

**MITIGATING SPEECH ACTS OF CRITICIZING
AND ITS TRANSLATION TECHNIQUES ANALYSIS
IN SIREN'S LAMENT WEBTOON
IN ENGLISH TO INDONESIAN VERSION**

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements
for the Degree of Sarjana Pendidikan (S.Pd.)
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ABSTRACT

Ratih Mutiara Kencana Putri 1702050063. Mitigating Speech Acts of Criticizing and Its Translation Techniques Analysis in Siren's Lament Webtoon in English to Indonesian Version. Skripsi. Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara, Medan 2023.

This paper proposed to analyze mitigation speech acts of criticizing forms in Siren's Lament Webtoon in English to Indonesian version, to determine the utilization of translation techniques, and to measure the translation quality of expressions mitigating speech acts of criticizing in the webtoon. The research applied descriptive qualitative method. The researchers found 34 data of expression mitigating speech acts of criticizing consisted 4 external mitigation and 7 internal mitigation types. There were 13 technique types from 18 translation techniques applied to translate the expressions of mitigating speech acts of criticizing. Thus, these techniques impact the accuracy and acceptability of the translation quality.

Keywords: Mitigation, speech acts of criticizing, translation, webtoon

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Medan, February 2023

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TABLE OF CONTENTS

ABSTRACT	i
ACKNOWLEDGEMENT	ii
TABLE OF CONTENT	v
LIST OF FIGURE	vii
LIST OF TABLE	viii
LIST OF APPENDICES	ix
CHAPTER I INTRODUCTION	
A. Background of Study	1
B. The Identification of Problem	5
C. The Scope and Limitation	5
D. The Formulation of Problem	5
E. The Objectives of Study	6
F. The Significance of Study	6
CHAPTER II LITERATURE REVIEW	
A. Theoretical Framework	8
1. Translation.....	8
2. Speech Act	15
3. Speech Act of Criticizing	17
4. Mitigation.....	23
5. Webtoon	26
6. Siren’s Lament Webtoon.....	28
7. Translation Quality.....	29
B. Conceptual Framework	31

C. Previous Related Studies	32
-----------------------------------	----

CHAPTER III RESEARCH METHODOLOGY

A. Research Design	35
--------------------------	----

B. Source of Data	35
-------------------------	----

C. Technique of Collecting Data	36
---------------------------------------	----

D. Technique of Analyzing Data	36
--------------------------------------	----

CHAPTER IV DATA AND ANALYSIS

A. Data	39
---------------	----

B. Data Analysis	41
------------------------	----

1. Determining the mitigation types of speech acts criticizing	41
--	----

2. Determining the types of translation techniques	60
--	----

3. Measuring the translation quality	88
--	----

C. Findings	106
-------------------	-----

D. Discussion	108
---------------------	-----

CHAPTER V CONCLUSION AND SUGGESTION

A. Conclusion	110
---------------------	-----

B. Suggestion	110
---------------------	-----

REFERENCES

APPENDICES

LIST OF FIGURE

Figure 1 Conceptual Framework 32

LIST OF TABLE

Table 1. The Range of Score on Quality Translation Assessment.....	31
Table 2. Expressions Mitigating Speech Acts of Criticizing	39
Table 3. Types of External Mitigation	42
Table 4. Types of Internal Mitigation	52
Table 5. Recapitulation Types of Mitigating Speech Acts of Criticizing	59
Table 6. Types of Translation Techniques	61
Table 7. Recapitulation Translation Technique Types	87
Table 8. Translation Quality	89
Table 9. Recapitulation Translation Quality	105
Table 10. Translation Quality on Translation Technique	106

LIST OF APPENDICES

Appendix 1 Siren's Lament Webtoon in English to Indonesian (Eps. 1-3)

Appendix 2. Lembar Persetujuan Judul

Appendix 3. Form K-1

Appendix 4. Form K-2

Appendix 5. Form K-3

Appendix 6. Berita Acara Bimbingan Proposal

Appendix 7. Surat Keterangan Seminar Proposal

Appendix 8. Berita Acara Seminar Proposal

Appendix 9. Permohonan Perubahan Judul

Appendix 10 Lembar Pengesahan Proposal

Appendix 11. Surat Pernyataan Plagiat

Appendix 12. Surat Izin Riset

Appendix 13. Surat Balasan Riset

Appendix 14. Berita Acara Bimbingan Skripsi

Appendix 15. Surat Bebas Pustaka

Appendix 16. Curriculum Vitae

CHAPTER I

INTRODUCTION

A. Background of the Study

A speech act is a type of act that can be performed by speaker meaning that one is doing so (Green, 2021). Speech acts cannot be separated from human communication. Through speech acts, people can convey feelings and opinions. Expressions such as resigning, promising, asserting, and asking are included as speech acts. The speaker usually expects the listener can understand the motive of the speech acts.

Speech acts consist of several types. Based on (Austin, 1962) there are three types of speech acts, namely locutionary act, illocutionary act, and perlocutionary act. Locutionary is a basic utterance that produces a meaningful linguistic expression. Form of utterance with some function of speaker mind named illocutionary act. Perlocutionary acts as utterance with a function without intending it to have an effect (Yule, 1996).

Speech acts can function in various situations, such as in criticizing something and a particular conversation. Speech acts of criticizing include illocutionary act which is expressed directly by using evaluation adjectives that have a negative meaning. Criticizing evaluations are generally based on a negative assessment of the actions, choices, speech, and works produced by the listener (Setyawati et al., 2018). However, criticizing the content of a speech acts often offends the person being criticized. That is why to criticize something, the speech

acts of criticizing must be refined so as not to offend anyone. Things that can be done such as increasing politeness in the speech acts of criticizing.

Speech acts of criticizing are categorized as positive face threatening act that shows an individual's desire to be accepted by others (Setyawati et al., 2018). Something said by a speaker that represents a threat to the self-image expected by other individuals is called a face-threatening act (Yule, 1996). Speech acts of criticizing need to be mitigated because it includes strong face threatening act. Modification of speech acts by reducing unwanted effects of the speech acts on the hearer is called mitigation (Fraser, 1980). To modify speech acts of criticism using mitigation devices such as the expression "*please*" or "*would you.*" Besides that, a speaker can also use interrogative sentences. These expressions are certainly very influential in increasing the politeness level of criticizing speech acts. Which is the speaker's attempt to minimize face-threatening acts to the listener.

Speakers usually deliver speech acts of criticizing through direct conversations, but these speech acts are often conveyed in the form of dialogue in certain works, such as in comics. Hayman and Pratt in (Meskin, 2007) characterize comics as basically pictorial and sequential. From the researcher's viewpoint, comics usually contain pictures, narration, and dialogue from the characters. Some comics do not contain words at all, but the storyline of the comic can be understood through sequential pictures to describe the story. It should be emphasized that comics must have pictures which are what differentiates comics from other works such as novels (Meskin, 2007). One example of a large and well-known online media for comics is *Webtoon*.

Webtoon is a publishing portal launched by Naver Corporation in South Korea in 2004. This Webtoon was founded by Kim Jun-Koo. He is a fan of Japanese and Korean comics who witnessed the demise of the South Korean comic industry from the 1990s to the 2000s. He thought about making new comics released, so this Webtoon was created. Webtoon comics are released daily and can be accessed by anyone via computer, iOS, and Android (Wikipedia, 2022). The comics in the Webtoon are released in various languages, two of which are English and Indonesian.

The different language from the comics in Webtoon cannot be separated from the participation of translator in changing the comics from source text to target text. Especially in speech acts of criticizing which often offend others, the translator adapts the language style of a particular language according to the culture in the country that owns that language. This is done to conform to existing politeness standards. In cross-cultural communication, translators must understand the forms of mitigating speech acts of criticism and the right technique in translating it.

Siren`s Lament is one of the comics in the Webtoon that tells the story of a woman named Lyra who suddenly turns into a siren. This comic consists of 184 episodes that are published in 2 seasons. In English, this comic was released on 5 March 2016 and finished on 19 December 2019. While in Indonesian, the comic was released on 12 April 2016 and finished on 10 April 2021. The characters in this comic are Lyra, Shon, Kori, Aleah, and Ian. In this legend-themed comic, there are a lot of criticizing utterances in English which were adapted by the translator according to Indonesian culture.

Through the observation of Siren's Lament Webtoon, it was found that there were some changes in the wording or phrase of the utterance in mitigation of speech acts criticizing which was translated from the source language to the target language. For example, the phrase in the English Webtoon, "*I thought it looked nice*". This expression belongs to the internal type for mitigation of speech act criticizing, which is included in the syntactic internal mitigation. In the Indonesian webtoon, the utterance translated to, "*Menurutku, kelihatannya bagus*". There is a change in word order in the target language. Even though the translator could translate the utterance into "Saya pikir itu terlihat bagus" following the wording in the source language.

Moreover, another example in episode 1 in the English version, there is the expression "*what I'm trying to say is... I just want you to be happy.*" This expression is included steers external mitigation. In the Indonesian version, the translator translated the utterance to "*Aku cuma mau bilang... aku ingin kamu bahagia*". From this expression, the researcher also realizes that there is a change in word order in the target language. The researcher believes that this change is due to the adjustment of the language culture from the source language to the target language. In the Indonesian version, the expression looks more relaxed and does not follow the standard rules, but the utterance can be understood well by the readers.

Through the explanation above, it can be seen the role of proper translation techniques is needed in translating works for readers especially the mitigation of speech acts criticizing in webtoon. This research will be conducted under the title *Speech Acts and Translation Techniques Analysis of Siren's Lament Webtoon in*

English to Indonesian Version, this research analyzed mitigation apply to Siren`s Lament Webtoon, the translation techniques used and the quality of the translation Siren's Lament Webtoon in English and Indonesian.

B. Identification of the Problem

1. Certain meaning adjustments were often found in utterances translated into webtoons in different languages.
2. There were different perspectives on politeness level in speech acts criticizing certain languages.

C. Scope and Limitation

The scope of this research was translation techniques and mitigation. The limitation focused on the translation techniques based on Molina and Albir`s theory and the analysis mitigation of criticizing speech acts by Nguyen`s theory which was used in 3 episodes of Siren`s Lament Webtoon in English to Indonesian version.

D. The Formulation of the Problem

The problems were formulated in form of questions that were answered later as followed :

1. What types of mitigation include in speech acts of criticizing in Siren's Lament Webtoon?

2. What types of translation techniques are used to translate expression mitigating speech acts of criticizing in Siren's Lament Webtoon in English to Indonesian version?
3. How does the translation quality of expressions mitigating in speech acts of criticizing in Siren's Lament Webtoon?

E. The Objectives of the Study

The objectives of the study were the following :

1. To describe mitigation form of speech acts criticizing in Siren's Lament Webtoon.
2. To describe translation technique used by translator for expression mitigating speech acts of criticizing in Siren's Lament webtoon in English to Indonesian version
3. To describe how the translation quality of expressions mitigating in speech acts of criticizing in Siren's Lament Webtoon.

F. The Significance of the Study

The researcher hoped that the study gave benefit and be significant to all levels of education practitioners both practically and theoretically.

1. Theoretically

This study could be a reference for similar studies that associated topics as a reference for readers to know the translation techniques in a work and the types of mitigation used to increase politeness in criticizing speech acts.

2. Practically

From this research, it was hoped that it was useful to find more translation techniques and types of mitigation in criticizing speech acts that exist in a work such as Siren`s Lament Webtoon. The consequences of this research can be a reference for readers who were looking for sources on mitigation of criticizing speech acts and translation techniques applied to certain works. The intended reader are:

- English Students
- Translator
- Other Researcher
- People who are interested in translation techniques and mitigation of criticizing speech acts.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Framework

1. Translation

The process carried out to transfer a meaning or idea from one language to another can be referred to as translation (Setyawati et al., 2018). The translation is considered an act of communication. Problem-solving in a cross-language context can be done through translation which communication experts become part of a complex and dynamic system with various cultural, communicative, situational, and professional aspects (Risku, 2002). To translate most effectively, translators must analyze the message (Meidasari, 2014). This step is done so that there is no change in the idea or meaning that can lead to certain misunderstandings in understanding the meaning of the previous source language word. So, it is necessary to look at the role that translators have, the skills they have, and the unique translation process based on a particular culture and situation (Risku, 2002).

Tripartite definition of translation advanced by the structural linguist Roman Jakobson in (Munday, 2009):

1. Intralingual translation or rewording is an interpretation of verbal signs using other signs of the same language.
2. Interlingual translation or translation proper is an interpretation of verbal signs using some other language.

3. Intersemiotic translation or transmutation is an interpretation of verbal signs using signs of nonverbal sign systems.

Translation can be said to be a transformation. The translation process is the subject of translation theory which is the study of scientific views on interlinguistic transformations and its object is the existing translations (Gafurovna, 2021). Based on (Gafurovna, 2021) In translation there are two types of text, the first text is the original text where this text is made independently with a specific purpose. The language used in this text is called the source language. The second text is a translated text where this text is made based on a certain text through a series of interlinguistic transformation operations. The language in this second text is the original text that has been translated and is referred to as the target language.

As explanation of Hatim and Munday in (Munday, 2009) prefer to talk of ‘the ambit of translation’, defined as:

1. The process of transferring a written text from Source Language to Target Language, conducted by a translator, or translators, in a specific socio-cultural context.
2. The written product, or Target Text, which results from that process and which functions in the sociocultural context of the Target Language.
3. The cognitive, linguistic, visual, cultural, and ideological phenomena which are an integral part of 1 and 2.

In analyzing a work that is translated from the source language to the target language, knowledge is needed to know the categories used to find out how the translation works. Text, context, and process related to this category.

Based on (Molina & Albir, 2002), textual categories explain the mechanisms of coherence, cohesion, and thematic development. The contextual category introduces all extra-textual elements related to the source context text production and translation. But in identifying, classifying, and naming the options chosen by the translator from each unit studied, it is not adequate just to know the textual and contextual categories. In this case, what is most needed is the category of translation technique so that can be seen the steps taken by the translator in the textual micro-unit and the logically chosen method to obtain clear data.

A translation text must be easy to understand and read as the original text. T. Savori in (Gafurovna, 2021) lists the following 12 contradictory and contradictory principles:

1. The translation should deliver the words of the original;
2. The translation should deliver the original idea;
3. The translation must interpret as the original;
4. The translation must interpret as a translation;
5. The translation must represent the style of the original;
6. The translation should represent the translator's style;
7. The translation should interpret as a work of the original age;
8. The translation must interpret as a work of the translator's time;
9. Can be added or subtracted in translation;
10. Additions and omissions should not be allowed in the translation;
11. Translation of poems must be done in prose;
12. The translation of poems must be done in the form of poems.

1.1 Types of translation Techniques

To prevent misunderstandings between readers and writers, effective communication, and cultural essence or politeness still running a translator must pay attention to the translation (Setyawati et al., 2018). Thus, the suitability of the translation technique will determine the quality of the translation of a work. In order for the translation of works to have good quality, appropriate translation techniques are needed. As explained by (Molina & Albir, 2002), there are 18 types of techniques of translation those are:

1. *Adaptation.*

Usually used to replace the cultural element in the source text with one of the target cultures. For example: change *Cricket* in English to *Kasti* in Indonesian.

2. *Amplification.*

Usually used to introduce details that are not formulated in the source text in the form of information, or explicative paraphrasing. For example, the utterance “*There are many Indonesians on the ship*” in English is translated “*Banyak warga Negara Indonesia di kapal itu*” in Indonesian. In the utterance, the word *Indonesian* is translated into *warga Negara Indonesia* to introduce the detail.

3. *Borrowing*

To take words or expressions directly from other languages without any particular changes. For example, *Computer* in English to *Komputer* in Indonesian.

4. *Calque*

The literal translation is in which words or phrases are taken from foreign words or phrases, which can be lexical or structural. The example phrase *Primary School* in English and in Indonesian can be *Sekolah Dasar*.

5. *Compensation*

This approach is used to introduce information elements in the source text or style effects in different places in the target text because the existing expressions can no longer be reflected as in the source text. For example, the expression “*Never did she visit her aunt*” is translated as “*That woman really has the heart not to meet her aunt*”

6. *Description*

To replace a term or expression with a form of description and/or function. For example, the Italian word *panettone* translates to “*Traditional Italian cake eaten on New Year's Day*”

7. *Discursive Creation*

To define a temporary equivalence of the existing context between the source language and the target language which is unpredictable out of context. For example, the book titled “*Malin Kundang*” is translated as “*A betrayed son Malin Kundang*”

8. *Established Equivalent*

The terms from the source language are translated into the target language and the term is commonly used by dictionaries and everyday expressions. The example, the expression “*Sincerely Yours*” in English is translated into Indonesian to be “*Hormat Kami*”.

9. *Generalization*

With this technique, the translation of the terms from the source language is translated in a general and neutral manner. For example, Word “*Becak*” in Indonesian is translated into English as “*Vehicle*”.

10. *Linguistic Amplification*

Techniques that are often used in interpreting or dubbing. This translation technique is done by adding linguistic elements from the source language to the target language. For example, the expression “*Everything is up to you!*” in English is translated to “*Semuanya terserah anda sendiri*” in Indonesian.

11. *Linguistic Compression*

This translation technique is done by uniting or collecting linguistic elements in the source text and then inserting it into the target text. This technique is usually used in interpreting or dubbing and subtitling. For example, the expression “*Are you sleeping?*” in English is translated to “*Ngantuk?*” in Indonesian.

12. *Literal Translation*

To translate expressions in the source language word by word into the target language. For example, in English, this utterance, “*The President gave the present to Michael last week*” is translated into Indonesian, “*Presiden memberi hadiah itu pada Michael minggu lalu*”.

13. *Modulation*

A translation technique that changes the source language lexically or structurally by changing the focus, point of view, or cognitive aspects. For

example, an English utterance, “*Nobody doesn’t like it*” is translated into “*Semua orang menyukainya*” in Indonesian.

14. Particularization

In this translation technique, the terms used are more concrete or precise and specific. It is in opposition to generalization. For example, an English utterance, “*She likes to collect jewelry*” is translated into “*Dia senang mengoleksi kalung emas*” in Indonesian. The term “*jewelry*” translated into “*kalung emas*” to make it more specific.

15. Reduction

A translation technique is used to suppress information by compressing it from the source language into the target language. It is in opposition to amplification. For example, “*She got a car accident*” this English utterance is translated into “*Dia mengalami kecelakaan*”. The information *A car accident* in English is compressed into *kecelakaan* in Indonesian.

16. Substitution

The translation technique aims to change linguistic elements into paralinguistics, it can be in the form of intonation or body movements or vice versa. For example, the movement of nodding head in Indonesia can be translated as “*Yes*”

17. Transposition

A translation technique aims to change the grammatical category of the source language in the target language. For example, an English utterance “*I have no control over this condition*” is translated into “*Saya tidak dapat mengendalikan keadaan ini*” in Indonesian. The word “*control*” in English is

included in the "adjective" word class, but when translated into Indonesian the word "control" is included in the "verb" word class. This happens because of the grammatical differences between the two languages.

18. Variation

A translation technique that replaces linguistic or paralinguistic elements that affect linguistic variation. Changes can be in the form of textual tone, style, geographical dialect, and social dialect. For example, from English as a source language, the utterance "*Give it to me now!*" is translated into "*Berikan barang itu ke gue sekarang!*" in Indonesian.

2. Speech Act

Actions performed via utterances are generally called speech acts (Yule, 1996). Austin (1962) developed a speech act, which a speech act is an utterance in natural language to get feedback. Speech acts not only describe a social reality but can change the given reality (Sakulpimolrat, 2019). Speech act is basic things in communication that involve several "subacts" namely propositional acts, illocutionary acts, utterance acts, and perlocutionary acts (Auramäki et al., 1988). But based on (Austin, 1962) there are three types of speech acts, namely locutionary act, illocutionary act, and perlocutionary act. Locutionary is a basic utterance that produces a meaningful linguistic expression. Form of utterance with some function of speaker's mind named illocutionary act. Perlocutionary acts as utterance with a function without intending it to have an effect (Yule, 1996).

In the delivery of speech acts, there are different circumstances that determine the function of the speech acts. Levinson in (Dewi et al., 2020) classify speech act functions into five types, namely:

1) *Representative*

With this function, the speaker is bound by the truth of the speech acts that has been uttered. The types of speech acts included in this function are speeches that demand, state, acknowledge, show, report, speculate, give testimony, and mention.

2) *Directive*

Speech acts with this function usually make the speech partner take certain actions according to the meaning of the utterance conveyed by the speaker. Speeches included in this type specifically forcing, inviting, urging, demanding, ordering, suggesting, giving, reminding, ordering, and instructing.

3) *Commissive*

Speech acts with this function make the speaker bound to carry out what has been said. Speech acts included in this type namely swear speeches, promises, vows, threats, and state abilities.

4) *Expressive*

In conveying speech acts with this function, the speaker hopes that the listener can interpret utterances as evaluations of the things mentioned in the speech acts. Speech acts included in this function are speech acts complaining, blaming, criticizing, and saying thank you.

5) *Declarative*

Speech acts with this function are conveyed with the aim of creating things, statuses, and circumstances. Speeches included in this function are speeches complaining, blaming, criticizing, and saying thank you.

3. Speech Act of Criticizing

Criticism is an act of "finding fault" which involves giving a "negative evaluation of a person or the actions he or she performs" held responsibly" (Tracy et al., 1987). Criticizing is an illocutionary act in which the illocutionary point is to give a negative evaluation of the listener's actions, choices, words, or products so that he or she is held accountable (Nguyen, 2005). Expressions of dissatisfaction and/or negative comments can be defined as criticism. Min in (Farnia & Sattar, 2015) points out that an important speech act that cannot be separated from communication in everyday life is criticizing, whereas criticism is as important as expressions of praise, apologies, and requests. Criticism can be a combination of expressions of disapproval and expressions of negative evaluation, statements of wrongdoing, and suggestions for appropriate changes

(Tracy et al., 1987) distinguishes "good" and "bad" criticism into five styles and characteristics. The five are

- (a) Rude manners and use of negative language
- (b) Specificity to the proposed change
- (c) Does it help make change is provided
- (d) Positive reasons are provided for making the change

(e) Negative criticism is specifically framed in the form of a larger positive message

Speakers usually tend to reduce assertiveness in criticism by increasing the degree of politeness so that criticism can be more accepted by the listener. To reduce the potential threats that may occur as a result of delivering criticism, politeness strategies are often used. Based on the theory of politeness criticism is included in the Face threatening Act. Face threatening act is something said by a speaker that represents a threat to the self-image expected by other individuals (Yule, 1996). According to (Brown & Levinson, 1987), criticism is included as a positive threatening act, because criticizing the speech delivered shows that the speaker has a negative assessment of some aspects of the listener's positive face.

According to Nguyen (2005), there are 2 general categories of speech acts criticizing, namely direct and indirect. In direct criticism, this criticism is given explicitly by pointing out a problem with the listener's choice/action or work/product, and so on. But criticism given by implying problems related to the choice/action/work/product of the listener is categorized as indirect criticism. Then each category is divided into several sections, namely:

A. *Direct Criticism*

1. Negative Evaluation

The characteristics of this criticism are usually expressed through evaluative adjectives with negative or positive meanings which are then added with negations. For example, “*I think ah it's not a good way to support to one's idea,*” “*Umm that's not really a good sentence”.*

2. Disapproval

This criticism describes the speaker's attitude toward the listener's choice, action, work, or product. For example, "I don't like the way you write that ah ", "*I'm convinced about the idea*" or "*in my opinion...*"

3. Expression of Disagreement

This criticism is usually expressed by the negation "no" or the performative "I disagree" either with or without modal or through arguments against the listener. For example, "I don't quite agree with you with some points (.) about the conclusion", or "I don't really agree with you <as strongly as> you put it here".

4. Identification of Problem

Criticism is done by stating errors or problems found in the listener's choices, actions, products, or work. "*And there are some incorrect words, for example, "nowadays", or "You had a few spelling mistakes" as the example.*

5. Statement of difficulties

This criticism is usually expressed through structures such as "*I find it difficult to understand...*", and "*It's hard to understand...*"

6. Consequences

Criticism in the form of a warning about negative consequences or effects of hearer's choice, action, work, or product for the listener himself or for the public. For example, "Someone who doesn't agree with you (.) would straight away read that and turn it off."

B. Indirect Criticism

1. Correction

This criticism includes all utterances that aim to correct errors by asserting certain alternatives to the choice, action, work, or product of the listener. For example, "safer" not "safe", comparison", "And you put "their" I think t-h-e-r-e"

2. Indicating Standard

Criticism is stated as a collective obligation rather than an obligation for the listener personally or as a rule that according to the speaker has been agreed upon and applied to all. For example, "Theoretically, a conclusion needs to be some sort of a summary"

3. Preaching

Criticism is suggested as a guide for listeners with implicatures that listeners are not able to make the right choice and vice versa. For example, "The following statement is meant to help you. You see, anyone can have an opinion, but the issue is whether they can back it up"

4. Demand for Change

Criticism is expressed with a structure such as "you have to", "you must", "it is obligatory that", "you are required", "you need", or "it is necessary". For example, "You must pay attention to grammar", or "You have to talk about your opinion in your summary"

5. Request for Change

Criticism is usually conveyed with a structure such as "will you ...?", "can you ...?", "would you ...?" or commands/imperatives with or without politeness

markers, or expressions of desire. For example, *“What I would have liked to have seen is like a definite theme from the start like you’re just talking about it”*

6. Advice About Change

Criticisms are usually expressed through a performative such as, "I advise you ...", or structures with "should" with or without modality. For example, *“I would advise that you jot down some bullet points about what you will write about before you do your essay”*, and *“I mean conclusion should have some sort of improvement”*

7. Suggestion for change

Criticisms are usually expressed through a performative such as, *“I suggest that ...”* or such structures as *“you can”, “you could”, “it would be better if”* or *“why don't you”*, etc.

8. Expression of uncertainty

Criticism in the form of speech to express the speaker's uncertainty to increase the listener's awareness about inappropriate choice, etc. For example, *“Are there several paragraphs not sure about the paragraphs”*

9. Asking/Presupposing

Criticism in the form of rhetorical questions to increase listeners' awareness of the inappropriateness of the choice, etc. For example, *“Did you read your writing again after you finish it?”*

10. Other Hints

Criticisms belong to other types of clues that do not belong to expressions of uncertainty and asking/presupposing. Maybe including sarcasm.

For example, "*I prefer a writing style that is not too personal*"

Criticizing response is a verbal reaction that usually appears to be criticism given by the speaker. There are 3 types of criticizing responses namely, total acceptance, partial acceptance, and total resistance. Based on Nguyen (2005), these three types of responses are further divided into several parts, namely:

1. Total Acceptance

- a. *Agreement*. Example: "*Yeah, that's right*", and "*yeah I haven't paragraphed it*".
- b. *Offer of repair*. For example, "*I won't do that next time*", "*I'll pay attention to it*", and "*I'll make it simpler*".
- c. *Seeking help*. For example, "*How would you change if you were me?*", "*What is the best way to reorganize?*", "*Can you give me some advice?*", and "*What you would have done differently?*".
- d. *Admission of difficulty*. For example, "*I didn't know what to write then*", and "*I've never been good at that*".
- e. *Explanation*. For example, "*I was just trying to make it to the word limit. I had written all I wanted to say, yet still hadn't reached the word limit. So, I had to add words to make up for it*".
- f. *Complimenting*. For example, "*You know when I talk about my ah my writing. I think we should be ah (.) I should have used some kind of opposing ideas, that is in the case because I can learn this from your ah your writing*".

2. Partial Acceptance

- a. *Agreement with one part & disagreement with another.* For example, “*I think sometimes my essay lacks linking words but as a whole my essay is coherent*”
- b. *Offer alternatives to the critic’s suggestions.* For example, “*But I think I should use general examples, not specific examples*”.

3. Total Resistance

- a. *Disagreement.* For example, “*Well, regarding this point, I don't think adding something about my own experience would really increase the value of my argument*”, and “*I think I used enough and relevant linking words*”.
- b. *Return of criticism.* For example, “*As we talk about structures, I also want to say that you used only "That" structure. That, that, that, that all the time*”
- c. *Justification.* For example, “*I thought that putting in those points was relevant as they explained my argument further*”.
- d. *Seeking evidence.* For example, “*Could you point out where?*”, and “*In what way did I wander off track?*”.
- e. *Opting out.* For example, “*Anything else?*”.

4. Mitigation

Modification of speech act by reducing unwanted effects on the hearer is called mitigation (Fraser, 1980). Mitigation is closely related to the reduction of responsibilities and obligations. This obligation relates directly to speakers and

listeners. Avoidance of responsibility aims to fulfill the needs of listeners and speakers. The reducing responsibilities and obligations can be understood in terms of face, more specifically in sense of a negative face (Thaler, 2012).

Modification devices consist of two general major categories, namely internal modification and external modification. In mitigation, there appear to be two types: self-serving and altruistic. Speakers use some strategies to show the intent to mitigate the force of an utterance are presented and to show respect for the interlocutors` faces. (Nguyen, 2005) developed the mitigation of criticizing speech acts, which consist of two general categories. The categories are based on the relative locations within criticisms and the responses.

4.1 External Mitigation

This modification is characterized by supportive movement before or after the head acts.

1. Steers

This modification is a speech directed by the speaker to the listener on the issue to be raised. For example, “*I read your essay, and here are some of my own ideas of this”*, and “*Ah I have some comments about your writing”*. In episode 1, “*What I’m trying to say is... I just want you to be happy*”.

2. Sweeteners

Compliments or positive remarks were given to listeners either before or after criticism for an offensive act. For example, “*There are quite good*

relevant ideas that you presented. Ah but ...". In episode 2, "That's a pretty dress. But... are you sure you'll be comfortable riding a bike in that?"

3. Disarmers

The speaker uses this speech to show his or her awareness of the potential offenses that will arise as a result of his or her speech to the listener. For example, "You had a few spelling mistakes, but I think that's because you're writing too quickly, nothing too major." In episode 3, "I don't think it's stupid at all. If that's how you feel it's important, isn't it?"

4. Grounders

Modifications in the form of reasons given by the speaker to justify his intentions. For example, "I think "is" is better than "are" there because traffic, ah single?". In episode 1, "You never make time for me anymore."

4.2 Internal Mitigation

This is part of the criticism and criticism response.

a) Syntactic

Syntactic devices are used to reduce the effects of offensive actions.

- Past tense: With present-time reference. For example, "I thought you missed out something". In episode 1, "I thought it looked nice"
- Interrogative. For example, "Should we change it a little for its clearness?". In episode 1, "Are you guys, gonna go bike riding again?"

- Modal: All structures show possibility. For example, *May, could, would*. In episode 3, “*I wish I could approach things is a mature way like you always seem to.*”

b) Lexical/ phrasal:

- Hedges: Adverbials. For example, *Sort of, kind of*.
- Understaters: Adverbial modifiers. For example, *quite, a (little) bit*. In episode 1, “*Live a little and take chances sometimes.*”
- Downtoners: Sentence modifiers. For example, *maybe, possible, probably*. In episode 1, “*Maybe next time though. Thanks...*”
- Subjectivizers. For example, *I think, I feel, in my opinion*.
- Consultative: Usually ritualized. For example, *Do you think? Do you agree?*
- Cajolers. For example, *I mean, you see, you know*. In episode 1, “*Y’see Lyly?! This is exactly your problem.*”
- Appealers. For example, *Okay? Right? Yeah?* In episode 2, “*Babe, it’s going to be okay. Deep breaths, alright?*”

5. Webtoon

Webtoon is one of the large, official, and most well-known online comic media. Hayman and Pratt in (Meskin, 2007) characterize comics as basically pictorial and sequential. In a comic, the existing images contain narration or dialogue from the characters based on the story. However, there are some comics that do not contain words, narration, or dialogue at all. The storyline of the comic can usually be understood through sequential pictures to draw or

explain the contents of the comic story. However, it should be emphasized that comics must have images, this is what distinguishes comics from other works such as novels (Meskin, 2007). According to (Cook, 2011). by default, comics are divided into non-arbitrary and meaningful units. The simplest units are called panels, then several panels are combined to form strips or tiers. The tiers are combined to form a page, a combination of several pages forms individual issues or "floppy". Floppies are combined to form trade paperbacks and in a more abstract sense, combined to form series, limited series, or the like.

Webtoon is a popular term in South Korea which is a combination of the word "web" and "cartoon", which can be interpreted as digital comics, web manhwa in Korean, or keitai manga in Japanese (Lynn, 2016). *Manhwa* is a term used for all genres of Korean comics published through print or online media (Jang & Song, 2017). Webtoon is a publishing portal launched in 2004 by Naver Corporation which was founded by Kim Jun-Koo. He thought about making new comics released because he is a fan of Japanese and Korean comics who witnessed the demise of the *manhwa* industry from 1990s to 2000s, so this Webtoon was created (Wikipedia, 2022). This publisher works with content creators to publish original content under Webtoon Original and other series through the Canvas site which is a self-publishing site. Webtoon comics are released through a "daily system" function accessible on computers, iOS, and Android. Until now the webtoon is available in several languages, namely: Korean, Indonesian, English, Japanese, German, French, Spanish, Thai, and Chinese

According to (Kwon, 2014) Webtoon has several distinctive characteristics to improve the reader experience, namely:

- *Short and easy to read.* Readers only need about 3 minutes to read one episode whereas usually, webtoons upload 1 to 2 episodes every week.
- *Narrative.* Many Webtoons have well-organized and complete stories depending on the title. Several webtoons have been adapted into films, plays, or books.
- *Mobile and Web-friendly.* The mobile and web experiences of webtoons are optimized for readers. The standard method for reading webtoons is scrolling down instead of flipping. Webtoons sometimes also contain Background Music (BGM) or GIFs for added dramatic effect.
- *Active communication between readers and authors.* Webtoon readers and writers can interact through comments that readers leave in real-time on each episode and writers can respond to them.

6. Siren`s Lament Webtoon

Siren`s Lament is an American Webtoon by instantmiso that each chapter is accompanied by a musical score by KennyComics. That tells the story of a woman named Lyra who suddenly turns into a siren or mermaid. In Indonesian, the comic was released on 12 April 2016 and finished on 10 April 2021. While in English, this comic was released on 5 March 2016 and finished on 19 December 2019. This comic consists of 184 episodes that are published in 2 seasons.

Lyra is a quiet young lady who has taken over her grandmother's flower shop after graduating high school. A big responsibility, but she has a competent helper namely Shon, her very handsome employee who constantly attracts girls to the shop intent on gawking, as well as boys to buy them flowers. Too bad for them Shon is already devoted to his girlfriend who is not poor Lyra. One evening, she heads out to the coast and starts having a good cry over her unrequited attraction, when the railing she's leaning on gives way, sending her plummeting into the ocean. As she starts to drown, she is saved by a handsome merman, who kisses her. Then she suddenly finds herself with a tail instead of legs. Thus begins Lyra's journey into the world of the sirens.

7. Translation Quality

The translation quality assessment instruments include 1) an instrument for assessing the level of message accuracy, 2) an instrument for assessing the level of acceptability of the translation, and 3) an instrument for assessing the level of translation readability (Nababan et al., 2012). The instrument is given an assessment score of 3, 2, and 1

For accuracy assessment with a score of 3, the translation is categorized as Accurate with its qualitative parameters, namely the meaning of words, technical terms, phrases, clauses, sentences, or source language texts being accurately transferred into the target language. and there is absolutely no distortion of meaning. For a score of 2, it is categorized as Less Accurate, with reference to most of the meanings of words, technical terms, phrases, clauses, sentences, or source language texts that have been accurately transferred into the target

language. However, there are still meaning distortions or double-meaning translations (taxa) or there are meanings that are omitted, which disrupt the integrity of the message. Meanwhile, with a score of 1, it is categorized as Inaccurate because the meaning of words, technical terms, phrases, clauses, sentences, or source language texts is inaccurately transferred into the target language or deleted.

In the acceptability assessment, a score of 3 is categorized as Acceptable, which means the translation feels natural; the technical terms used are commonly used and familiar to the reader; phrases, clauses, and sentences used are in accordance with the rules of the Indonesian language. With a score of 2, it is categorized as Less Acceptable because in general, the translation feels natural, but there are a few problems with the use of technical terms or there are a few grammatical errors. Meanwhile, for a score of 1, it is categorized as Unacceptable because the translation is not natural or feels like a translation work, the technical terms used are not commonly used and are not familiar to the reader; phrases, clauses, and sentences used are not in accordance with the rules of the Indonesian language.

In the readability assessment, at the High Readability Level, the translation has a score of 3 where the words, technical terms, phrases, clauses, sentences, or translated texts can be easily understood by the reader. For Medium Readability, the translation score is 2, in general, the translation can be understood by the reader, but there are certain passages that must be read more than once to understand the translation. As for the Low Readability Level, the translation gets a score of 1, because the translation is difficult for readers to understand.

Table 1.

The range of Score on Quality Translation Assessment

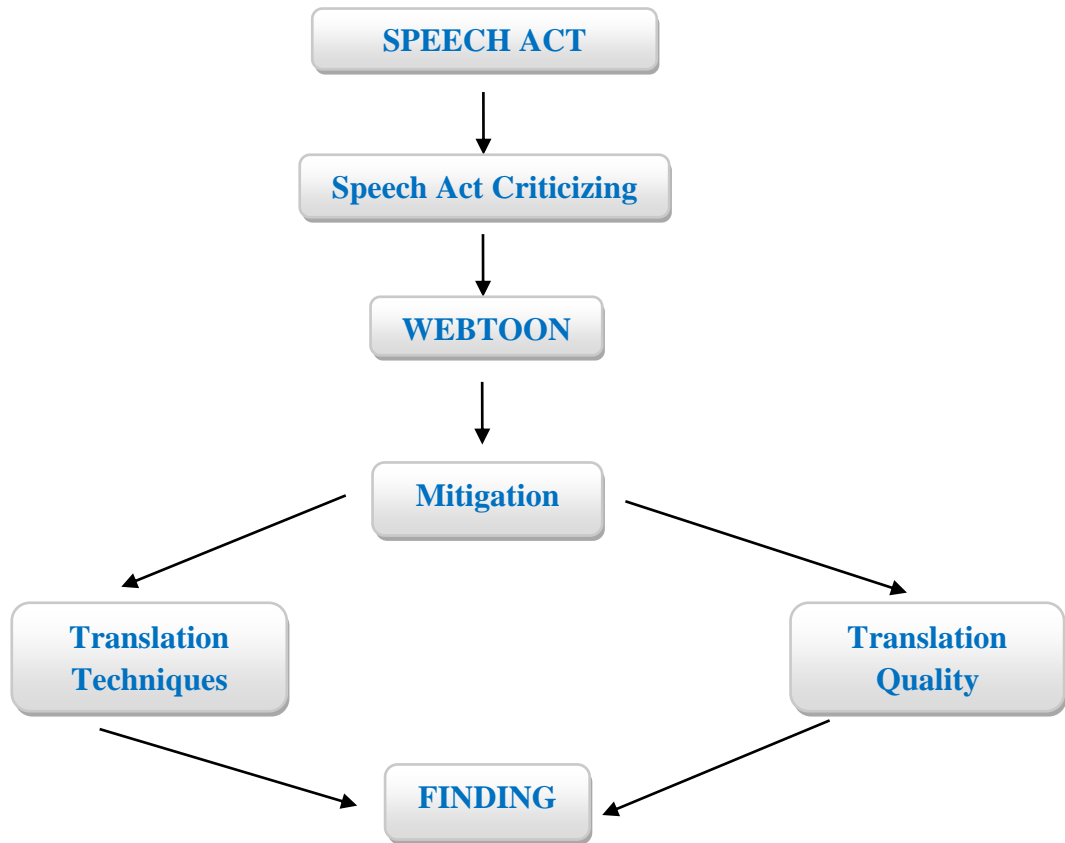
No	Category	Score
1	Accurate, Acceptable, High readability	2,6-3,0
2	Medium accuracy, acceptability, and readability	2,0-2,5
3	Not accurate, not acceptable, low readability	0.0-1,9

B. Conceptual Framework

This study attempted to analyze the translation and mitigation techniques for speech acts of criticizing in Siren's Lament Webtoon. Based on Molina and Albir's theory, there are 18 types of translation techniques, namely *Adaptation, Amplication, Borrowing, Calque, Compensation, Description, Discursive Creation, Established Equivalent, Generalization, Linguistic Amplication, Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, Transposition, and Variations*. Then, according to Nguyen (2005), there are 2 general types of mitigating speech acts of criticizing, namely *External and Internal*. This study focused on 18 translation techniques and 2 types of mitigating speech acts of criticizing. After collecting data, the speech acts criticizing Siren`s Lament Webtoon in English to Indonesian version were analyzed and grouped to determine the types of mitigation and the types of translation techniques used. Then it was seen how the quality of the translation.

The framework of this research can be seen below:

Figure 1. Conceptual Framework.



C. Previous Related Studies

Below are the related studies :

First, In the journal *UNS Journal of Language Studies*, there is an article entitled *Translation Analysis of Directive Speech acts in Eat Pray Love Novel and Its Translation into Indonesian*, which was compiled by Irta Fitriana. This research is descriptive qualitative research to find directive illocutionary function, translation techniques, and translation quality of the directive speech act in Eat Pray Love novel. The directive illocutionary function dominated by commanding was found in 10 data (50%). For translation, the technique is found in six single

variants and 21 times couplet variants. The *Eat Pray Love* novel has good quality translation because this research is dominated by accurate translation, and the data examined have a high level of acceptability and readability. Accurate translation is affected by the equivalence between the source language and the target language.

Second, the study titled *The Analysis of Translation Techniques and Translation Quality of Directives Speech Act in The Little Prince Novel* in the journal of *Prasasti: Journal of Linguistics* with the author is Siirikanda Sakulpimolrat. This study aimed to describe the directive speech translation technique, its quality, and the relationship between the two. This study used a qualitative descriptive method. In the translation of the six types of directive speech act, it was found that the dominant technique was established equivalence, namely in 384 data (62%). The technique with the lowest frequency of use is generalization, namely on 2 data (0.3%). By using questionnaires and focus group discussions, it was found that 93% of the data were accurate, 99% of the data were acceptable, and 99.5% of the data were readable. With this research, it can be seen that the quality of translation is determined by the application of appropriate translation techniques. Established equivalence is the most widely used translation technique and delivers products which accurate, acceptable, and readable.

The last is the study from *JELTL (Journal of English Language Teaching and Linguistics)* titled *Translation Analysis Toward Expressions Mitigating Speech Act of Criticizing in Harper Lee's Too Kill A Mockingbird and Go Set A Watchman* which was written by Luthfiyah Hanim Setyawati, M.R.Nababan, and

Djatmika discussed mitigation of criticizing speech act, translation technique used and translation technique quality of mitigation speech act criticizing from *To Kill A Mockingbird* and *Go Set A Watchman* sequel novel. By using a descriptive qualitative method it was found that the most dominant expression of mitigation is internal mitigation in the form of interrogative with 42 data (21.6%), and the type of mitigation that has the lowest frequency is consultive with 2 data (1%). For the translation technique, it was found that the most dominant is the established equivalence technique with a frequency of 341 data, and the least used technique is generalization, reduction, and compensation which is 1 data. Meanwhile, for translation quality of expressions mitigating speech acts of criticizing, it was found that the internal mitigation type had a medium level of quality with a score of 2.52 for accuracy, and 2.59 for acceptability. The external mitigation type achieves good quality in accuracy and acceptability.

Several studies conducted previously related to this research. These previous studies will be relevant for this research because this study will be discussed translation techniques, the quality, and matters relating to speech acts in novels. However, the difference between this research and previous research is this research focuses on the mitigation of speech acts criticizing in a webtoon entitled *Siren`s Lament*, while the previous research focuses on the speech acts in the novel. A webtoon is dominated by speech acts in the form of dialogue from each character. Meanwhile, in a novel, the narrative is dominated by the content of the story and there are only a few speech acts that appear.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This study used a descriptive qualitative method. Research that emphasized notes with detailed, complete, in-depth sentence descriptions that describe the actual situation is a qualitative descriptive method (Nugrahani, 2014). The research aimed to collect and review data to acquire phenomena related to language in the speech acts of criticizing in Siren's Lament Webtoon. This method was used to evaluate the mitigation of the speech acts of criticizing, translation techniques, and the translation quality of mitigating speech acts of criticizing in the webtoon. The results were explained in descriptive form.

B. Source of Data

The data was taken from Siren's Lament Webtoon in English and Indonesian versions. The sample of data from the first season of Siren's Lament Webtoon which 3 episodes from both languages. In the English version, episode 1 was titled "*The Main Attraction*", episode 2 was "*As It Always Here*", and episode 3 was "*Something Special*". While the Indonesian version, episode 1 was titled "*Daya Tarik Utama*", episode 2 was "*Seperti Sejak Dulu*", and episode 3 was "*Sesuatu Yang Istimewa*". The data were the content or dialogues of the webtoon. The analysis was focused on the utterance of the characters in each episode.

C. Technique of Collecting Data

This research was heed and note techniques. Through this technique, the researcher must heed and note what was in each utterance related to this research. To collect data with this technique there were several stages that must be done.

The stages were as follows:

- The researcher read the data in the form of dialogues from each episode of the English version of Siren's Lament Webtoon carefully.
- The researcher made notes of each dialogue to see the mitigation in criticizing speech acts of the webtoon.
- The researcher determined the type of mitigation in the criticizing speech acts in the webtoon based on the theory of Nguyen.
- The researcher determined the translation technique applied to translate the expressions mitigation of criticizing speech acts on Siren's Lament Webtoon in the English to Indonesian version based on the theory of Molina and Albir.
- The researcher measured quality translation from the level of accuracy and level of acceptability.
- The researcher made a report on the findings of the research conducted and make conclusions.

D. Technique of Analyzing Data

In the study, the technique used an interactive data analysis technique discovered by (Miles & Huberman, 1994), in which this model consisted of three

components, namely *data reduction*, *data display*, and *drawing conclusion/verification*. Here were the three stages, namely:

1. Data Reduction

In data reduction, the researcher did a selection or selection process, centralization or focusing, simplification, and abstraction of all types of information that support research data obtained and recorded during the data mining process. The data reduction process was a qualitative data analysis step that aimed to sharpen, classify, direct, clarify, and create focus, by eliminating things that were less important, as well as organizing and organizing data in such a way that the narrative of data presentation could be understood well, and led to reliable conclusions.

In this stage, the researcher read the English version of the Webtoon Siren's Lament carefully to see the data that was the focus of the research. Then checked the data by selecting modified or reduced critical speech acts. After that, the grouping was based on 2 types of mitigation, namely internal and external. Then, the translation technique was determined in mitigating the speech act of criticizing. Finally, the translation quality was assessed based on the level of accuracy and acceptability.

2. Data Display

Data presentation was a collection of information that allowed the researcher to draw conclusions and take action. This data presentation was an assembly of information organizations, in the form of a complete description and narrative, which was compiled based on the main findings contained in the data reduction and was presented using the researcher's logical and systematic

language so that it was easy to understand. The presentation of data in qualitative research was generally presented in the form of a narrative, which was equipped with matrices, pictures, graphs, networks, charts, tables, schematics, illustrations, and so on so that the data presented for analysis preparation looked clearer, detailed, and stable, and easy to understand.

3. Drawing Conclusion/Verification

The researcher tried to find the meaning based on data that has been found carefully, completely, and deeply, how to draw conclusions to get the meaning of the events studied, needs to be considered carefully. Drawing conclusions is an activity that results in the results of data analysis and interpretation. Drawing this conclusion is one of the activities in the complete configuration.

CHAPTER IV
DATA AND DATA ANALYSIS

A. Data

This section would show the data taken from dialogues of 3 episodes of Siren’s Lament Webtoon in English to Indonesian version. Below are the data of expressions mitigating speech acts of criticizing in English to Indonesian version:

Table 2.
Expressions Mitigating Speech Acts of Criticizing

NO	EPISODE	Expressions Mitigating Speech Acts of Criticizing	
		English	Indonesian
1	1	Didn’t like the color?	Tidak suka warnanya, ya?
2	1	I thought it looked nice	Menurutku, kelihatannya bagus.
3	1	You never make time for me anymore.	Kamu nggak pernah luangkan waktu untukku lagi.
4	1	I thought we were besties...	Kupikir kita ini sahabatan...
5	1	Are you guys gonna go bike riding again?	Kalian mau sepedahan lagi?
6	1	Ugh. Good riddance, Aleah. I bet she’s not even going to come inside to greet us. The snob.	Ugh. Aleah, si nyebelin. Taruhan, dia bahkan nggak akan kesini untuk menyapa kita. Dasar angkuh.
7	1	Look at her, on her stupid pink vespa like an oversized barbie-doll.	Lihat dia! Naik vespa pink bodohnya itu seperti boneka Barbie raksasa.
8	1	Walking around like she’s all that and a bag of chips—and a coupon for next time.	Lenggak-lenggok sana-sini seakan dia itu luar biasa keren... dan terus begitu esok harinya...
9	1	Kori, be nice. She makes your brother happy	Kori, jangan ngomong begitu. Dia membuat kakakmu bahagia, loh.
10	1	C’mon Lyly. You can’t honestly think she’s the best thing that’s ever happened to Shon—	Aaihh, Lyly. Kamu nggak betul-betul menganggap dia hal yang terbaik untuk Shon, kan--?

11	1	Your nails! I just painted those yesterday.	Kukumu! Kan baru kemarin aku cat!
12	1	I—I thought it looked flashy on me.	Ku—kupikir ini terlalu gaya untukku.
13	1	You know I can't pull off vibrant colors.	Kamu tahu kan? Warna-warna terang nggak cocok denganku.
14	1	Y'see Lyly?! This is exactly your problem.	Tuh kan, Lyly?! Masalahmu itu tepat yang begini, nih!!
15	1	No! it's you! You're always afraid of making changes and you instantly reject anything that's new!	Bukan! Kamu masalahnya! Kamu selalu takut untuk berubah dan Kamu langsung menolak apapun yang baru!
16	1	What I'm trying to say is... I just want you to be happy.	Aku cuma mau bilang... Aku ingin kamu bahagia.
17	1	Live a little and take chances sometimes.	Nikmatilah hidup dan ambillah resiko sedikit.
18	1	You always coop yourself up in this shop.	Kamu selalu mengurung diri di toko ini.
19	1	More like a prison disguised with flowers!	Lebih mirip penjara yang disamarkan dengan bunga.
20	2	But... are you sure you'll be comfortable riding a bike in that?	Tapi... kamu yakin nyaman naik sepeda dengan baju itu?
21	2	I-it's okay! You don't have to. You look nice, why don't we just go for a walk instead?	E-eh, nggak apa, kok! Nggak perlu ganti baju. Kamu kelihatan oke. Gimana kalau kita jalan-jalan saja?
22	2	Babe, it's going to be okay. Deep breaths, alright?	Sayang, semuanya akan baik-baik saja. Ambil napas panjang, oke?
23	2	You'll get the job at that other company.	Kamu bisa dapat pekerjaan di perusahaan lain.
24	3	Kori, did you forget your bag again?	Kori, kamu kelupaan tasmu lagi?
25	3	Geez, you're such a dunce.	Astaga, kamu ini pelupa banget.
26	3	Seriously? Congrats, Brat. Keep it up and you might be good enough for the high school team.	Serius? Selamat ya, nak. Berjuanglah! Kamu mungkin bisa jadi cukup hebat untuk masuk ke tim SMA.
27	3	You see, the truth is... I actually really... envy you	Jadi, sebenarnya... aku betul-betul... iri padamu.

28	3	You're really grown up for your age, you know?	Kau sungguh dewasa untuk umurmu. Kau tau itu?
29	3	I'm older than you, and yet you probably have a better rein on life than I do.	Aku lebih tua darimu, tapi kau kemungkinan lebih bisa mengendalikan hidupmu lebih dari diriku.
30	3	I wish I could approach things in a mature way like you always seem to.	Andai saja aku bisa lebih dewasa pada segala sesuatu seperti kau.
31	3	Agh, I'm rambling off.	Agh, ucapanku ngelantur kemana-mana.
32	3	I probably sound really stupid, right? Haha.	Aku mungkin terdengar bodoh, bukan? Hahahaha.
33	3	No, I don't think it's stupid at all.	Tidak. Menurutku itu sama sekali tidak bodoh.
34	3	If that's how you feel, it's important, isn't it?	Kalau itu yang kau rasakan, maka itu penting bukan?

B. Data Analysis

After the data was sorted, according to Miles and Huberman, the next step is displaying the data. Data is shown in the form of tables. At this stage, the research problem begins to be answered. These tables show the types of mitigation speech acts of criticizing according to Nguyen's theory (2005), then the translation techniques used in the expression mitigating speech acts of criticizing according to Molina and Albir's (2002) theory, and the translation quality of expression mitigating speech acts of criticizing. Below are the analysis and detail:

1. Determining the mitigation types of speech acts criticizing

The data from expression mitigating speech acts of criticizing found in Siren's Lament Webtoon in English to Indonesian version are 34 data. Data were analyzed based on the type of mitigation according to Nguyen. Here is the analysis:

1.1. External mitigation

This first type of mitigation shows that the criticism conveyed is a supporting movement such as justification and explanation before or after the listener expresses or acts something. There are four types of external mitigation for instance *steers*, *sweeteners*, *disarmers*, and *grounders*. The data below were classification data of the external mitigation types found in Siren's Lament Webtoon in English to Indonesian version.

Table 3.
Types of External Mitigation

No.	Expressions Mitigating Speech Acts of Criticizing		Mitigation Types
	English	Indonesian	
1	Kori, be nice. She makes your brother happy	Kori, jangan ngomong begitu. Dia membuat kakakmu bahagia, loh.	Steers (1;9)
2	Your nails! I just painted those yesterday.	Kukumu! Kan baru kemarin aku cat!	Steers (1;11)
3	What I'm trying to say is... I just want you to be happy.	Aku cuma mau bilang... Aku ingin kamu bahagia.	Steers (1;16)
4	You always coop yourself up in this shop.	Kamu selalu mengurung diri di toko ini.	Steers (1;18)
5	No, I don't think it's stupid at all.	Tidak. Menurutku itu sama sekali tidak bodoh.	Steers (3;33)
6	I-it's okay! You don't have to. You look nice, why don't we just go for a walk instead?	E-eh, nggak apa, kok! Nggak perlu ganti baju. Kamu kelihatan oke. Gimana kalau kita jalan-jalan saja?	Sweeteners (2;21)
7	Seriously? Congrats, Brat. Keep it up and you might be good enough for the high school team.	Serius? Selamat ya, nak. Berjuanglah! Kamu mungkin bisa jadi cukup hebat untuk masuk ke tim SMA.	Sweeteners (3;26)
8	If that's how you feel, it's important, isn't it?	Kalau itu yang kau rasakan, maka itu penting, bukan?	Sweeteners (3;34)

9	Ugh. Good riddance, Aleah. I bet she's not even going to come inside to greet us. The snob.	Ugh. Aleah, si nyebelin. Taruhan, dia bahkan nggak akan kesini untuk menyapa kita. Dasar angkuh.	Disarmers (1;6)
10	Look at her, on her stupid pink vespa like an oversized barbie-doll.	Lihat dia! Naik vespa pink bodohnya itu seperti boneka Barbie raksasa.	Disarmers (1;7)
11	Walking around like she's all that and a bag of chips—and a coupon for next time.	Lenggak-lenggok sana-sini seakan dia itu luar biasa keren... dan terus begitu esok harinya...	Disarmers (1;8)
12	More like a prison disguised with flowers!	Lebih mirip penjara yang disamarkan dengan bunga.	Disarmers (1;19)
13	Geez, you're such a dunce.	Astaga, kamu ini pelupa banget.	Disarmers (3;25)
14	You never make time for me anymore.	Kamu nggak pernah luangkan waktu untukku lagi.	Grounders (1;3)
15	C'mon Lyly. You can't honestly think she's the best thing that's ever happened to Shon—	Aaihh, Lyly. Kamu nggak betul-betul menganggap dia hal yang terbaik untuk Shon, kan--?	Grounders (1;10)
16	You know I can't pull off vibrant colors.	Kamu tahu kan? Warna-warna terang nggak cocok denganku.	Grounders (1;13)
17	No! it's you! You're always afraid of making changes and you instantly reject anything that's new!	Bukan! Kamu masalahnya! Kamu selalu takut untuk berubah dan Kamu langsung menolak apapun yang baru!	Grounders (1;15)
18	Agh, I'm rambling off.	Agh, ucapanku ngelantur kemana-mana.	Grounders (3;31)

Based on the table above, 18 utterances classified as external mitigation were found in Siren's Lament Webtoon in English to Indonesian Version. Below is the analysis of each data:

(1) ST: Kori, be nice. She makes your brother happy

TT: Kori, jangan ngomong begitu. Dia membuat kakakmu bahagia, loh.

(1;9)

Context: Lyra criticizes Kori to keep calm and reminds her that her brother's (Shon) choices make him happy. Lyra's criticism is a response to Kori's statement that she seemed annoyed with her brother's girlfriend, Aleah.

The statement above is classified as an external mitigation with the type of **steers**. The utterances are expressed directly related to the problems that arise, this is following Nguyen's theory which explains that steers are modifications that are expressed directly by the speaker to the listeners regarding the problems that arise

(2) ST: Your nails! I just painted those yesterday.

TT: Kukumu! Kan baru kemarin aku cat! (1;11)

Context: This statement is a criticism from Kori to Lyra who saw that Lyra's nail polish is ruined even though Kori had just painted it, in the dialog it was stated that the painting was done yesterday

This utterance includes the type of **steers external mitigation**, where this utterance is conveyed directly to the listener regarding the existing problem, this utterance is appropriate with Nguyen's theory regarding the steers external mitigation.

(3) ST: What I'm trying to say is... I just want you to be happy.

TT: Aku cuma mau bilang... Aku ingin kamu bahagia. (1;16)

Context: With this utterance, Kori conveys that she wants Lyra to be happy, this is a criticism of Lyra, who hides her own feelings. Kori realized Lyra's feelings and said this utterance to convey her criticism.

This utterance **steers external mitigation**. This utterance is delivered by the speaker clearly to the listeners to convey criticism related to what needs to be conveyed.

(4) ST: You always coop yourself up in this shop.

TT: Kamu selalu mengurung diri di toko ini. (1;18)

Context: Kori said this to convey criticism of Lyra who was always in her shop and worried about changes.

The utterances include **steers external mitigation**. This utterance is delivered by the speaker to clearly criticize the actions and thoughts of the listener.

(5) ST: No, I don't think it's stupid at all.

TT: Tidak. Menurutku itu sama sekali tidak bodoh. (3;33)

Context: Lyra delivers criticism to Shon who thinks he is stupid. Lyra criticizes and denies it. Lyra realizes that Shon's opinion is not stupid.

This utterance was conveyed by the speaker to the listener clearly. This utterance is directly addressed to the topic being raised by the speaker, so this modification of speech act criticizing is categorized as **Steers external mitigation**.

(6) ST: I-it's okay! You don't have to. You look nice, why don't we just go for a walk instead?

TT: E-eh, nggak apa, kok! Nggak perlu ganti baju. Kamu kelihatan oke.

Gimana kalau kita jalan-jalan saja? (2;21)

Context: Shon said this to criticize Lyra's actions that wanting to change her dress. Shon said Lyra looks nice in the dress so Lyra would still be comfortable and confident wearing the clothes to go out with him.

This utterance is a compliment, it indirectly criticizes the action of the listener. Compliments given to listeners aim to prevent offense and increase the level of politeness of the utterance. This utterance is categorized as **Sweeteners external mitigation**. This categorization is appropriate with Nguyen's theory, which says that compliments or positive remarks were given to listeners either before or after criticism for an offensive act.

(7) ST: Seriously? Congrats, Brat. Keep it up and you might be good enough for the high school team.

TT: Serius? Selamat ya, nak. Berjuanglah! Kamu mungkin bisa jadi cukup hebat untuk masuk ke tim SMA. (3;26)

Context: This criticizing speech act is conveyed by Shon to Kori to criticize her forgetful actions, compliment is given because Kori is very proud of her success, even though she often forgets her things. This can be seen from the dialogue that occurs between them.

The praise given becomes criticism because in the previous utterance the speaker criticized the listener's actions for forgetting something. Listeners also boast about her successes, although they are conscious of her shortcomings. Then this compliment is given to the listener to appreciate her success and avoid offense. The mitigation type of this speech act criticizing is **Sweeteners external mitigation**.

(8) ST: If that's how you feel, it's important, isn't it?

TT: Kalau itu yang kau rasakan, maka itu penting, bukan? (3;34)

Context: This utterance is indicated as criticism that contains praise, namely from Lyra's utterance which mentions what Shon feels is important. This shows that Lyra realizes the importance of what Shon feels. This is a criticism of Shon who thinks what he feels is just stupidity.

This utterance includes **Sweeteners external mitigation** because this criticism contains praise that is conveyed to the listener so the listener is not offended by the criticism given.

(9) ST: Ugh. Good riddance, Aleah. I bet she's not even going to come inside to greet us. The snob.

TT: Ugh. Aleah, si nyebelin. Taruhan, dia bahkan nggak akan kesini untuk menyapa kita. Dasar angkuh. (1;6)

Context: This criticism said Kori to Lyra, but the criticism was directed at Aleah (Shon's girlfriend) who didn't greet Kori and Lyra, and from her actions, she looked arrogant.

In conveying this criticism, the speaker is aware of the consequences that will arise from her criticism if the target person hears her speech. The result of this could be an offense, so the modification of the speech act of criticizing is categorized as **Disarmers external mitigation**. Because based on Nguyen's theory, the speaker uses this utterance to show his or her awareness of the potential offense caused by his or her speech to the listener.

(10) ST: Look at her, on her stupid pink Vespa like an oversized barbie-doll.

TT: Lihat dia! Naik Vespa pink bodohnya itu seperti boneka Barbie raksasa. (1;7)

Context: Kori conveyed this criticism to Lyra, but the criticism was directed at Aleah, who looked so arrogant with her pink Vespa.

This modification of criticizing speech acts includes **Disarmers external mitigation**. It can be seen from her speech act that the speaker is aware of the impact that will arise if the listener hears her criticism because this utterance has a negative meaning however the speaker still expresses it.

(11) ST: Walking around like she's all that and a bag of chips—and a coupon for next time.

TT: Lenggak-lenggok sana-sini seakan dia itu luar biasa keren... dan terus begitu esok harinya... (1;8)

Context: This utterance had been conveyed by Kori to Lyra, but this criticism is directed at Aleah. This utterance has an idiom which means that Kori criticizes Aleah's actions, who always looks impressive and arrogant when she comes to Lyra's florist to meet Shon.

This criticism has a negative meaning, and the speaker still conveys her criticism. The speaker realizes that the utterance will offend, so the criticizing speech act modification type of this utterance is **Disarmers external mitigation**.

(12) ST: More like a prison disguised with flowers!

TT: Lebih mirip penjara yang disamarkan dengan bunga. (1;19)

Context: Kori conveyed this criticism to insinuate Lyra. Lyra is always at her florist's and seems imprisoned there.

This utterance includes **Disarmers external mitigation** because the speaker's expression shows her awareness of the impact of offense that could arise as a result of her criticism.

(13) ST: Geez, you're such a dunce.

TT: Astaga, kamu ini pelupa banget. (3;25)

Context: This criticism is said by Shon to Kori to make Kori realize her forgetful nature.

In conveying his speech act, the speaker is aware of the impact that can arise after expressing his criticism. This can be seen from the choice of the word "dunce" speaker chooses. This word has a negative meaning, but the speaker still conveys his criticism, so the type of this mitigation speech act criticizing is **Disarmers external mitigation**.

(14) ST: You never make time for me anymore.

TT: Kamu nggak pernah luangkan waktu untukku lagi. (1;3)

Context: Kori conveys this utterance to criticize Lyra, who difficult to hang out with Kori to go karaoke and drink, so Kori said to Lyra that Lyra never had time again for Kori. This speech act becomes Kori's reason for criticizing Lyra's actions.

This utterance includes **Grounders external mitigation** because the utterance contains reasons from the speaker in conveying her criticism. This relates to Nguyen's theory which explains that grounders external mitigation is a modification in the form of the speaker's reasons to justify his or her intentions.

(15) ST: C'mon Lyly. You can't honestly think she's the best thing that's ever happened to Shon—

TT: Aaihh, Lyly. Kamu nggak betul-betul menganggap dia hal yang terbaik untuk Shon, kan--? (1;10)

Context: This utterance is Kori's criticism of Lyra who thinks that Shon is happy with his girlfriend. Kori realizes that Shon's girlfriend is not necessarily the best choice for him, so Kori criticizes Lyra's statement by conveying reasons that imply that Shon is not necessarily happy with his girlfriend.

This criticism includes the speaker's reasons for conveying the intent of what she is talking about, so the modified type of this criticism is **Grounders external mitigation.**

(16) ST: You know I can't pull off vibrant colors.

TT: Kamu tahu kan? Warna-warna terang nggak cocok denganku. (1;13)

Context: Lyra conveys criticism of Kori's actions who are surprised to see Lyra's nail polish exfoliate. With this utterance, Lyra criticizes Kori's actions while giving reasons why her nail polish is ruined. Lyra reasons that she doesn't suit vibrant colors.

The speaker criticizes the listener's actions by giving reasons related to the intentions conveyed. Thus, this modification of the speech act of criticizing is **Grounders external mitigation.**

(17) ST: No! it's you! You're always afraid of making changes and you instantly reject anything that's new!

**TT: Bukan! Kamu masalahnya! Kamu selalu takut untuk berubah dan
Kamu langsung menolak apapun yang baru! (1;15)**

Context: With this utterance, Kori criticizes Lyra, who is always afraid of change and rejects new things. Kori uses this reason as a criticizing to Lyra so this criticism does not have a negative connotation.

The type of modification for this speech act is **Grounders external mitigation** because this criticism contains the speaker's reasons for criticizing the listener's actions.

(18) ST: Agh, I'm rambling off.

TT: Agh, ucapanku ngelantur kemana-mana. (3;31)

Content: This criticism is conveyed by Shon to Lyra. When Shon tells Lyra what he feels Shon realizes that Lyra's actions show her confusion. This criticism contains reason which expresses that Shon rambles to show his discomfort at Lyra's actions

The criticism from the speaker includes reasons that indirectly criticize the listener's actions that make him uncomfortable., so the type of modification of the speech act of criticizing is **Grounders external mitigation.**

1.2. Internal Mitigation

Based on Nguyen (2005) this modification is part of criticism and criticism response. This type of mitigation can be in the form of Syntactic which consists of *Past Tense, Interrogative, dan Modal*. Another form is Lexical/phrasal consisting of *Hedges, Understaters, Downtoners, Subjectivizers, Consultative, Cajolers, and*

Appealers. The data below are classification data of the internal mitigation types found in Siren's Lament Webtoon in English to Indonesian version.

Table 4
Types of Internal Mitigation

No.	Expressions Mitigating Speech Acts of Criticizing		Mitigation Types
	English	Indonesian	
19	I thought it looked nice	Menurutku, kelihatannya bagus.	Past tense (1;2)
20	I thought we were besties...	Kupikir kita ini sahabatan...	Past tense (1;4)
21	I—I thought it looked flashy on me.	Ku—kupikir ini terlalu gaya untukku.	Past tense (1;12)
22	Didn't like the color?	Tidak suka warnanya, ya?	Interrogative (1;1)
23	Are you guys gonna go bike riding again?	Kalian mau sepedahan lagi?	Interrogative (1;5)
24	But... are you sure you'll be comfortable riding a bike in that?	Tapi... kamu yakin nyaman naik sepeda dengan baju itu?	Interrogative (2;20)
25	Kori, did you forget your bag again?	Kori, kamu kelupaan tasmu lagi?	Interrogative (3;24)
26	You'll get the job at that other company.	Kamu bisa dapat pekerjaan di perusahaan lain	Modal (2;23)
27	I wish I could approach things in a mature way like you always seem to.	Andai saja aku bisa lebih dewasa pada segala sesuatu seperti kau.	Modal (3;30)
28	Live a little and take chances sometimes.	Nikmatilah hidup dan ambillah resiko sedikit.	Understaters (1;17)
29	Babe, it's going to be okay. Deep breaths, alright?	Sayang, semua akan baik-baik saja. Ambil napas panjang, oke?	Appealers (2;22)
30	I probably sound really stupid, right? Haha.	Aku mungkin terdengar bodoh, bukan? Hahahaha.	Appealers and Downtoners (3;32)
31	I'm older than you, and yet you probably have a better rein on life than I do.	Aku lebih tua darimu, tapi kau kemungkinan lebih bisa mengendalikan hidupmu lebih dari diriku.	Downtoners (3;29)
32	Y'see Lyly?! This is exactly your problem.	Tuh kan, Lyly?! Masalahmu itu tepat yang begini, nih!!	Cajolers (1;14)
33	You see, the truth is... I actually really... envy you	Jadi, sebenarnya... aku betul-betul... iri padamu.	Cajolers (3;27)

34	You're really grown up for your age, you know?	Kau sungguh dewasa untuk umurmu. Kau tahu itu?	Cajolers (3;28)
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Based on the table above, 16 utterances classified as internal mitigation were found in Siren's Lament Webtoon in English to Indonesian Version. Below is the analysis of each data:

(19) ST: I thought it looked nice

TT: Menurutku, kelihatannya bagus. (1;2)

Context: With this utterance, Shon criticizes Lyra's action, which peels off and ruins her nail polish. Shon thinks that Lyra's nail polish looks good.

This criticism includes an internal mitigation of the **Past tense type** because the speaker conveys this utterance in the past tense to refine his criticism, which can be seen from the words "thought" and "looked" even though this utterance has a present-time reference.

(20) ST: I thought we were besties...

TT: Kupikir kita ini sahabatan... (1;4)

Context: This criticism is conveyed by Kori to Lyra, who does not want to hang out with her. This speech implies the meaning that friends must hang out together.

The form of criticizing speech act is past tense, the used past tense to soften the criticism even though the utterance has a present-time reference. The use of past tense seen from the words "thought" and to be "were" used in the utterance, thus the type of modification of this criticizing speech act is **Past tense internal mitigation**.

(21) ST: I—I thought it looked flashy on me.

TT: Ku—kupikir ini terlalu gaya untukku. (1;12)

Context: Lyra delivers this criticism as a response to Kori's criticism regarding Lyra's ruined nail polish. Lyra criticizes that her nails are too flashy for her.

The utterance includes the internal mitigation in the **Past tense type** because this utterance uses the Past tense even though it has the present time as its reference. This can be seen from the words "thought" and "looked" in the criticizing speech act.

(22) ST: Didn't like the color?

TT: Tidak suka warnanya, ya? (1;1)

Context: Shon conveys this criticism to Lyra to criticize Lyra's actions of peeling off and ruining her nail polish. Shon asks if Lyra didn't like the color of her nail polish so she does her actions.

The modification of this criticism includes **Interrogative internal mitigation**. This criticism conveys in the interrogative form to increase the politeness level, so this utterance does not offend the listener.

(23) ST: Are you guys gonna go bike riding again?

TT: Kalian mau sepedahan lagi? (1;5)

Context: This speech act interprets that Shon and Lyra often go cycling together. Kori delivers this utterance as a criticism of Lyra and Shon because they cycled too often.

This speech delivers in an interrogative form, so this criticism categorizes as **Interrogative internal mitigation**. Speaker conveys the utterance in an interrogative form to prevent offending the listener.

(24) ST: But... are you sure you'll be comfortable riding a bike in that?

TT: Tapi... kamu yakin nyaman naik sepeda dengan baju itu? (2;20)

Context: Shon asks if Lyra would feel comfortable cycling in a dress. Indirectly Shon criticizes Lyra's way of dressing which he felt was inappropriate.

To increase the politeness level of his criticism, the speaker conveys his speech act in an interrogative form to prevent offending the listener, therefore the modification of this criticizing speech act is **Interrogative internal mitigation**.

(25) ST: Kori, did you forget your bag again?

TT: Kori, kamu kelupaan tasmu lagi? (3;24)

Context: Shon criticizes Kori for forgetting her bag. From this utterance see that Kori often forgets to bring her bag.

The modification type of the speech act criticizing is **Interrogative internal mitigation**. To increase the politeness level the speaker conveys criticism in an interrogative form.

(26) ST: You'll get the job at that other company.

TT: Kamu bisa dapat pekerjaan di perusahaan lain. (2;23)

Context: Shon conveys this criticism to his girlfriend (Aleah) via telephone but does not know clearly what his girlfriend talks about over the phone which makes Shon delivers this criticism because there is no dialogue showing Aleah's utterance. However, it can be seen from the utterance in episode 1 that Aleah does a job interview, and from the criticism that Shon conveys, it can be imagined that Aleah fails the interview and complains to Shon. This criticism is a response to the indications of Aleah's actions. Shon convinces Aleah that she can be accepted at another company.

The speaker conveys this criticism using the modal verb "will" to soften his criticism so that the listener is not offended, thus this speech includes the modification type of **Modal internal mitigation**.

(27) ST: I wish I could approach things in a mature way like you always seem to.

TT: Andai saja aku bisa lebih dewasa pada segala sesuatu seperti kau.

(3;30)

Context: Shon conveys this criticism to Lyra who acts more mature than her age.

The speaker uses the word "could" to soften his criticism. The modification type of this speech act is **Modal internal mitigation**.

(28) ST: Live a little and take chances sometimes.

TT: Nikmatilah hidup dan ambillah resiko sedikit. (1;17)

Context: Kori conveys this criticism to Lyra to criticize Lyra who is only in the shop and does not seem to be enjoying her life.

This speech includes **the Understaters** modification type. This speech act of criticizing there is the word *little* as a modification of the criticism to increase the level of politeness so that listeners are not offended when criticized.

(29) ST: Babe, it's going to be okay. Deep breaths, alright?

TT: Sayang, semua akan baik-baik saja. Ambil napas panjang, oke?

(2;22)

Context: Shon conveys this criticism to Aleah via phone. From the dialogue, it is predicted that Aleah fails the job interview and complains to Shon. Shon delivers this criticism to appease Aleah.

In this speech act criticizing, there is the word *alright* which is an informal form of *all right*. From the word *right*, it determines that the type of modification of this speech act is **Appealers**.

(30) ST: I probably sound really stupid, right? Haha.

TT: Aku mungkin terdengar bodoh, bukan? Hahahaha. (3;32)

Context: With this statement, Shon indirectly criticizes Lyra's actions, who looks confused when he conveys what he felt. Shon says that he is stupid to get rid of Lyra's confusion.

The speaker uses the word *right* to soften his criticism so as not to offend the listener, so the type of modification of this criticizing speech act is **Appealers internal mitigation**

(30) ST: I probably sound really stupid, right? Haha.

TT: Aku mungkin terdengar bodoh, bukan? Hahahaha. (3;32)

Context: When Shon conveys what he felt, Lyra looks confused. Shon says that he is stupid to obviate Lyra's confusion. This utterance is an indirect criticism of Lyra's action.

To soften the criticism, speakers use the word *probably* to prevent the listener's offense so that the type of modification of this criticizing speech act is **Downtoners internal mitigation**.

(31) ST: I'm older than you, and yet you probably have a better rein on life than I do.

TT: Aku lebih tua darimu, tapi kau kemungkinan lebih bisa mengendalikan hidupmu lebih dari diriku. (3;29)

Context: Shon conveys this utterance as an indirect criticism of Lyra, who looks more mature than her age.

This modification of the speech act of criticizing is **Downtoners internal mitigation** because the speaker uses the word *probably* in his criticism to increase the level of politeness in the utterance to minimize the possibility of offense as a result of the criticizing.

(32) ST: Y'see Lyly?! This is exactly your problem.

TT: Tuh kan, Lyly?! Masalahmu itu tepat yang begini, nih!! (1;14)

Context: Kori conveys this criticism to Lyra to criticize her actions which are always afraid of change.

In the dialogue, there is the utterance *y'see* which stands for *you see*. The speaker uses this utterance to persuade the listener to listen to her criticism, so the mitigation type of this criticizing speech act is **Cajolers internal mitigation**.

(33) ST: You see, the truth is... I actually really... envy you.

TT: Jadi, sebenarnya... aku betul-betul... iri padamu. (3;27)

Context: Shon's aim in conveying this remark is to criticize Lyra's actions, who seems to be a perfectionist for everything and more mature than her age.

This type of modification of criticizing speech acts is **Cajolers**. This can be seen from the word 'you see' which is used by the speaker to persuade the listener to listen to his criticism.

(34) ST: You're really grown up for your age, you know?

TT: Kau sungguh dewasa untuk umurmu. Kau tahu itu? (3;28)

Context: Shon uses this utterance as a criticism of Lyra who acts more mature than her age. It can be interpreted that even though the action is not a bad thing, it rarely happens.

From his utterance finds "you know", The speaker uses the phrase to persuade the listener to listen to his criticism, thus the mitigation type is **Cajolers**.

1.3. Recapitulation Mitigation Types

Below is the recapitulation of mitigation type of speech acts criticizing in Siren's Lament Webtoon in English to Indonesian version:

Table 5
Recapitulation Types of Mitigating Speech Acts of Criticizing

Mitigation Types		Frequency	%
External	Steers	5	14,2
	Sweeteners	3	8,5
	Disarmers	5	14,2
	Grounders	5	14,2
Internal	Interrogative	4	11,4
	Past Tense	3	8,5
	Modal	2	5,7
	Cajolers	3	8,5
	Downtoners	2	5,7
	Appealers	2	5,7
	Understaters	1	2,8
Total		35	100

From the data analysis, the total of the use of mitigation types and the total of mitigating expressions of criticizing speech acts is different. The expression total of mitigating speech acts criticizing is 34 data while the total use of mitigation types is 35 data because the expressions mitigating the speech act of criticizing in episode 3, utterance 32, uses two types of mitigation, namely appealers and downtoners. To modify the criticism, the speaker uses the word *probably* which is the mitigation type of downtoners, and he uses the word *right* which is the mitigation type of appealers coincide.

Based on table 5 above, the most dominant mitigation type used in speech acts of criticizing is external mitigation with steers, disarmers, and grounders having the same usage frequency or percentage, namely 5 data or 14.2%. For the type of sweeteners found 3 data or 8,5%. Meanwhile, for the employ of internal mitigation, it was found 4 data or 11,4% for interrogative. Past tense and cajolers (such as *you see* and *you know*) were found in 3 data or 8,5%. Modal types consisted of 2 data or 5,7% such as *will* and *could*. It was the same with the use of downtoners (such as *probably*) and appealers (for example *right*) found 2 data or 5,7%. The last internal mitigation found was understaters with 1 data or 2,8%.

2. Determining the Types of Translation Techniques

2.1. Translation Technique Analysis

From 34 data could determine the translation technique used by the translator in compiled expressions of mitigating speech acts of criticizing in Siren's Lament Webtoon in English to Indonesian version. Molina and Albir's theory of translation techniques is classified into 18 types, namely *adaptation*,

amplification, borrowing, calque, compensation, description, established equivalent, discursive creation, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variations. Below is the analysis:

Table 6
Types of Translation Techniques

No	Episode	Expressions Mitigating Speech Act Criticizing		Translation Technique Types
		English	Indonesian	
1	1	Didn't like the color?	Tidak suka warnanya, ya?	-Variation -Established Equivalent
2	1	I thought it looked nice	Menurutku, kelihatannya bagus.	-Variation -Established Equivalent
3	1	You never make time for me anymore.	Kamu nggak pernah luangkan waktu untukku lagi.	-Literal Translation -Established Equivalent
4	1	I thought we were besties...	Kupikir kita ini sahabatan...	-Variation -Established Equivalent
5	1	Are you guys gonna go bike riding again?	Kalian mau sepedahan lagi?	-Reduction -Established Equivalent -Variation
6	1	Ugh. Good riddance, Aleah.	Ugh. Aleah, si nyebelin.	Discursive Creation
		I bet	Taruhan,	-Linguistic Compression -Established Equivalent
		she's not even going to come inside to greet us. The snob.	dia bahkan nggak akan kesini untuk menyapa kita. Dasar angkuh	-Literal Translation -Established Equivalent
7	1	Look at her, on her stupid pink vespa like an oversized barbie-doll.	Lihat dia! Naik vespa pink bodohnya itu seperti boneka Barbie raksasa.	-Variation -Established Equivalent -Borrowing
8	1	Walking around like she's	Lenggak-lenggok sana-	-Variation

		all that and a bag of chips—and a coupon for next time.	sini seakan dia itu luar biasa keren... dan terus begitu esok harinya...	<i>-Established Equivalent</i>
9	1	Kori, be nice .	Kori, jangan ngomong begitu .	<i>Modulation</i>
		She makes your brother happy	Dia membuat kakakmu bahagia, loh.	<i>-Variation -Established Equivalent</i>
10	1	C'mon Lyly.	Aahh , Lyly.	<i>Substitution</i>
		You can't honestly think she's the best thing that's ever happened to Shon—	Kamu nggak betul-betul menganggap dia hal yang terbaik untuk Shon, kan--?	<i>-Variation -Established Equivalent</i>
11	1	Your nails! I just painted those yesterday .	Kukumu! Kan baru kemarin aku cat!	<i>-Modulation -Established Equivalent</i>
12	1	I—I thought it looked flashy on me.	Ku—kupikir ini terlalu gaya untukku.	<i>-Discursive Creation -Established Equivalent</i>
13	1	You know I can't pull off vibrant colors.	Kamu tahu kan? Warna-warna terang nggak cocok denganku.	<i>-Variation -Established Equivalent -Modulation</i>
14	1	Y'see Lyly?! This is exactly your problem.	Tuh kan, Lyly?! Masalahmu itu tepat yang begini, nih!!	<i>-Variation -Established Equivalent</i>
15	1	No! it's you!	Bukan! Kamu masalahnya!	<i>-Amplification -Established Equivalent</i>
		You're always afraid of making changes and you instantly reject anything that's new!	Kamu selalu takut untuk berubah dan Kamu langsung menolak apapun yang baru!	<i>-Literal Translation -Established Equivalent</i>
16	1	What I'm trying to say is... I just want you to be happy.	Aku cuma mau bilang... Aku ingin kamu bahagia.	<i>-Modulation -Established Equivalent</i>
17	1	Live a little and take chances sometimes.	Nikmatilah hidup dan ambillah resiko sedikit .	<i>-Modulation -Established Equivalent</i>
18	1	You always coop yourself up in this shop.	Kamu selalu mengurung diri di toko ini.	<i>-Literal Translation -Established Equivalent</i>
19	1	More like a prison disguised with flowers!	Lebih mirip penjara yang disamarkan	<i>-Literal Translation</i>

			dengan bunga.	<i>-Established Equivalent</i>
20	2	But... are you sure you'll be comfortable riding a bike in that?	Tapi... kamu yakin nyaman naik sepeda dengan baju itu?	<i>-Variation -Established Equivalent</i>
21	2	I-it's okay! You don't have to.	E-eh, nggak apa, kok! Nggak perlu ganti baju.	<i>-Amplification -Established Equivalent</i>
		You look nice, why don't we just go for a walk instead?	Kamu kelihatan oke. Gimana kalau kita jalan-jalan saja?	<i>-Modulation -Established Equivalent</i>
22	2	Babe, it's going to be okay. Deep breaths, alright?	Sayang, semuanya akan baik-baik saja. Ambil napas panjang, oke?	<i>-Literal Translation -Established Equivalent</i>
23	2	You'll get the job at that other company.	Kamu bisa dapat pekerjaan di perusahaan lain.	<i>-Literal Translation -Established Equivalent</i>
24	3	Kori, did you forget your bag again?	Kori, kamu kelupaan tasmu lagi?	<i>-Variation -Established Equivalent</i>
25	3	Geez, you're such a dunce.	Astaga, kamu ini pelupa banget.	<i>-Discursive Creation -Established Equivalent</i>
26	3	Seriously? Congrats, Brat. Keep it up and you might be good enough for the high school team.	Serius? Selamat ya, nak. Berjuanglah! Kamu mungkin bisa jadi cukup hebat untuk masuk ke tim SMA.	<i>-Variation -Established Equivalent -Calque</i>
27	3	You see, the truth is... I actually really... envy you	Jadi, sebenarnya... aku betul-betul... iri padamu.	<i>-Variation -Established Equivalent -Linguistic Amplification</i>
28	3	You're really grown up for your age, you know?	Kau sungguh dewasa untuk umurmu. Kau tau itu?	<i>-Variation -Established Equivalent</i>
29	3	I'm older than you, and yet you probably have a better rein on life than I do.	Aku lebih tua darimu, tapi kau kemungkinan lebih bisa mengendalikan hidupmu lebih dari diriku.	<i>-Transposition -Established Equivalent -Linguistic Amplification</i>
30	3	I wish I could approach things in a mature way like you always seem to.	Andai saja aku bisa lebih dewasa pada segala sesuatu seperti	<i>-Modulation -Established Equivalent</i>

			kau.	
31	3	Agh, I'm rambling off.	Agh, ucapanku ngelantur kemana-mana.	<i>-Amplification</i>
32	3	I probably sound really stupid , right? Haha.	Aku mungkin terdengar bodoh , bukan? Hahahaha.	<i>-Reduction -Established Equivalent</i>
33	3	No, I don't think it's stupid at all.	Tidak. Menurutku itu sama sekali tidak bodoh.	<i>-Modulation -Established Equivalent</i>
34	3	If that's how you feel, it's important, isn't it?	Kalau itu yang kau rasakan, maka itu penting bukan?	<i>-Variation -Established Equivalent</i>

Below is the analysis of translation technique types in compiling expression mitigating speech acts of criticizing in Siren's Lament Webtoon in English to Indonesian version:

(1) ST: Didn't like the color?

TT: Tidak suka warnanya, ya? (1;1)

Context: Shon conveys this criticism to Lyra to criticize Lyra's actions of peeling off and ruining her nail polish. Shon asks if Lyra didn't like the color of her nail polish so she does her actions.

In this utterance, the translator uses **Variation** translation techniques because there is a change in language style from the source text to the target text. This change affects the linguistic variations of the utterance in Indonesian. It is marked by adding the word "ya" to the speech act criticizing the target text. This is appropriate with variation technique according to the theory of Molina and Albir states that variation translation techniques are translations carried out by replacing linguistic or paralinguistic elements which have an impact on linguistic variations.

Another technique used is the **established equivalent** technique because the words "*like*" and "*color*" are translated according to the meaning in the dictionary, specifically "*suka*" and "*warna*."

(2) ST: I thought it looked nice

TT: Menurutku, kelihatannya bagus. (1;2)

Context: With this utterance, Shon criticizes Lyra's action, which peels off and ruins her nail polish. Shon thinks that Lyra's nail polish looks good.

There is a change in language style in this speech act of criticizing. This change is marked by the words "*menurutku*" and "*kelihatannya*" in the target text, while in English speech act the words are made "*I thought*" and "*it looked*". In English, this speech uses the past tense to increase politeness in the criticism, whereas in Indonesian the use of the word *menurutku* and *kelihatannya* to show a close relationship between speaker, and listener so that the criticism delivered does not offend the listener, so the translation technique used is the **Variation** technique.

The next technique is the **established equivalent** because the word "*nice*" is translated into "*bagus*" which is an Indonesian common term.

(3) ST: You never make time for me anymore.

TT: Kamu nggak pernah luangkan waktu untukku lagi. (1;3)

Context: Kori conveys this utterance to criticize Lyra, who difficult to hang out with Kori to go karaoke and drink, so Kori said to Lyra that Lyra never had time again for Kori. This speech act becomes Kori's reason for criticizing Lyra's actions.

The translation technique used by translators is **Literal translation**. This is because the translator translates the speech word by word. However, the word *never* is translated as *nggak pernah*, not *tidak pernah* because this speech is conveyed in an informal situation, if the translator uses the word *tidak*, the speech act will appear stiff, so this is an indication the use of **established equivalent** because the words in the utterance are translated into terms appropriate to the dictionary.

(4) ST: I thought we were besties...

TT: Kupikir kita ini sahabatan... (1;4)

Context: This criticism is conveyed by Kori to Lyra, who does not want to hang out with her. This speech implies the meaning that friends must hang out together.

The technique for translating this utterance is the **Variation** technique. This is indicated by the presence of the word "*ini*" in the speech act of criticizing in Indonesian, while in English the word "*were*" is a to be to represent the word "*ini*". The word "*ini*" appears as an adjustment to the language style in both languages.

The translator translates the word "*we*" into "*kita*", so **the established equivalent technique** is also applied to this speech act of criticizing, because the term is common in Indonesian.

(5) ST: Are you guys gonna go bike riding again?

TT: Kalian mau sepedahan lagi? (1;5)

Context: This speech act interprets that Shon and Lyra often go cycling together. Kori delivers this utterance as a criticism of Lyra and Shon because they cycled too often.

In the Source text the phrase "*bike riding*" is translated as "*sepedahan*". This shows the use of the **Reduction** technique in translating the speech. According to Molina and Albir, Reduction is a translation technique to suppress information by compressing several words into a word that represents the overall meaning.

The second technique is **established equivalent** because words are translated according to the meaning in the dictionary.

The translator also applies **variation technique** in this utterance. This indicates from the removal of the word meaning "are" which can usually be interpreted as "apakah", however in direct informal conversation, the word "apakah" is rarely used. The increase in sound as indicates interrogative. But in the speech act of criticizing, the interrogative sentence is represented by a question mark.

(6) ST: Ugh. Good riddance, Aleah.

TT: Ugh. Aleah, si nyebelin. (1;6)

Context: The speaker uses this utterance to open her criticism. She mentions the person who criticizes.

The phrase "*good riddance*" translates to "*si nyebelin*." This translation uses the **Discursive Creation** technique. With this technique, the translator defines temporary equivalence based on the point being discussed. The

translation of this phrase is far from the actual meaning. The actual meaning is “*baguslah*”.

(7) ST: I bet

TT: Taruhan, (1;6)

Context: Kori uses this utterance as an affirmation of what she wants to criticize.

The technique used in translating this utterance is the **Linguistic Compression** technique because the translator collects linguistic elements in the source language and then uses one word, namely “*taruhan*” which represents the overall meaning of the utterance. Word “*taruhan*” also indicates the use of **established equivalent** technique applied in this utterance, because the term is appropriate with meaning in the dictionary.

(8) ST: she’s not even going to come inside to greet us. The snob.

TT: dia bahkan nggak akan kesini untuk menyapa kita. Dasar angkuh (1;6)

Context: This criticism said Kori to Lyra, but the criticism was directed at Aleah (Shon's girlfriend) who didn't greet Kori and Lyra, and from her actions, she looked arrogant.

The translation technique for this utterance is **Literal Translation**. It is because the translator translates each word of the utterance from English into Indonesian. The words “*not*”, “*come inside*”, and “*the snob*” translate into an informal form to become “*nggak*”, “*kesini*” and “*dasar angkuh*” according to the circumstances of the speaker in delivering the utterance, so the translator

also uses the **established equivalent** technique because the words are translated according to common terms in Indonesian.

(9) ST: Look at her, on her stupid pink vespa like an oversized barbie-doll.

TT: Lihat dia! Naik vespa pink bodohnya itu seperti boneka Barbie raksasa. (1;7)

Context: Kori conveyed this criticism to Lyra, but the criticism was directed at Aleah, who looked so arrogant with her pink Vespa.

The translator changes the coma to an exclamation point to change the emphasis for the reader in reading the utterance. The translator also adjusts the style of language commonly used in Indonesian, this is indicated by the addition of the word "*itu*" to indicate the object being addressed and this has become commonplace in Indonesian., thus the translation technique for this utterance is the **Variation technique**.

the **borrowing** technique is also used in this speech act. This can be seen from the use of the word "pink" in the Indonesian version. The word is used directly in the target text without any specific changes.

The last technique applied in this utterance is **established equivalent** because words are translated based on the term in a dictionary.

(10) ST: Walking around like she's all that and a bag of chips—and a coupon for next time.

TT: Lenggak-lenggok sana-sini seakan dia itu luar biasa keren... dan terus begitu esok harinya... (1;8)

Context: This utterance had been conveyed by Kori to Lyra, but this criticism is directed at Aleah. This utterance has an idiom which means that Kori

criticizes Aleah's actions, who always looks impressive and arrogant when she comes to Lyra's florist to meet Shon.

The translation technique of this utterance is **Variation** because there is a change in the language style from English to Indonesian utterance. This can be seen from the use of the idiom "*a bag of chips—and a coupon*" in English, which translates to "*Luar biasa keren... dan terus begitu*" in Indonesian. It is a stylistic adjustment because in Indonesian it is unusual for people to use idioms for direct conversation.

The words are also translated according to the terms in a dictionary, so this utterance also uses the **established equivalent** technique.

(11) ST: Kori, be nice.

TT: Kori, jangan ngomong begitu. (1;9)

Context: This utterance becomes Lyra's opening utterance for Kori. This indicates which context Lyra is criticizing.

In the English version, the speech act delivers in a positive form, while in the Indonesian version, the speech act translates in a negative form. This shows a structural change by changing the point of view of the utterance, so the translation technique is **the Modulation technique**. The use of this technique is to show that the speaker criticizes the listener's bad actions.

(12) ST: She makes your brother happy

TT: Dia membuat kakakmu bahagia, loh. (1;9)

Context: Lyra's criticism of Kori is to remind her that her brother's (Shon) choices make him happy. Lyra's criticism is a response to Kori's statement that she seemed annoyed with her brother's girlfriend, Aleah.

This speech act criticizing translated with **the Variation technique** because in the Indonesian speech act there is the word "*Loh*" which indicates a change in language style. In English, this word does not exist, and in Indonesian, the word is often used in informal speech acts to show emphasis on the meaning conveyed. The emphasis of this Indonesian utterance is the speaker's criticism intention.

The translator also uses an **established equivalent** technique because almost all of the words are translated by the term in a dictionary.

(13) ST: C'mon Lyly.

TT: Aahh, Lyly. (1;10)

Context: This utterance is the opening speech act before Kori delivers her criticism to Lyra.

The translation technique for this speech act is **Substitution** because the translator replaces the word "*C'mon*" which stands for "*Come on*" with "*Aahh*" for the speech act in the Indonesian version. The word "*Aahh*" is a written form of intonation that shows the speaker's disappointment.

(14) ST: You can't honestly think she's the best thing that's ever happened to Shon—

TT: Kamu nggak betul-betul menganggap dia hal yang terbaik untuk

Shon, kan--? (1;10)

Context: This utterance is Kori's criticism of Lyra who thinks that Shon is happy with his girlfriend. Kori realizes that Shon's girlfriend is not necessarily the best choice for him, so Kori criticizes Lyra's statement by conveying reasons that imply that Shon is not necessarily happy with his girlfriend.

In the target text, there is the word "*kan*" which indicates that there is a change in language style from the source text to the target text because the translator uses the **Variation technique** to translate the criticizing speech act. This technique is used to show accentuation of the speaker's criticism and adapt to the target language culture because in Indonesian the word "*kan*" is frequently used as an additional particle to emphasize certain meanings in informal conversation.

The **established equivalent** technique is also applied to this utterance because almost all words are appropriate with common terms in Indonesian.

(15) **ST:** Your nails! I just painted those **yesterday**.

TT: Kukumu! Kan baru **kemarin** aku cat! (1;11)

Context: This statement is a criticism from Kori to Lyra who saw that Lyra's nail polish is ruined even though Kori had just painted it, in the dialog it was stated that the painting was done yesterday.

The translator uses **the Modulation technique** to translate this speech act. This can be seen from the word "*kemarin*" which is a translation of the word "*yesterday*" which places in the middle of the sentence. The translator changes the speech act focus in the target text to show the justification for criticism. The word is "*kemarin*" also an indication of the use of the **established equivalent** technique because the word is translated according to the terms in the dictionary.

(16) **ST:** I—I thought it looked **flashy** on me.

TT: Ku—kupikir ini **terlalu gaya** untukku. (1;12)

Context: Lyra delivers this criticism as a response to Kori's criticism regarding Lyra's ruined nail polish. Lyra criticizes that her nails are too flashy for her.

The translation of the word "*flashy*" into "*terlalu gaya*" shows the use of the **Discursive Creation** translation technique in the utterance. The phrase "*terlalu gaya*" in the target text indicates the temporary equivalent present in Indonesian version. The determination of "*terlalu gaya*" out of the actual meaning. The actual meaning is "*mencolok*".

The word "*ini*" is translated according to the dictionary, so **the established equivalent** technique is also applied to this utterance.

(17) ST: You know I can't pull off vibrant colors.

TT: Kamu tahu kan? Warna-warna terang nggak cocok denganku.

(1;13)

Context: Lyra conveys criticism of Kori's actions who are surprised to see Lyra's nail polish exfoliate. With this utterance, Lyra criticizes Kori's actions while giving reasons why her nail polish is ruined. Lyra reasons that she doesn't suit vibrant colors.

There is a change in language style from speech act in English to Indonesian. This can be seen from the existence of the word "*kan*" and a question mark in the speech act in the Indonesian version, even though in the English version the utterance is not conveyed in an interrogative form. With the change of language style, it can be indicated that this speech act criticizing is translated using **the Variation technique**.

Almost all the words in this utterance are translated into common terms in Indonesian, so this is an indication of the use of the **established equivalent** technique.

The last technique applied to this utterance is the **modulation technique**. This technique replaces the speech act point of view by placing the meaning of the phrase "warna-warna cerah" which is a translation of "vibrant color" at the beginning of the sentence. This change aims to change the focus of the speech act thus the context of the criticism appears more obvious.

(18) ST: Y'see Lyly?! This is exactly your problem.

TT: Tuh kan, Lyly?! Masalahmu itu tepat yang begini, nih!! (1;14)

Context: Kori conveys this criticism to Lyra to criticize her actions which are always afraid of change.

The translation technique applied to this utterance is the **Variation technique**. In Indonesian speech act, there is the word "*nih*" which is an indication of a change in language style from the source text to the target text. The word "*nih*" is often used in informal Indonesian conversations to emphasize the point of the utterance.

Another technique used in the speech act of criticizing is **the established equivalent** because many words are translated according to the terms in the dictionary.

(19) ST: No! it's you!

TT: Bukan! Kamu masalahnya! (1;15)

Context: Kori conveyed this criticism regarding Lyra's actions, who is always afraid of change.

In the Indonesian version, the translator adds detailed information that is not available in the English version. The addition of this detail aims to strengthen the speaker's criticism. This detailed information can be seen from the word "*masalahnya*" in the criticism of the target language therefore this speech act translation technique is **Amplification**.

The words "*no*" and "*you*" are translated according to the terms in the dictionary, so the translator also uses an **established equivalent** technique in this criticizing speech act.

(20) ST: You're always afraid of making changes and you instantly reject anything that's new!

TT: Kamu selalu takut untuk berubah dan Kamu langsung menolak apapun yang baru! (1;15)

Context: With this utterance, Kori criticizes Lyra, who is always afraid of change and rejects new things. Kori uses this reason as a criticizing to Lyra so this criticism does not have a negative connotation.

The technique applies in translating this speech act criticizing is **Literal Translation**. The translator translates this speech act word by word from the source text to the target text, but the choice of words adjusts to the circumstances of the delivery. The words chosen are informal based on the common term in Indonesia accordingly it also can be indicated the applied of **established equivalent** in this utterance.

(21) ST: What I'm trying to say is... I just want you to be happy.

TT: Aku cuma mau bilang... Aku ingin kamu bahagia. (1;16)

Context: With this utterance, Kori conveys that she wants Lyra to be happy, this is a criticism of Lyra, who hides her own feelings. Kori realized Lyra's feelings and said this utterance to convey her criticism.

There is a focus change in the speech act from the source text to the target text, this is shown by the omission of the word meaning of "*what*" in the target text and the presence of the word "*cuma*" in the first sentence of the speech act in the target text, even though the word "*cuma*" should be put in the second sentence which is the translation of the word "*just*". However, this omission and transfer of meaning are done to change the focus in the target text, so the translation technique applies is **Modulation Technique**.

In addition to the modulation technique, the translator also uses the **established equivalent** technique because the words in this utterance are translated using terms that are in accordance with the dictionary.

(22) **ST:** Live a **little** and take chances sometimes.

TT: **Nikmatilah** hidup dan ambillah resiko **sedikit**. (1;17)

Context: Kori conveys this criticism to Lyra to criticize Lyra who is only in the shop and does not seem to be enjoying her life.

The translation of this criticizing speech act applies **the Modulation technique**. This technique changes the focus of the speech act on the source text to the target text, but the context of the speech act of the two versions is still the same. This change in focus can be seen in the word "*sedikit*" which is a translation of the word "*little*". Yet if translated in each word, the word "*sedikit*" should be bitten with the word "*hidup*" which is the translation of the word "*live*". However, the word "*hidup*" in the target text is bitten with the

word "*nikmatilah*" which also shows the application of the modulation technique, in which the word "*nikmatilah*" appears from the phrase "*live a little*" in the source text. The use of this modulation technique is to show that in the Indonesian version criticism is emphasized on the way of life of the listeners.

The next technique is the **established equivalent** technique because the words "*hidup*", "*resiko*" and other words are taken from terms found in the dictionary

(23) ST: You always coop yourself up in this shop.

TT: Kamu selalu mengurung diri di toko ini. (1;18)

Context: Kori said this to convey criticism of Lyra who was always in her shop and worried about changes.

This speech act of criticizing, from the source text to the target text is translated word by word, then the translation technique used is **Literal Translation**. The Indonesian words in the utterance also are taken from the dictionary and common terms, accordingly **established equivalent** is also applied in this utterance.

(24) ST: More like a prison disguised with flowers!

TT: Lebih mirip penjara yang disamarkan dengan bunga. (1;19)

Context: Kori conveyed this criticism to insinuate Lyra. Lyra is always at her florist's and seems imprisoned there.

The translation techniques used to translate this speech act criticizing are **Literal Translation** and **Established equivalent**. Because, in this speech act, the translation is word by word and also taken from the dictionary.

(25) ST: But... are you sure you'll be comfortable riding a bike in that?

TT: Tapi... kamu yakin nyaman naik sepeda dengan baju itu? (2;20)

Context: Shon asks if Lyra would feel comfortable cycling in a dress. Indirectly Shon criticizes Lyra's way of dressing which he felt was inappropriate.

The application of **the Variation technique** to the translation of criticizing speech acts can be seen from the omission of the word "*are*" in the target text. The word "*are*" as to be which is usually in the interrogative can be interpreted as "*apakah*". However, in the speech act criticizing the Indonesian version, the speech act begins with the word "*kamu*" to shows a change in the language style in the speech act because in informal conversations, the interrogative is represented by an increasing voice tone, and in the written speech act the target text is already represented by a question mark.

The words "*kamu*", "*yakin*", "*nyaman*" and other words are taken from the dictionary and common terms in Indonesian, thus the **established equivalent** technique is also applied to this speech act of criticizing.

(26) ST: I-it's okay! You don't have to.

TT: E-eh, nggak apa, kok! Nggak perlu ganti baju. (2;21)

Context: Shon said this to criticize Lyra's actions that wanting to change her dress.

In the speech act criticizing the Indonesian version, there is the phrase "*ganti baju*" which indicates the use of the **Amplification technique** in the speech act translation. This is because the phrase is unformulated in the

English version of speech acts. The phrase "*ganti baju*" becomes detailed information indicating the use of the technique.

The **established equivalent** technique is also applied to this speech act of criticizing. As an indication, the word "*kamu*" is a term commonly used in Indonesia.

(27) ST: You look nice, why don't we just go for a walk instead?

TT: Kamu kelihatan oke. Gimana kalau kita jalan-jalan saja? (2;21)

Context: Shon said Lyra looks nice in the dress so Lyra would still be comfortable and confident wearing the clothes to go out with him.

The application of the **Modulation translation technique** can be seen in changes in the language structure of the target text because of differentiation in point of view from the speech act of criticizing the Indonesian version. The deletion of the word meaning of "*do not*" from the source text to the target text as the indication.

Some of the words in this utterance are taken from common terms, so it can be concluded that the **established equivalent** technique is also applied to this utterance.

(28) ST: Babe, it's going to be okay. Deep breaths, alright?

TT: Sayang, semuanya akan baik-baik saja. Ambil napas panjang, oke?

(2;22)

Context: Shon conveys this criticism to Aleah via phone. From the dialogue, it is predicted that Aleah fails the job interview and complains to Shon. Shon delivers this criticism to appease Aleah.

The translation technique that applies to the speech act of criticizing is **Literal translation**. Speech act translates word by word. However, the words chosen in the Indonesian version of the speech act are informal words according to circumstances. The informal words are taken from the common term in Indonesian, so the translator applies **established equivalent** technique in this utterance.

(29) ST: You'll get the job at that other company.

TT: Kamu bisa dapat pekerjaan di perusahaan lain. (2;23)

Context: Shon conveys this criticism to his girlfriend (Aleah) via telephone but does not know clearly what his girlfriend talks about over the phone which makes Shon delivers this criticism because there is no dialogue showing Aleah's utterance. However, it can be seen from the utterance in episode 1 that Aleah does a job interview, and from the criticism that Shon conveys, it can be imagined that Aleah fails the interview and complains to Shon. This criticism is a response to the indications of Aleah's actions. Shon convinces Aleah that she can be accepted at another company.

This speech act of criticism is translated word for word and takes terms from the dictionary, so the translation technique used is **literal translation** and **established equivalent**.

(30) ST: Kori, did you forget your bag again?

TT: Kori, kamu kelupaan tasmu lagi? (3;24)

Context: Shon criticizes Kori for forgetting her bag. From this utterance see that Kori often forgets to bring her bag.

The translation technique used for this criticizing speech act is the **Variation technique**. This is marked by the removal of the meaning of the word "*did*". If translates in a literal way it can be interpreted as "*apakah*". However, due to the change in style from the source text to the target text, the word "*did*" in the Indonesian version has been represented by a question mark.

Almost all of the words in this utterance are based on terms in the dictionary accordingly translator applied **established equivalent** technique in this criticizing speech act.

(31) ST: Geez, you're such a **dunce**.

TT: Astaga, kamu ini **pelupa banget**. (3;25)

Context: This criticism is said by Shon to Kori to make Kori realize her forgetful nature.

The translator uses the **Discursive Creation** technique in translating this criticizing speech act because the phrase "*a dunce*" is translated as "*pelupa banget*". The translation of this phrase is a temporary equivalent determined by the translator to adjust what is previously discussed. The translation of "*a dunce*" is far from the actual meaning of the phrase, the actual meaning is "*orang bodoh*".

The word "*you*" is translated into "*kamu*". "*Kamu*" is a term taken from a common word in Indonesian. This is an indication of the translator uses **established equivalent** technique.

(32) ST: Seriously? Congrats, Brat. Keep it up and you might be good enough for the high school team.

TT: Serius? Selamat ya, nak. Berjuanglah! Kamu mungkin bisa jadi cukup hebat untuk masuk ke tim SMA. (3;26)

Context: This criticizing speech act is conveyed by Shon to Kori to criticize her forgetful actions, compliment is given because Kori is very proud of her success, even though she often forgets her things. This can be seen from the dialogue that occurs between them.

The application of the **Variation technique** in the speech act criticizing can be seen from the separation of the sentence "*Keep it up and you might be good enough for the high school team*" to "*Berjuanglah! Kamu mungkin bisa jadi cukup hebat untuk masuk ke tim SMA*". In the English version, the two clauses are connected by "*and*", but in the Indonesian version, the sentence is made into a separate clause, namely "*Berjuanglah!*" with an exclamation point to show emphasis on the speech act and the clause "*Kamu mungkin bisa jadi cukup hebat untuk masuk ke tim SMA.*" This change can be the indication of the differentiation of language style in the source text and the target text.

The second technique used by translators is **established equivalent** because almost all the words in this utterance are taken from dictionaries and common terms in Indonesian.

The third technique is **calque** because the phrase "high school" translates to "SMA" which stands for "sekolah menengah atas". The phrase "SMA" is taken from the English term which is translated based on the lexical and structural elements of the source phrase.

(33) ST: You see, the truth is... I actually really... envy you

TT: Jadi, sebenarnya... aku betul-betul... iri padamu. (3;27)

Context: Shon's aim in conveying this remark is to criticize Lyra's actions, who seems to be a perfectionist for everything and more mature than her age.

In the speech act of criticizing the source text, the phrase "*actually really*" is translated into "*betul-betul*". So, the translation technique is **the Variation technique** because there is a change in the language style that adapts to the culture of informal speaking in Indonesia. The phrase "*betul-betul*" is one example of a characteristic of the Indonesian language style.

The words "*aku*" and "*iri*" are translations of words taken from dictionaries and common terms in Indonesian. This indication becomes a determinant in the use of the **established equivalent** technique by translators.

The last technique for this criticizing speech act is **linguistic amplification** technique because the word "*you*" translates into "*padamu*". The translator adds a linguistic element from the English word to the Indonesian word.

(34) ST: You're really grown up for your age, you know?

TT: Kau sungguh dewasa untuk umurmu. Kau tau itu? (3;28)

Context: Shon uses this utterance as a criticism of Lyra who acts more mature than her age. It can be interpreted that even though the action is not a bad thing, it rarely happens.

The translator uses the **Variation technique** to translate the speech act of criticizing. The use of this technique is indicated by the presence of the word "*itu*" which appears in the Indonesian version. The word appears to adjust the language style of the speech act in the target text.

The second technique is **established equivalent** because almost every word in this speech act of criticizing is translated into common Indonesian terms.

(35) ST: I'm older than you, and yet you probably have a better rein on life than I do.

TT: Aku lebih tua darimu, tapi kau kemungkinan lebih bisa mengendalikan hidupmu lebih dari diriku. (3;29)

Context: Shon conveys this utterance as an indirect criticism of Lyra, who looks more mature than her age.

In the English version of the speech act, the word "*rein*" is an "adjective", while in the Indonesian translation, the word "*mengendalikan*" include in the "verb" word class. This change in word class causes grammatical differences between the two languages, thus the translation of this criticizing speech act uses **the Transposition technique**.

Almost all English words are translated into common Indonesian terms so translators also use **established equivalent** technique in this utterance.

The last technique is **linguistic amplification** because the translator adds a linguistic element from the word "*I*" into the word "*diriku*".

(36) ST: I wish I could approach things in a mature way like you always seem to.

TT: Andai saja aku bisa lebih dewasa pada segala sesuatu seperti kau. (3;30)

Context: Shon conveys this criticism to Lyra who acts more mature than her age.

There is a change in point of view on the translation of this criticizing speech act. This change can be seen from the appearance of the word "*dewasa*" first and then followed by "*segala sesuatu*". Whereas in the English version the word "*things*" appears first and then the phrase "*a mature way*" follows. This change in point of view serves to emphasize that criticism is related to the maturity of the listener, so it concludes that the translation technique used is

Modulation

The established equivalent technique is also applied to this speech act of criticizing because almost all the words in this utterance are taken from the dictionary.

(37) ST: Agh, I'm rambling off.

TT: Agh, ucapanku ngelantur kemana-mana. (3;31)

Context: This criticism is conveyed by Shon to Lyra. When Shon tells Lyra what he feels Shon realizes that Lyra's actions show her confusion. This criticism contains reason which expresses that Shon rambles to show his discomfort at Lyra's actions.

This speech act of criticizing translates with the **Amplification technique** because details "*kemana-mana*" appear in the speech act of the target text. This detail is not formulated in English speech.

(38) ST: I probably sound really stupid, right? Haha.

TT: Aku mungkin terdengar bodoh, bukan? Hahahaha. (3;32)

Context: With this statement, Shon indirectly criticizes Lyra's actions, who looks confused when he conveys what he felt. Shon says that he is stupid to get rid of Lyra's confusion.

In the speech act of criticizing the Indonesian version, information from the English version is suppressed. This can be seen from the words in bold, thus the technique used by the translator is **the Reduction**.

The second technique used by the translator is **established equivalent** because many words are translated into terms according to a dictionary and common Indonesian terms.

(39) ST: No, I don't think it's stupid at all.

TT: Tidak. Menurutku itu sama sekali tidak bodoh. (3;33)

Context: Lyra delivers criticism to Shon who thinks he is stupid. Lyra criticizes and denies it. Lyra realizes that Shon's opinion is not stupid.

The translator uses **the modulation technique** to translate this criticizing speech act. This can be seen from the clause "*I don't think*" which is translated into "*menurutku*" and the clause "*it's stupid at all*" which is translated into "*itu sama sekali tidak bodoh*." It can be seen that there is a change in grammatical structure from the English version to the Indonesian version due to a change in focus from both. This change is to emphasize the criticism that the listener's idea is not stupid.

The established equivalent technique is also applied by the translator because common Indonesian terms are the translation words for this utterance.

(40) ST: If that's how you feel, it's important, isn't it?

TT: Kalau itu yang kau rasakan, maka itu penting bukan? (3;34)

Context: This utterance is indicated as criticism that contains praise, namely from Lyra's utterance which mentions what Shon feels is important. This

shows that Lyra realizes the importance of what Shon feels. This is a criticism of Shon who thinks what he feels is just stupidity.

The addition of the word "maka" to the Indonesian version shows that there is a stylistic change in the speech act of criticizing from the source text to the target text because without the word "*maka*" criticism in the Indonesian version seems weak and unclear in the meaning. Accordingly, with the change in language style, the translation technique used is **Variation**.

Many words in this speech act are taken from common Indonesian terms, so the translator also uses the **established equivalent** technique in this utterance.

2.2. Recapitulation Translation Technique

Below is the recapitulation of the translation technique type in reconstructing expression mitigating speech acts of criticizing in Siren's Lament Webtoon in English to Indonesian version:

Table 7
Recapitulation Translation Technique Types

Types of Translation Techniques	Frequency	%
Established Equivalent	36	43,9
Variation	16	19,5
Modulation	8	9,7
Literal Translation	7	8,5
Amplification	3	3,6
Discursive Creation	3	3,6
Reduction	2	2,4
Linguistic Amplification	2	2,4

Borrowing	1	1,2
Calque	1	1,2
Linguistic Compression	1	1,2
Substitution	1	1,2
Transposition	1	1,2
Total	82	100

From the 18 translation techniques proposed by Molina and Albir, those are 13 types of translation techniques applied to translate expressions of mitigating speech acts of criticizing. Based on table 7 above translator employed established equivalent technique on 36 data (43,9%), variation technique on 16 data (19,5 %). For modulation technique was applied on 8 data (9,7%). Literal translation on 7 data (8,6%). Three data (3,6%) using amplification and discursive creation. Reduction and linguistic amplification types consisted of 2 data (2,4%). In addition, the translator employed borrowing, calque, linguistic compression, substitution, and transposition on 1 data (1,2%). The most dominant translation technique frequency is established equivalent.

3. Measuring the Translation Quality

3.1. Translation Analysis Quality

Based on (Nababan et al., 2012) there are three translation quality assessment instruments specifically, accuracy, acceptability, and readability. However, in this study, only accuracy and acceptability are assessments instrument. Through mitigating expression of criticizing speech acts is written form utterances consisting of words, phrases, and clauses that can be read, so the readability instrument does not need to be assessed. The score for accuracy and

acceptability is 3-2-1. Score 3 for accurate and acceptable. Then, score 2 for less accurate and less acceptable. The last score is 1 for inaccurate and unacceptable.

Table 8
Translation Quality

No	Expression Mitigating Code (Episode; Data order)	Accuracy Score	Acceptability Score
1	1;1	3	2
2	1;2	3	2
3	1;3	3	3
4	1;4	3	2
5	1;5	3	2
6	1;6	1	2
7	1;6	2	2
8	1;6	3	3
9	1;7	3	2
10	1;8	2	2
11	1;9	1	2
12	1;9	3	3
13	1;10	1	1
14	1;10	3	2
15	1;11	3	2
16	1;12	2	2
17	1;13	2	2
18	1;14	3	2
19	1;15	2	2
20	1;15	3	3
21	1;16	2	2
22	1;17	2	2
23	1;18	3	3
24	1;19	3	3
25	2;20	3	2
26	2;21	2	2
27	2;21	2	2
28	2;22	3	3
29	2;23	3	3
30	3;24	2	2
31	3;25	2	3
32	3;26	3	3
33	3;27	3	3
34	3;28	3	3
35	3;29	3	3

36	3;30	3	3
37	3;31	2	2
38	3;32	3	3
39	3;33	2	2
40	3;34	3	3

Below is the analysis of translation quality types in expression mitigating speech acts of criticizing in Siren's Lament Webtoon in English to Indonesian version:

(1) ST: Didn't like the color?

TT: Tidak suka warnanya, ya? (1;1)

For accuracy assessment, this speech act gets a score of 3 because the meaning of the source text is transferred accurately by the translator. This is an indication that the use of the established equivalent technique is effective for transferring meaning to this criticizing speech act.

This speech act of criticizing gets a score of 2 for the acceptability assessment because the variation technique influences the use of Indonesian grammar. This speech act has a few mistakes in Indonesian grammar. However, in general, the translation seems natural.

(2) ST: I thought it looked nice

TT: Menurutku, kelihatannya bagus. (1;2)

A score of 3 is given for this criticizing speech act on the assessment of translation accuracy because, with the established equivalent technique, the meaning of the source text is transferred properly by the translator.

As for the acceptability assessment, the score for this translation is 2, because there are a few Indonesian grammatical errors in this speech act. This

grammatical error is because the translator shows that this utterance looks natural with the variation technique but has an impact on the deficiency of its application.

(3) ST: You never make time for me anymore.

TT: Kamu nggak pernah luangkan waktu untukku lagi. (1;3)

This speech act of criticizing gets a score of 3 for assessment of the translation accuracy because, with the established equivalent technique, the meaning of this utterance is transferred accurately.

Furthermore, with the literal translation technique, this criticizing speech act translates naturally and follows Indonesian grammar correctly. So, for the translation acceptability assessment, this speech act gets a score of 3.

(4) ST: I thought we were besties...

TT: Kupikir kita ini sahabatan... (1;4)

The use of the established equivalent technique has an impact on transferring the meaning of this criticizing speech act. The meaning of this utterance is transferred properly, there is no distortion of meaning in the translation. As the result, for translation accuracy assessment of this criticizing speech act, it gets a score of 3.

This speech act of criticizing also gets a score of 2 for translation assessment acceptability because of the use of the variation technique there are a few errors in Indonesian grammar in this utterance. Although, the translation of this speech act appears natural.

(5) ST: Are you guys gonna go bike riding again?

TT: Kalian mau sepedahan lagi? (1;5)

This utterance gets a score of 3 for the translation accuracy assessment. The meaning of the speech act of criticizing is conveyed properly without any distortion. This is a result of the use of the established equivalent technique.

With variation and reduction techniques, this criticizing speech act gets a score of 2 for evaluating the acceptability of the translation because the speech act seems natural but exist a few errors in the Indonesian grammar.

(6) ST: Ugh. Good riddance, Aleah.

TT: Ugh. Aleah, si nyebelin. (1;6)

The score obtained by this speech act in assessing the accuracy of the translation is 1 because, with the discursive creation technique, the speech act of criticizing distorts the meaning of the utterance. However, for evaluating the acceptability of translation, this speech act of criticizing gets a score of 2. Even though there are errors in the grammar, this utterance is considered quite acceptable because the translation seems natural and suits the context of the conversation.

(7) ST: I bet

TT: Taruhan, (1;6)

With the established equivalent technique, the meaning is translated quite accurately, but due to the use of the linguistic compression technique, there is a distortion of meaning that occurs. So this speech act gets a score of 2 for the assessment of translation accuracy.

For the assessment of the translation acceptability, this criticizing speech act gets a score of 2 because the translation looks natural but there are a few errors in the Indonesian grammar.

(8) ST: she's not even going to come inside to greet us. The snob.

**TT: dia bahkan nggak akan kesini untuk menyapa kita. Dasar angkuh
(1;6)**

This speech act of criticizing gets a score of 3 for assessment of the translation accuracy and acceptability. This relates to the use of literal translation and established equivalent techniques for the utterance therefore the source text is transferred accurately to the target text without any distortion of meaning. The utterance also seems natural and complies with the rules of Indonesian.

(9) ST: Look at her, on her stupid pink vespa like an oversized barbie-doll.

**TT: Lihat dia! Naik vespa pink bodohnya itu seperti boneka Barbie
raksasa. (1;7)**

The effect of applying established equivalents and borrowing, this speech act gets a score of 3 on the assessment of translation accuracy. The speech act of criticizing is translated accurately. The content of the utterance is transferred properly without distortion of meaning.

However, for the assessment of the translation acceptability, this speech act of criticizing is considered less acceptable and gets a score of 2. This speech act of criticizing has a few errors in the use of Indonesian grammar, even though this utterance is actually translated naturally.

**(10) ST: Walking around like she's all that and a bag of chips—and a coupon
for next time.**

**TT: Lenggak-lenggok sana-sini seakan dia itu luar biasa keren... dan
terus begitu esok harinya... (1;8)**

Most of the meaning in the speech act of criticizing is translated accurately because it uses the established equivalent technique. However, the utilization of the variation technique causes the adjustment of some meanings based on the Indonesian style, resulting in a distortion of meaning. Thus, this speech act gets a score of 2 for the assessment of the accuracy of the translation.

Then, the utilization of the variation technique in this speech act of criticizing makes the speech appear natural, but exist a few errors in the use of Indonesian grammar in this utterance, so this speech act of criticizing gets a score of 2 for the acceptance assessment.

(11) ST: Kori, be nice.

TT: Kori, jangan ngomong begitu. (1;9)

This criticizing speech act gets a score of 1 for the translation accuracy assessment because the modulation technique has an impact on transferring the meaning of the utterance. The speech act has an obvious distortion of meaning, even though the purpose of this speech is the same.

However, in assessing the acceptability of the translation, this speech act of criticizing receives a score of 2 because the speech seems natural even though exist Indonesian grammatical errors.

(12) ST: She makes your brother happy

TT: Dia membuat kakakmu bahagia, loh. (1;9)

In the translation accuracy and acceptability assessment, this criticizing speech act gets a score of 3. With the established equivalent and variation technique, the meaning is conveyed accurately. The translation speech act seems natural and appropriate with Indonesian grammar so it is acceptable.

(13) ST: C'mon Lyly.

TT: Aahh, Lyly. (1;10)

The translation accuracy and acceptability of this criticizing speech act get a score of 1. The phrase is transferred inaccurately and is unacceptable. This is a utilization effect of the substitution technique.

(14) ST: You can't honestly think she's the best thing that's ever happened to

Shon—

TT: Kamu nggak betul-betul menganggap dia hal yang terbaik untuk

Shon, kan--? (1;10)

As an application effect of the established equivalent technique, this critical speech act is transferred accurately so it gets a score of 3 for translation accuracy. However, the translation acceptability of this speech act gets a score of 2. This speech act of criticizing seems natural though there are a few grammatical errors because of the utilization of the variation technique.

(15) ST: Your nails! I just painted those yesterday.

TT: Kukumu! Kan baru kemarin aku cat! (1;11)

This speech act of criticizing gets a score of 3 for the translation accuracy assessment. This score is obtained as a result of using the established equivalent technique because the meaning of the source text is transferred accurately. While the impact of using the modulation technique, this speech act gets a score of 2 for the translation acceptability assessment because even though this utterance is considered natural, it still has a deficiency in the utilization of Indonesian grammar.

(16) ST: I—I thought it looked flashy on me.

TT: Ku—kupikir ini terlalu gaya untukku. (1;12)

This speech act of criticizing gets a score of 2 for the assessment of accuracy and acceptability. Most words meaning are transferred accurately due to the use of established equivalent techniques. There is still a distortion of the meaning of this utterance due to the use of discursive creation techniques. This speech act of criticizing is considered natural, even though exist a few grammatical errors.

(17) ST: You know I can't pull off vibrant colors.

TT: Kamu tahu kan? Warna-warna terang nggak cocok denganku.

(1;13)

In this speech act criticizing, most of the meaning of words is translated accurately, but there is a few distortions of meaning in the utterance so this speech act gets a score of 2 for translation accuracy. This accuracy results from the utilization of established equivalent and modulation techniques.

Moreover, with the variation technique, this speech act appears natural even though exist a few Indonesian grammatical errors. So this speech act of criticizing gets a score of 2 on the assessment translation acceptability.

(18) ST: Y'see Lyly?! This is exactly your problem.

TT: Tuh kan, Lyly?! Masalahmu itu tepat yang begini, nih!! (1;14)

This speech act of criticizing gets a score of 3 for the translation accuracy assessment. With the established equivalent technique, the meaning of the source text is transferred accurately without any distortion. Meanwhile, in the translation acceptability assessment, this speech act receives a score of 2. With the variation technique, this utterance is translated naturally even though there are a few grammatical errors.

(19) ST: No! it's you!

TT: Bukan! Kamu masalahnya! (1;15)

In the translation accuracy and acceptability assessment, this criticizing speech act gets a score of 2. With the established equivalent technique, most of this utterance is transferred accurately, but there is a slight distortion of meaning as an effect of using the amplification technique. Furthermore, for acceptability, this speech act seems natural even though there are a few grammatical errors.

(20) ST: You're always afraid of making changes and you instantly reject anything that's new!

TT: Kamu selalu takut untuk berubah dan Kamu langsung menolak apapun yang baru! (1;15)

With the literal translation and established equivalent techniques, the meaning of this criticizing speech act is transferred accurately and the translation seems natural and follows Indonesian grammar correctly. As the result, the translation accuracy and acceptability assessment of this criticizing speech act get a score of 3.

(21) ST: What I'm trying to say is... I just want you to be happy.

TT: Aku cuma mau bilang... Aku ingin kamu bahagia. (1;16)

Most of the meaning words in the speech act of criticizing are transferred accurately using the established equivalent technique. However, there is a few distortions of meaning due to the modulation techniques utilization. So for the assessment of the accuracy of the translation, this utterance gets a score of 2.

Moreover, for translation acceptability assessment, this speech act of criticizing gets a score of 2 as a result of using the modulation technique. This utterance is translated naturally but there are a few errors in grammar Indonesian.

(22) ST: Live a **little** and take chances sometimes.

TT: **Nikmatilah** hidup dan ambillah resiko **sedikit**. (1;17)

In the translation accuracy and acceptability assessment, this criticizing speech act obtains a score of 2. With the established equivalent technique, most of the words meaning are transferred accurately, but there is a slight distortion of meaning due to the modulation techniques utilization. Furthermore, with the two techniques used, the translation of this utterance appears natural, even though there are a few grammatical errors.

(23) ST: You always **coop yourself up in this shop**.

TT: **Kamu selalu mengurung diri di toko ini**. (1;18)

The effect of using established equivalent and literal translation techniques is very obvious. All words are transferred accurately without any meaning distortion. The translation of this criticizing speech act also seems natural and complies with Indonesian grammar. Therefore, in the translation accuracy and acceptability assessment, this utterance gets a score of 3.

(24) ST: More like a **prison disguised with flowers!**

TT: **Lebih mirip penjara yang disamarkan dengan bunga**. (1;19)

For the translation accuracy assessment, this utterance gets a score of 3. The meaning of the expression mitigating speech act criticizing is transferred

accurately without any distortion of meaning. This accuracy is the effect of using the established equivalent and literal translation technique.

Moreover, for the translation acceptability assessment, this speech act of criticizing gets a score of 3. The translation of this utterance appears natural and follows Indonesian grammar well.

(25) ST: But... are you sure you'll be comfortable riding a bike in that?

TT: Tapi... kamu yakin nyaman naik sepeda dengan baju itu? (2;20)

With the established equivalent technique, the speech act of criticizing is translated quite well. Most of the words meaning are accurately transferred. However, there is a slight meaning distortion as an effect of using the Variation techniques. So, this utterance gets a score of 2 for the translation accuracy assessment.

Then, for the acceptability of translation assessment, this speech act of criticizing obtains a score of 2. By the variation and established equivalent techniques, this utterance is translated naturally. However, this variation technique also affects a few Indonesian grammatical errors in this criticizing speech act.

(26) ST: I-it's okay! You don't have to.

TT: E-eh, nggak apa, kok! Nggak perlu ganti baju. (2;21)

Most of the words' meanings of this criticizing speech act are transferred accurately using the established equivalent technique but exist some words' meaning that is distorted due to the use of the amplification technique. With amplification technique utilization, the translation of this speech act seems natural even though there are a few Indonesian grammatical errors. Thus, this

mitigating speech act criticizing expression gets a score of 2 on the translation accuracy and acceptability assessment.

(27) ST: You look nice, why don't we just go for a walk instead?

TT: Kamu kelihatan oke. Gimana kalau kita jalan-jalan saja? (2;21)

In the translation accuracy and acceptability assessment, this expression mitigating speech act of criticizing gets a score of 2. The modulation technique utilization, this speech act is translated naturally. Even though exist a few grammatical errors. The use of the established equivalent technique affects transferring the meaning of words. Most of the word meanings of this utterance are transferred accurately, although there is a slight distortion as an effect of using the modulation technique.

(28) ST: Babe, it's going to be okay. Deep breaths, alright?

TT: Sayang, semuanya akan baik-baik saja. Ambil napas panjang, oke?
(2;22)

The use of established equivalent and literal translation techniques has a very good impact on the translation quality of this expression mitigating speech act criticizing. The score obtained for translation accuracy and acceptability assessment of this speech act is 3. This score is obtained because the entire meaning of the word has been transferred accurately without any meaning distortion. This speech act translation also appears natural and obeys Indonesian grammar perfectly.

(29) ST: You'll get the job at that other company.

TT: Kamu bisa dapat pekerjaan di perusahaan lain. (2;23)

This expression mitigating speech act criticizing gets a score of 3 on the translation accuracy and acceptability assessment. By established equivalent and literal translation techniques, this utterance is translated naturally and complies with Indonesian grammar. The meaning of words in this utterance is transferred accurately without any meaning distortion.

(30) ST: Kori, did you forget your bag again?

TT: Kori, kamu kelupaan tasmu lagi? (3;24)

This speech act of criticizing gets a score of 2 on the translation accuracy assessment. Most of the meanings of words are translated accurately by using the established equivalent technique, but there is omitted meaning in this utterance due to the Variation technique utilization.

Moreover, this expression mitigating speech act of criticizing is translated naturally, but there are a few Indonesian grammatical errors. Thus, for the translation acceptability assessment, this utterance gets a score of 2.

(31) ST: Geez, you're such a dunce.

TT: Astaga, kamu ini pelupa banget. (3;25)

Most of the words' meanings of this criticizing speech act are transferred accurately by using the established equivalent technique. However, there is a slight distortion of the meaning due to the discursive creation technique utilization. Thus, in the translation accuracy assessment, this utterance gets a score of 2. Although, the speech act of criticizing is less accurate because of the use of both techniques. However, in the translation acceptance assessment, this utterance received a score of 3, because the speech act seems natural and complies with Indonesian grammar.

(32) ST: Seriously? Congrats, Brat. Keep it up and you might be good enough for the high school team.

TT: Serius? Selamat ya, nak. Berjuanglah! Kamu mungkin bisa jadi cukup hebat untuk masuk ke tim SMA. (3;26)

This expression mitigating speech act of criticizing gets a score of 3 for the translation accuracy and acceptability assessment. The established equivalent, variation, and calque techniques have a good contribution to the translation of this speech act. All meanings of words are accurately transferred without any distortion. Translation also seems natural and follows Indonesian grammar perfectly.

(33) ST: You see, the truth is... I actually really... envy you

TT: Jadi, sebenarnya... aku betul-betul... iri padamu. (3;27)

Using the variation, established equivalent, and linguistic amplification techniques, this mitigating speech act criticizing expression managed to get a score of 3 on the translation accuracy and acceptability assessment. The meaning of this utterance is transferred accurately without any distortion of meaning. The translation of this speech acts also complies with Indonesian grammar properly and seems natural.

(34) ST: You're really grown up for your age, you know?

TT: Kau sungguh dewasa untuk umurmu. Kau tau itu? (3;28)

This speech act of criticizing gets a score of 3 on the translation of the accuracy and acceptability assessment. The meaning of words in this utterance is accurately translated and there is no distortion of meaning. This speech act is translated naturally and follows Indonesian grammar. This indicates that the

variation and established equivalent techniques are effective in this expression mitigating speech act criticizing.

(35) ST: I'm older than you, and yet you probably have a better rein on life than I do.

TT: Aku lebih tua darimu, tapi kau kemungkinan lebih bisa mengendalikan hidupmu lebih dari diriku. (3;29)

With transposition, established equivalent, and linguistic amplification techniques, this criticizing speech act is translated naturally and follows grammar. The meaning of this criticizing speech act is conveyed accurately and without any distortion of meaning. Thus, this utterance gets a 3 score on the translation accuracy and acceptability assessment.

(36) ST: I wish I could approach things in a mature way like you always seem to.

TT: Andai saja aku bisa lebih dewasa pada segala sesuatu seperti kau. (3;30)

This expression mitigating speech act criticizing is transferred accurately without any distortion of meaning. This utterance is also translated naturally and complies with Indonesian grammar. This is the effect of using modulation and established equivalent techniques, thus this speech act of criticizing gets a score of 3 on the translation accuracy and acceptability assessment.

(37) ST: Agh, I'm rambling off.

TT: Agh, ucapanku ngelantur kemana-mana. (3;31)

This speech act of criticizing gets a score of 2 on the translation accuracy and acceptability assessment. The meaning of words is transferred accurately

although there is a slight distortion of meaning as an effect the amplification techniques utilization. This speech act is also translated naturally but there is a few Indonesian grammatical errors.

(38) ST: I probably sound really stupid, right? Haha.

TT: Aku mungkin terdengar bodoh, bukan? Hahahaha. (3;32)

With reduction and established equivalent techniques, this expression mitigating speech act criticizing is successfully translated. The meaning of the words is transferred to the target language accurately without distorting the meaning. Translations also seem natural and are appropriate with Indonesian grammar. Accordingly, a score of 3 is given to this utterance on the translation accuracy and acceptability assessment.

(39) ST: No, I don't think it's stupid at all.

TT: Tidak. Menurutku itu sama sekali tidak bodoh. (3;33)

Most of the meanings of words are translated accurately using the established equivalent technique, but there is a slight distortion of meaning as a result of using the modulation technique. These two techniques make the translation appear natural even though there are a few grammatical errors. So a score of 2 is given for the translation accuracy and acceptability assessment of this utterance.

(40) ST: If that's how you feel, it's important, isn't it?

TT: Kalau itu yang kau rasakan, maka itu penting bukan? (3;34)

A score of 3 is given for this expression mitigating speech act criticizing. With variation and established equivalent techniques, this speech act is translated naturally and follows Indonesian grammar perfectly. The meaning of

the words from this utterance are transferred to the target language accurately without any distortion of meaning.

3.2. Recapitulation Translation Quality

Below is the recapitulation of the translation quality in reconstructing expression mitigating speech acts of criticizing in Siren’s Lament Webtoon in English to Indonesian version:

Table 9
Recapitulation Translation Quality

No	Translation Quality	Score	Total	Percentage
1	Accuracy			
	Accurate	3	24	60%
	Less Accurate	2	13	32,5%
	Inaccurate	1	3	7.5%
2	Acceptability			
	Acceptable	3	16	40%
	Less Acceptable	2	23	57,5%
	Unacceptable	1	1	2,5%

Based on table 9 recapitulation translation quality above, there are 24 data (60%) categorized as accurate, 13 data (32,5%) as less accurate, and 3 data (7,5%) as inaccurate. For the acceptability translation, there are 16 data (40%) categorized as acceptable, 23 data (57,5%) as less acceptable, and 1 data (2,5%) as unacceptable.

C. Findings

The table below is shown the relationship between the mitigating speech act criticizing types, translation techniques, and translation quality in the Siren's Lament webtoon in English to Indonesian version. Table 10 below is adapted from the table created by (Sakulpimolrat, 2019). The data in the first column got from Table 3 and Table 4. Then, the data in the second and third columns got from Table 6. The last, data in the translation quality columns got from Table 8. The total score is obtained by the formula:

$$\text{Total Score} = \frac{\text{Sum of Score}}{\text{Total of Data}}$$

Table 10
Translation Quality on Translation Technique

Mitigating Types	Translation Technique	Frequency	Translation Quality	
			Accuracy	Acceptability
External				
Steers (5 Data)	<i>-Established Equivalent</i>	5	2,6	2,4
	<i>-Modulation</i>	4	2	2
	<i>-Variation</i>	1	3	3
	<i>-Literal Translation</i>	1	3	3
Sweeteners (3 Data)	<i>-Established Equivalent</i>	4	2,5	2,5
	<i>-Variation</i>	2	3	3
	<i>-Modulation</i>	1	2	2
	<i>-Amplification</i>	1	2	2
	<i>-Calque</i>	1	3	3
Disarmers (5 Data)	<i>-Established Equivalent</i>	6	2,5	2,5
	<i>-Literal Translation</i>	2	3	3
	<i>-Variation</i>	2	2,5	2
	<i>-Discursive Creation</i>	2	1,5	2,5
	<i>-Linguistic Compression</i>	1	2	2
	<i>-Borrowing</i>	1	3	2

Grounders (5 Data)	<i>-Established Equivalent</i>	5	2,6	2,4
	<i>-Literal Translation</i>	2	3	3
	<i>-Variation</i>	2	2,5	2
	<i>-Amplification</i>	2	2	2
	<i>-Modulation</i>	1	2	2
	<i>-Substitution</i>	1	1	1
Internal				
Past Tense (3 Data)	<i>-Established Equivalent</i>	3	2,67	2
	<i>-Variation</i>	2	3	2
	<i>-Discursive Creation</i>	1	2	2
Interrogative (4 Data)	<i>-Established Equivalent</i>	4	2,75	2
	<i>-Variation</i>	4	2,75	2
	<i>-Reduction</i>	1	3	2
Modal (2 Data)	<i>-Established Equivalent</i>	2	3	3
	<i>-Modulation</i>	1	3	3
	<i>-Literal Translation</i>	1	3	3
Cajolers (3 Data)	<i>-Established Equivalent</i>	3	3	2,67
	<i>-Variation</i>	3	3	2,67
	<i>-Linguistic Amplification</i>	1	3	3
Downtoners (2 Data)	<i>-Established Equivalent</i>	2	3	3
	<i>-Transposition</i>	1	3	3
	<i>-Linguistic Amplification</i>	1	3	3
	<i>-Reduction</i>	1	3	3
Appealers (2 Data)	<i>-Established Equivalent</i>	1	3	3
	<i>-Literal Translation</i>	1	3	3
	<i>-Reduction</i>	1	3	3
Understaters (1 Data)	<i>-Established Equivalent</i>	1	2	2
	<i>-Modulation</i>	1	2	2
TOTAL			2,61	2,46

Based on table 10 above, The results found are expressions mitigating speech acts of criticizing which used 4 types of external mitigation with 18 data and 7 types of internal mitigation with 17 data translated using 13 translation

techniques. This technique affected the translation quality of expressions mitigating speech acts of criticizing, with a translation accuracy score of 2.61 and a translation acceptability score of 2.46. Thus, the translation quality of expressions mitigating speech acts of criticizing is the category of accurate and medium acceptability. The most dominant translation technique used is established equivalent.

D. Discussion

From the findings, it can be seen that the most dominant type of mitigating speech act for criticizing is external mitigation. With the use of the external mitigation type in this work, the delivery of criticism on Siren`s Lament Webtoon seems more subtle and polite. The submission of criticism seems to think about the listeners feeling. The use of external mitigation in Siren`s Lament Webtoon has a greater effect on increasing the level of politeness in speech acts of criticizing. However, the type of internal mitigation also plays a good role in increasing the level of politeness in this work. These findings are different from research conducted by (Setyawati et al., 2018) who found that the use of internal mitigation types was more dominant in the novel *Too Kill A Mockingbird* and *Go Set A Watchman*. The delivery of criticism in these novels seems open and appropriate to American culture as the origin of these novels, so to increase the politeness level in a work, the writer used internal mitigation.

The established equivalent technique is the most dominant technique in the translation of expressions mitigating speech acts of criticizing in Siren`s Lament Webtoon. This technique and other techniques have a good enough impact on

translation accuracy and acceptability of the expressions for translation accuracy, it is categorized as accurate with a score is 2,61. It is congruent with research conducted by (Sakulpimolrat, 2019) which also found that the utterances with 6 subcategories of directive speech act in the novel *The Little Prince* has an accurate translation with the most dominant technique is the established equivalent. Even though in translation acceptability, the utterances with 6 subcategories of directive speech act in the novel are categorized as acceptable, but the translation of expressions of mitigating speech acts of criticizing in Siren`s Lament Webtoon is categorized as medium acceptable with a score of 2,46.

Most of the utterances of mitigating speech acts of criticizing in Siren`s Lament Webtoon were translated accurately, even though there were also distortions in meaning as the translation process resulted. This meaning distortion was the effect of different levels of politeness and cultures in both languages. So that the utilization of translation techniques in expressions mitigating speech acts criticizing served to transfer the content meaning, to adjust the culture and politeness level in the target language. Furthermore, the whole translation appeared natural, but there were a few mistakes in Indonesian grammar because expressions mitigating speech acts criticizing were conveyed in an informal setting. The translators made adjustments to follow the language culture in Indonesian. Accordingly, the translation of these utterances does not seem rigid and can attract readers' interest.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

From the analysis conducted, this study concluded that 13 translation techniques were used to translate expressions of mitigating speech acts of criticizing with 4 types of external mitigation and 7 types of internal mitigation. The most dominant technique was the established equivalent technique supported by other techniques namely variation, modulation, literal translation, amplification, discursive creation, reduction, linguistic amplification, borrowing, calque, linguistic compression, substitution, and transposition. This technique had a positive and negative impact on the quality of the translation. However, all of these techniques produced accurate translation quality and medium acceptability with a translation accuracy score of 2.61 and a translation acceptability score of 2.46.

B. Suggestion

It is necessarily needed to warn readers that Siren`s Lament Webtoon is not suitable for children under the age of 17 because the contents of this webtoon contain content that is quite sensitive, such as kissing scenes or other scenes.

The researcher hoped that research on translation techniques, translation quality, and linguistic aspects of various literary works translation could continue to be undertaken. There were many literary works from various languages translated into Indonesian where the translation quality is unknown. Investigating

the technique and quality of the translation of works could be very beneficial for the works' readers. Works that were translated using appropriate techniques and have good translation quality would attract more works readers because the contents of these works would be easier to understand by the readers. Finally, the author hoped that this research could help other researchers understand mitigation speech acts of criticizing, translation techniques, and the translation quality of works.

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APPENDICES

English Version of Siren's Lament Webtoon

Episode 1



Please have your sound on for this chapter





NOT THAT I'M COMPLAINING THOUGH.



IN FACT, SHON'S PROBABLY THE REASON WHY THIS FLOWER SHOP IS STILL IN BUSINESS...



NOT THAT I'M COMPLAINING THOUGH.

Siren's Lament

EPISODE 1: THE MAIN ATTRACTION

LUCKILY FOR ME, SHON STEPPED IN AND OFFERED TO HELP OUT AROUND THE SHOP. HE'S BEEN WORKING HERE EVER SINCE.



AFTER GRANNY WAS HOSPITALIZED A FEW YEARS AGO, SHE LEFT THE FLOWER SHOP UNDER MY CARE.



THOUGH HE MAY OR MAY NOT BE OBLIVIOUS TO IT, SHON IS THE MAIN ATTRACTION OF THE SHOP. HE BRINGS IN GIRLS, WHICH BRINGS IN GUYS WHO ARE INTERESTED IN BUYING FLOWERS FOR THOSE GIRLS.



I TOOK OVER COMPLETELY AS SOON AS I GRADUATED HIGH SCHOOL, BUT I WAS WORRIED ABOUT RUNNING THE FAMILY BUSINESS ON MY OWN.





LITTLE DO THEY KNOW THAT HE IS ACTUALLY TAKEN.



THOSE GIRLS REMIND ME OF WHEN YOU AND KORI WERE IN MIDDLE SCHOOL.

YEAH, YOU'RE RIGHT. HAHA!



LYLYYYYYY!!!

SPEAK OF THE DEVIL...



LYLY, ARE YOU FREE TONIGHT?

ME AND MY SWEETIEPIE ARE GOING OUT FOR KARAOKE AND DRINKS! I HEAR SOME CUTE GUY'S ARE GONNA BE THERE~ WANNA COME WITH?

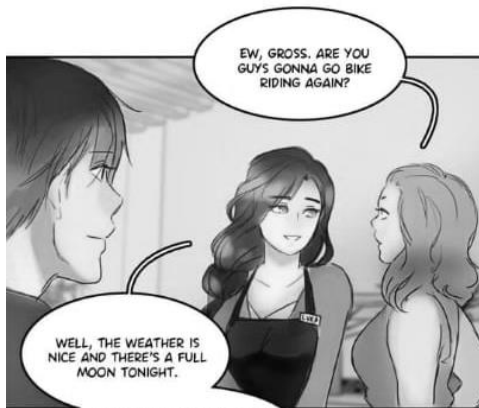


AH... SORRY, KORI. NOT TONIGHT, I'VE GOT PLANS.



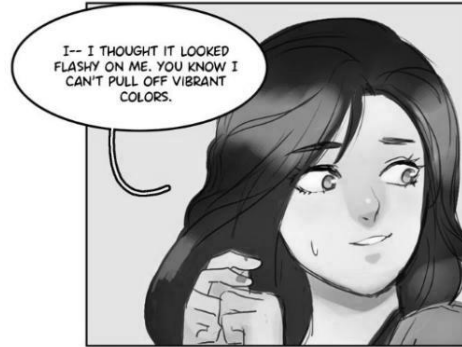
YOU NEVER MAKE TIME FOR ME ANYMORE. I THOUGHT WE WERE BESTIES...

WE HUNG OUT YESTERDAY NIGHT AT YOUR HOUSE, REMEMBER?



...SINCE HE STARTED DATING ALEAH.











Siren's Lament

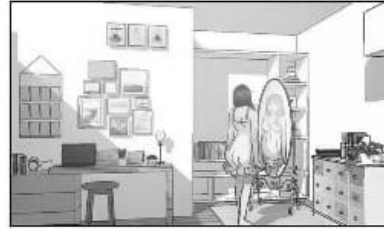
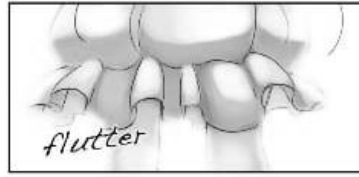


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Episode 2

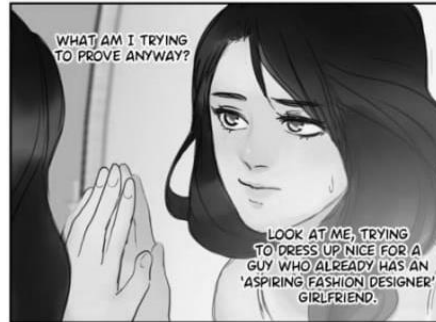


Please have your sound on for this chapter



MY GRANNY ALWAYS TOLD ME BEAUTY CAN BE FOUND
EVEN IN THE DREARIEST OF PLACES.

UNFORTUNATELY, I THINK THIS DREARY OLD MIRROR
ISN'T DOING ME ANY JUSTICE.



Siren's Lament

EPISODE 2: AS IT ALWAYS HAS



I'M A FOOL TO EVEN TRY TO COMPARE MYSELF WITH HER...



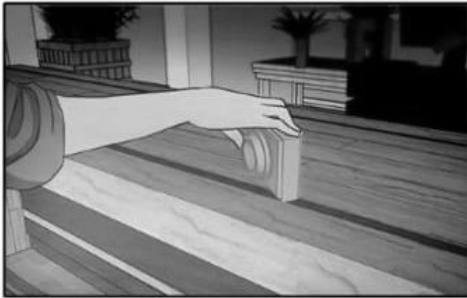


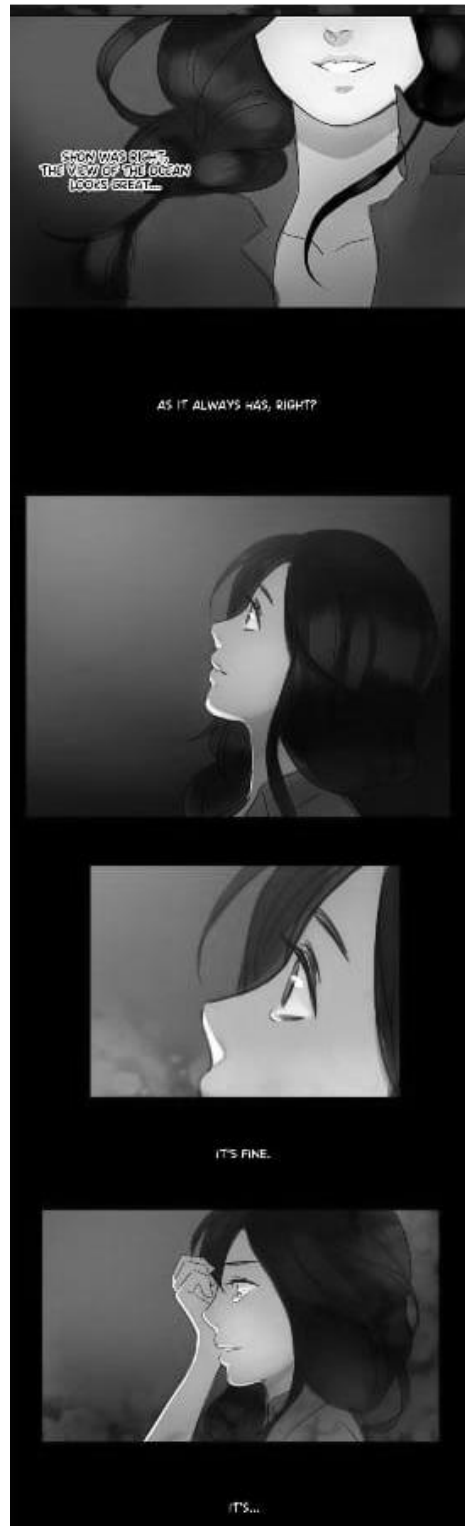


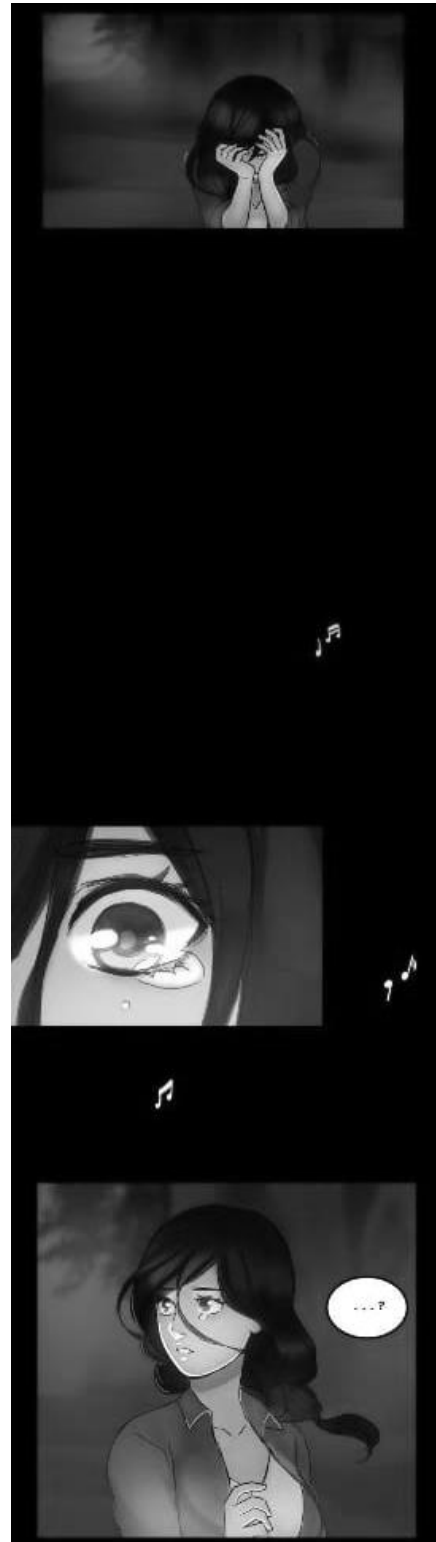
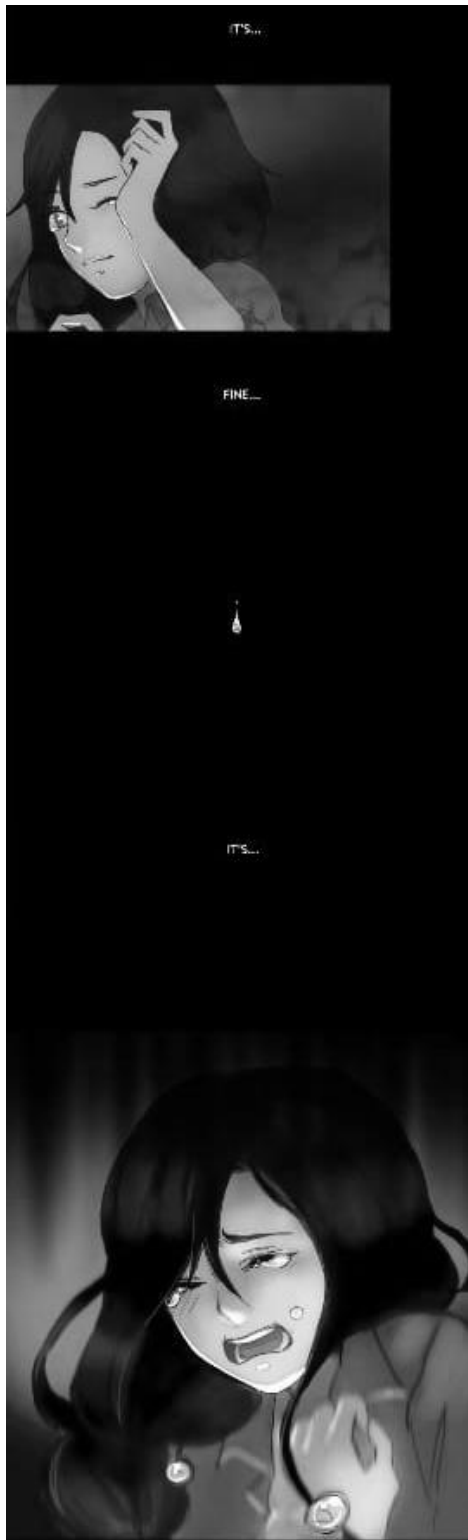
LIKE I SAID, IT'S AS IT ALWAYS HAS BEEN.

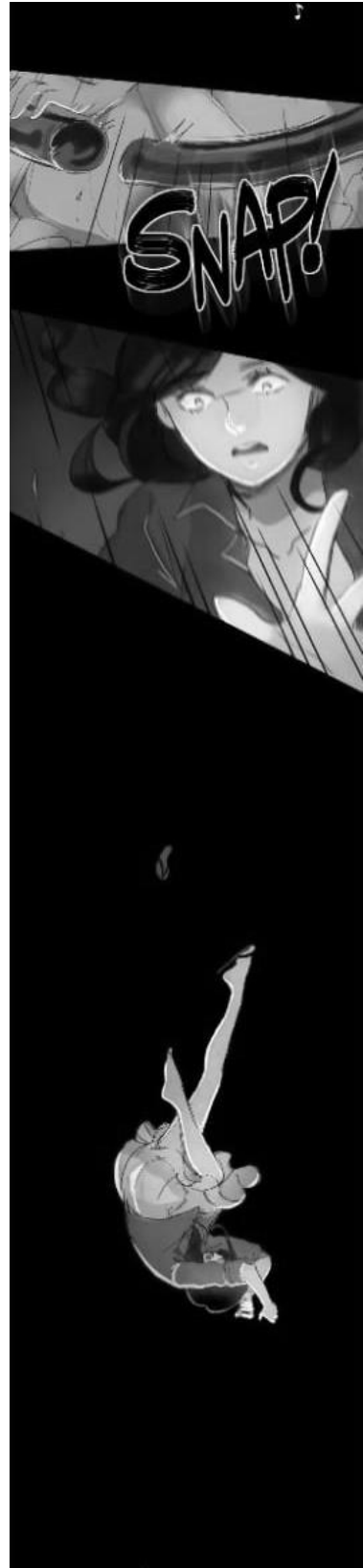


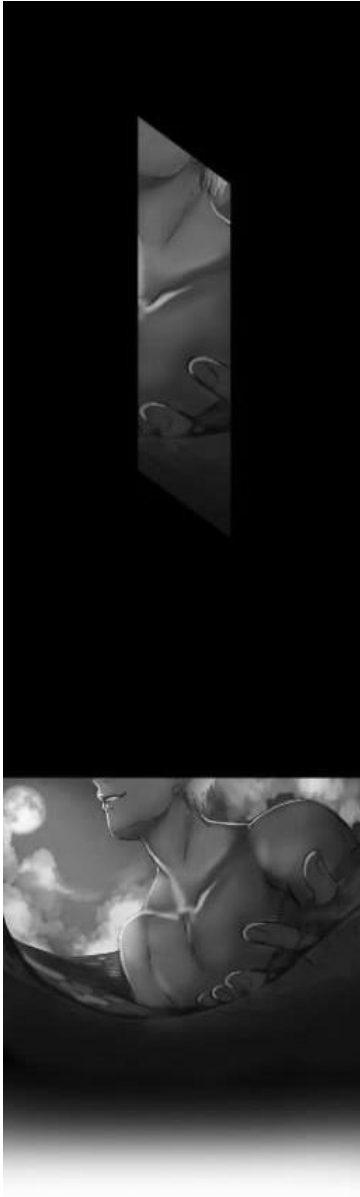










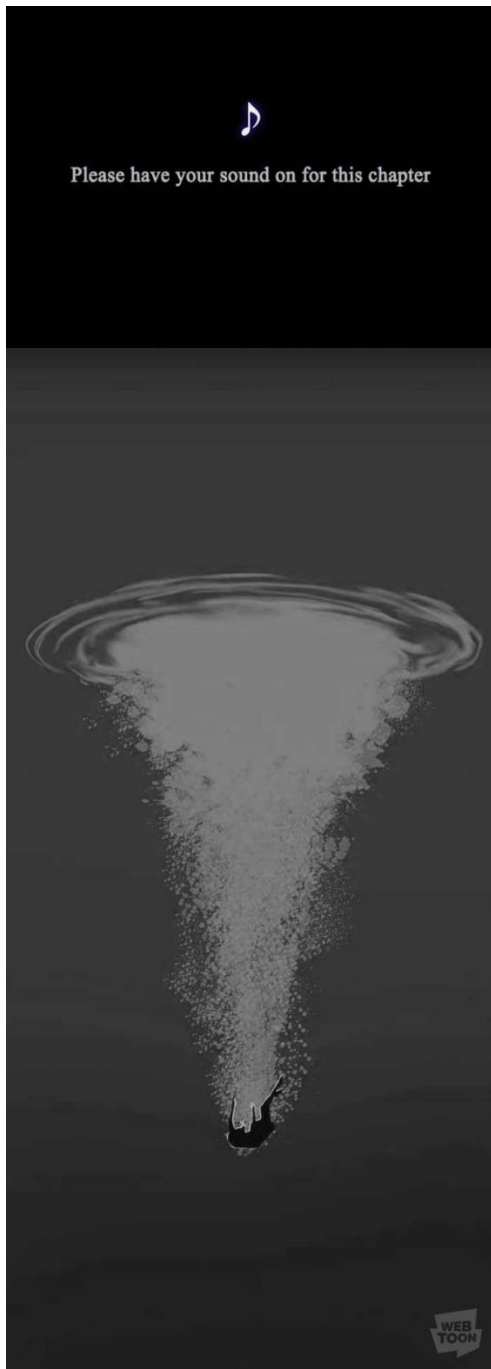


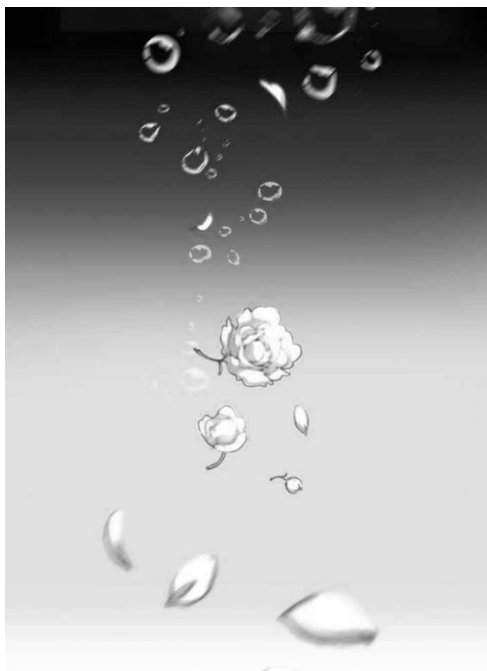
Siren's Lament



astorebio

Episode 3





Siren's Lament

EPISODE 3: SOMETHING SPECIAL



LYYYYY!!



HEY, LYLY!



GUESS WHO MADE THE LACROSSE TEAM!



KOR! THAT'S AMAZING! I KNEW YOU COULD DO IT!



HYEHEHEH. THANKS, BESTIE.

I'M SO PROUD OF YOU! CONGRATULATIONS!



BUT THE THING IS... PRACTICES ARE HELD RIGHT AFTER SCHOOL, SO WE CAN'T WALK HOME TOGETHER ANYMORE.

such a bummer...

IT'S OKAY, WE CAN STILL DO HOMEWORK TOGETHER AFTER YOUR PRACTICES.



PROMISE?

PROMISE!





WEB TOON

PRIOR TO THAT DAY, I'VE NEVER SPENT TIME AROUND SHON UNLESS I WAS WITH KORI.



"IF YOU NEGLECT OR SMOTHER IT, IT WILL EVENTUALLY WITHER."



"BUT WHEN NURTURED AND CARED FOR PROPERLY..."



"... IT WILL BLOOM INTO SOMETHING SPECIAL."



WEB



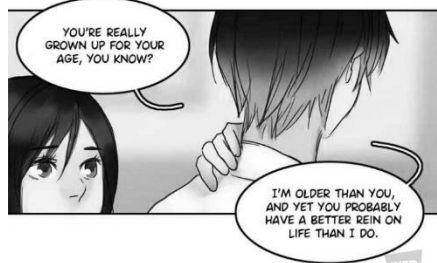
CAN I MAKE A CONFESSION?



I ACTUALLY REALLY...



ENVY YOU.

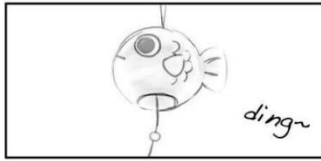






I THINK IT WAS SOMEWHERE AROUND THAT TIME...

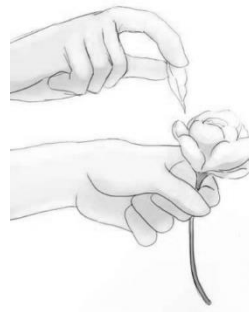
I REALIZED AN ETERNAL SPRING HAD BLOSSOMED INTO MY HEART.



BUT DESPITE WHAT SHON HAD TOLD ME, I'LL ADMIT THAT I DID SOMETHING VERY CHILDISH THAT VERY SAME DAY...



WHEN I CAME BACK HOME TO THE SHOP, I NOTICED A SINGLE FLOWER HAD STRAYED FROM ITS BATCH, LEFT TO WILT ON THE FLOOR.



HE LOVES ME...

HE LOVES ME NOT

HE LOVES ME

WEB TOON

HE LOVES ME NOT



HE LOVES ME.

I WAS SO CAUGHT UP IN MY DAYDREAMING, I HADN'T REALIZED I DESTROYED SOMETHING THAT SHOULD NOT HAVE BEEN TAMPERED WITH.



SOMETHING THAT WAS FINE AS IT WAS... SOMETHING SPECIAL.



BECAUSE LITTLE DID I KNOW...



THAT THOSE SILLY, CHILDISH FANTASIES OF MINE...



WOULD EVENTUALLY LEAD ME...





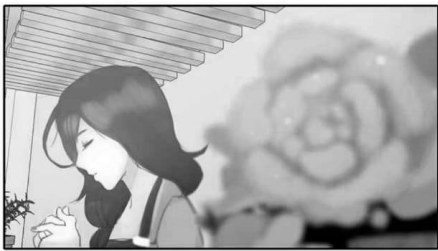
Siren's Lament



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Indonesian Version of Siren's Lament Webtoon

Episode 1



WEB TOON



MENURUTKU, KELIHATANNYA BAGUS.



TAPI AKU NGGAK KEBERATAN, SIH.



AKU MENGAMBIL ALIH TOKO INI SEPENUHNYA BEGITU LULUS DARI SMA, TAPI AKU KHAWATIR SOAL MENJALANKAN BISNIS KELUARGA SENDIRIAN.

BAHKAN KEMUNGKINAN SHON ADALAH ALASAN TOKO BUNGA INI MASIH BUKA...



UNTUNG SAJA, SHON DATANG DAN MENAWARIKU BANTUAN DI TOKO INI. SEJAK ITU DIA TERUS MEMBANTUKU DI SINI.

Siren's Lament

EPISODE 1: DAYA TARIK UTAMA



MESKI MUNGKIN DIA TAK MENGETAHUINYA, SHON ADALAH DAYA TARIK UTAMA TOKO BUNGA INI. DIA BISA MENDATANGKAN PARA GADIS, YANG LALU MENDATANGKAN COWOK-COWOK YANG LALU TERTARIK MEMBELI BUNGA UNTUK MEKKA.



SETELAH NENEK MASUK RUMAH SAKIT BEBERAPA TAHUN YANG LALU, BELIAU MEMPERCAYAKAN TOKO BUNGANYA PADAKU.





MEREKA TAK TAHU KALAU SHON SUDAH TIDAK LAJANG.





MALAM INI SAHABATMU AKU CULIK DULU YA, ADIKKU SAYANG.



UGH. ALEAH, SI NYEBELIN.
TARUHAN, DIA BAHKAN NGGAK AKAN KE SINI UNTUK MENYAPA KITA. DASAR ANGKUH.



Iih, jijay. Kalian mau sepedahan lagi?

Yah, cuacanya sedang bagus dan malam ini kan purnama.

LAGIPULA, KAMI JADI JARANG SEPEDAHAN BARENG SEJAK—

AH! ALEAH SUDAH DATANG!



LIHAT DIA! NAIK VESPA PINK BODOHNYA ITU SEPERTI BONEKA BARBIE RAKSASA.



EB DON



LENGGAK-LENGGOK SANA-SINI SEAKAN DIA ITU LUAR BIASA KEREN... DAN TERUS BEGITU ESOK HARINYA...

KORI, JANGAN NGOMONG BEGITU. DIA MEMBUAT KAKAKMU BAHAGIA, LOH.



SEBENTAR, YA. AKU SUDAH JANJI AKAN DOAKAN ALEAH SUPAYA WAWANCARANYA SUKSES SEBELUM DIA PERGI.



AAHH, LYLY. KAMU NGGAK BETUL-BETUL MENGANGGAP DIA HAL YANG TERBAIK UNTUK SHON, KAN—?

...SEJAK SHON KENCAN DENGAN ALEAH.









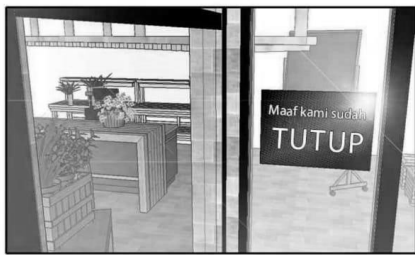
Siren's Lament



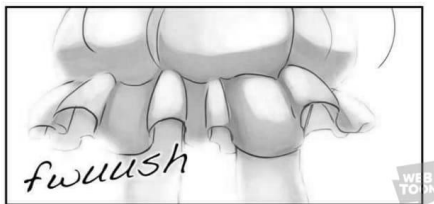
instantmiso



Episode 2



NENEK SELALU BILANG, KEINDAHAN SENANTIASA BISA DITEMUKAN BAHKAN DI TEMPAT-TEMPAT TERSURAM SEKALI PUN.



SAYANGNYA, AKU MERASA CERMIN TUA KUSAM INI TAK MENCERMINKAN AKU YANG SEBENARNYA.



Siren's Lament

EPISODE 2: SEPERTI SEJAK DULU



BODOHNYA AKU,
BERUSAHA MEMBANDINGKAN DIRIKU DENGANNYA...



AKU JUGA TAK TAHU
NANTI AKAN MERASA
BAGAIMANA,
MEMAKAI BALU
SETERBUKA INI...

GAUN INI
TERLIHAT ANEH PADAKU.
MUNGKIN AKU HARUS
PAKAI LIPSTIK ATAU
MAKE UP...



WEB
TOON



TOH,
APA SIA YANG INGIN
KUBUKTIKAN?

LIHATLAH DIRIKU,
BERDANDAN CANTIK
UNTUK COWOK YANG
SUDAH PUNYA PAGAR
'CALON FASHION DESIGNER'.



AKU YAKINI
SAAT INI WAWANCARA ITU
SUDAH DILEWATINYA
DENGAN GEMILANG DAN
RANCANGANNYA PUN
SUDAH DISETUJUI..

Yes



LAGIPULA,
AKU SAMA SEKALI
TAK PERLU MEMBANDING-
BANDINGKANNYA.
HUBUNGAN KAMI
SAMA SEPERTI
SEJAK DULU.



Puff

SEKALI PUN AKU TAK MAU MENGUBAHNYA.





DI PERJALANAN KE SINI, AKU TADI LIHAT LAUTNYA, DAN PEMANDANGANNYA INDAH BANGET! PASTI SERU. GIMANA?

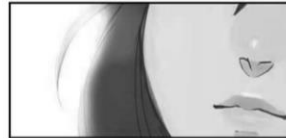
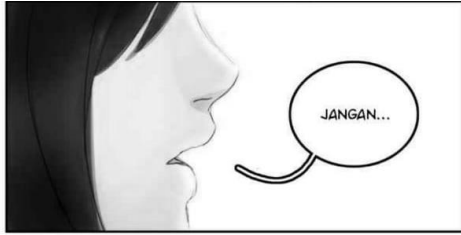


SEPERTI YANG KUBILANG TADI, SEPERTI SEJAK DULU.



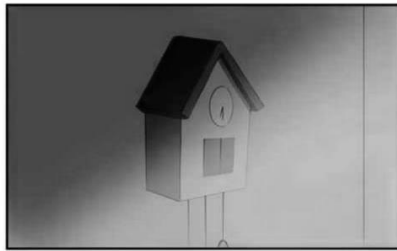
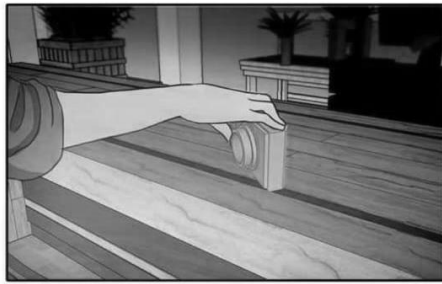
MAU KUJEMPUT? AKU NGGAK TENANG MEMBIARKANMU PULANG SENDIRIAN SEPERTI INI...





WEB



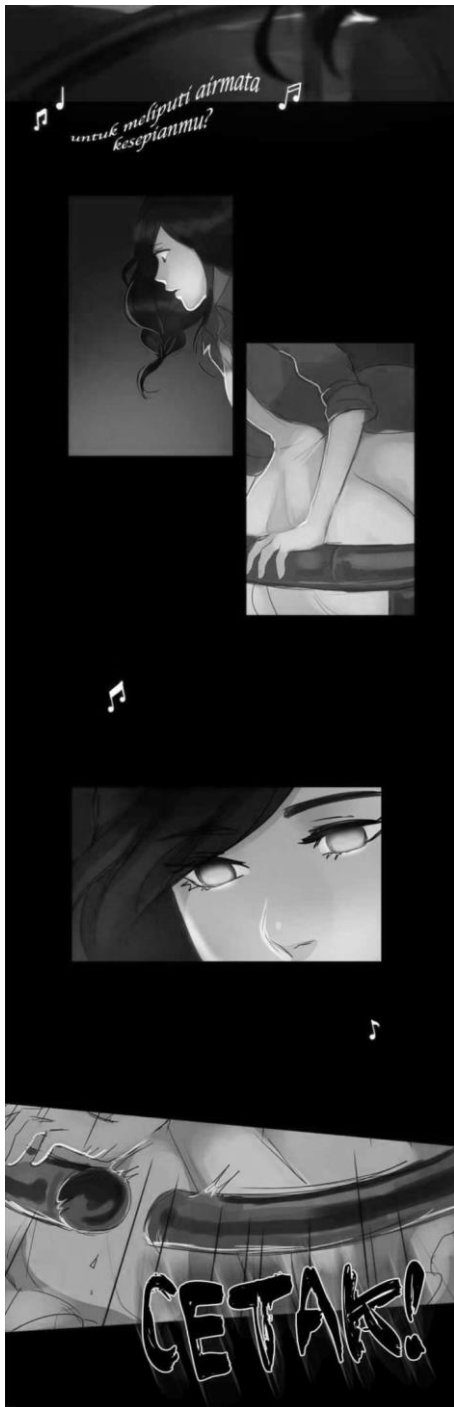


WEB
TOON



SEMUANYA...







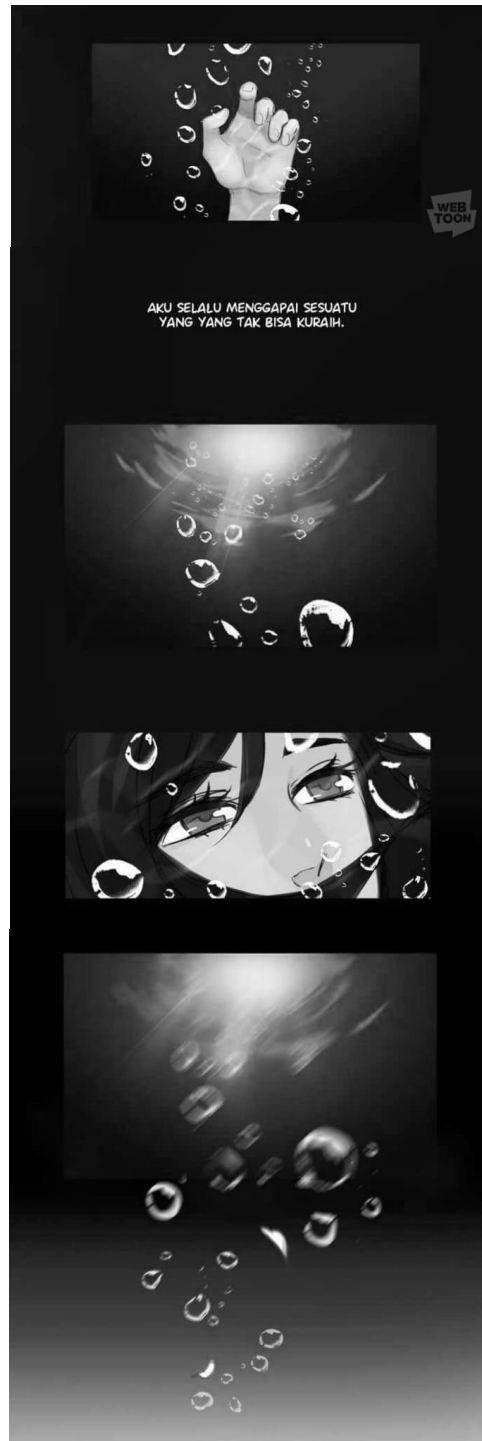
Siren's Lament



instantmiso



Episode 3





Siren's Lament

EPISODE 3: SESUATU YANG ISTIMEWA





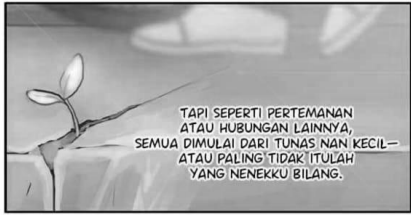


LALU, GIMANA DENGAN LYRA?



SEBELUM HARI ITU, AKU TAK PERNAH MENGHABISKAN WAKTUKU DENGAN SHON KECUALI BERSAMA KORI.





"KALAU KAU MENGABAIKAN
ATAU MENUTUPINYA,
TUNAS ITU AKHIRNYA AKAN LAYU."



"TAPI BILA DIPELIHARA DAN
DIJAGA DENGAN BAIK..."

WEB
TOON



"... IA AKAN BERKEMBANG MENJADI
SESUATU YANG ISTIMEWA."





*ODISSEIA





BOLEH AKU BUAT PENGAKUAN PADAMU?



AKU BETUL-BETUL...



IRI PADAMU.







KURASA ITU TERJADI SEKITAR WAKTU ITU...



AKU TERSADAR,
MUSIM SEMI ABADI TELAH BERKEMBANG
DI DALAM HATIKU.



TAPI DI SAMPING SEMUA YANG DIKATAKAN SHON PADA KU,
KUAKUI PADA HARI ITU AKU MELAKUKAN SESUATU
YANG SANGAT KEKANAK-KANAKAN...



DIA MENCINTAIBU...

DIA TAK MENCINTAIBU...



DIA MENCINTAIBU...

DIA TAK MENCINTAIBU...



AKU TERLALU ASYIK DALAM KHAYALANKU DAN
TAK MENYADARI BAHWA AKU TELAH MERUSAK
SESUATU YANG SEHARUSNYA TAK BOLEH KURUSAK.



BAHWA SEMUA KHAYALAN
KEKANAK-KANAKANKU ITU...



SESUATU YANG BEGITU HALUS...
SESUATU YANG ISTIMEWA.



KARENA SAAT ITU AKU TAK TAHU...



AKHIRNYA AKAN MEMBAWAKU...



Siren's Lament



instantmiso



Lembar Persetujuan Judul




MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Muchtar Basri No .3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> Email: fkip@umsu.ac.id

PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa : Ratih Mutiara Kencana Putri
NPM : 1702050063
Program Studi : Pendidikan Bahasa Inggris

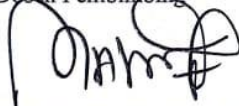
Judul	Diterima
Translation Technique Analysis toward Speech acts of Siren's Lament Webtoon in English to Indonesian Version	

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris.

Medan, 5 April 2021

Disetujui oleh

Dosen Pembimbing


Mandra Saragih S.Pd., M.Hum.

Hormat Pemohon


Ratih Mutiara Kencana Putri

Form K-1



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**
Jl. Kapten Mochtar Basri No .3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> Email: fkip@umsu.ac.id

Form K-1

Kepada Yth : Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan dibawah ini :

Nama Mahasiswa : Ratih Mutiara Kencana Putri
NPM : 1702050063
Program Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 140 SKS IPK = 3,62

Persetujuan Ket/Sekret, Prog.Studi	Judul Yang Diajukan	Disahkan oleh Dekan Fakultas
	Translation Technique Analysis toward Speech acts of Siren's Lament Webtoon in English to Indonesian Version	
	An Analysis of Derivational Affixes in Novel <i>Laskar Pelangi</i>	
	Semantic Analysis of Collocative Meaning in Lyric Songs of Afgan English Songs	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 5 April 2021
Hormat Pemohon,

Ratih Mutiara Kencana Putri

Keterangan:
Dibuat rangkap 3 : - Untuk Dekan Fakultas
- Untuk Ketua/Sekretaris Program Studi
- Untuk Mahasiswa yang bersangkutan

Form K-2



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mochtar Basri No .3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> Email: fkip@umsu.ac.id

Form K-2

Kepada Yth : Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr. Wb

Dengan hormat, yang bertanda tangan dibawah ini :

Nama Mahasiswa : Ratih Mutiara Kencana Putri
NPM : 1702050063
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut ini :

Translation Technique Analysis toward Speech Acts of Siren's Lament Webtoon in English to Indonesian Version

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu :

Mandra Saragih, S.Pd., M.Hum. *Acc 7/4-2021*

Sebagai Dosen Pembimbing Proposal/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 5 April 2021

Hormat Pemohon,

Ratih Mutiara Kencana Putri

Keterangan:

Dibuat rangkap 3 : - Asli untuk Dekan/Fakultas
- Duplikat untuk Ketua/Sekretaris Jurusan
- Triplikat Mahasiswa yang bersangkutan

Form K-3



FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
Jln. Mukhtar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 897/II.3/UMSU-02/F/2021
Lamp : ---
Hal : Pengesahan Proyek Proposal
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : Ratih Mutiara Kencana Putri
N P M : 1702050063
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Translation Technique Analysis Toward Speech Acts of Siren's Lament Webtoon in English to Indonesian Version

Pembimbing : Mandra Saragih, S.Pd, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 6 April 2022

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Note: Judul tersebut diatas diperpanjang
hingga 6 Juli 2022



dto
fj.bewi k. NCA

Dikeluarkan pada Tanggal :
Medan, 23 Sya'ban 1442 H
06 April 2021 M



Dibuat rangkap 4 (empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
WAJIB MENGIKUTI SEMINAR

Berita Acara Bimbingan Proposal



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Ratih Mutiara Kencana Putri
N.P.M : 1702050063
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Translation Technique Analysis Toward Speech Act of Siren's Lament Webtoon in English to Indonesian Version

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
8-oct-2022	Chapter 1 .Background Scope & limitation Significant of the Study	
15-oct-2022	Chapter 2. Theoretical framework. - Mitigation of speech act criticizing Theoretical framework - Quality of translation Previous related studies	
24. oct-2022	Chapter 3 -Source of data - Technique of collecting data - Technique of Analyzing data	
8 Nov 2022	Acc to Sempro	

Medan, 8 November 2022

Diketahui oleh:
Ketua Prodi

(Pirman Ginting, S.Pd., M.Hum.)

Dosen Pembimbing

(Rita Harisma, S.Pd., M.Hum.)

Surat Keterangan Seminar Proposal



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mochtar Basri No .3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> Email: fkip@umsu.ac.id

SURAT KETERANGAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan bahwa :

Nama Mahasiswa : Ratih Mutiara Kencana Putri
NPM : 1702050063
Program Studi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : Jum'at
Tanggal : 2 Desember 2022
Dengan Judul Proposal : Translation Technique Analysis toward Speech Act of Siren's Lament Webtoon in English to Indonesian Version

Demikianlah surat keterangan ini kami keluarkan/diberikan Kepada Mahasiswa yang bersangkutan, semoga Bapak/Ibu Pimpinan Fakultas dapat segera mengeluarkan surat izin riset mahasiswa tersebut. Atas kesediaan dan kerjasama yang baik kami ucapkan banyak terima kasih. Akhirnya selamat sejahteralah kita semuanya. Amin.

Unggul | Cerdas | Terpercaya

Dikeluarkan di : Medan
Pada Tanggal : 02-12-2022

Wassalam
Ketua Program Studi
Pendidikan Bahasa Inggris

Pirman Ginting, S.Pd., M.Hum.

Berita Acara Seminar Proposal



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> E-mail : fkip@umsu.ac.id



BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Jum'at Tanggal 2 Desember Tahun 2022 diselenggarakan seminar Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : Ratih Mutiara Kencana Putri
N P M : 1702050063
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Translation Technique Analysis toward Speech Act of Siren's Lament Webtoon in English to Indonesian Version

NO	MASUKAN / SARAN
JUDUL	Pay attention / Look back to your titles construction
BAB I	Revise the use of transition signals, coherence & cohesiveness
BAB II	Be consistent with the use of phrase within the proposal
BAB III	-
LAINNYA	-
KESIMPULAN	() Disetujui () Ditolak (✓) Disetujui Dengan Adanya Perbaikan

Medan, 2 Desember 2022

Dosen Pembahas

Arianto, S.Pd., M.Hum.

Dosen Pembimbing

Rita Harisma, S.Pd, M.Hum

PANITIA PELAKSANA

Ketua

Pirman Ginting, S.Pd, M.Hum

Sekretaris

Rita Harisma, S.Pd, M.Hum

Lembar Permohonan Perubahan Judul



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp.061-6619056 Ext, 22, 23, 30
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Kepada: Yth. Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **Permohonan Perubahan Judul Proposal**

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Dengan hormat, yang bertanda tangan di bawah ini:

Nama Lengkap : Ratih Mutiara Kencana Putri
N.P.M : 1702050063
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan perubahan judul Skripsi, sebagai mana tercantum di bawah ini:

Translation Technique Analysis Toward Speech Act of Siren's Lament Webtoon
in English to Indonesian Version

Menjadi:

Mitigating Speech Acts of Criticizing and Its Translation Techniques Analysis in Siren's
Lament Webtoon in English to Indonesian Version

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya.
Akhirnya atas perhatian dan kesediaan Bapak saya ucapkan terima kasih.

Medan, 15 Desember 2022

Dosen Pembimbing

Rita Harisma, S.Pd., M.Hum.

Ketua Program Studi
Pendidikan Bahasa Inggris

Pirman Ginting, S.Pd., M.Hum.

Hormat Pemohon

Ratih Mutiara Kencana Putri

Dosen Pembahas

Arianto, S.Pd., M.Hum

Lembar Pengesahan Proposal



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mochtar Basri No .3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> Email: fkip@umsu.ac.id

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

PENGESAHAN PROPOSAL

Panitia Proposal Penelitian Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara Strata – 1 bagi :

Nama Lengkap : Ratih Mutiara Kencana Putri
NPM : 1702050063
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Mitigating Speech Acts of Criticizing and Its Translation Techniques Analysis in Siren's Lament Webtoon in English to Indonesian Version

Dengan diterimanya proposal ini, maka mahasiswa tersebut dapat diizinkan untuk melakukan riset di lapangan.

Diketahui oleh :

Diketahui/Disetujui Oleh
Ketua Program Studi

Pirman Ginting, S.Pd., M.Hum.

Dosen Pembimbing

Rita Harisma, S.Pd., M.Hum

Surat Pernyataan Plagiat



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Muchtar Basri No .3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> Email: fkip@umsu.ac.id

SURAT PERNYATAAN

Assalamu'alaikum Warahmatullahi Wabarakaatuh
Saya yang bertanda tangan dibawah ini :

Nama Mahasiswa : Ratih Mutiara Kencana Putri
NPM : 1702050063
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Mitigating Speech Acts of Criticizing and Its Translation
Techniques Analysis in Siren's Lament Webtoon in English to
Indonesian Version


Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong plagiat.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.


Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, 30 Desember 2022

Hormat saya
Yang membuat Pernyataan


RATIH MUTIARA KENCANA PUTRI

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris


Pirman Ginting, S.Pd., M.Hum.

Surat Izin Riset



UMSU
Unggul | Cerdas | Terpercaya

Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

UMSU Terakreditasi A Berdasarkan Keputusan Badan Akreditasi Nasional Perguruan Tinggi No. 89/SK/BAN-PT/Akred/PT/III/2019
Pusat Administrasi: Jalan Mukhtar Basri No. 3 Medan 20238 Telp. (061) 6622400 - 66224567 Fax. (061) 6625474 - 6631003

<http://fkip.umsu.ac.id> fkip@umsu.ac.id [f umsumedan](https://www.facebook.com/umsumedan) [um :umedan](https://www.instagram.com/umsumedan) [umsumedan](https://www.linkedin.com/company/umsumedan) [umsumedan](https://www.youtube.com/channel/UC...)

Nomor : 01/II.3/UMSU-02/F/2023
Lamp : ---
Hal : Izin Riset

Medan, 09 Jumadil Akhir 1444 H
2 Januari 2023 M

Kepada : Yth. Bapak/Ibu Kepala
Perpustakaan UMSU
Di
Tempat.

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du semoga kita semua sehat wal'afiat dalam melaksanakan tugas sehari-hari sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk penulisan Skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/ibu memberikan izin kepada mahasiswa kami dalam melakukan penelitian /riset ditempat Bapak/ibu pimpin. Adapun data mahasiswa tersebut di bawah ini :

Nama : Ratih Mutiara Kencana Putri
N P M : 1702050063
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Mitigating Speech Acts of Critizing and its Translation Techniques Analysis in Siren's Lament in English to Indonesian Vesion.

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/ibu kami ucapkan banyak terima kasih, Akhirnya selamat sejahteralah kita semuanya. Amin.



****Pertinggal**

Wassalam



Dra. Hj. Syamsu Yurnita, MPd.
NIDN: 0004066701



Surat Balasan Riset



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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : Ratih Mutiara Kencana Putri
NPM : 1702050063
Univ. / Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan
Jurusan / P. Studi : Pendidikan Bahasa Inggris

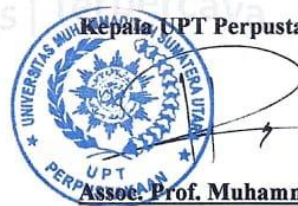
Adalah benar telah melakukan kunjungan observasi penelitian pustaka guna menyelesaikan tugas akhir/skripsi dengan judul :

“Mitigating Speech Acts of Criticizing and Its Translation Techniques Analysis In Siren’s Lament Webtoon in English to Indonesian Version”

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 08 Rajab 1444 H.
01 Februari 2023 M.

Kepala UPT Perpustakaan



Asoc. Prof. Muhammad Arifin, M.Pd.

Berita Acara Bimbingan Skripsi



MAJELIS PENDIDIKAN TINGGI
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BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog.Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Ratih Mutiara Kencana Putri
NPM : 1702050063
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Mitigating Speech Acts of Criticizing and Its Translation
Techniques Analysis in Siren's Lament Webtoon in English to
Indonesian Version

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
16 Desember 2022	Chapter I Scope & Limitation	
	Chapter II Theoretical Framework.	
	Chapter III Source of Data	
20 Desember 2022	Chapter IV Data	
	Data Analysis.	
25 Desember 2022	Chapter IV Data Analysis	
	Findings	
10 Januari 2023	Chapter IV Findings	
15 Januari 2023	Chapter V Conclusion	
	Suggestion	
30 Januari 2023	Chapter V Suggestion	
10 Februari 2023	Abstract	
20 Februari 2023	ACC	

Diketahui/Disetujui
Ketua Prodi Pendidikan Bahasa Inggris

Pirman Ginting, S.Pd., M.Hum.

Medan, 20 Februari 2023

Dosen Pembimbing

(Rita Harisma, S.Pd., M.Hum)

Bebas Pustaka



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Nomor : 4071 / KET/IL.3-AU /UMSU-P/M/2022



Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : Ratih Mutiara Kencana Putri
NIM : 1702050063
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan : Pend. Bahasa Inggris

Telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

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Medan, 12 Jumadil Akhir 1444 H
04 Desember 2022 M

Kepala UPT Perpustakaan



Muhammad Arifin, S.Pd, M.Pd

Curriculum Vitae

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