



# Translation Method of Directive Speech Acts Used by “Mirage” Character from “Transformers: Rise of The Beast 2023” Film

Fatmawati, Fatmawati<sup>1</sup> and Raden Arief Nugroho<sup>2</sup>

<sup>1,2</sup> Universitas Dian Nuswantoro, Semarang  
*Jl. Imam Bonjol No.207, Semarang, Indonesia*  
311202102429@mhs.dinus.sc.id

**Abstract.** This research focuses on the translation of directive speech acts performed by the character “Mirage” in the film “Transformers: Rise of The Beast in 2023”. This research indicate a translation research that applied in the film “Transformers: Rise of The Beast in 2023”. This film released in 2023 and directed by Steven Caple Jr and 3 screenwriters, namely Joby Harold, Darnell Metayer, and Josh Peters. This film carries the tagline unite or fall with theme of action, science fiction and adventure. This research aims to analyze the types of directive speech acts found in the film “Transformers: Rise of The Beast in 2023”. This research uses the translation method as a tool for analysis. Further, the directive speech acts were analyzed and classified based on the theory of (Searle & Vanderveken, 1985) on the data source. The data analyzed in this research are the directive speech acts uttered by the character “Mirage” in the action film “Transformers: Rise of The Beast in 2023”. In order to produce research uses that meets expectations, this research uses qualitative method. This research is explained using pragmatic theory. The researchers found 6 types of directive speech acts in the film “Transformers: Rise of The Beast in 2023” including commanding, begging, requesting, asking, ordering, and suggesting. This research also uses the translation method. There are 5 translation methods found in the dialogue of the character “Mirage”, namely free translation (7%), faithful translation (2%), literal translation (14%), word for word translation (10%), and communicative translation (67%). There were also only 5 types out 6 types found of the directive speech acts such as, commanding (31%), asking (45%), begging (5%), requesting (5%), and suggesting (14%).

**Keywords:** Film, Translation Method, Directives, Pragmatics, Speech Acts.

## 1 Introduction

Currently, language is an important component for interaction and socialization between humans. Humans as social creatures need language to be able to express themselves, understand other people’s feelings, listen to other people’s opinions, and express what is on our minds. Language is also a tool to stay connected with each other. Every country around the world uses language with its own uniqueness and diversity. Every

country has a different language. Language is a system of arbitrary vocal symbols, enabling all people in a culture, or other people who have studied that cultural system to communicate or interact (Finocchiaro,1964: 8). Language became a fundamental communication tool for humans because allows the exchange of ideas, information, or maybe feelings between one person to another. (Chomsky,1972: ix-x) explicitly stated that, Human language should directly reflect the characteristics of human intellectual capacities, that language should be a direct mirror of the mind in ways in which other systems of knowledge and belief. Language is defined as a system of communication using sound, namely through speech and hearing, between people from certain groups or communities using vocal symbols which have arbitrary and conventional meanings (Pei & Gaynor,1954:119). Language became a powerful tool that transcends borders, enabling humans to communicate, share ideas, and express human's emotion. Translation, film, and language are deeply interconnected, playing a significant role in global communication and cultural exchange. Translation serves as a bridge between languages, allowing stories, ideas, and emotions to transcend linguistic barriers. Language both in its spoken and visual forms, is central to storytelling in film, influencing character development, script, and the overall mood of a story. The success of a translation can be seen from how natural the meaning of the translation is so that people can know and understand the meaning behind the words. A translated word must be impressive natural and readable. The naturalness of a translation depends on the relationship between the writer and reader with the topic of situation.

## 2 Review of Literature.

Translation is a craft consists of attempt to replace a written message or statement in one language by the same message or statement in another language (Newmark,1988:7). Translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style (Nida,1969:12). Translation is the process of transferring language from one language to another language in order to obtaining an equivalent meaning. There are two terms in it, namely target language and source language. The source language is the original of a language before it is translated. While the target language is language that's needed of its users which has gone through a series of translation processes. Talk about translation, (Barzegar,2008) "translation is defined as an attempt to replace a written message and or statement in one language by the same message and or statement in another. By (Newmark,1988:5) who defines translation as "rendering the meaning of a text into another language in the way that the author intended the text". This research uses method translation to translate this film. Translation method in general, can be divided into 2 groups, methods emphasizing on the source language (SL) consist of word for word translation, Literal translation, faithful translation, semantic translation. Meanwhile, method emphasizing on the target language (TL) consist of, Adaptations, free translation, idiomatic translation, and communicative translation. Translation method according to (Newmark,1988: 81) explains "while translation

method relates to whole texts, translation procedures are used for sentences and the smaller units of language”. Here is a theory from (Peter Newmark,1988:45-47):

**Table 1.** Translation Method Theory.

Translation Method	Explanation
Word-for-word-Translation	Interpret each word directly without paying attention to context.
Literal Translation	Translates while maintaining the literal meaning, even if it seems off.
Faithful Translation	Maintains accuracy and fidelity to the source text.
Semantic Translation	Prioritizes the transfer of meaning and context even if the sentence structure changes.
Adaptation Translation	Adapts the text to the recipient’s culture or context.
Free Translation	Provides the freedom to convey ideas in a freer way.
Idiomatic Translation	Translate by paying attention to the idioms and expressions of each other.
Communicative Translation	Emphasizes the effectiveness of communication.

The definition of Pragmatics (Levinson, 1987: 5) is the study of language use or the study of language and a functional perspective. (Carnap, 1938:27) said that Pragmatics studies abstract concepts. Studies in Pragmatics include deixis, presuppositions, conversational implicatures, language acts and discourse analysis. (Leech,1983: p,6) Stated that Pragmatics is the study of meaning in relation to speech situations. Pragmatics also considered as problem-solving both from the speaker and hearer’s point of view. Furthermore, based on (Mey,2001: pp, 4-5) Pragmatics tells about the right to use language in various, unconventional ways, as long as people know what they are doing to deliver their purposes. In conclusion, Pragmatics is the study of meaning of utterance to deliver intention and how listeners interpret it. (Griffiths,2005: 148) stated that speech act is the basic unit of linguistic interactions such as giving warning, greeting, applying, telling information, confirming, an appointment, and other expressions. Meanwhile based on (Yule,1996:47) speech act are the utterances which are performed in action by two

people or more as a speaker and hearer. Speech acts not only focuses on the sentences of conversation but also depends on the situation because a sentence has meaning when it is related to the situation and the context. Speech acts can be classified into 5 categories by (Searle in Levinson,1983:240) stated that the classifications are representative, directives, commissive, expressive, and declarations.

### 3 Method

The method of this research is descriptive qualitative. Descriptive qualitative is a method which describes and observes the characteristics of phenomenon being studied. (Cresswell,1994: 195) stated that “A qualitative study focuses on participants’ perceptions and experiences which are presented with words”. This method goals to gain a better understanding of the previous studies. The main data of this study are dialogue of the film. The data are collected from source of data performed in the dialogues by the character “Mirage” in “Transformers: Rise of The Beast”. The data are in the forms of lingual units such as words, clauses, or sentences. The source of the data was Paramount pictures film entitled “Transformers: Rise of The Beast”. The researchers watched this film comprehensively in order to get a deep comprehension. The researchers also tried to find out the lingual units related to the objective of the study. The researchers wrote the data and classified based on Searle’s types of speech acts, especially the directive type. The process of this analysis began when the researchers collect data.

### 4 Result and Discussion

In this part, film entitled “Transformers: Rise of The Beast in 2023”, translation methods and macro translation work together. Translation methods handle the micro details, such as translating dialogue and text, ensuring that every sentence is readable and effectively conveyed in the target language. The researchers found 5 types of translation method in film entitled “Transformers: Rise of The Beast in 2023”. In this data, total 42 of sentences were found that contained the translation method. The highest gain and largest percentage were in communicative translation up to 67%. Then, the second highest gain was literal translation up to 14%, then word-for-word translation up to 10%, free translation 7% and faithful translation 2% only. However, in this study there were no semantic translation, adaptation translation, and idiomatic translation.

**Table 2.** Translation Method.

Translation Method	Frequency of submission	Percentage
Word-for-Word Translation	4	10%
Literal Translation	6	14%
Faithful Translation	1	2%
Semantic Translation	0	0%
Adaptation Translation	0	0%

Free Translation	3	7%
Idiomatic Translation	0	0%
Communicative Translation	28	67%
Total	42	100%

In this directive’s speech acts data section, total data 42 sentences were found containing directive speech acts. The highest gain was in the asking expressions type up to 45%, the second gain was occupied by commanding expressions 31%, the followed by suggesting 14%, then begging and requesting expressions have the same percentage gain 5%. However, in this research there’s no ordering expressions data was found for the character “Mirage”.

**Table 3.** Directive Speech Act.

Directives Speech Act	Frequency of submission	Percentage
Commanding	13	31%
Asking	19	45%
Begging	2	5%
Requesting	2	5%
Ordering	0	0%
Suggesting	6	14%
Total	42	100%

### 4.1.1 Communicative Translation

**Data 2.** Communicative Translation

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
“Woo-hoo-hoo! That felt good!Gets the oil pumping, you know?”	“ <i>Ini bagus, sedikit memompa minyak, kau tau?</i> ”	Transfer + Paraphrase + condensation	Communicative translation

In the sentence “*Ini bagus, sedikit memompa minyak, kau tau*” is the result of **communicative translation** because this translation attempts to convey the contextual meaning from the source language, namely Indonesian language. In such a way that the content is easily accepted by the reader. The researchers conduct a data transfer, where the translator thoroughly understands and captures the meaning of the source text or original language. Then, the researchers reconstruct the source text using different words or sentence structures in target language. In this translation, the translator is also changing

the sentence does not match the placement of the sentence. Even though the words “*Ini bagus*” are included word-for-word translation, the words behind still maintain a level of understanding of the context so that it is easy for readers to understand. After that, the researchers condense the sentence, simplifying the text to make it more concise and compact without losing the essence of its meaning.

**Data 2.** Communicative Translation

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
“I know, I know. Just relax”.	“ <i>Aku tahu, aku tahu. Santai saja.</i> ”	Transfer	Communicative translation

**Communication translation** is a translation method that focuses on conveying the same message and effect as intended by the original author to the target audience. In sentence above, the translation not only preserves the literal meaning but also considers how the expression would be naturally used in Indonesian. The expression “Just relax” is translated into “*Santai saja*”, which is the appropriate idiomatic equivalent in Indonesian. So, this translation focuses on conveying the original intent in a way that sounds natural in Indonesian, while still preserving the tone and context of the informal conversation from source sentence, making it an example of **communicative translation**.

**Data 3.** Communicative Translation

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
“Let me worry about him”	“ <i>Biarkan aku yang urus</i> ”	Transfer + Paraphrase + condensation	Communicative translation

In the sentence “Let me worry about him” is a **communicative translation** because it focuses on conveying the same meaning and message as intended in the original sentence while ensuring that the translation sounds natural. The phrase “Let me worry about him” is translated as “*Biarkan aku yang urus*”. This expression means that the speaker wants to handle the issue related to the person, implying that the speaker will take care of the situation. Then, the translation of “*Biarkan aku yang urus*” conveys the same message as about take responsibility for handling something. Meanwhile, the word “Worry” literally means “*Khawatir*” in this context, a literal translation like “*Biarkan aku yang khawatir tentang dia*” wouldn’t sound natural in Indonesian. So, the translator uses the communication translation, “*Urus*” which better than “*Khawatir*”.

**Data 4.** Communicative Translation

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
------------------	------------------	--	--------------------

“Come on, give me one tap”	“ayo, hanya satu sentuhan”	Transfer + Paraphrase + condensation	Communicative translation
----------------------------	----------------------------	--------------------------------------	---------------------------

In the sentence “Come on, give me one tap” is a communicative translation. “Give me one tap” is translated as “*Hanya satu sentuhan*”. This phrase is translated while maintaining the original intent but adjusted to sound natural in Indonesian. So, the translation more sense in the cultural context of the target language.

**4.1.2 Faithful Translation**

**Data 5.** Faithful Translation

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
“Damn! I’ve been cooped up forever, dude”.	“ <i>Berengsek! Itu telah dihentikan selama bertahun-tahun</i> ”.	Transfer + Paraphrase + condensation	Faithfull translation

The source language recreates the same contextual meaning as the original language within the constraints of the grammatical structure of the target language. The word “*Berengsek! Itu telah dihentikan selama bertahun-tahun*” is **faithful translation** because the target text remaining faithful to the original. The word “Damn!” still translated as “*Berengsek*” without euphemizing or replacing with similar words. And, the word “I’ve been cooped up forever, dude” still translated as “*telah dihentikan selama bertahun-tahun*” even though the word cooped up can be replaced with “*Terkurung/terjebak*”.

**4.1.3 Word-for-Word Translation**

**Data 6.** Word-for-Word Translation

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
“Nahh, That’s not real, man. I’m alien”	“ <i>Tidak, ini tidak nyata, bung. Aku orang asing</i> ”	Transfer + Paraphrase + condensation	Word-for-word translation

The words “*Tidak, ini tidak nyata, bung. Aku orang asing*” is **word-for-word translation** because the sentence is performed by placing directly below the original text. Target language is translated below source language without any change of the grammatical structure. The word “Nahh or No” still translated to “*Tidak*” the placement is in front of the comma. The clause “That’s not real” still translated to “*Ini tidak nyata,*

*bung*” even though the translator can change it with *“Bukan kenyataan”* or *“Itu palsu”* but if the translator changed the word it’s not a word-for-word translation.

**Data 7. Word-for-Word Translation**

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
“Nice! It’s gonna be fun, Man!”	<i>“Keren! Itu akan menyenangkan”</i> .	Transfer + Paraphrase + condensation	Word-for-word translation

The sentence above is included a **word-for-word translation**. The word “Nice!” is translated as *“Keren!”*. This is a direct and word-for-word translation of the word “Nice!” to “Keren!”, which is generally acceptable in casual conversation. The words “It’s gonna be fun!” is translated as *“Itu akan menyenangkan!”*. However, this translation feels somewhat stiff in Indonesian because the informal English style of “gonna” is not translated idiomatically.

**4.1.4 Free Translation**

**Data 8. Free Translation**

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
Cool?	<i>Selesai?</i>	Transfer	free translation

The word “Cool” translated into *“Setuju”* is a form of **free translation** because the word “Cool” actually have meaning of *“Keren”* or *“Dingin”* but the translator changed that meaning based on their style and context. Because the context is Mirage have negotiating with Noah to get Noah’s agreement to help the Autobots find the transwrap so when Noah agrees, he says “Cool?”.

**4.1.5 Literal Translation**

**Data 9. Literal Translation**

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
“Mirage, great is just a movie!you’ll never be a real boy”	<i>“Mirage, aku great hanyalah sebuah film. Kau tidak akan pernah menjadi anak laki-laki sejati.”</i>	Transfer + Paraphrase + Condensation	Literal translation



The sentence “*Mirage, aku great hanyalah sebuah film. Kau tidak akan pernah menjadi anak laki-laki sejati.*” Is included in the **literal translation**. Because a literal translation maintains the literal meaning even though it seems stiff when read. For example, the word “*Kau tidak akan pernah menjadi anak laki-laki sejati.*” Is still interpreted like that even though it sounds stiff in Indonesian. Whereas, “you’ll never be a real boy” can be interpreted as “*kamu nggak akan dewasa*” in Indonesian.

**Data 30.** Literal Translation

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
“Stranger danger! Stranger danger!”	“Bahaya yang tidak diketahui! Bahaya yang tidak diketahui!”	Transfer + Paraphrase + condensation	Literal translation

The sentence above is included **literal translation**. Literal translation is a translation method where the words from source language are directly translated into the target language. The word “Stranger” is literally translated as “*Yang tidak di ketahui*”. However, in the context of English, “Stranger” refers to someone unknown. Meanwhile, “Danger” is translated as “*Bahaya*” which is literally correct. So, this sentence is categorized as **literal translation** because the words from source language are translated directly without idiomatic or cultural adjustment, resulting in a translation that sounds stiff and does not fully convey the idiomatic meaning of the original phrase.

**Data 41.** Literal Translation

Source Text (ST)	Target Text (TL)	Process of translation (Searle’s theory)	Translation method
“Prime. What the hell are you doing?”	“ <i>Prime. Apa yang kau lakukan?</i> ”	Transfer + Paraphrase + Condensation	Literal translation

This sentence uses **literal translation** because the phrase from the source language is directly translated without adjusting for the idioms or emotional expressions present in the original language. The phrase “What the hell are you doing?” is literally translated as “*Apa yang kau lakukan?*” this translation maintains the basic meaning of the original sentence, but it does not convey the emotional or expressive element indicated by the phrase “What the hell”.

### 4.1.6 Commanding Directive Speech Act

**Data 52.** Commanding Directive Speech Act

Source Text	Directive Speech Acts
“Yo! Donkey Kong! Stay away from my friends!”	Commanding Directive Speech Act

The sentence “Yo, Donkey Kong! Stay away from my friends!” contain **commanding directives speech act** because Mirage’s words contained a threat to Optimus Primal to stay away from his friend. The context here is that Mirage trying to protect Noah, but they don’t know who’s Optimus Primal. So, Mirage thinks it’s all a dangerous threat. This sentence uses the imperative verb “Stay away”, which directly commands someone to avoid. This evidence that the sentence contains a commanding directive speech act. A sentence can be categorized as a commanding directive speech act if it contains an imperative verb, demonstrates authority or pressure, has an implied subject, and has a clear purpose to direct the listener to perform a specific action.

---

**Data 63. Commanding Directive Speech Act**

---

Source Text	Directive Speech Acts
“I know, I know. Just relax”.	Commanding Directive Speech Act

The sentence “I know, I know. Just relax”, falls under the directive speech act category of **commanding**. Commanding is usually used when the speaker gives an instruction to the listener to do something. The phrase “Just relax” is a direct command instructing the listener to calm down, and it is expected to be followed immediately. Then, the phrase “I know, I know” might indicate that the speaker understands the situation.

---

**Data 74. Commanding Directive Speech Act**

---

Source Text	Directive Speech Acts
“Let me worry about him”	Commanding Directive Speech Act

The sentence “Let me worry about him” falls under directive speech act category of **commanding**. The sentence is a form of a subtle command in which the speaker instructs the listener to leave the matter concerning “Him” to the speaker. The phrase “Let me” can also be a command for the listener to trust the speaker.

---

**Data 85. Commanding Directive Speech Act**

---

Source Text	Directive Speech Acts
“Stranger danger! Stranger danger!”	Commanding Directive Speech Act

The sentence “Stranger danger! Stranger danger!” falls under the directive speech act category of **commanding**. The phrase “Stranger danger!” is often used to warn someone, and it also serves as an implicit command to be cautious, move away, or aware from a dangerous situation. In this context, Mirage is suddenly attacked by a robotic cheetah while trying to save Noah. Additionally, the repetition of the phrase “Stranger danger!” emphasizing the urgency for the command, reinforcing the need for the listener to take immediate action.

**4.1.7 Asking Directive Speech Acts**

**Data 96. Asking Directive Speech Act**

Source Text	Directive Speech Acts
“Al right. What kind of jet we take to Peru?”	Asking Directive Speech Act

The sentence “Al right. What kind of jet we take to Peru?” contain **asking directives speech act** because Mirage utters sentences with the aim of obtaining information. He asked Prime what vehicle they would be travelling in was it a jet? The context here is that they are going to Peru because they want to get the transwrap key, but they all are a car, to get there they need a faster air vehicle.

**Data 107. Asking Directive Speech Act**

Source Text	Directive Speech Acts
“Prime. What the hell are you doing?”	Asking Directive Speech Act

The sentence “Prime. What the hell are you doing?” contain **asking directive speech act** because the sentence structured as a question, intends to elicit a response or action. The word “What” and the mark “?” indicated a question. This sentence explicitly asks for information about what the character Prime is doing. In the context, Prime in the film is trying to escape Scourge’s troops, but suddenly, at the edge of a cliff, Prime stops his vehicle to choose to fight the Scourge’s troops.

**Data 118. Asking Directive Speech Act**

Source Text	Directive Speech Acts
“Cool?”	Asking Directive Speech Act

The word “Cool” indicate a type of **asking directive speech act**. This is a short question that functions to ask for approval or confirmation from the listener. The speaker hopes the listener will give a positive response. The context here is that Noah and Mirage are negotiating, and in order to reach an agreement, Mirage said “Cool?” as both a question and an agreement.

**4.1.8 Begging Directive Speech Acts**

**Data 129. Begging Directive Speech Act**

Source Text	Directive Speech Acts
“Oh my God, put me down”	Begging Directive Speech Act

The sentence “Oh my God, put me down” contain **begging directives speech act** because Mirage pleaded as he was lynched by the scourge. The context was when Mirage was fighting Scourge troops who wanted to seize the transwrap key. When he was fighting and his enemy was caught off guard, he lifted him up and slammed him down.

Even though he doesn't say "Please" directly, but when he feels desperate it is called begging.

#### 4.1.9 Requesting Directive Speech Acts

##### Data 20. Requesting Directive Speech Act

Source Text	Directive Speech Acts
"Oh, come on Prime. Smile a little bit"	Requesting Directive Speech Act

The sentence "Oh come on Prime. Smile a little bit" contains a **requesting directive speech act** because the character Mirage in here really want to see Optimus Prime smile a little bit. The context here is that Prime is always angry because Mirage brings humans to work with them. Here Mirage wants to stop Optimus Prime's anger by saying "Smile a little bit" and emphasized with the word "Come on".

##### Data 21. Requesting Directive Speech Act

Source Text	Directive Speech Acts
"Come on, give me one tap"	Requesting Directive Speech Act

The sentence "Come on, give me one tab" contains a **requesting directive speech act** because the word "Come on" is often used as a form of encouragement or prompt to motivate someone to take a certain action. In this context, Mirage asked Noah for a first bump after their first meet.

#### 4.1.10 Suggesting Directive Speech Acts

##### Data 22. Suggesting Directive Speech Act

Source Text	Directive Speech Acts
"Yeah, I'd put that pipe down if I were you"	Suggesting Directive Speech Act

The sentence "Yeah, I'd put that pipe down if I were you" contains a **suggestion directive speech act** because the character Mirage suggest to Noah to throw away or get rid of the stick, he is carrying so that, the Autobots don't get angry. The context in this scene is when Mirage first met Noah Diaz, when Mirage changed his form from a Porche to a giant robot. Noah, who was shocked, reflexively took a stick to protect himself just in case Mirage would attack him.

##### Data 23. Suggesting Directive Speech Act

Source Text	Directive Speech Acts
"Woo-hoo-hoo! That felt good! Gets the oil pumping, you know?"	<i>Suggesting Directive Speech Acts</i>

The sentence “Wooo-hoo-hoo! That felt good! Gets the oil pumping, you know?” falls under the directive speech act category of **suggestion**. The sentence indirectly suggests that the activity just performed could have similar effects. Additionally, the use of the phrase “You know?” indicates that the speaker is inviting the listeners to agree or share the same feeling but without commanding them to do.

## 5 Conclusion

After analyzing and presenting the data, the researchers would conclude that there are 5 translation method which was used in translating the film entitled “Transformers: Rise of the beast”. This research produces translations that are directed and focused on the target language, making them readable and acceptable. By prioritizing the target language, translations become more natural and easier to understand. In this data, total of 42 sentences were found that contained the translation method. The highest gain and largest percentage were in the communicative translation method up to 67%. Then, the second highest gain was translation using literal translation 14%, then word-for-word translation 10%, free translation 7%, and faithful translation 2% only. Apart from that, there are data that shows the expression of directive speech acts in the character “Mirage” which include asking expression type up to 45%, the second gain was occupied by commanding expressions 31%, the followed by suggesting 14%, then begging and requesting expression have the same percentage gain, 5%.

## References

1. Astiningsih, D.A., & Nugroho, R.A. (2024). Analysis of Micro Translation Strategies Used by the Main Character in Subtitle Conversation Movie "Guardians of the Galaxy Vol 2". *JELTL/Journal of English Language Teaching and Linguistics*, Vol. 9/1 .
2. Bach, K., & Harnish, R. (1979). *Linguistics Communication and Speech Acts*. Cambridge: Mass, MIT Press.
3. Basari, A, & Nugroho, R.A. (2017). The Use of Aegisub in Teaching Audiovisual Translation Classes. The 1st Education and Language International Conference Proceedings Center for International Language Development of Unissula.
4. Basari, A, & Nugroho R.A. (2017). The Use of Aegisub in Teaching Audiovisual Translation Classes, A review On IT-Based Subtitling Course. *The 1st Education and Language International Conference Proceedings Center for International Language Development of Unissula*. Semarang.
5. Chomsky.E. (1982). *Language the Social Mirror*. London: Newbury House Publishers, Inc.
6. Finnochiaro, M. (1964). *English as A Second Language from Theory to Practice* . Newyork: Simon and Schuster Inc.
7. Griffiths, P. (2006). *An Introduction to English Semantics and Pragmatics*. Edinburgh: Edinburgh University Press.
8. Hatim, & Munday. (2004). In *Other Words, A Coursebook on Translation* . London: Routledge.
9. Hatim, & Munday. (2004). *Translation, An Advanced Resource Book*. London: Routledge.

10. Iriawan, K.N.P., & Nugroho, R.A. (2023). Translation Techniques of the Complex Sentences in Bilingual Textbook Science Biology 3 for Junior High School Grade IX . *International Journal of Education and Literature*, Vol. 2/3. Erlangga.
11. Isnaini, F., & Nugroho, R.A. (2022). Translation Analysis of Accusation Expression in Moriarty The patriot Comic. *Proceedings of UNCLLE/ Undergraduate Conference on Language, Literature, and culture*, Vol. 2/1, (pp. 174-181).
12. Kridalaksana, & Harimurti. (1983). *Kamus Linguistik*. Jakarta: PT Gramedia.
13. Larassati, A., Setyaningsih, N., Nugroho, R.A., Suryaningtyas, V.W., Cahyono, S.P., & Pamelasari, S.D. (2019). Google vs. Instagram Machine Translation, Multilingual Application Program Interface Errors in Translating Procedure Text Genre. *Proceedings - 2019 International Seminar On Application for Technology of Information and Communication, Industry 4., Retrospect, Prospect, and Challenges, iSemantic 2019*. doi:10.1109/ISEMANTIC.2019.8884334.
14. Leech, G. (1983). *Principles of Pragmatics* . New York: Addison Wesley Longman Publishing.
15. Leech, G. (1996). *Principles of Pragmatics*. New York: Longman.
16. Leech, G. (1996). *Principles of Pragmatics*. New York: Longman.
17. Meilany, D.A., & Nugroho, R.A. (2024). Conversation Analysis between Shakira and Jimmy Falon "Shakira's Music Teacher Wouldn't Let Her Join the School Choir" At the Tonight Show. *Paramasastra, Jurnal Ilmiah Bahasa Sastra dan Pembelajarannya*, 11.
18. Mey, J. (2001). *An Introduction Discourse Analysis*. Oxford: Blackwell Publications Inc
19. Muhaya, R.E., & Nugroho R.A. (2024). Features of Legal Language and its Translation Analysis in Indonesian-English "Settlement Termination Agreemen". *JELTL (Journal of English Language Teaching and Linguistics)*, 9.
20. Nababan, M.N., Nuraeni, A., & Sumardiono. (2012). Pengembangan Model Penilaian Kualitas Terjemahan. *Kajian Linguistik dan Sastra.*, 24(1) .
21. Newmark. (1988). *A Textbook of Translation* . Hertfordshire: Prentice Hall International.
22. Newmark, & Peter. (1988). *Textbook of Translation*. New York: Prentice-Hall International.
23. Astiningsih, D.A., & Nugroho, R.A. (2024). Analysis of Micro Translation Strategies Used by the Main Character in Subtitle Conversation Movie "Guardians of the Galaxy Vol 2". *JELTL/Journal of English Language Teaching and Linguistics*, Vol. 9/1 .
24. Bach, K., & Harnish, R. (1979). *Linguistics Communication and Speech Acts*. Cambridge: Mass, MIT Press.
25. Basari, A., & Nugroho, R.A. (2017). The Use of Aegisub in Teaching Audiovisual Translation Classes. The 1st Education and Language International Conference Proceedings Center for International Language Development of Unissula.
26. Basari, A., & Nugroho R.A. (2017). The Use of Aegisub in Teaching Audiovisual Translation Classes, A revie
27. w On IT-Based Subtitling Course. *The 1st Education and Language International Conference Proceedings Center for International Language Development of Unissula*. Semarang.
28. Chomsky.E. (1982). *Language the Social Mirror*. London: Newbury House Publishers, Inc.
29. Finocchiaro, M. (1964). *English as A Second Language from Theory to Practice* . Newyork: Simon and Schuster Inc.
30. Finocchiaro, M. (1964). *English as A Second Language, from Theory to Practice* . Newyork: Simon and Schuster Inc.
31. Griffiths, P. (2006). *An Introduction to English Semantics and Pragmatics*. Edinburgh: Edinburgh University Press.

32. Griffiths, P. (2006). *An Introduction to English Semantics and Pragmatics*. Edinburgh: Edinburgh University Press.
33. Hatim, & Munday. (2004). In *Other Words, A Coursebook on Translation*. London: Routledge.
34. Hatim, & Munday. (2004). *Translation, An Advanced Resource Book*. London: Routledge.
35. Iriawan, K.N.P, & Nugroho, R.A. (2023). Translation Techniques of the Complex Sentences in Bilingual Textbook Science Biology 3 for Junior High School Grade IX. *International Journal of Education and Literature, Vol. 2/3*. Erlangga.
36. Isnaini, F, & Nugroho, R.A. (2022). Translation Analysis of Accusation Expression in Moriarty The patriot Comic. *Proceedings of UNCLLE/ Undergraduate Conference on Language, Literature, and culture, Vol. 2/1*, (pp. 174-181).
37. Kridalaksana, & Harimurti. (1983). *Kamus Linguistik*. Jakarta: PT Gramedia.
38. Larassati, A, Setyaningsih, N., Nugroho, R.A., Suryaningtyas, V.W., Cahyono, S.P, & Pamelasari, S.D. (2019). Google vs. Instagram Machine Translation, Multilingual Application Program Interface Errors in Translating Procedure Text Genre. *Proceedings - 2019 International Seminar On Application for Technology of Information and Communication, Industry 4., Retrospect, Prospect, and Challenges, iSemantic 2019*. doi:10.1109/ISEMANTIC.2019.8884334.
39. Leech, G. (1983). *Principles of Pragmatics*. New York: Addison Wesley Longman Publishing.
40. Leech, G. (1996). *Principles of Pragmatics*. New York: Longman.
41. Meilany, D.A., & Nugroho, R.A. (2024). Conversation Analysis between Shakira and Jimmy Fallon "Shakira's Music Teacher Wouldn't Let Her Join the School Choir" At the Tonight Show. *Paramasastra, Jurnal Ilmiah Bahasa Sastra dan Pembelajarannya, 11*.
42. Mey, J. (2001). *An Introduction Discourse Analysis*. Oxford: Blackwell Publications Inc.
43. Muhaya, R.E, & Nugroho R.A. (2024). Features of Legal Language and its Translation Analysis in Indonesian-English "Settlement Termination Agreements". *JELTL (Journal of English Language Teaching and Linguistics), 9*.
44. Nababan, M.N., Nuraeni, A., & Sumardiono. (2012). Pengembangan Model Penilaian Kualitas Terjemahan. *Kajian Linguistik dan Sastra., 24(1)*.
45. Newmark. (1988). *A Textbook of Translation*. Hertfordshire: Prentice Hall International.
46. Newmark, & Peter. (1988). *Textbook of Translation*. New York: Prentice-Hall International.
47. Nida, E., & Charles, R. (1974). *The Theory and Practice of Translation*. Leiden.
48. Normalita, A, & Nugroho, R.A. (2023). Changing the "Body" of BBC News: a Study of News Headlines Translation Techniques. *5th International Conference on Language, Linguistics, and Literature (COLALITE 2023)*. Atlantis Press.
49. Nugroho, R.A. (n.d.). Rapport and Address Terms in Family Guy Cartoon: Can (Targeted) Audience identify a social Dimension of Relationship? *Journal LITE 6(2)*.
50. Nugroho, R.A, & Basari, A. (2019). Translation Course 4.0 Redefined: Enhancing Work Efficiency and Meaning Accuracy Using AEGISUB 3.2.2. Subtitling Software. *Proceedings-2019 International Seminar on Application for Technology of Information and Communication: Industry 4.0 : Retrospect, Prospect, and Challenges, iSemantic - 2019*, (pp. 225-231).
51. Nugroho, R.A, Basari, A, Suryaningtyas, V.W, & Cahyono, S.P. (2020). University Student' Perception of Online Learning in Covid-19 Pandemic : A Case Study in a Translation Course. *Proceedings- 2020 International Seminar on Application for Technology of Information and Communication, iSemantic 2020*, (pp. 548-553).
52. Nugroho, R.A, Basari, A., Suryaningtyas, V.W, Setyaningsih, N., Cahyono, S.P, & Larassati, A. (n.d.). Translation as an Alternative to a Language-Based Vocational Course.

- at the Undergraduate Level. 1st Vocational Education International Conference (VEIC 2019)*. Atlantis Press.
53. Nugroho, R.A, Nababan, M.R, & Subroto, E.D. (2016). Translation Microstrategies Used by Visually Impaired Translators. *International Journal of Linguistics*, 6(5).
  54. Pangaksmi, O.A, & Nugroho, R.A. (2023). Discovering the Identify of Pun in English and Indonesian Subtitles: A Study of Pun Translation Strategies in "The SpongeBob Movie: Sponge on the Run". *5th International Conference on Language, Linguistics, and Literature (COCALITE 2023)*. Atlantis Press.
  55. Pei,M., & Gaynor,F. (1954). *A Dictionary of Linguistics*. New York: Philosophical Library.
  56. Pratama, A.A., Ramadhan, T.B.L., Elawati, F.N., & Nugroho, R.A. (2021). Translation Quality Analysis of Cultural Words in Translated Tourism Promotional Text of Central Java. *JELTL (Journal of English Language Teaching and Linguistics)*, 6(1).
  57. Shafira,D.B, & Nugroho, R.A. (2023). Translation Error Types Analysis on Tiktok Indonesia-English Auto-Translation Content. *International Seminar SEMANTIKS & PRASASTI 2023 Theme: Language in the Workplace (PRASASTI 2023)*.
  58. Shalekhah, R.A, Estayani,S.A, Sari, M., & Nugroho,R.A. (2020). Linguistic Politeness Analysis of Indonesia's Prominent Youtube Influencers. *JELTEL ( Journal of English Language Teaching and Linguistics)*, 5(3).
  59. Sitio, T.J., & Nugroho, R.A. (2023). Translation Techniques of Apologize Expressions on Enola Holmes Vol.2 Movie. *Proceedings of UNCLLE ( Undergraduate Conference on Language, Literature, and Culture)*, 3(1), pp. 466-475.
  60. Suryaningtyas, V.W., Nugroho, R.A, Cahyono, S.P., Nababan, M.R., & Santosa, R. (2019). Translation Learning Enrichment Using Smart Application Creator 3.0: An Attempt to Design a Mobile Application in Translation for Tourism Purpose Course . *Proceedings - 2019 International Seminar on Application for Technology of Information and Communication : Industry 4.0: Retrospect, Prospect, and Challenges, iSemantic 2019*, (pp. 542-547).
  61. Yule,G. (1996). *Pragmatics*. Oxford: Oxford University Press.



**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

