

AN ANALYSIS OF SUBTITLING STRATEGIES IN DEALING WITH DIRECTIVE SPEECH ACTS IN THE *SOUL* MOVIE FROM ENGLISH TO INDONESIAN

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Abstract

This research relates to linguistics with two objectives: to find out the types of directive speech acts and to explain what kinds of translation strategies are used in translating directive speech acts into Indonesian subtitles in *Soul* movies. The data in this research are in the form of subtitles with words, phrases, clauses, and sentences found in the subtitles based on the *Soul* movie. This data source was obtained directly from Disney+ Hotstar. This research used descriptive qualitative method. The researcher used a qualitative method because it aimed to describe the types of directives, speech acts, and translation strategies used in the movie. The instrument of the research was the researcher himself by applying Searle's speech act theory and Gottlieb's translation strategy theory. The first analysis is a directive speech act; the researcher found that 42 forms of commands had the highest frequency (48.27%). The next is order with 21 data (24.13%). Next is request with 13 data (14.94%). The lowest frequency is suggestion with 11 data (12.64%). In conclusion, each character in *Soul* movie uses the command form more than others. The second analysis is the translation strategy; the researcher found that the translator uses only six strategies: transfer, expansion, paraphrase, condensation, deletion, and resignation. The highest frequency is condensation. This category has 33 data (37.93%). The second highest frequency category is transfer, with 25 data (28.73%). The third highest frequency category is deletion, with 22 data (25.28%). The fourth highest frequency category is paraphrase and expansion with 3 data (3.48%). Meanwhile, the lowest frequency is resignation with 1 datum (1.14%). This analysis found that the translator's condensation strategy is the most widely used in translating the source language to the target language in the movies. It is because the translator tries to compress each long text to stay within the screen space. Transfer strategy has the second highest frequency, where the translator chooses to translate some sentences in literal meaning or word for word so that it is easy to understand and there is no loss of meaning.

Keywords: *types of directive speech acts, types of translation strategy, Soul movie*

INTRODUCTION

Movies are loved by many people as entertainment to relieve boredom, reduce fatigue, improve one's mood, or learn another language. Meanwhile, movies can be an educational alternative source to convey certain messages. There are many movie genres, such as action, adventure, animated, comedy, drama, fantasy, horror, musical, romance, thriller, and historical. Many people want to learn English by watching movies as a medium for learning the language. From all kinds of genres of movies, people prefer to watch animated movies because it is not boring, and the storyline is easy to understand.

Animated movie shows animated characters and funny stories. Animated movies are not only intended for children, but all ages can watch them. Many animated movies were released during the pandemic in 2020 and 2021, such as *Soul*, *Onward*, *Encanto*, *Raya and The Last Dragon*, *Vivo*, and *Luca*. Those movies are made and shown to entertain people while they are at home. In terms of language, most of them used English since they were released by an American production house. Obviously, the movie uses a foreign language such as English, which is difficult for Indonesian

audiences who need help understanding English to grasp the context. For this reason, people as audiences need translation media that presents the Source Language (SL) to the Target Language (TL), which is known as subtitle.

Subtitles are included in Audiovisual Translation (AVT). AVT is a type of translation that includes sound and images to fully express the content being conveyed. This includes all subtitles, including movies, TV shows, and series or games. Subtitles are the translations that appear as text, usually at the bottom of the screen. Here, the researcher uses subtitles to convey language in a movie. Through subtitles, audiences of foreign movies can enjoy reading the subtitles at the bottom of the screen without ambiguous thoughts. Therefore, a good translation of subtitles is needed from the SL to the TL to produce a meaning that is easy to understand.

Basically, translation is transferring the meaning from the SL to produce the meaning in the TL. "Translation is the transfer of meaning into the target text; this is done by replacing the first language form with the second language form" (Larson 1984, 3). Here, Larson explains that translation is the transfer of meaning and the replacement of language forms from the Source Text (ST) into the Target Text (TT). Although the form can change, the meaning must be maintained. This means that the meaning of the SL transferred to the TL must be conveyed properly.

When translating the text, the translator can translate SL to TL text by using several translation strategies to make it easy for people to understand the meaning of the SL. Translation strategies are how methods and techniques are used by translators to solve translation problems. There are many translation strategies in subtitles that can be applied by the translator; one of the translation strategies is by Gottlieb. Gottlieb lists ten translation strategies: expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. The translator transfers the meaning of the subtitle texts by employing Gottlieb's strategies. The meaning comes from the character's utterance in conversation.

In a conversation, the speaker gives an utterance to provoke the hearer. That is called speech act. According to Yule (1996, 47), a speech act is an utterance that performs an action. It means that a speaker has a context to drive a hearer by their utterances. The utterance of the speech act is defined in terms of a speaker's intention and the effect on the hearer. Speech acts can be classified into several types. According to Yule (1996, 53), speech acts are classified into five types of general functions: declarative, representative, expressive, directive, and commissive. When the speaker asks the hearer to do something, it means that the speaker performs a speech act called a directive speech act. When someone utters something, they do not only say something but also did something with the utterance (Austin, 1962). There are various types of directive speech acts, such as, command, order, request, and suggestion. Directive speech acts are found in social interactions, as well as in movies and novels. When people express their want, they will perform it in various ways. However, it will be helped by understanding the context around the speaker and the hearer. Every conversation needs context.

The study about directive speech act is still relevant to be researched. Directives speech act can also be found in an animated movie. One of the most famous animated movies that can be used to analyze the existence of directives speech is *Soul*. The researcher chose *Soul* movie to conduct the research due to its rating. The movie *Soul* has the highest Rotten Tomatoes rating, 95%, compared to other released movies in 2020. *Soul* is an animated musical produced by Pixar Animation Studios and distributed by Walt Disney Studios Motion Pictures in October 2020. Even though this movie is about comedy and family, it does not close the possibility that there will be many directive speech acts in the conversations between each character.

METHODOLOGY

This research uses the descriptive qualitative method to describe the types of directives, speech acts, and translation strategies used in the movie. The data in this research are in the form of subtitles with words, phrases, clauses, and sentences. The researcher uses Searle's theory to find out types of directive speech acts and uses Gottlieb's theory to find out strategies. The researcher obtains the data in this research from the movie entitled "*Soul*" directed by Pete Docter in 2020. The data source was obtained directly from Disney+ Hotstar. In this research, the

researcher is the first instrument because the researcher becomes everything for the entire research process. The data of this research are collected by using a few steps. The first is downloading *Soul* movie from Disney+ Hotstar. Second, watching *Soul* movie several times while reading subtitle versions to comprehend the whole story. Third, re-watching *Soul* movie several times while re-reading subtitle versions to comprehend the whole story. fourth, writing or collecting the data contains Directives Speech Act and Translation Strategies in *Soul* movie. Five, identifying the Directive Speech Acts that appeared in *Soul* movie. Lastly, classifying the types of Translation Strategies in the Directives Speech Act translated English and Indonesia into the columns. Then, the researcher analyzes the data by using the following steps. First is categorizing the data based on categories into the columns on the data sheet. The second is identifying the data step by step and put into the columns based on the types of Directives Speech Act and Translation Strategies used by the translator. Fourth is analyzing the context of each data in the *Soul* movie. Five is reporting the data analysis and drawing conclusions.

RESULTS AND DISCUSSION

Types of Directive Speech Acts and Translation Strategies Found in *Soul* Movie

In the findings, the researcher tabulates the data collection into two parts, there a type of directive speech acts, and type of translation strategies described below:

Table 1. The Table of Directive Speech Acts

Type Directive Speech Acts	Frequency	Percentage
Command	42	48.27%
Order	21	24.13%
Request	13	14.94%
Suggestion	11	12.64%
Total	87	100%

In Table 1. shows that the highest frequency of directive speech acts terms category command. This category has 42 data (48.27%). The second highest frequency terms category is order, which has 21 data (24.13%). The third highest frequency terms category is requested, with 13 data (14.94%). Meanwhile, the lowest frequency terms category is suggestion with 11 data (12.64%).

Table 2. The Table of Translation Strategies

Type Translation Strategies	Frequency	Percentage
Condensation	33	37.93%
Transfer	25	28.73%
Deletion	22	25.28%
Paraphrase	3	3.48%
Expansion	3	3.48%
Resignation	1	1.14%
Total	87	100%

Table 2. shows that the translation strategies of directive speech act types found in *Soul* movie consist of transfer, expansion, paraphrase, condensation, deletion, and resignation. The highest type of frequency is condensation. This category has 33 data (37.93%). The second highest frequency category is transfer, with 25 data (28.73%). The third highest frequency category is deletion, with 22 data (25.28%). The fourth highest frequency category is paraphrase and expansion with 3 data (3.48%). Meanwhile, the lowest frequency is resignation with 1 datum (1.14%). However, only six strategies that the translator used to translate subtitles in the movie, while transcription, dislocation, imitation, and decimation were not used by the translator.

The data were analyzed using Searle's classification of directive speech acts based on various criteria. In this analysis, the researcher gives bold lines for some quotes that belong to the type of directive speech acts.

Command is the first type of directive speech act in the *Sou*/movie. The command becomes the type of directive speech act because it refers to the word that contains that makes the hearer do what the speakers want directly (at that time). For example: "Okay, she forgot her sax. And now, all you, Connie. Go for it!". The researcher classified the sentence "Go for it!" as a command because the utterance shows Joe's command instruction to his student Connie to do something at that moment.

The second type of directive speech act found in the *Sou*/movie is Order. The order becomes the type of directive speech act because it must contain a message or instruction to do indirectly, and the form of Phares is to soften instructions. For example: "All right, let's try something else. Uh, from the top. Ready". The researcher had classified the sentence "**let's try something else.**" as an order. It is because the utterances show Joe's order instruction to all his students to do their instrument at that moment with soft instruction.

The third type of directive speech act found in the *Sou*/movie is Request. The request becomes the type of directive speech act because it refers to the word that expression what the speaker wants the addressee to do or refrain from doing something. For example: "What if I help you turn it into an Earth Pass? Will you give it to me then?" this utterance 22, "Will you give it to me then?" was categorized as a request. It is because the utterance contains the function that someone is asking the listener for something in a polite way; in that scene, Jerry requested 22 to think again about her life.

The last type of directive speech act found in the *Sou*/movie is suggestion. Suggestion becomes a type of directive speech act because it refers to the words when the speaker's utterances to give opinions, instructions, or solutions about what the address should or should not do. For example: "You always got a plan. Maybe you need to have a backup plan, too, for when your plan falls through". It can be seen that the utterances from Libba "**Maybe you need to have a backup plan, too, for when your plan falls through.**" were categorized as a suggestion. It is because, the utterances contains a function where the speaker gives advice to the listener to do what the speaker wants. In the scene, Libba advises Joe to prepare a backup plan if his plan fails.

There are ten strategies by Gottlieb's theory that used in this research. They are expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, and resignation. However, the researcher found only six strategies: transfer, condensation, deletion, paraphrase, expansion, and resignation.

The first type of translation strategy found in the *Sou*/movie is Transfer. Transfer strategy is used to translate the SL text with a complete and accurate order into TL text without modification. For example, in ST: "Rachel, now you" translates into TT: "Rachel, sekarang kau". The researcher had classified the sentence "**now you.**" as a command. This data uses a transfer strategy because "**now you.**" translated into "**sekarang kau.**". The translator translated that sentence accurately without adding or subtracting any words from the ST.

The second type of translation strategy found in the *Sou*/movie is Expansion. Expansion strategy is used when the dialogs in the SL need more explanation to gain the audience's comprehension because they need help to retrieve the cultural nuance of the SL. For example, in ST: "Go, go, go! Just run to that one" was translated into TT: "Ayo. Lari ke taksi itu.". The sentence "Go, go, go! Just run to that one." had classified as a command. In translation strategies, the sentence "Go, go, go! Just run to that one." was translated into "Ayo. Lari ke taksi itu.". The word "**taksi**" was added by the translator to clarify the meaning of "**that one**". This really helps the audience to understand more in the dialog.

The third type of translation strategy found in the *Sou*/movie is paraphrase. Paraphrase is used when the phrase in the SL cannot be reconstructed in the same syntactic way in the TL. In other words, the translation in the TL is syntactically different from the one of the SL but the meaning is still maintained to be comprehended by the audience. For example, in ST: "I understand. Mentoring isn't for everyone. You're more than welcome to opt out." was translated into TT: "Aku mengerti. Tak semua orang bisa jadi mentor. Kau boleh mundur". The sentence "**You're more than**

welcome to opt out." was classified as a suggestion. This datum uses the paraphrase strategy. This is because the phrase "You're more than welcome to opt out." translates to "Kau boleh mundur". The word "You're more than welcome" is a hyperbole: to extend their gratitude to you for thanking them for something. Then the word "opt out" if translated, means to choose not to participate. However, the translator did not translate it word for word but paraphrased it as "**Kau boleh mundur**". This is done to shorten the sentence in the subtitle so the audience can properly understand the meaning of ST.

The fourth type of translation strategy found in the *Soul* movie is condensation. Condensation occurs when the efficiency of translation results is needed. Short text condensation is needed by summarized to eliminate unimportant words by compressing the content but does not change the original meaning. For example, in ST: "So, we're down to middle school band teachers now. Get on up here, Teach, we ain't got all day." was translated into TT: "Jadi sekarang kita terpaksa pakai guru musik SMP. Cepat, Pak Guru, kita tak punya waktu banyak.". The sentence "**Get on up here**" was classified as a command. This datum uses the condensation strategy. It is because the phrase "Get on up here" was translated into "**Cepat**". It could be seen that the translator tries to make an efficient result yet still maintains the SL's original message.

The fifth type of translation strategy found in the *Soul* movie is Deletion. Deletion deals with the total deletion of parts of text, which can be in repetitive words, to others. For example, in ST: "Come on, let's go!" was translated into TT: "Ayo.". The sentence "**Come on, let's go!**" had classified as a command. This data uses deletion strategy because the phrase "let's go" has been cut by the translator and not translated and because it is a repetitive word of "come on". So, the translator only translates "**come on**" into "Ayo.".

The sixth type of translation strategy found in the *Soul* movie is Resignation. Resignation describes the strategy adopted when no translation solution can be found and meaning is inevitable. The explanation for this element cannot be presented and will be let it be. For example, in ST: SHHH! was translated into TT: NO TRANSLATION. The sentence "**SHHH**" was classified as a command. This data uses the resignation strategy because the expression "SHHH!" can be assumed by the different cultures between the languages to express this word. In TT, there is no expression that can replace it. So, the translator left this word alone without any translation.

CONCLUSION

From the results of the research on the directives speech acts, it was found the main character has the authority as much as 48.27%, which showed that command is the highest percentage in this movie due to the main (Joe Gardner) having the authority over another character (22) in giving direct commands. Meanwhile, the translation strategy used by the translator to translate a directive speech act is mostly the condensation strategy because the translator wants to condense the content and make it easier for the audience to understand the movie's content.

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