/NQ
EXT. JUNGLE-MORNING
(Kailani is looking for her father, Gabato. She gotta go get him. And, Sean wants to accompany her to go there. But, Hank and Alexander don't permit him)

SL: Hank : **You have a dislocated ankle, that's four miles.**
Sean : It's fine. I can do it. It'II be okay.
TL: Hank : **Lihat cidera kakimu parah, gunung itu sejauh 4 mil.**
Sean : Tak apa. Aku sanggup. Kakiku akan membaik.

The utterance "You have a dislocated ankle, that's four miles" in source language (SL) belongs to **negative politeness strategy**. In this strategy, the speaker tries to begin the face threat that might be intruding and imposing the hearer. In this situation, Hank is Sean's father. At the time, Kailani's father loses and she wants to look for his father in the gold

mountain which the location is far enough. Then, Sean wants to accompany her to go there. But, Hank doesn't permit him because Sean sustains injuries of the ankle. Hank tries to show the face threat to Sean. Then, in the target language (TL) with the same context, the utterance "Lihat cidera kakimu parah, gunung itu sejauh 4 mil" can turn into **bald on record strategy**. In this strategy, the speaker does not try to reduce the impact of FTA to the addressee. Hank speaks directly to Sean without reducing FTA, so it makes him feel uncomfortable.

d. Off Record

Data 41/MI/SL641/TL644/Q
EXT. MYSTERIOUS ISLAND-LATER
(Hank sees there is a pool of water. Then, he comes and tries to taste it. He warns to all that the island'll go under)

SL: Hank : Guys.**<u>We got a problem.</u>**
Alexander : What?
Hank : You see this? It's saltwater.The only way saltwater gets this far inland is if it enters the subsoil from below.

TL: Hank : Semuanya. **<u>Kita dapat masalah.</u>**
Alexander : Apa maksudmu?
Hank : Kau lihat ini? Ini air asin. Satu-satunya cara air asin sejauh ini ke daratan jika masuk melalui bawah tanah.

The utterance "Kita dapat masalah" in source language (SL) belongs to **off record strategy**. In this strategy, the speaker tries to remove the pressure of the threat to the addressee. In this situation, Hank sees a pool of water. Then, he comes and tries to taste it. He knows that the island will go under. So, Hank warns indirectly to Alexander that they get a problem. Then, in the target language (TL) with the same context, the utterance "Kita dapat masalah" also belongs to **off record strategy**. In the case, the speaker does effort to remove the pressure of the threat. It means that the speaker is indirectly warning the addressee that they get a problem which the island will go under.

Below is the table of data finding for the equivalence of the politeness patterns of directive utterances.

Table 4.3

The Equivalence Based on the Politeness Patterns

No	Type of Politeness		Data	Amount	Percentage
1.	Bald on record	Equivalent	1, 3, 5, 8, 10, 11, 14, 15, 16, 19, 20, 22, 24, 26, 29, 30, 33, 34, 36, 43	20	42, 4%

		Non-Equivalent	6	1	2,12%
2.	Positive Politeness	Equivalent	2, 4, 7, 9, 23, 27, 31, 35, 38, 42, 44, 46	12	27,56%
		Non-Equivalent	45	1	2,12%
3.	Negative Politeness	Equivalent	13, 17, 21, 25, 28, 32, 37, 39, 40	9	19,08%
		Non-Equivalent	12, 47	2	4,24%
4.	Off Record	Equivalent	18, 41	2	4,24%
		Non-Equivalent	-	-	-
				47	100%

The table above shows that from 47 data finding there are 43 data or 91, 16% are equivalent and 4 data or 8, 48% are not equivalent. The most data equivalent of the politeness pattern is in the form bald on record, 20 data or 42, 4%, while the most data non equivalent of the politeness pattern is in the form negative politeness. It is 2 data or 4, 24%

The writer concludes that the translation based on the politeness patterns that are used in adventure movie and its subtitling is equivalent. It can be seen from the table above that from 47 data finding, there are 43 (91, 16%) data that are equivalent based on the politeness pattern.

To know the relation between the three results of the research above, the writer makes the integration of data findings. They are the language forms, speaker's intentions and politeness patterns as follow:

Table 4.4

The Integration of Language Forms, Speaker's Intentions, and Politeness Patterns of the Directive Utterances

No	Language Form	Speaker's Intension		Politeness Pattern	
1.	Declarative sentence	1. Suggesting (2,7,9,38,42,44,46) 2. Requesting	Equivalent	1. Positive Politeness (2,7,9,38,42,44,46) 2. Positive Politeness	Equivalent

		(4,31) 3. Warning (18,32,35,37,41) 4. Commanding (24) 5. Prohibiting (28)		(4,31) 3. Positive Politeness (35), Negative Politeness(32, 37), Off Record (18, 41) 4. Bald on Record (24) 5. Negative Politeness (28)	
		1. Prohibiting-Commanding (12) 2. Requesting-Commanding (45) 3. Warning-Commanding (47)	Non-Equivalent	1. Negative Politeness-Bald on Record (12) 2. Positive Politeness-Bald on Record (45) 3. Negative Politeness-Bald on Record (47)	Non-Equivalent
2.	Interrogative Sentence	1. Requesting (13,17,21,25,40) 2. Suggesting (27, 39)	Equivalent	1. Negative Politeness (13,17,21,25,40) 2. Positive Politeness (27), Negative Politeness (39)	Equivalent
		Suggesting-Commanding (23)	Non-Equivalent	Positive Politeness-Bald on Record (23)	Non-Equivalent
3.	Imperative	1. Commanding (1,3,5,8,10,11,14, 15,16,19,20,22,26, 29,30,33,36,43) 2. Warning (34	Equivalent	1. Bald on Record (1,3,5,8,10,11,14, 15,16,19,20,22,26,29,30,33,36,43) 2. Bald on Record (34)	
		Commanding-Requesting (6)	Non-Equivalent	Bald on Record-Positive Politeness (6)	Non-Equivalent

The table above shows that from the three results of research, namely language forms, speaker intention's intentions and politeness patterns has the

relation one another. It can be seen from the language forms which is in declarative forms are uttered into various kinds of speaker's intentions; they are suggesting, requesting, warning commanding, prohibiting, prohibiting-commanding, requesting-commanding and warning-commanding utterances. The most dominant speaker' intentions in the form declarative sentences are suggesting utterances which are uttered in the form positive politeness based on the politeness pattern. It is 7 data or 14, 84%.

Then, interrogative sentences have also various kinds of speaker's intentions; they are requesting, suggesting, suggesting-commanding utterance. The most dominant speaker' intentions in the form interrogative sentences are requesting utterances which are uttered in the form negative politeness based on the politeness pattern. It is 5 data or 10, 6%. Then, imperative sentences are also uttered into various kinds of speaker's intentions; they are commanding, warning, commanding-requesting utterances. The most dominant speaker' intentions in the form imperative sentences are commanding utterances which are uttered in the form bald on record based on the politeness pattern. It is 18 data or 38, 16%.

The writer concludes that the translation based on the integration of language forms, speaker's intentions, and politeness patterns of the directive utterances is related to one another. It can be shown that the language forms of the directive utterances have the variation of speaker's intentions and politeness patterns.

E. CONCLUSION AND SUGGESTION

In this chapter, the writer concludes the result of the research. This chapter is divided two parts. They are as follows:

1. Conclusion

The writer finds the variation of language forms of directive utterances in adventure movie and its subtitling are in the form of declarative, interrogative and imperative sentence. The most dominant language forms are in the form of imperative sentence which is translated into imperative-imperative sentence. Then, the writer finds that the speaker's intentions of directive utterances in adventure movie and its subtitling are in the form of commanding, requesting,

suggesting, warning and prohibiting utterance. The most dominant speaker's intentions are the form of commanding utterance.

The writer finds also that the politeness patterns of directive utterances in adventure movie and its subtitling are in the form of bald on-record, politeness strategies, negative politeness, and off-record strategies. The most dominant politeness patterns in the form of bald of record. Moreover, the writer finds that the use of language forms of the directive utterances in adventure movie and its subtitling have the variation of speaker's intentions and politeness patterns based on the integration of language forms, speaker's intentions, and politeness patterns of the directive utterances.

2. Suggestion

Based on the analysis of directive utterances in adventure movie and its subtitling, the writer presents some of suggestions as follow:

a. To the teacher of English. The writer hopes that this research can give the additional knowledge in teaching pragmatics about the variation of speaker's intentions of directive utterances.
b. To the student of English Department. The writer hopes that this research can be references for the students of English Department. They can learn and analyze the directive utterances from different point of view.
c. To the future researchers. The writer hopes that there will be the next researchers who will criticize and complete this analysis to be better and perfect in the future.

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