



The Analysis of Japanese Directive Speech Act Translation to Indonesian

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ABSTRACT

Living in the globalization era means that there is no border between people with different languages to interact. Therefore, translation skill is one of skill which is very important nowadays. Directive speech act is one of speech act which is frequently used in daily life, also translating directive speech act needs particular attention to make sure the interlocutor not only got the message, but the force of the utterance transferred also. This paper aims to identify the translation technique of directive speech act in Japanese based on Molina and Hurtado Albir's (2002) theory. It also aims to find out the translation shift that occurred on the translation product by Catford (1965) and Simatupang (1999) theories. The data of this research were taken from the Japanese novel entitled *Mado Giwa no Totto chan* by Tetsuko Kuroyanagi (1981), and the Indonesian translation version *Totto-chan Si Gadis Kecil di Tepi Jendela* translated by R. H. Rahmat and N. Rahmat (1985). The collected data then divided into five categories of directive speech act accordance with the theory of Namatame (1996). The total number of the collected data are 177 utterances. From the results of data analysis, it was found that directive speech acts in the novel dominated by Command function, followed by Request function, Permission function, Suggestion function, and the last is Prohibit function. The most used technique is Literal techniques (42%). Finally, the most occurred translation shift is level shift (42%).

Keywords: Directive, Japanese, Speech act, Translation strategy.

1. INTRODUCTION

Many linguists study language in terms of function or commonly called pragmatics. Austin (1962) states that speech acts are activities of communicating to speech partners in everyday life, resulting in an act or action of an utterance. in line with that Searle (1969) where he argues that communication is not a symbol, word or sentence, but it will be more appropriate if it is called a product or result of a symbol, word or sentence in the form of speech act behavior (the performance of speech act). Speech acts are actions that are displayed through utterances as they are context dependent, for example, "What date is today?" can have the first meaning, the speaker really does not know today's date, or the second the speaker is guiding the interlocutor to remember something important about the date, maybe a promise, or a debt (Chaer & Agustina, 1995).

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speech act research must lead to problems that exist in illocutionary. Therefore, every research title even though it is only written as a speech act, it can be firmly confirmed that the research must refer to the illocutionary. One branch of Illocutionary speech act is directive speech act.

Directive speech acts are speech acts that are carried out by the locutor with the intention of making the interlocutor perform the actions mentioned in the speech. The locutor conveys interesting and logical information or ideas, so that the interlocutor understands, feels interested and even intends to do what has been conveyed by the speaker (Prasetyo, 2018, p. 48).

According to Namatame (as cited in Diner, 2020) directives are classified into five types *meirei* (order), *irai* (request), *kinshi* (prohibition), *kyoka* (permit), and *teian* (suggestion).

One of the meanings of translation is stated by Newmark (1988) which states that translation is changing the meaning of a text into another language according to



what the author intended. Translating speech acts requires special attention because there is a message or intent that is transferred by the speaker or writer to the listener or reader. As a result, messages will not be easily sent properly as they are (Fitriana, 2013, p. 14).

To prevent misunderstandings in translation, the use of translation techniques is very important. Translation technique is a method used by translators to be able to produce translations that are in accordance with the source language (Molina & Hurtado Albir, 2002, p. 509). They are 18 techniques recommended by Molina and Hurtado Albir (1) adaptation, (2) amplification, (3) borrowing, (4) calque, (5) compensation, (6) description, (7) discursive creation, (8) establish equivalence, (9) generalization, (10) linguistic amplification, (11) linguistic compression, (12) literal translation, (13) modulation, (14) particularization, (15) reduction, (16) substitution, (17) transposition, (18) variation.

Shifts in translation are inevitable, there are two theories that are often used in the analysis of shifts in translation. The first is the theory of form shift that was promoted by the linguist Catford (1965) and the shift of meaning promoted by Simatupang (1999). In this study, the author uses the two shift theories.

Some studies on directive speech act and translation techniques, for instance, Ningsih (2021) on the Japanese drama *Nihonjin No Shiranai Nihongo* to find out about the form of directive lingual markers and the meaning of directive illocutionary speech acts. Tanjung (2019) aims to analyze speech acts used by the characters in the film's dialogues and outlines the implications for teaching English in the context of EFL. The results of this study indicate that all types or categories of speech acts are found in *Beauty and The Beast*, and directive speech acts are found the most.

Several years earlier Fitriana (2013) analyzed the translation of directive speech acts in the novel *Eat Pray Love* and found directive illocutionary speech acts in the translated novel *Eat Pray Love* into Indonesian, revealing the translation techniques used and the quality of the translation.

In Indonesia there are rarely to find a legal streaming service that aired anime and drama, so a lot of it are fansub, which is have subtitle translated from English before then to Indonesian. Therefore, in order to fill the gap, the study was to examine directive speech act in *Mado Giwa no Totto-chan* novel which based on real stories and translated to Indonesia directly from Japanese. This research mainly focuses on directive acts which are used in Japanese novel and how the translator translates it into Indonesians.

2. METHOD

This research is qualitative research using a descriptive approach. The data collected using library research method and note-taking techniques in the data table. the collected data were directive speech act that used in Japanese novel *Mado giwa no Totto-chan* and the Indonesia translation version *Totto-chan Gadis Kecil di Tepi Jendela*. The collected then will be divided into 5 group by Namatame theory then the translation product will be analysed based on 18 translation techniques from Molina and Hurtado Albir (2002). After that, the shift that occurred on the translation product also analysed by the translation shift theory by Catford (1965) and Simatupang (1999). Pradita (2012) stated this study is categorized into product-oriented translation research which mean focusing on the product of translation.

3. FINDINGS AND DISCUSSION

According to Namatame (Diner, 2020), there are 5 types of directive speech act. In line with several previous studies Fitriana (2013), Wiyatasari (2015), the directive speech that has the highest frequency of use is the directive speech with the *meirei* (Command) function. The overall data is 177 utterances representing all directive speech acts of *Meirei* (Command), *Irai* (Request), *Kinshi* (Prohibition), *Teian* (Sugestion), and *Kyoka* (Permission). Directive speech act expressions are shown in Table 1.

In the 15 techniques (see Table 1), the highest frequency of occurrence is the literal translation technique. When added up based on all variations of translation techniques from single to multiple, this technique is counted 100 times (42%) The amplification technique is the second technique which has a high frequency of 44 times (18%), followed by the Variation technique 26 times (11%), Transposition 16 times (7%), then Common equivalence and modulation 10 times each (4%).

Meanwhile, the technique of linguistic amplification, linguistic compression, discursive creation, and Calque was not found. It can be concluded from the 18 techniques offered by Molina and Hurtado Albir (2002) 12 techniques were used (see Table 2).

Table 1. Collected data

Collected data		
Classification	Number	Percentage
<i>Meirei</i>	58	33%
<i>Irai</i>	51	29%
<i>Kinshi</i>	18	10%
<i>Teian</i>	22	12%
<i>Kyoka</i>	28	16%
Total	177	100%

Table 2. Used techniques

Translation technique	Amount	Percentage
Literal	101	42.8%
Amplification	44	18.6%
Establish equivalent	10	4.2%
Transposition	16	6.8%
Variation	26	11.0%
Borrowing	6	2.5%
Compensation	4	1.7%
Generalization	7	3.0%
Modulation	10	4.2%
Adaptation	7	3.0%
Description	1	0.4%
Reduction	4	1.7%
Total	236	100

3.1. Literal

Literal translation technique is a technique that is done by translating word for word. This technique requires lexical matching that is still tied to the SL but the lexical arrangement that forms an expression has been adapted to the TL rules.

Excerpt 1: The example of literal technique

SL: *Yoku kame yo.*
Chew it well.
TL: *Kunyahlah baik-baik*
Chew it well.

The directive utterance of command in excerpt 1 indicated by conjugation or the change of the verb form into the form of *~e* as a lingual marker. It is explained in the *Goo dictionary* that the change of the first group of verbs with the ending *~e* is used to express the meaning of the command. In the novel, the locutor in the utterance is the principal with the interlocutor are the students.

3.2. Amplification

In simple terms, the amplification technique is the same as adding implicit information into the TL. Usually, the translator will paraphrase or make explicit information in the translation.

Excerpt 2: The example of amplification technique

SL: *Watashimo...*
Me too...
TL: *Saya juga mau coba.*
I want to try it too.

Excerpt 2 is an indirect speech that does not have lingual markers. The locutor of this utterance is Totto-chan who begged the bark seller to give her also a chance to bite the bark after seeing two people previously being invited to bite it.

3.3. Establish equivalent

This technique uses terms or expressions that are commonly used in TL based on dictionaries or everyday usage.

Excerpt 3: The example of establish equivalent technique

SL: *Ii?*
Ok?
TL: *Dengar baik-baik.*
Listen carefully.

Excerpt 3 is an indirect speech, so there are no lingual markers used to explain the function of Command. But if look at the locutor and the content can be classified as a directive speech act where the locutor is Totto-chan with her pet dog, Rocky. From this, it can be clearly seen that the locutor's position is higher than the interlocutor. The context is also indicated of directive speech acts, where Totto-chan ordered her dog to pay attention to what she was about to say.

The word *ii* in excerpt 3 is translated into TL with terms or expressions that are commonly used daily in the target language. *Ii* in excerpt 3 stands for “*Iikai?*” Which has many meanings based on Hinative Japan (n.d.). One of which is (*Sōzō shite mite hoshī*) which means imagine or think. The speaker in excerpt 3 wants the interlocutor to imagine the situation that will be explained by the speaker. The usual usage in Indonesian in this situation is “*Dengar baik-baik*”.

3.4. Transposition

Transposition technique is a technique that is carried out by changing grammatical categories, for example changes from words to phrases or clauses or sentences.

Excerpt 4: The example of transposition technique

SL: *Muri wo sinai.*
Don't overdo it.
TL: *Tidak perlu dipaksakan*
No need to overdo it.

Transposition technique is a technique that is carried out by changing grammatical categories, for example changes from words to phrases or clauses or sentences (excerpt 4). The language marker used is *~shinaide* which is an expression of prohibiting which literally means "don't". According to Feng (2020) the five direct speeches can share the same lingual marker. *~shinai* which is a negative form of verb changes in Japanese. From the results of the translation, it can be identified the translation using the transposition technique from shifting into a clause, *Tidak perlu*. Of course, the translator can use literal technique to stay as close as TL, but since there's no need to show the authority in this scene, the translator choose to transpose it to make it less

powerful. Thus, the hearer does not consider that he/she is being commanded (Diner, 2020).

3.5. Variation

Variation refers to the change of linguistic or paralinguistic elements (intonations, gestures) which affects the linguistic variation, such as style, changes of textual tone, social and geographical dialect, etc.

Excerpt 5: The example of variation technique

SL: *Atarashii gakkou ni itte minai?*
Wanna try to go to the school?

TL: *Apakah mau belajar di sekolah lain?*
Wanna to study in other school?

The lingual marker used in the excerpt 5 is *~te minai* which is a non-formal form of *~te mimasenka* which has the function of giving suggestions to try something. The speaker in this story is mama, who suggests Totto-*chan* to go to school elsewhere.

There is a choice of words used that are very different from the SL speech in the excerpt 5 which indicates the use of variation techniques. The word '*itte minai*' which literally suggests trying to go, is translated with the verb 'to learn'.

3.6. Borrowing

Borrowing technique takes a word or expression straight from another language. It can be pure (without any change) or naturalized to fit the spelling rules in the target language. The finding is in accordance with Grassilli's (2015) study which mentioned certain terms allow people belonging to communities of similar interests to transcend linguistic boundaries. Despite using different linguistic systems, they share the same reality and the same code to decipher it.

Excerpt 6: The example of transposition technique

SL: *Mou, rajio de rakugo wo kiicha dame!*
Don't listen to *Rakugo* on the radio anymore!

TL: *Nggak boleh lagi mendengarkan Rakugo di radio!*
Don't listen to *Rakugo* on the radio anymore!

Excerpt 6 uses the lingual marker *~cha dame* which is a non-formal form of *~te wa ikemasen*. The speaker was Mama who forbade Totto-*chan* to listen to *rakugo* on the radio again.

'*Rakugo*' is a kind of comedy show that plays on the radio at night. Because there is no one thing in common in TL, the translator does not translate it, so it can be identified as a pure borrowing translation technique.

3.7. Compensation

Excerpt 7: The example of compensation technique

SL: *Sensei, matte yo, matte yo.*

Mr, wait, wait.

TL: *Bapak, Tunggu... Tunggu...*

Mr, wait, wait.

In the excerpt 7 found the lingual marker *~te* which stands for *~tekudasai*. The speakers are students asking the principal to be waited on in carrying out an activity. The speaker does not have any power over the speech partner, so it is clear that this speech can be classified as a request speech.

The use of compensation techniques was found from the translation of the word '*Sensei*' in the source language which was translated into '*Father*' in the target language. Lexically, *sensei* means teacher, or someone who is an expert in one field, to make translation more natural in the target language, it is not translated literally as teacher.

3.8. Generalization

The translation technique is done by conveying the message to another part of the translated text. This is done because the influence of the style on the SL cannot be applied to the TL

Excerpt 8: The example of compensation technique

SL: *Minna, Ryo chan ni, iitai koto ga attara, itte kudasai.*

Everyone, speak up if there anything you want to said to Ryo.

TL: *Anak-anak kalian boleh menyampaikan apa saja kepada Ryo chan.*

Children, you may speak up anything to Ryo.

~te kudasai which includes a lingual marker that has a command function. As a farewell to the school principal and *Ryo-*chan** the school janitor who will be enlisting in the military, the speaker throws a farewell party. And ordered the interlocutor that is each student to bid farewell to *Ryo-*chan**.

Generalization is a technique that uses more general terms in SL for more specific TL. The indication in the translation of excerpt 8 is *minna* which means everything. Which even in Japanese can be used to refer not only to humans. In the excerpt 8 the word *minna* is translated into something more specific for children.

3.9. Modulation

The modulation translation technique is done by changing the focus, point of view or cognitive categories in the SL, either lexically or structurally.

Excerpt 9: The example of modulation technique

SL: *Yamereba?*

Should you stop?

TL: *Lebih baik tidak usah.*

It's better to leave it.

Excerpt 9 was told by Mama, to Papa who was offered to play music at the military base to fulfill his daily needs. Mama understood that Papa was a pacifist who was anti-war, suggesting quitting the job. The lingual marker used is *~reba* short for *~reba ii*, which has to suggest something.

Indications of the use of modulation techniques can be seen from the change in the perspective and structure of the TL from the SL translation.

3.10. Adaptation

This technique is done by replacing the existing cultural elements in SL with similar cultural elements in TL. This can be done because the cultural elements in the SL are not found in the TL, or the cultural elements in the SL are more familiar to the target readers.

Excerpt 10: The example of adaptation technique

SL: *Gomenkudasaimase..*

Excuse me.

TL: *Permisi mengganggu sebentar.*

Excuse me for interrupting for a moment.

In the excerpt 10 no lingual markers were found, however, Dewi (2022) stated, the utterance of the request for permission is included in the *irai* directive utterance. Thus, the excerpt 10 can be expressed as indirect speech. The content is when people who will visit other people's property, shows that the speech is a request speech, due to the expectation of the speech partner taking action not on the basis of power, but the kindness of the speech partner (Dewi, 2022).

3.11. Description

The description technique is a translation technique that is applied by replacing a term or expression with a description of its form and function.

Excerpt 11: The example of description technique

SL: *Gomenkudasaimase.*

Excuse me

TL: *Permisi mengganggu sebentar.*

Excuse me for interrupting for a moment

In the excerpt 11, no lingual markers were found, however, Dewi (2022) stated, the utterance of the request for permission is included in the *irai* directive utterance.

Thus, the excerpt 11 can be expressed as indirect speech. The content is when people who will visit other people's property, shows that the speech is a request speech, due to the expectation of the speech partner taking action not on the basis of power, but the kindness of the speech partner (Dewi, 2022).

According to the *weblio*, *gomen kudasai* is an expression mainly used as a greeting when visiting another's house. This utterance does not have a proper equivalent in TL because it is an exclusive speech used in Japan. The translator chooses to look for the closest translation equivalent, that is, excuse me and sorry to disturb you for a moment.

3.12. Reduction

The reduction translation technique is a technique that is applied by partial omission, because the omission is considered not to cause distortion of meaning. In other words, implicitly explicit information

Excerpt 12: The example of reduction technique

SL: *Jouzu ni ohanasiyou toka, sonna fuu ni omowanakuteiin da yo..*

You don't have to think something like how to speak well.

TL: *Tidak usah berpikir harus bercerita dengan pandai*

You don't have to think how to speak well.

Excerpt 12 is spoken by the principal to all students who will speak in front of their friends. In addition to encouraging, the principal also gave permission to talk about easy things that did not need to be complicated and didn't have to be clever. The lingual marker used is *~te (mo) ii* which has mean to give permission.

An indication of the use of reduction techniques can be seen from the compaction of translation, with the disappearance of the word *sonna fuuni* which literally means 'things like'. However even there are some elements deleted, but the messages can still be understood by the interlocutor (Aryanto, 2015).

3.13. Translation Shift

In Japanese translation, a shift in form and a shift in meaning can occur. There are several factors that cause a shift in the translation process, one of which is the translation technique used. The translation of the novel *Mado giwa no tottochan*. From 177 data collected, there are total 152 shift occurred on translation result.

As can be seen on Table 3, the most frequented occurred shift was level shift, follow with structure shift on the second position.

Table 3. Translation shift

Aspects	Amount	Percentage
Level	64	42%
Structure	28	18%
Unit	26	17%
Cultural perspective	17	11%
Class	12	8%
Inter System	3	2%
Generic to specific	2	1%
Total	152	100%

3.13.1. Level Shift

The modulation translation technique is done by changing the focus, point of view or cognitive categories in the SL, either lexically or structurally.

Excerpt 13: The example of level shift

SL: *Owattara, minna modoshitoke*
If you finish, return it all
TL: *Nanti kalau sudah selesai kembalikan semua itu ke tempat asalnya ya?*
If you finish return it all to original place.

Excerpt 13 has a level shift, indicated by, '*owattara*' in SL is translated to *kalau sudah selesai*. *owattara* has a grammatical meaning. The meaning of *owattara* comes from the verb *owaru* with a change in the form of the condition, with the addition of *~tara*. Thus *~tara* in SL which has a grammatical meaning shifts to '*kalau*' in SL which has a lexical meaning.

3.13.2. Structure Shift

Structural shift is a change in the grammatical structure of the source language with the target language. The shift in grammatical structure is a type of translation shift that occurs quite often because changes can occur at all language levels (Catford, 1965).

Excerpt 14: The example of structure shift

SL: *Masao chan ni, shinsetsu ni siteageru no yo.*
Be nice to Masao chan.
TL: *Berlaku, baik-baik terhadap Masao chan ya?*
Be nice to Masao chan ok?

In the excerpt 14 there is a change in the structure from SL to TL. In the SL sentence, the structure is Head-Modifier (HM). It was explained that '*Masao chan*' (H) was described by '*Taisetsu ni site ageru no yo*' (M). but its translation in TL has changed its structure to become Modifier-Head (MH). *Berlaku baik* (M) *Masao chan* (H).

3.13.3. Unit Shift

Unit shift occurs when the level of translation in TL is different from SL. The shift from word level to phrase

level, phrase level to word level, or phrase level to clause level, clause to phrase is one example of a shift at the unit level.

Excerpt 15: The example of unit shift

SL: *Dame da yo,*
It's not good
TL: *Tidak boleh.*
You can't do that.

The unit shift can be found from the translation of '*dame*' in SL which belongs to a group of words, into a phrase in TL, which is '*Tidak boleh*' (excerpt 15).

3.13.4. Cultural Perspective Shift

Shifts or changes in meaning occur due to differences in the viewpoints and cultures of different speakers.

Excerpt 16: The example of cultural perspective shift

SL: *Gomen kudasaimase. Chotto ojamassimassu,*
Excuse me for interrupting for a moment
TL: *Permisi, Maaf mengganggu sebentar.*
Excuse me for interrupting for a moment.

Accordance with the adaptation technique before This utterance does not have a proper equivalent in TL because it is an exclusive speech used in Japan. The translator chooses to look for the closest translation equivalent, that is, excuse me and sorry to disturb you for a moment.

3.13.5. Class Shift

Class shift occurs when certain words in SL shift into other types of words in SL, for example shifts from a verb class to an adjective class.

Excerpt 17: The example of class perspective shift

SL: *Muri wo sinai.*
Don't overdo it.
TL: *Tidak perlu dipaksakan.*
No need to overdo it.

Class shift can be found in the translation of *muri shinai* which is a verb class, translated into *tidak perlu* which is an adverb (excerpt 17).

3.13.6. Generic to specific

The shift in meaning from generic to specific and vice versa occurs when the shift from a broad meaning to a narrower meaning or vice versa in the classes of verbs, adjectives, and nouns in the translation process.

Excerpt 18: The example of inter system shift

SL: *Minna koudou ni oide*
Everyone come to hall
TL: *Ayo, anak-anak semua pergi ke aula.*
Come on, children instructions go to hall.

Excerpt 18, the word '*minna*' in the SL speech, as previously discussed the word *minna* which has a generic meaning, namely 'all' which can include not only humans, but even inanimate objects. When translated into TL the meaning is narrowed down to be more specific to '*anak-anak*'.

3.13.7. Inter System Shift

Change occurs internally in a language system. The shift that occurs here takes place at a level that does not match each other between SL and TL even though both have similar systems. Each language has its own noun formation system and there are some languages that use an article system for their nouns. Therefore, when the translation process is carried out, the translation equivalence at this level may experience a shift.

Excerpt 19: The example of inter system shift

SL: *Sa, dondon, kodomotachi ni simesite, hajimete kudasai.*

Go ahead and give the children instructions to get started.

TL: *Silahkan mulai memberi perintah kepada anak-anak*

Go ahead and give the children instructions to get started.

Excerpt 19, the word '*kodomo tachi*' in the SL speech, the word *kodomo tachi* is the plural form of '*kodomo*' which means child. With the difference between singular and plural systems, TL translation uses repetition, namely *anak-anak*.

In line with several previous studies, the directive utterance that has the highest frequency of use is the directive utterance with the *meirei* (command) function. In line with Feng's research (2020) one lingual marker may be used in different speech functions. For example, the *~te kudasai* marker pattern can be used in both *meirei* (command) and *irai* (request). What makes the difference is who the speaker and the speaker are.

This is not in line with the theory put forward by Catford (1965), which stated that the most frequent shifts are structural shifts. In this study, the shift that most often appears is the level shift, which is 64 times (42%), while the structural shift is in the second position, which is 28 times (18%).

4. CONCLUSION

The translation technique that has the highest frequency of occurrence is the literal translation technique. When added up based on all variations of translation techniques from single to multiple, this technique is counted 100 times (42%) The amplification technique is the second technique which has a high frequency of 44 times (18%), followed by the Variation

technique 26 times (11%), Transposition 16 times (7%), then Common equivalence and modulation 10 times each (4%). However, there are several limitations in this study. There are a lot of aspects can be studied, such as the reason of translators using strategies. For further research, the interpreting strategies can be studied since even translating and interpreting target is same, but the method is different.

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