# THE ILLOCUTIONARY ACTS AND THE TRANSLATION TECHNIQUES IN SHERLOCK HOLMES MOVIE SERIES

*Sunarti Desrieny Tambunan*
*English Department, Faculty of Letters and Culture, Universitas Gunadarma*
*Jl. Margonda Raya No. 100, Depok 16424, Jawa Barat*
*sunartidtambunan@gmail.com*

**Abstract**

*Understanding the context of the speech act is very important before translating it into its target language. Therefore, this research aims at: (1) finding out the types of illocutionary acts produced by Sherlock Holmes and (2) discovering the translation techniques used in translating Sherlock Homes' illocutionary acts. This research is a descriptive qualitative. The results show that there are 132 illocutionary acts found in the movie. From 18 translation techniques proposed by Molina and Albir, there are only eight translation techniques used by the subtitler to translate the illocutionary acts. Those translation techniques are amplification, adaptation, discursive creation, modulation, literal, particularization, reduction, and transposition.*

**Keywords:** *illocutionary act*, *pragmatic, speech act, translation techniques*

## INTRODUCTION

Translation is a process of transferring meaning from a source language into a target language. Nowadays, the need for translation does not only apply to the written materials but also to the audio-visual materials, including movie. The translation related to audio-visual materials is known as subtitling. This process, sometimes is easy to do, sometimes it is not. It is said easy if the translator can immediately find the equivalence in the target text. The equivalence here does not mean to say that the languages are the same but the values, the worth, or the function. Moreover, it is found difficult because the equivalent in the target language does not have its exact equivalent.

Misunderstandings are also a concern when discussing the equivalence. For example, **Friday the 13ᵗʰ**, the unlucky day in English-language cultures. Before translating

this phrase from the source language into its target text, the translator must know the information it is required first. If it is translated into Indonesian and related to culture, the translator will use description because Indonesia does not have a specific unlucky day. However, if it is translated according to the calendar, it can be translated literally into '*Jumat, tanggal 13*'.

This complexity can be found likewise in translating pragmatics from the source language into the target language. Pragmatics is the study of meaning. Sometimes, in communicative situation, what the speaker intends to say is manipulated. However, this form of speech act allows human to interact with society. A successful communication means the speaker and the hearer understand what they are talking about. Austin (as cited in Weisser, 2018) divided speech acts into three types: (1)

locutionary is an act that means the utterance of a sentence with determination of sense and reference. (2) Illocutionary act is an act by making a statement, offer, promise, etc. in uttering a sentence, by virtue of the conventional force associated with it (or with its explicit performative paraphrase). (3) Perlocutionary act is an act by bringing about the effects on the audience by means of uttering the sentence, such effects being special to the circumstances of utterance. However, *Speech Acts: an Essay in the Philosophy of Language*, Searle's book (as cited in Weisser (2018), it is stated that by carrying out Austin's ideas even further, as previously mentioned, by defining that speech acts are not just an expression of illocutionary power alone, but consider them to have the most important role in communication

Understanding the context of the speech act is very important before translating it into its target language. Besides, it is an obligatory to retain the aims, implication of the felicity conditions, the utterance, the status and the roles of the speaker. Therefore, this research aims at: (1) finding out the types of illocutionary acts produced by Sherlock Holmes and (2) discovering the translation techniques used in translating Sherlock Homes' illocutionary acts.

Several previous studies have been conducted related to the use of translation techniques in pragmatic approach. Mardiana (2017) discussed about the translation technique of illocutionary act in *Seribu Kunang-Kunang di Manhattan* (an Indonesia-English short story by umar kayam). The types of the illocutionary acts were taken from Searle's and the translation techniques were analyzed using Molina and Albir's. The data description covered the kinds of Illocutionary Act, the Translation of Illocutionary Act, and the Translation Techniques from Bahasa Indonesia into English. Meanwhile, this present study is discovering the translation techniques from English into Indonesia. Yafi and Wijayanto (2017) discussed about illocutionary acts in Hunger Games movie and the accuracy of their pragmatic translation. They used Yule's theory of illocutionary act and its translation accuracy using the parameter of Nababan, Nuraeni and Sumardiono (2012) and Baker's. Meanwhile, this present study discovers the illocutionary acts by Searle and the translation techniques by Molina and Albir.

Searle (as cited in Pérez-Hernández, 2021) about Illocutionary Acts will be applied in order to find out the types of illocutionary acts of Sherlock Holmes as the main character. There are five types of illocutionary acts presented by Searle (as cited in Pérez-Hernández, 2021). (1) Representative is the point or purpose of the members of the representative class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition. It can be a direct or

indirect act. This can be identified by familiarizing with verbs like *boas*t, *complain*, they have something to do with the interest of the speaker; conclude, deduce they mark certain relations between the representative illocutionary act and the rest of the discourse or the context of utterance. (2) Directives, they are determinates of the determinable which includes attempting by the speaker to get the hearer to do something. This can be identified if the speaker intends to invite, suggest, insist, order, command, request, ask, question, beg, plead, pray, entreat, permit, advise, dare, defy, challenge, etc. (3) Commissive are those illocutionary acts whose point is to commit the speaker (again in varying degrees) to some future course of action. The point of *a promise* is to commit the speaker to doing something. (4) Expressives, the paradigms of expressive verbs are "*thank*," "*congratulate*," "*apologize*," "*condole (condolences*)," "*deplore (regret*)," and "*welcome*." (5) Declarations is the defining characteristic of the class that the successful performance of one of its members brings about the correspondence between the propositional content and reality; successful performance guarantees that the propositional content corresponds to the world. One can *excommunicate*, *appoint*, *give and bequeath* one's possessions, or *declare war*.

The translation results of the illocutionary acts will be analyzed using Molina and Albir (as cited in Wehrmeyer & Antunes, 2020). They classified the translation techniques into eighteen criteria. They are presented as follows: (1) Adaptation. To replace a ST cultural element with one from the target culture. (2) Amplification. To introduce details that are not formulated in the ST: information, explicative paraphrasing, (3) Borrowing. To take a word or expression straight from another language. It can be pure (without any change), (4) Calque. Literal translation of a foreign word or phrase; it can be lexical or structural, (5) Compensation. To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST, (6) Description. To replace a term or expression with a description of its form or/and function, (7) Discursive creation. To establish a temporary equivalence that is totally unpredictable out of context, (8) Established equivalent. To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL, (9) Generalization. To use a more general or neutral term, (10) Linguistic amplification. To add linguistic elements. This is often used in consecutive interpreting and dubbing, (11) Linguistic compression. To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, (12) Literal translation. To translate a word or an expression word for word, (13) Modulation. To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, (14)

Particularization. To use a more precise or concrete term, (15) Reduction. To suppress a ST information item in the TT, (16) Substitution (linguistic, paralinguistic). To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, (17) Transposition. To change a grammatical category, (18) Variation. To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

## METHODS

This research is a descriptive qualitative. Kumar (2011) stated that qualitative research is a research that has aim to describe situation or phenomenon with the use of qualitative measurement scales and if the analysis is done to create the variation the situation without quantifying it. The research data is the subtitle of *Sherlock Homes Movie Series, Netflix Original*. The research object of this research is *Sherlock Holmes Movie Series*, *Season 4*, *Episode 1* entitled *The Six Thatchers*. This season was released in 2017, duration 90 minutes. The illocutionary acts data taken are only the utterances that produced from the main character, Sherlock Holmes. Then their subtitle translation techniques from English into Indonesian.

The data are obtained through document review, content analysis with these following steps: (1) a deep understanding about the illocutionary acts that proposed by some experts, (2) making some notes in order to decide the theory used to find out the illocutionary acts, (3) reading the types of illocutionary acts that proposed by Searle (as cited in Pérez-Hernández, 2021) repeatedly, (4) classifying and matching the types of illocutionary acts to the utterances that produced by the main character, Sherlock Holmes, (5) a comprehensive reading in order to understand the translation techniques proposed by Molina and Albir (as cited in Wehrmeyer and Antunes, 2020). The data are analyzed by classifying the data into the types of illocutionary acts propose by Searle and identifying the translation techniques used in translating the illocutionary acts based on Molina and Albir (as cited in Wehrmeyer & Antunes, 2020).

## RESULTS AND DISCUSSION

The results show that there are 132 illocutionary acts found in the movie. (1) Representatives with sub-category asserting, informing, predicting, naming, reporting, mentioning, convincing, concluding, and agreeing. (2) Directives with sub-category ordering, giving suggestion, asking, advising, requesting, forbidding, offering, inviting, a strong disapproval, boasting, questioning, and stating. (3) Commissives with sub-category promising. (4) Expressives with sub-category

complimenting, apologizing, condolences, thanking, congratulating, greeting, and expressing possibility. (5) Declaration with sub-category declare. From 18 translation techniques proposed by Molina and Albir as cited in Wehrmeyer and Antunes (2020), there are only eight translation techniques used by the subtitler to translate the illocutionary acts. Those translation techniques are amplification, adaptation, discursive creation, modulation, literal, particularization, reduction, and transposition.

The data representatives are presented as follows:

## Amplification

The translation technique used in the following data is amplification. It is a technique to introduce details that are not formulated in a source text. The illocutionary point is expressive, to express the psychological state specified in the sincerity condition, with sub-category condole.

Sherlock told Mr. and Mrs. Welsborough that their son, Charlie, died because of a seizure inside his car while trying to surprise Mr. Welsborough, during his birthday. Mrs. Welsborough could not believe this is happening. Then Sherlock expresses his condolences. In this context, the illocutionary point is expressive sub-category condole. Condole means to show sympathy and sadness for the family or friends of a person who has recently died.

The subtitle translator used amplification technique to translate '…, I'm so sorry' in the source text into '… *Aku turut berduka, Tuan dan Nyonya Welsborough'* in the target text. There is an addition of the noun phrase '*Tuan dan Nyonya Welsborough*' in the target text. By adding this noun phrase, the sympathy that the speaker wants to convey, is delivered very well in the target text.

**Table 1. Amplification**

| English Utterance | Indonesian Subtitle |
|---|---|
| 00:20:56,573 --> 00:20:58,093<br>Mrs. Welsborough:<br>Oh, God! | *Ya Tuhan!* |
| 00:20:59,853 --> 00:21:00,971<br>Greg:<br>Poor kid. | *Anak malang.* |
| 00:21:00,972 --> 00:21:03,893<br>SH:<br>**Really, I'm so sorry.** | ***Aku turut berduka, Tuan dan Nyonya Welsborough****.* |

**Discursive Creation**

| English Utterance | Indonesian Subtitle |
|---|---|
| 00:06:18,372 --> 00:06:20,173<br>Mary:<br>Sherlock... <br>SH: | *Sherlock…* |
| **It's never twins.** | *Mustahil kembar*. |

The translation technique used to translate the following utterance is discursive creation. It is a technique to establish a temporary equivalence that is totally unpredictable out of context in a target text. The illocutionary point is representative, to commit the speaker (in varying degrees) to something is being the case, with sub-category assertion.

Dennis Parkinson is the suspect of murdering the mysterious corpse. At first, the two police officers thought that he has a twin. However, when Sherlock rechecks the finger-print, he then asserts that Dennis Parkinson does not have a twin. Never! In this context, the illocutionary point is representative sub-category assertion. Assertion means a confident and forceful statement of fact or belief.

The subtitle translator used discursive creation technique to translate the word '**never**' in the source text into '*mustahil*' in the target text. The word '*mustahil*' in the target text is not the equivalent of the word '**never**'. The word '**never**' means not any time or not any occasion. Therefore, the word '*mustahil*' in the target text is a temporary equivalence.

The result of the translation does not make any change in meaning and context despite the use of the technique.

**Modulation**

The translation technique used in the following data is modulation. it is a technique to change the point of view, focus or cognitive category in a target text. It can be lexical or structural. The illocutionary point is representative, to commit the speaker (in varying degrees) to something is being the case, with sub-category assertion.

Sherlock told Mary that he met Ajay, one of the AGRA's members. Mary thought that she is the only one that alive when the accident happened five years ago. When Mary wants to know how he has been, Sherlock makes an assertion that Ajay is alive and in perfect condition. In this context, the illocutionary point is representative sub-category assertion. Assertion means a confident and forceful statement of fact or belief.The translation technique that is used to translate the expression '**Yeah, very much so**' in the source text into '*Ya sehat walafiat*' in the target text is modulation.

**Table 3. Modulation**

| English Utterance | Indonesian Subtitle |
|---|---|
| 00:47:32,612 --> 00:47:34,092<br>SH:<br>I met someone tonight. | *Tadi aku bertemu seseorang.* |
| 00:47:36,293 --> 00:47:39,253<br>SH:<br>Same someone who's looking for the sixth Thatcher. | *Orang yang sama mencari Thatcher keenam itu.* |
| 00:47:46,652 --> 00:47:49,251<br>Mary:<br>Oh, my God, that's Ajay, that's him. What, he's alive? | *Ya Tuhan, itu Ajay. Dia.*<br>*Dia masih hidup?* |
| 00:47:49,253 --> 00:47:50,652<br>SH:<br>**Yeah, very much so.** | ***Ya, sehat walafiat.*** |

**Table 4. Literal Translation**

| English Utterance | Indonesian Subtitle |
|---|---|
| 00:06:30,733 --> 00:06:32,603<br>SH:<br>If your mystery corpse had tattoos, the signs will be there. | *Jika jasadmu ada tatonya, akan ada tanda.* |
| 00:06:32,627 --> 00:06:35,372<br>Police officer:<br>'Bloody hell! Is that a guess?'<br>SH:<br>**I never guess.** | *Apa itu tebakan?*<br><br>***Aku tak pernah menebak*** |

The expression 'very musvh so' means to emphasize 'yes'. However, the translator has changed the focus by stating that Ajay is hale and hearty. Despite the use of the technique, the meaning does not change.

**Literal Translation**

The translation technique that is used in the following data is literal translation. It means to translate a word or an expression word for word. The form of the sentence in TT is close to the original form (ST). The illocutionary point is representative, to commit the speaker (in varying degrees) to something is being the case, with sub-category assertion.

Two police officers are having problems in solving a mysterious corpse, Mr Hatherly. His body is found white as a sheet and bleeding from an awful wound in his hand. The first suspect is Dennis Parkinson; however, they are very confused so they need Sherlock's help. While searching for information about Dennis Parkinson, they turn out to be more confused because of how the same person can be in different places.

## Table 5. Literal Translation

| English Utterance | Indonesian Subtitle |
|---|---|
| 00:06:42,093 --> 00:06:45,132<br>dr. John:<br>Sherlock, you can't go on spinning plates like this. | *Sherlock, kau tak bisa terus memutar piring seperti ini.* |
| 00:06:45,132 --> 00:06:46,971<br>SH:<br>That's it! The place was spinning. | *Itu dia! Tempatnya berputar.* |
| 00:06:46,973 --> 00:06:50,771<br>SH:<br>**The heart medication you're taking is known to cause bouts of amnesia.** | ***Obat jantung yang kau konsumsi diketahui menyebabkan amnesia.*** |

They analyze Dennis's fingerprint but it does not match. Then Sherlock keeps on digging on the most suspicious one, fortunately, they find the murderer, Andrew Wilson. The police officers are not so sure about Sherlock's suspect finding. Then one of them questions it by saying '**Is that a guess?**' and Sherlock replied with an assertion by saying '**I never guess**'. Sherlock is an elegant private investigator. He always assures other investigators that all of his sayings are correct or else no one will believe him anymore. Therefore, in this context, there is an implicitly illocutionary point that is called representative with sub-category assertion. Assertion means a confident and forceful statement of fact or belief. Sherlock, confidently, says that he never guesses.

The subtitle translator used literal translation technique to translate the ST '**I never guess.**' into TT '***Aku tidak pernah menebak***.' Although it is translated literally, the meaning in TT does not change.

Sherlock loves to solve many cases at once. Thus, when John warns him not to do many things at once, he immediately gets an idea about what happened to a boy who forgets about what is happening at their house. Who murdered his brother? Sherlock found that the boy is taking heart medication. Therefore, during the interrogation, Sherlock informed the boy that there is an effect of his heart medication. It causes bouts of amnesia. The boy admits it and Sherlock told him that he found his fingerprint on his brother's neck. The illocutionary point in this context is representative sub-category informing. Informing means to give someone facts or information.

The subtitle translator translated the source text '**The heart medication you're taking is known to cause bouts of amnesia**' into '***Obat jantung yang kau konsumsi diketahui menyebabkan amnesia***.' by using two translation techniques, they are literal and borrowing. The translator borrowed the term '**amnesia**' from the source text and translated it without any change into 'amnesia' in target text. Moreover, the rest is translated literally but the meaning does not change.

**Particularization**

The translation technique that is used in the following data is particularization. It is a technique to use a more precise or concrete term in a target text. The illocutionary point is representative, to commit the speaker (in varying degrees) to something is being the case, with sub-category informing.

This discussion happens in the office while Sherlock and his brother meet other private agents. They were talking about Moriarty, Sherlock's enemy. The male agent told him that Moriarty is just trying to frighten him. However, based on the previous case, Moriarty wanted him dead. Thus, Sherlock gives an information that Moriarty has planned something although he is dead. The illocutionary point in this context is representative sub-category informing. Informing means to give someone facts or information.

The subtitle translator used particularization technique to translate the source text '**Something…**' which means an object or action that is not exactly known or stated into '***Rencana …***' in the target text which has a more precise term in the target text. Moreover, the meaning in the target text is clearer rather than it is translated into '***Sesuatu…***

**Table 6. Particularization**

| English Utterance | Indonesian Subtitle |
|---|---|
| 00:03:26,013 --> 00:03:27,852<br>Male Agent:<br>Perhaps he was just trying to frighten you. | *Mungkin dia mau menakutimu.* |
| 00:03:27,853 --> 00:03:30,332<br>SH:<br>No, no, he would never<br>be that disappointing. | *Tidak, dia tak pernah mengecewakan.* |
| 00:03:31,693 --> 00:03:33,611<br>SH:<br>He's planned something, something long-term. | *Dia punya rencana jangka panjang.* |
| 00:03:33,612 --> 00:03:35,731<br>SH:<br>**Something that would take effect if he never made it off that rooftop alive.** | ***Rencana yang akan berjalan jika dia mati di atap itu.*** |
| 00:03:37,533 --> 00:03:38,972<br>SH:<br>Posthumous revenge. | *Pembalasan anumerta.* |

**Table 7. Particularization**

| English Utterance | Indonesian Subtitle |
|---|---|
| 00:59:40,853 --> 00:59:44,092<br>SH:<br>**Come home and everything will be all right, I promise you.** | *Pulanglah**, kau akan baik-baik saja, aku berjanji.*** |

Sherlock and John follow Mary along to Morocco. Sherlock is very sad because Mary is the target from the beginning. Besides, Sherlock knows about this just recently. Thus, he does all he can do to find Mary. Mary is quite surprised by seeing Sherlock and John in Morocco. She thought that they are not going to be able to find her because life is like a roll of dice, unpredictable. Mary told them everything, Sherlock asks her to come home, and he promises that everything will be all right. In this context, the illocutionary point is stated directly by the speaker. The category is commissive with sub-category promise. Promise means to tell someone that you will certainly do something.

The translator translated the word '**Everything …**' in the source text into '***Kau…***' which refers to Mary using particularization. The word '**everything**' means all things, however, it is translated into a more precise term '***kau***'. This result of the translation is less accurate because it is not only Mary that Sherlock needs under protection but also the case and her family. It will be clearer if the translator uses the general term and synchronize it with the context.

**Reduction**

The translation technique that is used in the following data is reduction. It is a technique to suppress item information in the target text. The illocutionary point is representative, to commit the speaker (in varying degrees) to something is being the case, with sub-category convincing Mycroft is Sherlock's big brother. In this scene, both of them are discussing an old case, which still relates to the present, with other private agents. While discussing, Sherlock is very busy with his phone, precisely tweeting. He expresses his feeling that he is very happy to be back and shares it with his followers. However, Mycroft is annoyed by his act and then he makes sure whether Sherlock is busy tweeting rather than listen to the other investigators.

**Table 8. Reduction**

| English Utterance | Indonesian Subtitle |
|---|---|
| 00:01:04,772 --> 00:01:06,932<br>Mycroft:<br>Are you tweeting?! | *Kau buat ciutan?* |
| SH:<br>No. | *Tidak* |
| 00:01:06,932 --> 00:01:08,909<br>Mycroft:<br>Well, that's what it looks like! | *Kelihatannya begitu* |
| 00:01:08,932 --> 00:01:10,010<br>SH:<br>**Of course I'm not tweeting.**<br>**Why would I be tweeting?** | ***Tidak.***<br>***buat apa?*** |

**Table 9. Reduction**

| English Utterance | Indonesian Subtitle |
|---|---|
| 00:01:14,972 --> 00:01:17,212<br>Mycroft:<br>"Back on terra firma."<br>SH:<br>**Don't read them out.** | *Kembali ke darat*<br><br>***Jangan dibacakan*** |

Even though he is tweeting, but he convinced his brother that he is not. On the other hand, he means that he listens although he is busy with his phone. The illocutionary point in this context is representative sub-category convincing. Convincing means someone is capable of causing someone to believe that something is true or real. Sherlock convinces his brother and other investigators that he is not tweeting.

The subtitle translator used a reduction technique to translate the source text '**Of course I'm not tweeting. Why would I be tweeting?'** into '*Tidak. buat apa?*' in the target text. The translator omitted the phrase '**of course'**, the words '**tweeting**', '**why**', '**I**'. This omission happened might be because Sherlock talked very fast and the translator must synchronize the utterance and the subtitle. Unfortunately, there are still many techniques that can be applied, for instance, naturalization. This translation is less accurate but acceptable. This is acceptable because the word '**tweeting**' has been introduced at the beginning and it is suitably translated into the target text '*ciutan*'.

Mycroft is annoyed when Sherlock is busy tweeting, then Mycroft, unnoticed, get Sherlock's phone and reads his tweeting out loud '**Back on terra firma**' in front of other investigators. Sherlock is quite embarrassed. He does not expect that his brother will read his tweets out. Therefore, he forbids him to read the tweets out loud by saying 'Don't read them out'. The illocutionary point in this context is directive sub-category forbid or prohibition. Forbid means to order someone not to do something.

The translator used reduction technique to translate the source text '**Don't read them out'** into '*Jangan dibacakan'*. The word '**them**' in the source text is omitted in the target text but the meaning does not change.

**Transposition**

The translation technique that is used in the following data is transposition. It is a technique to change a grammatical category or semantic elements into different group of words in a target text. For example changing an adverb into a verb. There are two illocutionary points in this data, they are declarative, to declare, sub-category declare, and directive sub-category suggestion.

**Table 10. Transposition**

| English Utterance | Indonesian Subtitle |
|---|---|
| Greg:<br>You don't look pleased.<br>00:28:14,653 --> 00:28:16,093 | *Kelihatannya tidak.* |
| SH:<br>This is my game face.<br>00:28:17,532 --> 00:28:18,813 | *Ini wajah seriusku.* |
| SH:<br>**And the game is on.** | ***Permainan dimulai.*** |

**Table 11. Transposition**

| English Utterance | Indonesian Subtitle |
|---|---|
| 00:06:56,692 --> 00:06:58,851<br>dr. John:<br>A jellyfish? | *Ubur-ubur?* |
| SH:<br>I know.<br>00:06:58,853 --> 00:07:00,355 | *Aku tahu.* |
| John:<br>You can't arrest a jellyfish.<br>00:07:00,379 --> 00:07:01,963 | *Ia tak bisa ditangkap.* |
| SH:<br>**You could try.** | ***Bisa kau coba.*** |

Sherlock is very sure that Greg, a police officer, brings good news. Fortuitously, the case they are going to solve is related to the previous one, the Thatcher bust. This case is unique and challenging yet Sherlock's look does not show any interest at all. Greg is a little bit confused, but he told Greg that he is very pleased and then he declares that the game is on by saying '**The game is on.**' The illocutionary point in this context is declarative sub-category declare. Declare means to announce something clearly and firmly. The subtitle translator used transposition technique by changing the preposition '**on**' in the source text into a verb '*dimulai*' in the target text. There is also an omission for the word '**and**' in the source text but the meaning is clear.

When John and Sherlock are on their way home, they could not believe that someone died because of a jellyfish. At first, they are very sure someone very close to the victim is the murderer. The fact is that it is a jellyfish. They make a joke about it because they cannot arrest a jellyfish. However, Sherlock suggests John try it. The illocutionary point of this context is directive sub-category suggestion. Suggestion means an idea that is suggested for other people to consider.

The translator used transposition technique to translate the source text '**You could try**' into '***Bisa kau coba***' in the target text. The grammatical form is subject and verb phrase in the source text changed into imperative form, verb, noun, verb in the target text. However, the meaning does not change at all.

## CONCLUSION

Illocutionary Acts, category Representatives occurs 77 times with being the highest compared to the other categories. This happens because the main character, Sherlock Homes, is a private detective. Therefore, he must convince people, give information, and be assertive in order the hearer is able to detect wheth er it is true or false. The second category is Directives, which occurs 38 times being the second highest compared to another three categories. This happens because the main character, Sherlock Holmes, as a detective usually directs someone to do something, whether it is by giving an order, suggestion, etc. The third category is Commissive, which occurs 6 times being the second lowest compared to other categories. This happens because the main character, Sherlock Holmes, is a sociopath. He does not usually promise something to people who are not close to him. Therefore, the promises here occur only to his closest friends. The fourth category is expressive , which occurs 13 times being the third highest compared to another two categories. This happens because the main character, Sherlock Holmes, rarely to express his psychological state. The expressions tha occur in the movie only for special moment. The last category is Declarative, which occurs once. This is the lowest compared to other four categories. This happens because a detective does not usually declare something for no good. The declaration that happened in the movie is about the game that is going to start immediately.

The most dominated techniques used to translate the illocutionary acts is reduction and literal is being the second. The reduction happens because the main character, Sherlock Holmes, talked very fast and he also used some advanced level choices of words. There are times that this technique is very useful to use; however, there are also times that this technique is not useful to use. It is not because the meaning that the translator wants to deliver is less accurate.

The researcher limits this study only to analyze the utterances that produced by the main character, Sherlock Homes, in Sherlock Homes Series Movie, Season 4, *Episode 1 entitled The Six Thatchers*. During the process of collecting the data, the researcher also found some utterances that related to Searle's theory of illocutionary acts. Due to researcher's ability and time, it is suggested that the next researchers analyze the utterances produced by the supporting cast.

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