TRANSLATION OF EXPRESSIVE SPEECH ACTS FROM ENGLISH INTO INDONESIAN IN MOVIE SERIES BRIDGERTON SEASON 3

Sumayah Azizah[1], Risna Saswati[2]

English Department, Faculty of Humanities and Design, University of LIA
Corresponding author (risna.sas@universitaslia.ac.id)

ABSTRAK

Penelitian ini membahas tentang penerjemahan ujaran ekspresif dalam seri film Bridgerton Season 3. Metode yang digunakan dalam penelitian ini adalah metode deskriptif dengan teknik kualitatif dalam pengumpulan data. Teori yang digunakan adalah teori pragmatik dari Yule (1996), Kreidler (1998), and Saeed (2009). Hasil dari penelitian ini adalah dari 53 data yang mengandung ujaran ekspresif 12 tipe ujaran ekspresif, 13 data adalah pujian dan sapaan dan welcome sebanyak tujuh data. Tipe yang tidak banyak digunakan adalah protes dan mengeluh. Terkait dengan pelanggaran maksim, 12 data ditemukan penutur melanggar maksim kuantitas dan 31 data ditemukan penutur tidak melanggar maksim. Strategi penerjemahan yang digunakan literal and explisit. Penerjemahan tetap mempertahankan tipe ujaran ekpresif dan fenomena maksim. Sebagian besar hasil terjemahan natural karena hanya dua data tidak natural dalam penerjemahannya.

Kata Kunci: maksim; tindak tutur; strategi; kualitas terjemahan

ABSTRACT

The research is to shed light on translation of expressive speech acts in the movie series Bridgerton Season 3. The method applied is descriptive qualitative. The theories of pragmatics used are speech acts and maxims borrowed from Yule (1996), Kreidler (1998), and Saeed (2009). The strategies of subtitling are taken from Cintas & Remael (2021). The results reveal that there are 53 acts containing expressive speech acts in 8 episodes of Bridgerton Season 3 series. There are 12 types of expressive speech acts. The most used expressive types are complimenting which has 13 data and greet and welcome which has seven data. Moreover, the least used expressive speech acts are protest which has 1 data, and complaint which has 2 data. Additionally, there are 12 data violating the maxim of quantity from 53 data while the remaining 31 data have fulfilled the maxim of quantity. There are two subtitling strategies used namely literal translation and explicitation. The translation maintains the translation of expressive speech acts including the types and the maxims. The quality of the translation fulfills the criteria of naturalness. Some others are unnatural.

Keywords: *maxims;subtitling; speech acts; strategy; quality of translation*

INTRODUCTION

Translation is the activity of transferring meaning from the source language to the target language. The meaning is rendered but not the form. The definition of translation is formulated by Newmark (1978), Catford (1985), and Larson (1998). This involves not just substituting words but also transferring the semantic content and ensuring that the structure of the source language is appropriately adapted to the target language. The emphasis is on preserving the meaning and context while transforming linguistic structures.

The popularity of foreign movies and drama series suggests a growing interest in consuming media from other cultures. Because of the modern era, shows such as movies or foreign drama series can be accessed through websites. These sites not only provide shows, but also provide subtitles to make it easier for viewers to understand the content of the show's dialog if they watch shows from other countries. As Gottlieb (2001) explains, subtitles are either transcriptions or translations of film or television dialogues that are presented concurrently on the screen.

Subtitles offer numerous benefits, one of which is enabling viewers to easily follow and comprehend conversations in a film. According to Cintas & Remael (2021), subtitling is a practice that must achieve synchrony between the translated text and the additional parameters of images, sound, and timing. Subtitles should align with the characters' actions and speech on screen, and the delivery of the translated message must match the timing of the original dialogue. This process

involves converting spoken language into written text, often requiring the condensation or omission of certain words to maintain synchronization. In addition, subtitles must fit within the finite dimensions of the screen and adhere to the designated safe area.

Pragmatics examines the relationships between linguistic forms and their users, incorporating human interaction into the analysis. The advantage of studying language through pragmatics is that it enables discussions about people's intended meanings, assumptions, purposes, and the actions they perform when speaking, such as making requests. Pragmatics is appealing because it focuses on how people understand each other through language, though it can also be challenging as it involves interpreting people's thoughts and intentions (Yule, 1996). Searle & Vanderveken (1985) assert that the basic unit of human communication is a speech act, which they refer to as an illocutionary act. Whenever a speaker utters a sentence with a specific intention in an appropriate context, they perform one or more illocutionary acts. Essentially, they define speech acts as illocutionary. Supporting this idea, Yule (1996) also states that actions performed through utterances are generally known as speech acts and are often specifically labeled in English, such as apologies, complaints, compliments, invitations, promises, or requests. Thus, both share the same perspective, although they use slightly different terminologies.

Kreidler (1998) stated that speech acts vary in their objectives, whether they concern actual or possible events, look forward or backward in time, involve the speaker or listener in these events, and naturally, in their conditions of

appropriateness. Saeed (2009) added that the study of speech acts straddles the boundary between linguistic coding and social conventions. While languages often use specific morphemes, intonation, and sentence patterns to mark various functions like questions or orders, understanding these functions also requires general social knowledge and context-specific understanding. Thus, listeners must integrate both linguistic and nonlinguistic knowledge to grasp a speaker's intended meaning.

To sum up, according to (Searle & Vanderveken, 1985; Yule, 1996; Kreidler, 1998; Saeed, 2009) these theories collectively emphasize that speech acts are intentional communicative actions embedded within specific contexts, variably classified and interpreted based on linguistic features and social norms, requiring an integration of both linguistic structures and situational contexts for accurate interpretation.Moreover, Yule (1996) explains that a common classification system identifies five broad categories of functions carried out by speech acts: declarative, representative, expressive, directive, and commissive. Declarations are a type of speech act that alter reality through their utterance. For a declaration to be performed correctly, the speaker must hold a specific institutional role and be in the appropriate context. By making a declaration, the speaker changes the world through their words. Representatives are speech acts in which the speaker expresses what they believe to be true. Examples include statements of fact, assertions, conclusions, and descriptions, all of which reflect the speaker's view of reality. By using a representative, the speaker aligns their words with their perception of the world. Expressives are speech acts that convey the speaker's emotions, reflecting

their psychological state. These can include expressions of pleasure, pain, likes, dislikes, joy, or sorrow. By using an 'expressive', the speaker aligns their words with their feelings. Directives are speech acts that aim to get someone else to do something, expressing the speaker's desires. They include commands, orders, requests, and suggestions. When using a directive, the speaker tries to align the world with their words through the actions of the listener. Commissives are speech acts where speakers commit themselves to a future action, expressing their intentions. These include promises, threats, refusals, and pledges, and can be made by an individual or a group. By using a 'commissive', the speaker pledges to align their future actions with their words.

Expressive Speech Acts

Searle & Vanderveken (1985) stated that expressive verbs denote illocutionary forces aimed at conveying the speaker's attitudes towards the state of affairs described by the propositional content. Additionally, most expressive speech acts with specific verbs are primarily directed at the hearer. The list of expressive verbs includes: apologize, thank, condole, congratulate, complain, lament, protest, deplore, boast, compliment, praise, welcome, and greet. Apologizing serves to convey sorrow or regret regarding a situation for which the speaker holds responsibility. Therefore, the speaker typically apologizes for their actions, though it can extend to other matters if they accept responsibility. Another condition is that the statement must be truthful, and the situation described must be unfavorable for the listener.

Thanking

The purpose of thanking is to show appreciation. The conditions required beforehand are that the thing being acknowledged benefits or is positive for the speaker, and that the recipient is accountable for it. Similar to apologies, gratitude is typically expressed for actions, but the statement does not necessarily have to involve an action as long as the recipient is responsible.

Condoling

The verb "condole" is no longer in common use and has been supplanted by the noun "condolence". Therefore, one now "sends condolences". To condole is to show sympathy, with the requirement that the matter in question is unfortunate for the listener, often involving significant hardship or misfortune.

Congratulating

The antonym of "condole" is "congratulate". When congratulating someone, one expresses joy, provided that the matter in question is advantageous or positive for the recipient. Unlike thanking, and similar to condoling, congratulating does not necessarily require an action or responsibility on the part of the recipient. It can simply be a matter of good fortune.

Complaining

When someone complains, they express dissatisfaction. The prerequisite condition is that the subject of discontent is negative, although this doesn't necessarily have to be assumed, as one can simply state that it is negative. There is no requirement for the listener to be responsible for what is being complained about. Complaints can encompass various topics such as the weather, inflation, or Gödel's theorem. This versatility allows complaining to be either assertive or expressive. It

can involve asserting that something is bad, or simply conveying discontent. For instance, one might assert, "That was a terrible thing to do," or express dissatisfaction with a simple exclamation like, "How awful!"

Lamenting

Lamenting differs from complaining in that it doesn't necessarily involve a deliberate speech act. One may simply feel sorrow for something, thus engaging in lamentation. However, the verb "to lament" can also describe strong, public expressions of sorrow. Similar to complaining, there is no requirement to attribute responsibility to the listener for the object of lamentation. Lamenting is closely associated with mourning and grieving, although mourning and grieving are more specifically connected to death and loss than mere lamenting. For example, one might lament the disappearance of glass milk bottles, but it would be more appropriate to say one mourned or grieved over a significant loss like a loved one's passing.

Protesting

Protesting, similar to complaining and lamenting, assumes that the situation represented by the statement is unfavorable. However, protesting has distinctive characteristics of its own. First, the emotional state conveyed is not just sadness or discontent, but rather disapproval, and protesting serves as a formal expression of this disapproval. Second, while the listener may not bear direct responsibility for the unfavorable situation, they must possess the ability to change it and be accountable in the sense that they could affect change but have not yet done so. For instance, one might protest to higher authorities regarding the conduct of their

subordinates. Third, protesting entails a call for change. Therefore, one might protest to authorities about political or economic issues, but it would be nonsensical to protest about the weather since there is no clear recipient for such a protest, although one can certainly complain about the weather.

Deploring

Deploring, similar to lamenting, does not always require a direct verbal expression. One can simply mourn, feel sorrowful about, or be outraged by something and thus deplore it. However, "deplore" also encompasses instances where it denotes a clear verbal expression, a strong display of sorrow or discontent. Unlike lamenting, it often implies that someone is accountable for the matter being deplored. For instance, if I lament someone's death, I am merely expressing sadness about it. If I deplore their death, I am assigning blame to someone, even though the person I'm addressing in my deploring may not be the one I hold responsible. I might deplore the deaths of prisoners in South African jails, but it would be illogical for me to deplore the weather or the patterns of tides.

Boasting

Boasting involves expressing pride, assuming that what one boasts about is beneficial for the speaker (thus likely to be admired or envied by the listener). Boasting, like complaining, can take either an assertive or expressive form. For instance, one might boast by stating an achievement or something positive that happened to them. As mentioned earlier, "boast" cannot function as a performative because it implies that the speaker is trying to hide the fact that they are boasting. Similar observations apply to the term "brag."

Complimenting

To compliment is to express approval of the listener for something they have done or qualities they possess. Complimenting assumes that the aspect for which the listener is complimented is positive, although it doesn't necessarily have to benefit them directly. For example, one might compliment someone on their heroic and self-sacrificing behavior. Similar to boasting, complimenting can be either assertive or expressive. Other verbs in the category of expressive verbs that signify favorable expressions of attitude include "praise," "laud," and "extol." Unlike complimenting, these verbs—praising, lauding, and extolling—do not imply that the person being praised, lauded, or extolled is necessarily connected to the subject of admiration.

Praise

To praise means to express approval. Therefore, it assumes that the thing being praised is considered good or worthy of admiration.

Welcoming and Greeting

"Greet" is barely an illocutionary act because it lacks propositional content. When someone greets another, such as saying "Hello," it signifies acknowledgement in a polite manner. Therefore, greeting can be defined as a courteous acknowledgment, assuming that the speaker has just encountered the listener. To welcome someone is to receive them hospitably, making welcoming an expression of pleasure or positive sentiment regarding someone's presence or arrival. Similar to greeting, welcoming is primarily directed towards the listener.

Direct and Indirect Speech Acts

As stated by Yule (1996), a different method for distinguishing types of speech acts is based on their structure. In English, three basic sentence types provide a straightforward structural distinction between three general types of speech acts. There is a clear relationship between the structural forms (declarative, interrogative, imperative) and the three main communicative functions (statement, question, command/request). When there is a direct relationship between a structure and its function, it is called a direct speech act. Conversely, when the relationship is indirect, it is an indirect speech act. For instance, using a declarative sentence to make a statement is a direct speech act, but using a declarative to make a request is an indirect speech act. Indirect speech acts are typically associated with greater politeness in English than direct speech acts. To understand the reason for this, it is necessary to consider the broader context beyond just a single utterance performing a single speech act.

The Maxims

Yule (1996) explained that conversations that have an expected amount of information is part of a broader principle that people will generally cooperate in conversations. This principle is so common that it can be broken down into four specific sub-principles called maxims.

Quantity

The principle of quantity involves giving the necessary information without either exaggerating or diminishing it. The examples are in, “As you probably know,

I am terrified of bugs" , and in the utterance, "So, to cut a long story short, we grabbed our stuff and ran. "

Quality

The maxim of quality emphasizes speaking truthfully and avoiding statements that are either untrue or lack supporting evidence in the utterance, "As far as I know, they're married. "

Relation

Relation involves discussing only what is pertinent to the topic at hand, rather than digressing into unrelated discussions in, "This may sound like a dumb question, but whose handwriting is this?

Manner

Manner ensures clarity and precision, ensuring that information is presented in a clear and organized fashion without vagueness or ambiguity. These maxims are crucial as they represent the unspoken expectations we have in conversations: that people will provide the right amount of information, be truthful, relevant, and clear. Considering that these principles are assumed in everyday interactions, they are seldom explicitly mentioned. The example is "This may be a bit confusing, but I remember being in a car."

Phatic Utterance

Phatic conversation is a fundamental aspect of social interaction. Based on Kreidler (1998), phatic conversation involves the exchange of greetings, small talk

about topics like weather and health, and customary social conventions. Its main purpose is to maintain social bonds rather than convey strong opinions or emotions. Phatic utterances include polite phrases like "Thank you" and comments on the weather, health inquiries, and other expected social interactions. Standardized phrases are often used to convey good wishes in various situations such as meals, journeys, and celebrations.

Subtitling Strategies

As mentioned in previous, subtitles are pervasive in our digital society, serving numerous purposes and appearing in various forms, as noted by Cintas & Remael (2021).

Loan

A loan, also referred to as borrowing, occurs when a word or phrase from the source text (ST) is directly adopted into the target language (TL) because both languages use the same word.

Literal Translation

A literal translation is a specific form of borrowing where the translator adopts the expression from the source language (SL) and translates each element directly into the structure of the target language (TL).

Calque

On the other hand, a calque is a literal translation that can sound awkward and competes with a smoother expression in the target language (TL). For example,

in Spanish, "Secretario de Estado" is a calque for "Secretary of State," whereas "Ministro de Asuntos Exteriores" (Minister of Foreign Affairs) would be a more common and straightforward title. Such terms sometimes require clarification.

Explicitation

Explicitation is defined as the act of adding information into the target language (TL) that is only implicit in the source language (SL), but can be inferred from the context or situation. The subtitler aims to enhance accessibility for the target audience based on semantic or grammatical factors, striving to strike a balance between the source and target texts. This may involve (a) specifying details or using a more specific term (hyponym), (b) generalizing or employing a broader term (hypernym or superordinate), or (c) including additional information to clarify meaning.

Substitution

Substitution, as defined here, is a form of explicitation where the cultural reference in the source text (ST) is replaced with a similar reference from either the source culture (SC) or the target culture (TC) (cultural substitution), or with an expression that fits the context but does not directly correspond to the ST expression (situational substitution).

Transposition

In transposition, this approach is used when the intended audience for the translation might not grasp the reference from the source text (ST) if a loan or literal

translation were employed, and there is insufficient space for explicitation. Transposition also involves providing some form of clarification.

Lexical Recreation

Creating new words in the target language (TL) through lexical recreation or neologism is justified and often necessary when the speaker in the source text (ST) invents new words.

Compensation

Compensation involves offsetting a loss in translation by enhancing creativity or including additional elements in another part, although this approach may not always be feasible in subtitling due to the simultaneous presence of oral and visual elements in both the source and target languages. Compensation can also serve to enrich the linguistic portrayal of the actors.

Omission

Omission is dealing with rapid speech, necessitating the removal of words and phrases from the original due to strict constraints on time and space. This strategy is also employed to a lesser degree when the original reference is unfamiliar to the target audience but the overall context makes the utterance comprehensible, or when there is no equivalent term in the target language (TL).

Larson's TQA Model

In Larson's (1984) study, he proposed a method to judge the quality of translations. This method focuses on three important aspects: how natural the

translation sounds, how accurate it is, and how clear it is for the readers. Larson (1984) argues that a good translation goes beyond accuracy and clarity. Even if a translation conveys the meaning correctly (accuracy) and is easy to understand (clarity), it can still fail if it sounds awkward or unnatural in the target language (TL). He added, an excellent translation should read smoothly and feel like an original piece of writing in the TL, not a translation from another language. This "naturalness" is achieved through clear and idiomatic language, a logical flow of ideas, engaging style, and familiar grammar. To assess naturalness, Larson suggests comparing the translated text to high-quality writing in the TL. Larson (1984) said that accuracy is essential in translation. Translators can unintentionally miss out parts of the original text or add things that weren't there in the first place. This can happen when they're trying to rephrase the source text (ST) for the target audience. Mistakes can also arise from misunderstanding the original text or problems during the translation process itself. According to Larson, a truly accurate translation means faithfully conveying the intended meaning from the original text without adding anything new, leaving anything out, or introducing any errors. According to Larson (1984), a key factor in his translation quality assessment model (TQA) is clarity. He emphasizes that even an accurate translation can fail if the target audience (readers of the translated text, TT) struggles to understand the message. Larson argues for clear and simple language in translations. The translated text (TT) should be as easy to grasp for the target audience as the source text (ST) is in its context.

The dialogs shown in the subtitles are a form of speech acts conveyed by the actors in expressing something. There are various speech acts delivered by the actors such as representative, directive, commissive, expressive, and declarative following Yule (1996). This research discusses expressive speech acts used in the movie netflix series Bridgerton Season 3 and the translation of expressive speech acts and the strategies employed by the subtitler. Bridgerton is a netflix drama series produced by Shondaland. The genre of the series is a romantic drama that has a historical value of how the American aristocracy lives. The Bridgerton series is adapted from a novel written by Julia Quinn. The novel itself has 8 seasons, where each season contains the life story of each child of the Bridgerton family. For the netflix series itself, Bridgerton has now released 3 seasons.

"Bridgerton" Season 3 is released in two parts, each with four episodes, and all eight episodes are now available. Part 2 continues from the cliffhanger ending of Part 1, as explained by show creator Jess Brownell. She mentioned to Tudum, "There's a natural structure to eight episodes, and we've done it every season, that Episode 4 ends at a world-changing midpoint." She also hinted that unresolved issues between Penelope and Colin will create conflict towards the season's end. The selection of data on this topic is based on the Bridgerton series which has just completed the release of season 3 and is included in the Top 10 TV Shows category which is in sixth place and the writer is one of the viewers of this series.

The writer took three previous studies as a form of basis in writing this research. Starting from Rahmawati (2021), this research examines expressive speech acts in the movie "Crazy Rich Asians." The objectives are to (1) analyze the

types of expressive speech acts found in the movie and (2) describe the S-P-E-A-K-I-N-G model used in the movie. The study uses theories from Searle (1985) and Hymes (1974). According to Searle (1985) and Hymes (1974), there are twelve types of expressive speech acts: apologies, thank, condole, congratulate, complain, lament, protest, deplore, boast, compliment, greet, and welcome. This descriptive qualitative research collected and analyzed expressive speech act utterances using the S-P-E-A-K-I-N-G model. The results showed 52 instances of expressive speech acts in the movie, covering ten of the twelve types, with the acts of condoling and boasting not appearing. The S-P-E-A-K-I-N-G model helped to understand the social context and purpose of the interactions in detail. The most frequent expressive speech acts identified were apologizing, thanking, and complimenting, indicating that the characters in "Crazy Rich Asians" often displayed politeness and friendliness.

In a previous study conducted by Ricca (2022), this research aimed to identify the expressive speech acts used by characters in the web series "Love at First Swipe." Data were collected from the relevant utterances in the series' dialogues and analyzed using the expressive speech acts theories of Searle (1979) and Ilie & Norrick (2018). The study employed the observational method and non-participatory technique described by Sudaryanto (2015) for data collection and used the pragmatics equalizing method for analysis. The findings revealed 15 instances of expressive speech acts in the series, with all types represented except for deploring and condoling. The identified speech acts included 3 instances of thanking, 2 of apologizing, 1 of congratulating, 8 of complimenting, and 1 of

welcoming. Therefore, the most frequent expressive speech act in "Love at First Swipe" was complimenting.

Turning to the research of Salsabila (2023) who conducts research with the aim to identify, classify, and examine the translation quality of all indirect expressive speech acts in the novel titled *It Ends with Us*, using a descriptive qualitative research approach with purposive sampling, the study collected and analyzed data through content analysis and verified findings in a Focus Group Discussion. The novel contains 33 indirect expressive speech acts, categorized as boasting (10), deploring (8), complimenting (5), lamenting (5), forgiving (2), condoling (1), thanking (1), and apologizing (1). The analysis showed no shift in indirectness, indicating the translator successfully maintained the indirectness in the target language. The study concluded that the difficulty in translating these speech acts is influenced by cultural differences, finding equivalent expressions in the target language, and understanding the context of the work. The translation scored 2.81 for accuracy and 2.55 for acceptability, with an overall Translation Quality Assessment score of 2.68, suggesting that while there is room for improvement, the translator generally succeeded in conveying the indirect expressive speech acts.

The main point gained from these three studies is that expressive speech acts are prevalent in various forms of media and literature, and their analysis can reveal important aspects of communication, cultural context, and translation quality. Together, these studies suggest that expressive speech acts play a significant role in communication across different media, reflecting social norms

and cultural contexts. Analyzing these acts helps in understanding character interactions, and maintaining their integrity in translation is essential for preserving the original meaning and context.

Unlike the previous studies focusing on expressive speech acts only (Rahmawati, 2021; Ricca, 2022) and expressive speech acts with indirect speech analysis (Salsabila, 2023), there are very few studies involving the analysis of both direct and indirect speech analysis. Thus, this research attempted to investigate the expressive speech acts with both direct and indirect speech analysis by using Yule's (1996) theory. Afterwards, the speech acts are also be examined for the subtitling strategy that the translator uses in subtitling the speech acts based on Cintas & Remael's (2021) subtitling strategy. The study is to investigate the pragmatic analysis in source language regarding the use of expressive speech acts and the violation of the maxims used by the speakers in the movie Series Bridgerton Season 3. Additionally, it is to shed light on the employment of the strategies in translating the expressive speech acts by the subtitler.

METHODS

This research uses a qualitative descriptive method. This research analyzes the data within a defined context, interprets it, and organizes the information into themes according to Creswell and Creswell’s (2023) guidelines. The data source of this research is taken from the Brigerton season 3 dialog series which contains eight episodes with two separate releases. Part one containing the first four episodes was

released on May 16, 2024, while part two containing the last four episodes was released on June 13, 2024, with a total duration of approximately one hour for each episode. Furthermore, the data source began to be accessed on June 22, 2024. In collecting the data, the research searched and sorted out the dialog in the series. After that, the sorted dialogues are categorized with the type of expressive speech acts. Then, it was determined the utterances classified into direct or indirect speech. In the end, the research analyzed the subtitling strategies used by the translator in translation the speech acts. This study investigates the expressive speech acts used in the Bridgerton season 3 series and determines the type of speech whether it is direct or indirect speech type as compiled by Searle & Vanderveken (1985). Afterwards, the data are searched to find out what subtitling strategies are used in translating the expressive speech acts by using theory of Cintas & Remael (2021).

RESULTS AND DISCUSSION

Thanking

SL:

Cressida: "Is it not congenial to be back from the country? All that draft and emptiness."

Eloise: "You do know others call that 'fresh air'?"

Cressida: "Of course. Befriending you there was a happy surprise. But ultimately, it is London where I am most at home. **And the season will be better now I have you by my side.**"

TL:

Cressida: "Bukankah menyenangkan kembali dari perdesaan? Semua udara dan tanah lapang itu."

Eloise: "Kau tahu sebutan lainnya 'udara segar'?"

Cressida: "Tentu. Berteman denganmu di sana kejutan yang menyenangkan. Tapi aku paling kerasan di London. ***Musim ini akan lebih baik dengan kau di sisiku.****"*

Context:

In this scene, Cressida and Eloise meet and talk again at a seasonal party held for matchmaking. They walk for refreshments and talk after leaving Penelope alone. Cressida with a cheerful face state that she is happy after returning from the countryside and getting some fresh air. During the conversation, Cressida also said that she had never thought that she would become friends with Eloise. It was a surprise for her but she was happy with it. With Eloise by Cressida's side, she feels more excited about this matchmaking season.

Data Analysis:

SL:

In the source language, Cressida's act is categorized into the thanking indirect expressive speech act, in the sentence **And the season will be the better now I have you by my side.** The type of expressive speech act used is thanking since she states that she is grateful for Eloise accompanying her in this season. Further, the act falls into the indirect expressive speech act since Cressida did not say thanks directly but she used other ways to thanks which is adding information to support her thanking expressive speech act. Therefore, it violates the maxim of quantity since the speaker, Cressida, adds unnecessary information that is needed to explain her feelings.

TL:

In the target language, **And the season will be better now I have you by my side.** translated to ***Musim ini akan lebih baik dengan kau di sisiku*.** The speech act used by the speaker in SL is a thanking indirect expressive speech act. The translator maintains the pragmatic aspects and the translation. The translator maintains the category of speech act. In regards to the maxim, in SL, it is found there is a violation of the maxim of quantity which is maintained in TL. Therefore, the strategy employed by the translator is literal. The approach maintains a sentence structure similar to the original, despite language differences. This literal translation helps the thanks sound more natural in the target language. The translation therefore follows Larson's TQA model, which emphasizes achieving a natural flow in the target language.

Complain

SL:

Announcer: "Miss Clara Livingston."

Servant: "Shall I fetch you a refreshment, Your Majesty?"

Queen: "Perhaps a casket. **The lack of interest here today shall usher me to an early grave at any moment.**"

Announcer: "Miss Alexandra Moore. Presented by her mother, the Right Honorable Lady Moore."

TL:

Announcer: "Nona Clara Livingston.

Servant: "Mau kuambilkan minuman, Yang Mulia?"

Queen: "Peti mati saja. ***Membosankannya hari ini bisa membunuhku kapan saja.****"*

Announcer: "Nona Alexandra Moore, diperkenalkan oleh ibunya, Lady Moore yang terhormat."

Context:

In the scene, it was matchmaking season for the umpteenth time. This seasonal event requires the girls to make their debut in front of the Queen to impress her. When a girl is able to impress the Queen, they will be called "the Queen's diamond" and they will have the privilege of being fully supported and assisted to get a noble match by the Queen. But this season, during debut day, no one managed to impress her so she was so bored that she yawned. The servant who knew about it responsively offered whether or not the Queen would like a drink to refresh her. However, the Queen refused and instead asked for a coffin because she felt that the boredom, she felt, could kill her at any time.

Data Analysis:

SL:

In the source language, The Queen's act is categorized into the complaining indirect expressive speech act, in the act, **The lack of interest here today shall usher me to an early grave at any moment.** The type of expressive speech act used is complaining since she expresses her dissatisfaction and disappointment with the lack of interest shown on that day. This expression reflects the negative feelings that are characteristic of complaining. Further, the act falls into the indirect expressive speech act since The Queen did not complain directly but she used other ways to complain which is adding information to support her complaining expressive speech act. Therefore, it violates the maxim of quantity since the

speaker, The Queen, adds unnecessary information that is needed to explain her feelings.

TL:

In the target language, **The lack of interest here today shall usher me to an early grave at any moment**, is translated to ***Membosankannya hari ini bisa membunuhku kapan saja*.** The speech act used by the speaker in SL is a complaining indirect expressive speech act. The translator did not maintain the pragmatic aspects and the translation. The translator maintains the category of speech act. In regards to the maxim, in SL, it is found there is a violation of the maxim of quantity which is maintained in TL. Therefore, the strategy employed by the translator is explicit in the specification category. This approach elaborates or explains in more detail the meaning of the SL to ensure that the message contained in the sentence is still conveyed clearly and unambiguously in the target language. However, this explicitation strategy did not help the complaining sounds natural in the target language, since the sentence ***Membosankannya hari ini*** sounds strange when spoken. The translation of this sentence can be made into ***Rasa bosan ini bisa membunuhku kapan saja*.** The translation therefore did not follow Larson's TQA model, which emphasizes achieving a natural flow in the target language.

Protest

SL:

Colin: “How long have you known? I saw you leaving a private room with Penelope last night shortly before I found her.”

Eloise: “I had been trying to make her tell you.”

Colinl: “You should’ve told me yourself.”

Eloise: "**You should've told me you were in love with my best friend before you tripped into the drawing room engaged!** I did not know… until last year. And I was too brokenhearted to speak of it. I have been trying to make her tell you. And then I thought, w… why break your heart as well? Her sheet has been fair this year. Certainly sharp and biting, but she has not written anything withering about anyone. If she has, they have deserved it."

Colin: "Are you forgetting what she wrote about me at the start of the season?"

Eloise: "Of course, that was not so good."

TL:

Colin: "Sejak kapan kau tahu? Aku melihatmu pergi bersama Penelope semalam sebelum aku memergokinya."

Eloise: "Aku menyuruhnya memberitahumu."

Colin: "Kau seharusnya bilang."

*Eloise: "**Kau seharusnya bilang kau mencintai sahabatku sebelum kalian bertunangan.** Aku baru tahu tahun lalu. Dan aku terlalu hancur untuk membicarakannya. Aku berusaha membuatnya memberitahumu. Lalu kupikir… kenapa membuatmu hancur juga? Tulisannya baik tahun ini. Memang tajam dan pedas, tapi dia belum menulis hal keji. Jika sudah, itu layak ditulis."*

Colin: "Kau lupa apa yang dia tulis tentangku di awal musim?"

Eloise: "Tentu itu kurang baik."

Context:

In the scene, Colin stops Eloise who is climbing the stairs at the Bridgerton residence. Colin stopped Eloise by asking how long Eloise had known that Penelope was the person behind Lady Whistledown. Colin looks angry and feels betrayed. He protested to Eloise why she didn't tell him. Knowing this, Eloise raises her tone

by asking why Colin did not tell her about his feelings for Penelope before they got engaged. Eloise explained that she had kept trying to get Penelope to be honest with Colin. The reason why Eloise didn't want to tell Colin that Penelope was Lady Whistledown was because she did not want Colin to feel as hurt as she did. From Eloise's perspective, Penelope's writing is getting better. Penelope does not say mean things unless the person being gossiped about is a bad person. However, Colin denies and complains about what Lady Whistledown wrote about him earlier in the season and Eloise does not confirm it.

Data Analysis:

SL:

In the source language, Eloise's act is categorized into the protesting direct expressive speech act in, **You should've told me you were in love with my best friend before you tripped into the drawing room engaged.** The type of expressive speech act is protesting since it expresses displeasure or dissatisfaction with the actions or decisions made by others, in this case, dissatisfaction with Colin's previous non-disclosure of his feelings to Eloise. Further, the act falls into the direct expressive speech act since Eloise protests Colin's act directly which does not add some information. Therefore, it fulfills the maxim of quantity since the speaker, Eloise, did not add unnecessary information that is needed to explain her feelings.

TL:

In the target language, **You should've told me you were in love with my best friend before you tripped into the drawing room engaged!** translated to

***Kau seharusnya bilang kau mencintai sahabatku sebelum kalian bertunangan*.** The speech act used by the speaker in SL is a deplore direct expressive speech act. The translator maintains the pragmatic aspects and the translation. The translator did not maintain the speech act category and changed it from protesting to deploring. In regards to the maxim, in SL, it is found there is a fulfillment of the maxim of quantity which is maintained in TL. Therefore, the strategy employed by the translator is literal. The approach maintains a sentence structure similar to the original, despite language differences. This literal translation helps the deplore sound more natural in the target language. The translation therefore follows Larson's TQA model, which emphasizes achieving a natural flow in the target language.

Apology

SL:

Lady Arnold: "Lady Tilley Arnold."

Benedict: "Lady? Are you married?"

Lady Arnold: "I was married. He died."

Benedict: "**Oh. I… I am… so sorry.**"

Lady Arnold: "Thank you. I have had seasons to mourn, and I am in no hurry to find another husband, so you do not need to fear me plotting to ensnare you."

Benedict: "Oh. I am not afraid of you."

Lady Arnold: "That… is a mistake."

TL:

Lady Arnold: "Lady Tilley Arnold."

Benedict: "Lady? Kau sudah menikah?"

Lady Arnold:"Aku pernah menikah. Suamiku wafat."

*Benedict: "**Aku turut berduka.**"*

Lady Arnold: "Thank you. Aku sudah lama berkabung, dan aku tidak terburu-buru mencari suami baru, jadi tak perlu takut aku akan menjeratmu."

Benedict: "Aku tak takut padamu."

Lady Arnold: "Kau salah."

Context:

In this scene, Benedict goes to a party room where he meets a woman he has never met before named Lady Arnold whom he accidentally met during the hot air balloon exhibition at the party during the day. On the second meeting, they finally get to know each other properly. It was at this moment that he was mesmerized by Lady Arnold. However, he was a little surprised by the fact that Lady Arnold was married but her husband had died. Lady Arnold told Benedict not to worry about her rushing to find a new husband, and Benedict said that he was not afraid of that.

Data Analysis:

SL:

In the source language, Benedict's act is categorized into the apologizing direct expressive speech act, in the sentence **Oh. I... I am... so sorry.** The type of expressive speech act used is apologizing since he directly expresses his sorrow or regret for what happened with Lady Arnold. Further, the act falls into the direct expressive speech act since Benedict says sorry directly which does not add some

information. Therefore, it fulfills the maxim of quantity since the speaker, Benedict, did not add unnecessary information that is needed to explain his feelings.

TL:

In the target language, **Oh. I... I am... so sorry.** translated to **Aku turut berduka.**, the speech act used by the speaker in SL is a condoling direct expressive speech act. The translator did not maintain the pragmatic aspects and the translation. The translator did not maintain the speech act category and changed it from apologizing to condoling. In regards to the maxim, in SL, it is found there is a fulfillment of the maxim of quantity which is maintained in TL. Therefore, the strategy employed by the translator is explicitation in the specification category. This approach creates a common sentence for something that is used when dealing with people who have experienced loss in the target language. This explicitation strategy helps the condoling sound more natural in the target language. The translation therefore follows Larson's TQA model, which emphasizes achieving a natural flow in the target language.

Lament

SL:

Penelope: "What you have done is a crime!"

Lady Featherington: "I did what I had to do to protect this family. Who were you protecting with your column?"

Penelope: "Myself!"

Lady Featherington: "Oh. From whom? I see. You know, it's… no easy thing being a parent. How was I to raise daughter when, all my life, I was taught that all power comes from a man? What you have done, you have done… entirely on your own. **Even if I do not**

like what you have written over the years, it is a great regret of mine that I have overlooked you for so long. You and I both, we have done the best we can with the opportunities that society has afforded us."

TL:

Penelope: "Ibu melakukan kejahatan!"

Lady Featherington: "Itu harus dilakukan untuk melindungi keluarga ini. Siapa yang kau lindungi dengan artikelmu?"

Penelope: "Diriku sendiri!"

Lady Featherington: "Dari siapa? Begitu rupanya. Kau tahu, itu… tidak mudah menjadi orang tua. Bagaimana Ibu membesarkan anak perempuan saat seumur hidup Ibu diajarkan prialah yang berkuasa? Semua yang kau lakukan, kau lakukan sendiri. ***Meski Ibu tidak suka akan tulisanmu bertahun-tahun ini, Ibu sangat menyesal telah mengabaikanmu begitu lama.*** *Kau dan Ibu, kita melakukan yang terbaik yang kita bisa dengan peluang yang diberikan masyarakat kepada kita."*

Context:

In the scene, Penelope argues with her mother, Lady Featherington. Penelope is surprised to hear the lawyer leaving her house, where the lawyer says that he has been investigating Lady Featherington's money. Penelope realizes that her mother stole her cousin Jack's money and she says that her mother is evil for doing such a thing. However, her mother attacks her by saying that their behavior is the same because Penelope also brought down Jack's family with her gossip in Lady Whistledown's newspaper. They continue to argue until finally Penelope has nothing more to say and her mother explains the reason why she is doing this. Her

mother honestly says that although she doesn't like Lady Whistledown's writing, she regrets that she unconsciously made Penelope into Lady Whistledown.

Data Analysis:

SL:

In the source language, Lady Featherington's act is categorized into the lamenting direct expressive speech act, in the sentence **Even if I do not like what you have written over the years, it is a great regret of mine that I have overlooked you for so long.** The type of expressive speech act is lamenting since it expresses Lady Featherington's deep regret for her mistake of neglecting Penelope. Further, the act falls into the direct expressive speech act since Lady Featherington laments her act directly which does not add some information. Therefore, it fulfills the maxim of quantity since the speaker, Lady Featherington, did not add unnecessary information that is needed to explain her feelings.

TL:

In the target language, **Even if I do not like what you have written over the years, it is a great regret of mine that I have overlooked you for so long,** is translated to ***Meski Ibu tidak suka akan tulisanmu bertahun-tahun ini, Ibu sangat menyesal telah mengabaikanmu begitu lama*.** The speech act used by the speaker in SL is a lament direct expressive speech act. The translator maintains the pragmatic aspects and the translation. The translator maintains the category of speech act. In regards to the maxim, in SL, it is found there is a fulfillment of the maxim of quantity which is maintained in TL. Therefore, the strategy employed by the translator is literal.

The approach maintains a sentence structure similar to the original, despite language differences. This literal translation helps the lament sound more natural in the target language. The translation therefore follows Larson's TQA model, which emphasizes achieving a natural flow in the target language.

The expressive speech acts both in direct and indirect are translated literally and explicitly. The subtitler maintains the type of speech acts in mostly all the types. The violation of maxim occurs which is mostly in violation of maxim of quantity. In TL, the subtitle is maintained as it is. The quality of translation fulfills mostly on naturalness criteria. It reveals 51 data from 53 data.

CONCLUSION

Based on the analysis, in this study, from 12 types of expressive speech acts, namely, apologizing, thanking, condoling, congratulating, complaining, lamenting, protesting, deploring, boasting, complimenting, praising, and greeting and welcoming, there are 53 acts containing expressive speech acts in 8 episodes of Bridgerton Season 3 series. The most used expressive types are complimenting which has 13 data and greet and welcome which has 7 data. Moreover, the least used expressive speech acts are protest which has 1 data, and complaint which has 2 data. The rest are used for 3 to 5 data. Turning to the rules of maxim quantity in the Bridgerton Season 3 series, 12 data violate the maxim of quantity from 53 data while the remaining 41 data have fulfilled the maxim of quantity. Furthermore, there are 2 subtitling strategies used namely literal translation and explicitation. There are 9 explicitation strategies and 44 literal translation strategies were found from 53 data. The translation maintains the translation of expressive speech acts

including the types and the maxims. The quality of the translation fulfills the criteria of naturalness. Some others are unnatural.

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