



Pragmatic Equivalence of Phatic Utterance in the Indonesian Translation of *Pride and Prejudice* Novel by Jane Austen

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Abstract

This research explores how phatic utterances, which are important for social interaction in Jane Austen's *Pride and Prejudice*, are translated into Indonesian. These expressions are challenging to translate because of cultural and language differences, especially when trying to keep their social and emotional meaning. This study identifies types of phatic expressions, looks at the translation methods used in the Mizan Indonesian version, and checks how well the original meaning is kept. It uses a descriptive qualitative approach, comparing dialogues from the English original and the Indonesian translation. The study uses theories on phatic communication (Malinowski, 1923; Jakobson, 1960), translation strategies (Baker, 2018), and pragmatic equivalence (Baker, 1992; Searle, 1969), focusing on what's implied, assumed, and intended. The analysis shows that the translator used several methods. "Cultural substitution" and "paraphrase using a related word" were common for translating greetings, politeness, and small talk. Other methods like "omission" and "loan words" were also used. The study found that the intended purpose of many phatic expressions, like simple greetings and affectionate terms, is usually kept in the translation. The general context of conversations and basic assumptions are also mostly preserved. However, finer details like character-specific implications and the full emotional impact of some original interjections can change or get lost. This often happens when strategies like using more neutral words are chosen.

Keywords: *phatic expressions, pragmatic equivalence, translation, pride and prejudice, jane austen, literary translation*

INTRODUCTION

Translation is a complex process that involves conveying meaning, thoughts, ideas, and form from a source language (SL) to a target language (TL). This process aims to ensure that readers of the target language can understand the context without losing the meaning and intent of the original text, including its cultural nuances. In literary translation, this challenge is amplified due to cultural, social, and contextual elements embedded in the source language. The translator's role extends beyond literal translation to preserving the culture within the text. Therefore, emphasizing translation that maintains pragmatic elements, such as phatic utterances, is crucial for ensuring that the meaning of social interaction in literary works is accurately conveyed (Hatim & Munday, 2019; House, 2015; Nababan et al., 2019; Zare-Behtash & Firoozkoobi, 2020; Toury, 2012).

Phatic utterances are expressions whose primary function is to establish, maintain, or manage social relationships rather than to convey informational content. These utterances, such as greetings, small talk, and polite interjections, are vital in reflecting social norms and character dynamics, particularly in novels rich in dialogue like Jane Austen's *Pride and Prejudice*. Originally published in 1813, *Pride and Prejudice* depicts the lives and social interactions of the English middle and upper classes in the early 19th century, making it a fertile

ground for analysing phatic communication (Nord, 2018; Khosravani et al., 2021; Nuraeni & Nababan, 2021; Putri & Santosa, 2022; Sutopo & Salija, 2020).

The translation of phatic expressions into a culturally and linguistically distant language like Indonesian presents significant challenges. The translator must not only transfer words but also capture and convey the intended social and emotional essence, aiming for pragmatic equivalence. Pragmatic equivalence ensures that the illocutionary force, phatic function, and emotional intimacy of the original utterance are preserved, allowing target readers to experience the same effect as source readers (Siregar et al., 2020; Wijaya & Nababan, 2021; Munandar et al., 2020; Darwish & Alyousef, 2021; Larson, 2020).

The study of phatic utterances and their translation draws upon several interconnected fields, including pragmatics, translation studies, and literary analysis. The concept of phatic utterances, crucial for social interaction, forms the primary foundation of this research. Human communication does not solely aim to convey factual information. Often, language is used for social purposes, such as establishing, maintaining, and strengthening relationships between speakers. This function of language is known as the phatic function. Malinowski (1923) first introduced the term “phatic communion” to refer to the use of language aimed at creating bonds of fellowship and social solidarity, rather than transmitting meaning or ideas. Jakobson (1960) later expanded on this view by including the phatic function as one of the six basic functions of language, focusing on opening, maintaining, confirming the continuity of, or closing the communication channel between the speaker and the interlocutor.

In the context of Indonesian linguistics, I Dewa Putu Wijana has made significant contributions to categorizing phatic utterances based on their function. Wijana (2015) explains that phatic utterances are those designed to initiate, maintain, or consolidate the relationship between participants in discourse. Such utterances emphasize the relational aspect rather than the informational aspect of a conversation. According to Wijana (2015, p. 99), (based on their function, phatic utterances can be grouped into several main types: Greetings, Farewell Expressions, Politeness Expressions, and Light Comments or Small Talk. (Detailed descriptions of Wijana's categories as per are part of the original article's literature review). These functional categories proposed by Wijana (2015) will serve as the primary framework for identifying and analyzing phatic utterances in the novel *Pride and Prejudice* and its Indonesian translation. This forms part of the literary review (previous studies).

Translation is a complex activity that not only involves the transfer of linguistic codes from one language to another but is also an act of intercultural communication, especially in the context of translating literary works. As stated by Nida and Taber (1982, p. 12), translation aims to “reproduce the closest natural equivalent of the source-language message, firstly in terms of meaning and secondly in terms of style.” In translating classic novels like *Pride and Prejudice*, this challenge is magnified by temporal and cultural distance, making the complete conveyance of the message—in terms of content, style, and impact on the target readers—crucial. In translation theory, there is a growing recognition of the importance of pragmatic considerations, moving beyond the traditional focus on lexical and syntactic meaning. Putranti (2018) noted that literal translation can lead to information loss, emphasizing the need for

grammatical accuracy. However, earlier studies such as those by Adnin (2014) and Aulia (2012) did not specifically address the unique challenges of translating phatic expressions in literary works.

Pragmatic equivalence is crucial in translating phatic utterances, as it involves conveying the implicit meaning of the source text by considering how utterances are used and understood in specific communicative contexts. The concept of pragmatic equivalence, as detailed by Mona Baker (2018, pp. 233–279), serves as the primary analytical foundation for this research. According to Baker (2018, p. 233), pragmatics is “the study of language in use. It is the study of meaning, not as generated by the linguistic system itself, but as conveyed and manipulated by participants in communicative situations.” This comprehensive framework, focusing on implicature, presupposition, and the overall speech situation, is also complemented by Searle's (1969) Speech Act Theory. Phatic expressions are often realized through expressive and directive speech acts, and preserving their illocutionary force is essential in translation. Newmark (1988) also suggests that communicative translation strategies are more suitable for phatic utterances to ensure naturalness in the target text.

Several recent studies have begun to focus on pragmatic equivalence in the translation of literary and media works. Wisudawanto (2021) found that illocutionary and implicature equivalence were significantly achieved in the translation of satire in *Animal Farm*. Similarly, Rahmawati, Haryanti, & Laila (2022) observed successful pragmatic equivalence in expressive speech acts in the subtitles of the TV series *Bridgerton*. While these studies provide important contributions to the understanding of pragmatic equivalence, research specifically investigating the translation of phatic utterances in classic English literature into Indonesian, particularly considering the nuanced social interactions of the 19th century as in Jane Austen's *Pride and Prejudice*, remains limited, indicating a research gap.

This study, therefore, aims to identify the types of phatic expressions in *Pride and Prejudice*, analysed their translation into Indonesian, and examine how pragmatic equivalence is achieved in this process. This exploration will specifically focus on the Indonesian translation by Berliani Mantiliti Nugrahaini which published by Mizan, chosen for its perceived quality and popularity among Indonesian readers. This presents the importance of the study and its contribution to the specific field, and ends with the specifications of the research objectives and what distinguishes them.

RESEARCH METHOD

This research employed a descriptive qualitative method to analyze the translation of phatic utterances in Jane Austen's *Pride and Prejudice* from English to Indonesian, focusing on pragmatic equivalence.

Data Sources and Data Collection Technique

The primary data sources for this study were the original English version of Jane Austen's novel *Pride and Prejudice* (Source Language - SL) and its Indonesian translation by Berliani M., published by Mizan Pustaka (Target Language - TL). The Mizan edition was selected based on its reputed translation quality and its established readership in Indonesia,

evidenced by multiple reprints. Data collection was conducted using document analysis (library research). This technique involved carefully reading both the SL and TL versions of the novel to identify phatic utterances within the characters' dialogues. Each phatic utterance in the SL and its corresponding equivalent in the TL were recorded and compiled as a data corpus. (This covers design of the study, sources of data, kinds and amount of data, data collection techniques).

Data Analysis Technique

The data analysis process involved several systematic stages: (1) identification and classification of phatic utterances, (2) analysis of translation strategies, (3) assessment of pragmatic equivalence and was described by one.

Identification and Classification of Phatic Utterances

Phatic utterances in the SL novel were identified based on their primary function to establish, maintain, or manage social relationships rather than to convey informational content by Malinowski, (1923); Jakobson, (1960). Once identified, these phatic utterances were classified based on their function. This study adopted a functional classification framework for phatic utterances synthesized from Kridalaksana (1990), which includes: (1) initiating communication, (2) sustaining communication, (3) terminating communication, and (4) emphasizing communication or actions. This classification also considered typologies from Wijana (2015) such as (1) Greetings, (2) Farewell expressions, (3) Politeness expressions, and (4) Weather-related comments, to enrich the understanding of the types of phatic utterances that appear.

Analysis of Translation Strategies

Once the SL phatic utterances and their TL equivalents were identified, the translation strategies employed by the translator were analyzed using Baker's (2018, pp. 20–40) classification, which includes: (1) Translation by a more general word (superordinate), (2) Translation by a more neutral/less expressive word, (3) Translation by cultural substitution, (4) Translation using a loan word or loan word plus explanation, (5) Translation by paraphrase using a related word, (6) Translation by paraphrase using unrelated words, (7) Translation by omission, and (8) Translation by illustration.

Assessment of Pragmatic Equivalence

The core of the analysis focused on assessing the pragmatic equivalence between the SL phatic utterances and their TL translations; this assessment was guided by Mona Baker's (1992) theory of pragmatic equivalence. The aspects to be examined included: (1) implicature, which is the implied meaning that is not explicitly stated but inferred from the context; (2) presupposition, referring to information assumed to be known or accepted by participants in a conversation; and (3) the overall speech situation, encompassing elements such as who is speaking to whom, in what context, and for what purpose. This analysis also considered the illocutionary force (Searle, 1969) of the phatic utterances to determine if the original speaker's communicative intent (e.g., to greet, to build rapport, to maintain politeness) was effectively

conveyed in the translation. Furthermore, it examined how the identified translation strategies from Baker, (2018) affect these pragmatic aspects by Baker, (1992); Searle, (1969) and how the social and cultural functions of the original phatic expressions are preserved, shifted, or adapted in the Indonesian context. Through this descriptive qualitative approach, the study aimed to provide an in-depth understanding of the complexities involved in translating phatic expressions and achieving pragmatic equivalence in a literary context.

RESULTS AND DISCUSSION

The analysis in this research systematically deconstructed how phatic utterances in Jane Austen's novel *Pride and Prejudice* were translated into Indonesian, with a primary focus on the achievement of pragmatic equivalence.

Classifying phatic utterances

Following the identification of various utterances potentially serving a phatic function from Jane Austen's novel *Pride and Prejudice*, these utterances were classified based on their primary function in establishing and maintaining social interaction. This classification referred to the functional framework of phatic utterances proposed by Wijana (2015), which divides phatic utterances into four main categories: greetings, farewell expressions, politeness expressions, and light comments or small talk. Each phatic utterance identified from the source text was grouped into one of these categories to understand its specific role in the dialogue between characters before being further analyzed in relation to translation strategies and its pragmatic equivalence.

Greetings

Utterances that function to initiate interaction or acknowledge the presence of the interlocutor. Their function is to open the communication channel and show goodwill for interaction.

Table 1. Examples of Greetings

No	SL	TL
1.	"My dear Mr. Bennet" (p. 1)	"Suamiku Mr. Bener tersayang" (p. 7)
2.	'MY DEAR FRIEND,—' (in the letter) (p. 36)	'TEMANKU TERSAYANG, —' (p. 48)
3.	'MY DEAREST LIZZY,—' (p. 38)	'LIZZY TERSAYANG,—' (p. 50)
4.	"Dear Lizzy!" (p. 17)	"Lizzy sayang!" (p. 25)
5.	"My dear Miss Eliza" (p. 31)	"Miss Eliza yang baik,.." (p. 42)
6.	"Come, Darcy." (p. 16)	"Ayolah, Darcy," (p. 19)

Source: processed data

Data (1) "My dear Mr. Bennet" (p. 1) This address term, typically used by Mrs. Bennet, functions as a greeting to initiate conversation with her husband. The vocative "Mr. Bennet"

acknowledges his presence, while the term of endearment “My dear” (however routinely used) serves to open the communication channel, often as a prelude to her particular concerns or observations.

Data (2) ‘MY DEAR FRIEND,—’ (in the letter) (p. 36). As a conventional epistolary salutation, ‘MY DEAR FRIEND,—’ serves as a formal greeting at the beginning of a letter. It initiates the written interaction by addressing the recipient, thereby opening the communication channel and establishing a tone of friendly correspondence.

Data (3) ‘MY DEAREST LIZZY,—’ (p. 38). This salutation, ‘MY DEAREST LIZZY,—’, used in a letter, functions as an intimate greeting to commence the written communication. The superlative “dearest” combined with the familiar name “Lizzy” personalizes the greeting, acknowledging the recipient and opening the channel with a clear indication of strong affection and close familiarity.

Data (4) “Dear Lizzy!” (p. 17). The vocative phrase “Dear Lizzy!” acts as a direct and familiar greeting. It is used to acknowledge Elizabeth's presence and initiate or signal a turn in an ongoing interaction, characterized by an established tone of affection or close acquaintance, thereby opening or ensuring the communication channel remains active.

Data (5) “My dear Miss Eliza” (p. 31). “My dear Miss Eliza” functions as a polite and somewhat formal greeting used to acknowledge Miss Elizabeth Bennet. The blend of the affectionate “My dear” with the more formal title “Miss Eliza” initiates interaction while adhering to the era's social decorum, effectively opening the communication channel with a degree of respectful familiarity.

Data (6) “Come, Darcy.” (p. 16). The phrase “Come, Darcy,” while carrying an imperative (directive) sense, also functions to initiate or redirect a specific interaction with Mr. Darcy. By addressing him directly and beckoning him to join or engage, it serves to open a new phase of communication or draw him into an ongoing one, acting as a summons that acknowledges his presence and prompts his participation.

Farewell Expressions

Utterances that function to politely end an interaction and mark the closing of the communication channel.

Table 2. Examples of Farewell Expressions

No	SL	TL
1.	‘Yours ever,’ (in the letter) (p. 36)	‘Sahabatmu selalu,...’ (p. 49)
2.	‘Yours, etc.’ (p. 38)	‘Salam saying, dll.’ (p.50)

Source: processed data

Data (1) ‘Yours ever,’ (in the letter) (p. 36). This phrase, used as a valediction at the end of a letter, is a conventional farewell expression from the era. Its primary phatic function is to politely signal the termination of the written communication. The term “Yours ever,” specifically implies a continued and enduring sense of connection, affection, or loyalty towards

the recipient, thereby reinforcing the social bond even as the immediate interaction (the letter) concludes.

Data (2) ‘Yours, etc.’ (p. 38). This utterance, also a valediction in a letter, functions as a more abbreviated farewell expression. It politely marks the end of the written communication. The inclusion of “etc.” (et cetera) suggests a standard, perhaps more formal or less effusive closing, fulfilling the social expectation of concluding a letter without extensive personal sentiment. While still polite, its phatic role leans towards efficiently closing the channel.

Politeness Expressions

Utterances used to show respect, uphold social norms, soften requests or statements, or show consideration for the interlocutor.

Table 3. Examples of Politeness Expressions

No	SL	TL
1.	“Oh! Single, my dear, to be sure! A single man of large fortune;...” (p. 6)	“Oh, aku yakin dia lajang, sayangku!seorang bujangan kaya raya;...” (p. 8)
2.	“Oh! My dear, I am quite delighted with him. He is so excessively handsome!...” (p. 19)	“Oh, sayangku! Aku lumayan menyukainya. Dia teramat tampan!..” (p. 22)
3.	“I am astonished, my dear,” (p. 35)	“Aku terkejut, sayangku,” (p. 47)
4.	“But, my dear,...” (p. 37)	“Tapi, sayangku,..” (p. 49)
5.	“My dear Mr. Bennet, “you must not expect such girls to have the sense of their father and mother” (p. 36)	“Suamiku saying, kau tidak boleh mengharapkan gadis seumur mereka sepandai ayah dan ibu mereka.” (p. 47)
6.	“...and pray, when am I to wish you joy?” (p. 33)	“... astaga, apakah aku harus memberikan doa restu untuk kalian.” (p. 43)
7.	“What a de lightful library you have at Pemberley, Mr. Darcy!” (p. 45-46)	“Perpustakaanmu di Pemberley benar-benar bagus, Mr. Darcy!” (p. 59)
8.	“Upon my word, Caroline,..” (p. 46)	“Astaga, Caroline,...” (p.60)

Source: processed data

Data (1) “Oh! Single, my dear, to be sure! A single man of large fortune;...” (p. 6). The phrase “my dear” functions as a Politeness Expression. It is used here by the speaker (Mrs. Bennet) as an affectionate or familiar term of address when engaging in enthusiastic conversation, serving to maintain a connection while delivering exciting news.

Data (2) “Oh! My dear, I am quite delighted with him. He is so excessively handsome!...” (p. 19). “My dear” functions as a Politeness Expression. Used by Mrs. Bennet, it serves as an exclamation of endearment or familiarity, softening her expression of delight and opinion about Mr. Bingley, thereby maintaining a warm conversational tone.

Data (3) “I am astonished, my dear,” (p. 35). The term “my dear” functions as a Politeness Expression. It is used by Mrs. Bennet to soften her expression of astonishment, maintaining a degree of relational connection even while conveying a strong emotion.

Data (4) “But, my dear,...” (p. 37). “My dear” functions as a Politeness Expression. Here, it is likely used to soften a potentially contradictory or interjectory statement (“But,...”), helping to maintain rapport with the listener.

Data (5) “My dear Mr. Bennet, “you must not expect such girls to have the sense of their father and mother” (p. 36). The address “My dear Mr. Bennet” functions as a Greeting (initiating a direct address within a conversation) and a Politeness Expression. It establishes a polite and familiar frame before Mrs. Bennet delivers her opinion or advice, aiming to maintain a connection despite the potentially instructive nature of her subsequent words.

Data (6) “...and pray, when am I to wish you joy?” (p. 33). The word “pray” functions as a Politeness Expression. It is a classic politeness marker from the era, used here by Sir William Lucas to soften a direct question, making the inquiry sound more courteous and less intrusive.

Data (7) “What a de lightful library you have at Pemberley, Mr. Darcy!” (p. 45-46). This utterance functions as a Politeness Expression and can also be seen as Light Comments or Small Talk. Expressing admiration for something belonging to the host (like a library) is a common social courtesy used to initiate or sustain pleasant conversation and show appreciation.

Data (8) Source Language (SL): “Upon my word, Caroline,...” (p. 46) Target Language (TL): “Astaga, Caroline,...” (p.60). The SL interjection “Upon my word,” which expresses surprise or strong assertion, is translated as “Astaga.” This demonstrates translation by cultural substitution where the somewhat archaic English exclamation is replaced by a common Indonesian interjection “Astaga” (good heavens/gosh), which primarily conveys surprise. While “Upon my word” can also carry a sense of vouching for truth, “Astaga” is more purely exclamatory of surprise. The translator substitutes the SL form with a TL interjection that evokes a similar, though not identical, expressive reaction familiar to Indonesian readers.

Light Comments or Small Talk

Utterances about neutral and general topics aimed at filling silence, breaking the ice, or maintaining the flow of conversation without discussing substantial or controversial issues.

Table 4. Examples of Light Comments or Small Talk

No	SL	TL
1.	“have you heard that Netherfield Park is let at last?” (p. 2)	“sudahkah kau mendengar bahwa akhirnya ada yang menyewa Netherfield Park?” (p. 7)
2.	“Is Miss Darcy much grown since the spring?” (p. 46)	“Apakah Miss Darcy telah bertambah tinggi sejak musim semi lalu?” (p. 60)
3.	“What a de lightful library you have at Pemberley, Mr. Darcy!” (p. 45-46)	“Oh, sayangku! Aku lumayan menyukainya.” (p. 22)

Source: processed data

Data (1) “have you heard that Netherfield Park is let at last?” (p. 2. This question serves as a classic example of Light Comments or Small Talk, functioning primarily as a conversation opener. The letting of a prominent local property like Netherfield Park is a neutral yet engaging topic of common interest within their social circle. Uttering it aims to establish a communicative link and share community-relevant news, effectively breaking the ice or initiating interaction without venturing into personal or controversial subjects.

Data (2) ‘Is Miss Darcy much grown since the spring?’ (p. 46). This inquiry about a mutual acquaintance, Miss Darcy, and her growth is a typical instance of Light Comments or Small Talk. It is a polite and neutral question about a commonly observed and generally positive phenomenon (a young person's development). Its phatic function is to maintain conversational flow, show continued polite interest in shared social connections, and fill potential lulls in dialogue without introducing any complex or sensitive topics.

Data (3) ‘What a delightful library you have at Pemberley, Mr. Darcy!’ (p. 45-46). This exclamation functions dually as a Politeness Expression and, very significantly, as Light Comments or Small Talk. By expressing admiration for Mr. Darcy's library (a feature of his home), the speaker introduces a positive, neutral topic directly related to the host and the immediate, impressive environment. This is a conventional social courtesy used to initiate or sustain pleasant conversation, fill a potential silence, and show appreciation or deference to the host, all characteristic of small talk aimed at fostering a comfortable and agreeable social atmosphere.

Analysis of Translation Strategies

Following the identification and classification of phatic utterances in the source text of *Pride and Prejudice*, this section delves into a detailed analysis of the translation strategies employed by the translator in rendering these expressions into Indonesian. The primary aim was to understand the specific techniques utilized to navigate the linguistic and cultural transfer of phatic communication. This analysis was conducted using the established framework of translation strategies proposed by Mona Baker (2018, pp. 20–42), which encompasses eight distinct approaches. By dissecting these strategic choices, this section sought to illuminate the translator's decision-making process in conveying the nuanced social functions of phatic expressions from 19th-century English into a contemporary Indonesian context, thereby laying the groundwork for the subsequent assessment of pragmatic equivalence.

The analysis reveals that the translator employed a variety of strategies as outlined by Baker (2018). The most predominantly used strategy was cultural substitution. This is evident in the translation of various expressions, such as the directive utterance “Come, Darcy.” (SL, p. 16) which became “Ayolah, Darcy,” (TL, p. 19), and interjections like “Upon my word, Caroline,..” (SL, p. 46) which was rendered as “Astaga, Caroline,...” (TL, p. 60). Similarly, affective terms of address like “my dear” in diverse contexts were consistently translated with the Indonesian cultural equivalent “sayangku”, as seen in “Oh! Single, my dear, to be sure! ...” (SL, p. 6) becoming “Oh, aku yakin dia lajang, sayangku! ...” (TL, p. 8).

Another significant strategy frequently observed was translation by paraphrase using a related word. Representative examples include the translation of “My dear Mr. Bennet” (SL, p. 1) into “Suamiku Mr. Bener tersayang” (TL, p. 7), where the translator added explicit information about the marital relationship. Likewise, the letter closing ‘Yours ever,’ (SL, p. 36) was paraphrased as ‘Sahabatmu selalu,...’ (TL, p. 49), clarifying the nature of the relationship.

Furthermore, this study also identified the use of translation by a more neutral/less expressive word. This was apparent in the translation of “My dear Miss Eliza” (SL, p. 31) into “Miss Eliza yang baik,..” (TL, p. 42), which reduces the effusive nuance of the original text. The strategy of translation by paraphrase using unrelated words was also found, one instance being the phatic marker “pray” in the sentence “...and pray, when am I to wish you joy?” (SL, p. 33) which was translated as “... astaga, apakah aku harus memberikan doa restu untuk kalian.” (TL, p. 43), thereby altering the initial pragmatic function. The use of loan words was identified in the translation of “Mamma,” (SL, p. 35) becoming “Mama,” (TL, p. 48), a common form in Indonesian. Finally, the strategy of translation by omission was applied, for example, by omitting the possessive pronoun “MY” from ‘MY DEAREST LIZZY,—’ (SL, p. 38) rendering it as ‘LIZZY TERSAYANG,—’ (TL, p. 50) in the target language. It should be noted that no instances of translation by a more general word (superordinate) or translation by illustration were found for the phatic utterance data analyzed in this research.

Discussion

Following the analysis of translation strategies employed for phatic utterances in *Pride and Prejudice*, this section focuses on assessing the pragmatic equivalence achieved in the Indonesian translation. This evaluation is crucial for understanding how the social and interactional functions of these expressions were conveyed to the target language audience. The assessment was guided by key pragmatic concepts, including illocutionary force (Searle, 1969), and Baker's (1992) framework encompassing implicature, presupposition, the overall speech situation, and coherence. For each aspect, selected examples were analyzed to illustrate how the previously identified translation strategies impacted the pragmatic meaning and function of the phatic utterances.

Illocutionary Force

The illocutionary force of an utterance refers to the speaker's communicative intention or the action they perform in producing the utterance (e.g., greeting, requesting, warning, complimenting). In translating phatic utterances, preserving the original illocutionary force is paramount for achieving pragmatic equivalence, as these expressions are primarily defined by their social function. This section assessed whether the intended communicative act of the phatic utterances in the Source Text (ST) was successfully maintained, altered, or lost in the Target Text (TT). The analysis of specific examples below illustrates varying degrees of success in preserving illocutionary force, often linked to the chosen translation strategies.

SL: “My dear Mr. Bennet” (p. 1)

TL: “Suamiku Mr. Bener tersayang” (p. 7)

The utterance "My dear Mr. Bennet" (SL, p. 1), translated as "Suamiku Mr. Bener tersayang" (TL, p. 7), primarily functions as a Greeting. In the source text, this address term, typically used by Mrs. Bennet, serves to initiate conversation with her husband, with "My dear" opening the communication channel. The primary illocutionary force is that of addressing or calling Mr. Bennet to initiate or continue a conversation, an act performed with a conventional expression of affection. The target language version, "Suamiku Mr. Bener tersayang," clearly maintains this illocutionary act of addressing and initiating. To achieve this, the translator employed the strategy of translation by paraphrase using a related word. This involved explicating the implied marital relationship by adding "Suamiku" (my husband) and rendering "My dear" partly as "...tersayang" (dearest/beloved). While the explicitation of "Suamiku" makes the relationship overt rather than contextually understood, the fundamental act of Mrs. Bennet addressing her husband with affection is preserved, and the core illocutionary force is maintained. Consequently, pragmatic equivalence for illocutionary force is largely achieved.

SL: "Come, Darcy." (p. 16)

TL: "Ayolah, Darcy," (p. 19)

The phatic utterance "Come, Darcy." (SL, p. 16), translated as "Ayolah, Darcy," (TL, p. 19), is classified functionally as a Greeting, as it serves to initiate or redirect a specific interaction with Mr. Darcy, acting as a summons that acknowledges his presence and prompts his participation. In the source text, the primary illocutionary force is that of urging or inviting Mr. Darcy, functioning as a directive, which is coupled with the phatic act of addressing him directly to ensure engagement. The Indonesian translation, "Ayolah, Darcy," effectively preserves this communicative intent. The strategy of cultural substitution is employed, where "Ayolah," an Indonesian pragmatic particle conveying urging or encouragement, replaces the English "Come" in this directive context. This choice successfully maintains the original illocutionary force of urging or persuading, and the act of addressing Darcy also remains intact in the target language. Consequently, pragmatic equivalence for illocutionary force is achieved with high equivalence, as the target language utterance successfully performs the same communicative acts as the source language.

SL: "...and pray, when am I to wish you joy?" (p. 33)

TL: "... astaga, apakah aku harus memberikan doa restu untuk kalian." (p. 43)

The utterance "...and pray, when am I to wish you joy?" (SL, p. 33), translated as "... astaga, apakah aku harus memberikan doa restu untuk kalian." (TL, p. 43), features the phatic element "pray," which functions as a Politeness Expression. In the source text, the illocutionary force of "pray" is to politely request information or to soften an inquiry, making the overall utterance an act of inquiring with a specific politeness marker. However, the target language version, with the introduction of "astaga" (gosh/good heavens), significantly alters this initial illocutionary force. The TL word "astaga" performs an act of expressing surprise or mild shock. The translator employed the strategy of translation by paraphrase using unrelated words for the specific phatic element "pray". "Astaga" is semantically and functionally unrelated to the politeness or entreaty implied by "pray," and while the subsequent part of the sentence remains

an inquiry, the phatic marker's illocutionary force has shifted dramatically. Consequently, pragmatic equivalence for the phatic marker "pray" is not achieved, as its original illocutionary force is significantly altered from a polite request/softener to an expression of surprise.

SL: 'What a delightful library you have at Pemberley, Mr. Darcy!' (p. 45-46)

TL: "Perpustakaanmu di Pemberley benar-benar bagus, Mr. Darcy!" (p. 59)

The utterance 'What a delightful library you have at Pemberley, Mr. Darcy!' (SL, p. 45-46), translated as "Perpustakaanmu di Pemberley benar-benar bagus, Mr. Darcy!" (TL, p. 59), functions dually as a Politeness Expression (specifically, a compliment) and as Light Comments or Small Talk. In the source text, expressing admiration for the host's library serves as a conventional social courtesy to initiate or sustain pleasant conversation and show appreciation. The illocutionary force of the original utterance is primarily that of complimenting or expressing admiration, an expressive speech act with a strong phatic function of building rapport. The target language version, "Perpustakaanmu di Pemberley benar-benar bagus, Mr. Darcy!" (Your library at Pemberley is really good, Mr. Darcy!), also successfully performs this act of complimenting. The translator achieved this by employing strategies identified as translation by paraphrase using a related word or modulation (shifting from an exclamation to a declarative sentence with an intensifier), which effectively maintained the core illocutionary force. Consequently, pragmatic equivalence for illocutionary force is largely achieved in this rendition.

The preservation of illocutionary force in the Indonesian translation of phatic utterances from *Pride and Prejudice* demonstrates varied outcomes that are largely contingent on the translation strategies employed. The intended communicative act was often successfully maintained for utterances categorized as greetings or straightforward directives. For instance, the greeting "My dear Mr. Bennet" (SL, p. 1) effectively retained its force of addressing and initiating when translated as "Suamiku Mr. Bener tersayang" (TL, p. 7), primarily through the strategy of "translation by paraphrase using a related word". Similarly, the directive "Come, Darcy." (SL, p. 16) achieved high equivalence in its translation "Ayolah, Darcy," (TL, p. 19) by utilizing "cultural substitution," thus preserving the force of urging or inviting. Compliments, such as 'What a delightful library you have at Pemberley, Mr. Darcy!' (SL, p. 45-46), also generally retained their illocutionary force of complimenting or expressing admiration when translated to "Perpustakaanmu di Pemberley benar-benar bagus, Mr. Darcy!" (TL, p. 59), often through strategies like "translation by paraphrase using a related word" or "modulation".

However, significant alterations or even a complete loss of the original illocutionary force were observed with more nuanced phatic markers, particularly certain politeness expressions. A notable example is the phatic element "pray" in "...and pray, when am I to wish you joy?" (SL, p. 33). Its translation to "... astaga, apakah aku harus memberikan doa restu untuk kalian." (TL, p. 43) through the strategy of "translation by paraphrase using unrelated words" caused the illocutionary force to shift from a polite request or softener to an expression of surprise. Consequently, pragmatic equivalence was not achieved for this specific marker. These instances underscore the challenges translators encounter in precisely conveying the

intended action behind an utterance, particularly when phatic elements are subtly embedded within dialogue and are prone to shifts during the process of cultural and linguistic transfer.

Implicature

Implicature refers to what is suggested or implied by a speaker/writer, rather than what is literally stated (Grice, 1975). Phatic utterances are often rich in social implicatures, conveying nuances about relationships, politeness, status, and underlying attitudes. This section analyzes how these implied meanings were handled in the translation. The findings indicate that while the core communicative function is often preserved, specific implicatures, particularly those tied to characterization and the full force of expressions, can be altered.

(SL): "My dear Miss Eliza" (p. 31).

(TL): "Miss Eliza yang baik,.." (p. 42).

The utterance "My dear Miss Eliza" (SL, p. 31), translated as "Miss Eliza yang baik,.." (TL, p. 42), functions primarily as a polite and somewhat formal Greeting according to Wijana's classification, used to acknowledge Miss Elizabeth Bennet and initiate interaction with respectful familiarity. In the source text, Mr. Collins's use of "My dear" is laden with character-specific implicatures, potentially suggesting an attempt at ingratiation, a display of formal yet effusive politeness, or even a patronizing tone, rather than genuine deep affection. The target language rendering, "Miss Eliza yang baik,.." (The good/kind Miss Eliza,...), primarily conveys a polite acknowledgment of a positive quality. To achieve this, the translator employed Mona Baker's strategy of translation by a more neutral/less expressive word. This strategic choice leads to a loss of the specific implicatures associated with Mr. Collins's distinctive effusiveness or insincere deference. As a result, while the target text is polite, it lacks the subtle, character-revealing implicatures present in the source language. Therefore, pragmatic equivalence for implicature is partially achieved; general politeness is conveyed, but the specific character-related implicatures, such as ingratiation or a patronizing tone, are significantly weakened or lost.

(SL): 'Yours ever,' (in the letter) (p. 36)

(TL): 'Sahabatmu selalu,...' (p. 49).

The valediction 'Yours ever,' (SL, p. 36), translated as 'Sahabatmu selalu,...' (TL, p. 49), is classified under Wijana's framework as a Farewell Expression. In the source text, its primary phatic function is to politely signal the termination of written communication while implying a continued, enduring connection. Coming from Caroline Bingley, "Yours ever," might imply a conventional, though perhaps not deeply sincere, expression of this connection, fulfilling a social expectation. The target language rendering, "Sahabatmu selalu,.." (Your friend always,...), translates the sentiment more explicitly towards friendship. The translator achieved this by employing Mona Baker's strategy of translation by paraphrase using a related word, where "Yours" is made more specific with "Sahabatmu" (your friend), and "ever" is rendered as "selalu" (always). While this strategy maintains the implicature of performing a social duty in closing a letter, the explication of "friend" might make the expressed sentiment

appear more direct or genuine, potentially shifting the nuance of sincerity versus convention present in the original. Therefore, pragmatic equivalence for implicature is largely achieved for the primary function of closing, though potential nuances regarding sincerity could be subtly altered by the translation strategy.

(SL): "Upon my word, Caroline,..." (p. 46).

(TL): "Astaga, Caroline,..." (p.60)

The utterance "Upon my word, Caroline,..." (SL, p. 46), translated as "Astaga, Caroline,..." (TL, p.60), is classified under Wijana's framework as a Politeness Expression, functioning as a mild interjection or exclamation to express slight surprise or emphasize a statement socially. In the source text, "Upon my word" carries implicatures of genuine surprise and can also suggest a degree of asseveration or emphasis on truth. The target language rendering, "Astaga, Caroline,..." , primarily implies surprise or shock. The translator employed Mona Baker's strategy of translation by cultural substitution, replacing the somewhat archaic English exclamation with the common Indonesian interjection "Astaga" (good heavens/gosh). While this strategy effectively captures the element of surprise, it may lead to a diminishment of the implicature of strong assertion or vouching for truth that "Upon my word" can also carry. Therefore, pragmatic equivalence for implicature is partially achieved; the conveyance of surprise is successful, but other potential implicatures of the source language expression, such as asseveration, might be reduced.

The analysis of implicature in the translation of phatic utterances from *Pride and Prejudice* indicates that while the core communicative function is often maintained, specific implied meanings, especially those linked to characterization and the full expressive force of the original, frequently undergo alteration or loss. For instance, the greeting "My dear Miss Eliza" (SL, p. 31), when translated as "Miss Eliza yang baik,..." (TL, p. 42) using "translation by a more neutral/less expressive word," successfully conveys general politeness. However, it fails to transfer the character-specific implicatures of Mr. Collins, such as ingratiation or a patronizing tone, resulting in only partially achieved pragmatic equivalence. Similarly, the farewell expression 'Yours ever,' (SL, p. 36) is rendered as 'Sahabatmu selalu,...' (TL, p. 49) through "paraphrase using a related word." While this largely preserves the closing function, the explication of "friend" might subtly shift the original nuance of sincerity versus convention. Furthermore, the politeness expression "Upon my word, Caroline,..." (SL, p. 46), translated as "Astaga, Caroline,..." (TL, p.60) via "cultural substitution," effectively conveys surprise but diminishes other implicatures like asseveration or emphasis on truth, again leading to partially achieved equivalence. These examples collectively demonstrate a recurring pattern where translation strategies, often aimed at achieving naturalness or conveying primary emotions in the target language, can lead to a trade-off, resulting in the reduction or alteration of more subtle, character-specific, or culturally embedded implied meanings.

Presupposition & Overall Speech Situation

Presupposition, defined as the information a speaker assumes to be true or known by the hearer, and the overall speech situation—encompassing participants, their relationships,

setting, and interactional purpose—are crucial contextual elements in communication. In the translation of phatic utterances, accurately conveying these aspects is vital for ensuring that the social and interactional functions of the original expressions are understood by the target audience. This section examines how these contextual elements surrounding phatic utterances in *Pride and Prejudice* are represented in its Indonesian translation. The analysis reveals a general trend of successful preservation of presuppositions and the overall speech situation, often achieved through strategies that either maintain the original assumptions or make them more explicit for the target reader.

SL: “My dear Mr. Bennet” (p. 1)

TL: “Suamiku Mr. Bener tersayang” (p. 7)

The phatic utterance “My dear Mr. Bennet” (SL, p. 1), translated as “Suamiku Mr. Bener tersayang” (TL, p. 7), functions as both a Greeting and a Politeness Expression. In the source language, this utterance presupposes a marital relationship within a domestic setting, framing an informal conversation initiated by a wife (Mrs. Bennet) to her husband. The translator addressed these contextual elements in the target language by employing the strategy of “paraphrase using a related word,” notably through the addition of “Suamiku” (My husband). This strategic choice makes the marital relationship explicit in the translation, rather than leaving it solely to be presupposed from the context as in the original. Consequently, the domestic setting and the wife-to-husband dynamic are clearly maintained, providing the target language reader with an equivalent, or even clearer, understanding of the core speech situation. Therefore, pragmatic equivalence for presupposition and the overall speech situation is achieved, with the target language version enhancing clarity regarding the relationship between the interlocutors.

SL: ‘MY DEAREST LIZZY,—’ (in the letter) (p. 38)

TL: ‘LIZZY TERSAYANG,—’ (p. 50)

The phatic utterance ‘MY DEAREST LIZZY,—’ (SL, p. 38), translated as ‘LIZZY TERSAYANG,—’ (TL, p. 50), is primarily classified as a Greeting, specifically an epistolary salutation. In the source language, this salutation presupposes a very close and affectionate relationship between the writer and Lizzy, and it occurs within the context of a personal letter. The target language rendering, ‘LIZZY TERSAYANG,—’, effectively conveys the same presupposition of a deeply affectionate bond through the use of “TERSAYANG” (DEAREST/BELOVED) and the natural omission of “MY” for intimate address in Indonesian. The personal letter context is also clearly preserved in the translation. Therefore, pragmatic equivalence for presupposition and the overall speech situation is achieved with high equivalence, successfully transferring the assumed intimacy and the nature of the communication.

SL: “have you heard that Netherfield Park is let at last?” (p. 2)

TL: “sudahkah kau mendengar bahwa akhirnya ada yang menyewa Netherfield Park?” (p. 7)

The utterance “have you heard that Netherfield Park is let at last?” (SL, p. 2), translated as “sudahkah kau mendengar bahwa akhirnya ada yang menyewa Netherfield Park?” (TL, p.

7), is classified as Light Comments or Small Talk, primarily functioning as a conversation opener. In the source language, the question presupposes that Netherfield Park and its letting status are topics of common knowledge and shared interest within their social circle. The speech situation is an informal conversation where sharing local news serves as a common method to initiate interaction. The target language version uses direct translation, which functions as a form of “cultural substitution” by employing the most natural TL phrasing. This strategy successfully maintains these presuppositions, allowing the TL reader to readily understand the utterance as a typical conversation opener about local happenings, just as in the source text. Pragmatic equivalence for presupposition and the overall speech situation is therefore achieved, as the translation maintains the presuppositions about common knowledge and the speech situation of sharing local news.

The analysis of presupposition and the overall speech situation in the Indonesian translation of phatic utterances from *Pride and Prejudice* indicates a general trend of successful preservation. For example, the greeting and politeness expression “My dear Mr. Bennet” (SL, p. 1), translated as “Suamiku Mr. Bener tersayang” (TL, p. 7), maintained the presupposed marital relationship and domestic setting, with the strategy of “paraphrase using a related word” (adding “Suamiku”) even enhancing clarity by making the relationship explicit. Similarly, the epistolary greeting ‘MY DEAREST LIZZY,—’ (SL, p. 38) became ‘LIZZY TERSAYANG,—’ (TL, p. 50), effectively conveying the presupposition of a close, affectionate bond and the personal letter context, partly through the natural “omission” of “MY” which is idiomatic for intimate address in Indonesian.

Furthermore, light comments or small talk, such as “have you heard that Netherfield Park is let at last?” (SL, p. 2), translated to “sudahkah kau mendengar bahwa akhirnya ada yang menyewa Netherfield Park?” (TL, p. 7), successfully maintained presuppositions about common knowledge and the speech situation of sharing local news through direct translation functioning as “cultural substitution.” Overall, strategies like paraphrase for explicitness and direct translation rendering natural TL equivalents contributed significantly to this successful conveyance, ensuring target readers could appropriately situate the phatic exchanges within their intended social and relational contexts.

Coherence

Coherence in translation refers to how a text “makes sense” to the target reader, extending beyond mere logical connections to align with their background knowledge, experiences, and cultural expectations of how social interactions typically unfold. A key aspect of successful literary translation, particularly in dialogue, is ensuring that translated phatic utterances contribute to a coherent and natural-sounding interaction within the target language's socio-cultural context. This section evaluates the extent to which the Indonesian translations of phatic utterances in *Pride and Prejudice* achieve such coherence. The analysis reveals a spectrum, from high coherence where utterances feel entirely natural, to instances where coherence is partially achieved or nuanced.

Instances of High Coherence through Idiomatic Equivalence

In some instances, the translation achieves a high degree of coherence by employing culturally idiomatic equivalents, making the phatic utterance feel entirely natural to the Indonesian reader.

SL: "Dear Lizzy!" (p. 17)

TL: "Lizzy sayang!" (p. 25)

The phatic utterance "Dear Lizzy!" (SL, p. 17), classified as a Greeting, is a natural and coherent expression of affection in English. Its translation, "Lizzy sayang!" (TL, p. 25), also functions as a highly natural and coherent way to express affection in Indonesian. The translator's use of "cultural substitution" – employing the most idiomatic Indonesian equivalent – ensures that the utterance flows smoothly and is immediately understood by the target language reader in its intended phatic function, thereby seamlessly integrating into the dialogue. Pragmatic equivalence for coherence is Achieved.

Instances of Potentially Compromised Coherence due to Unconventional Phrasing

Conversely, some translations risk partially compromising coherence due to phrasing that, while understandable, may not align with conventional expressions in the target language, potentially creating a mixed or less natural tone.

SL: 'Yours, etc.' (p. 38)

TL: 'Salam sayang, dll.' (p.50)

The utterance 'Yours, etc.' (SL, p. 38), classified as a Farewell Expression, functions as a standard, if somewhat curt or formal, letter closing in English of the period. The target text, "Salam sayang, dll." (TL, p.50) (Affectionate regards, etc.), might present a slight coherence challenge or feel somewhat mixed in tone. The phrase "Salam saying" (affectionate regards) suggests warmth, while "dll." (etc.) retains the abbreviation and potential curtness of the original. Although grammatically correct, this specific combination might not be a highly conventional or consistently used closing in Indonesian letters. This potential lack of conventionality, arising from the "paraphrase using unrelated words" strategy for "Yours", could make the expression feel less seamlessly coherent than a more standard Indonesian closing might have been. Pragmatic equivalence for coherence is Potentially partially achieved; while the utterance is understandable, the naturalness and conventionality of the combined target language expression could be debated.

Instances of Layered Coherence: General versus Character-Specific Nuances

A third pattern emerges where coherence is achieved at a general linguistic level, but subtleties essential for character-specific coherence—which contributes to overall textual coherence—may be altered.

SL: "My dear Miss Eliza" (p. 31)

TL: "Miss Eliza yang baik..." (p. 42)

The phatic utterance "My dear Miss Eliza" (SL, p. 31), primarily classified as a Greeting (and also listed as a Politeness Expression), is coherent within the specific context

of Mr. Collins's character – it reflects his formal, somewhat old-fashioned, and possibly ingratiating mode of address. The target text, “Miss Eliza yang baik,..” (TL, p. 42) (The good/kind Miss Eliza,..), is a coherent and grammatically sound phrase in Indonesian, and it sounds polite. This translation was achieved using the strategy of “translation by a more neutral/less expressive word” or, from another perspective, “paraphrase using unrelated words”. However, the challenge to coherence here relates more to whether this rendering fully captures the character-specific coherence of Mr. Collins's distinctive speech style. While coherent as a general polite address, it may not fully convey the unique interactional style of the speaker as established in the source text. Pragmatic equivalence for coherence is Achieved at the level of general politeness and linguistic sense, though nuances specific to character voice, which are integral to the source text's overall textual and interactional coherence, might be altered.

In summary, the achievement of coherence for phatic utterances in the Indonesian translation of *Pride and Prejudice* varies. While idiomatic cultural substitutions can lead to high coherence and natural-sounding dialogue, strategies resulting in unconventional phrasing can present challenges. Furthermore, even when general linguistic coherence is maintained, the loss of character-specific nuances can affect the deeper layers of textual coherence that enrich the reader's understanding of social interactions and character portrayal. This highlights the complexity of translating phatic language in a way that is not only understandable but also resonates authentically within the target cultural and literary context.

The assessment of pragmatic equivalence for phatic utterances in the Indonesian translation of *Pride and Prejudice* reveals a varied landscape. While the illocutionary force of many phatic acts, particularly straightforward greetings and terms of endearment, was often successfully maintained through strategies like cultural substitution and direct translation, more nuanced aspects such as character-specific implicatures and the full expressive force of certain SL interjections sometimes experienced shifts or losses. This was often linked to strategies like translation by a more neutral/less expressive word or paraphrase using unrelated words, which, while aiming for TL naturalness or clarity, could alter subtle pragmatic meanings. The representation of the overall speech situation and basic presuppositions was generally well-preserved. However, achieving full coherence, especially in capturing the exact flavour of 19th-century English social interaction in contemporary Indonesian, remained a significant challenge, with some TL renditions sounding more universally polite rather than specifically reflecting the source text's unique social and characterological nuances. The translator's choices consistently highlighted a balancing act between conveying the core phatic function and adapting expressions to fit TL linguistic and cultural norms.

CONCLUSION

This study reveals that translating phatic utterances in Jane Austen's *Pride and Prejudice* into Indonesian involves navigating a complex continuum of pragmatic equivalence, where the translator must balance between maintaining the original communicative intent and adapting expressions to align with cultural and linguistic norms. While strategies like cultural

substitution successfully transferred the illocutionary force of direct phatic acts, more subtle or archaic markers often experienced significant alterations, resulting in functional shifts. The translation of implicatures posed particular challenges, as the loss of character-specific nuances often occurred through neutral or less expressive words, which affected the portrayal of characters and weakened the period-specific nature of the dialogue. Despite these issues, the study found that the general speech situation and underlying presuppositions were largely preserved, though the distinctive socio-cultural characteristics of 19th-century English interactions sometimes became diluted in favor of a more universally polite tone. Going forward, it is recommended that future research further explore the use of cultural mediation strategies in literary translation and investigate how translators can better preserve historical and cultural specificity while maintaining clarity for contemporary audiences.

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