



© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta



**TRANSLATION TECHNIQUES AND QUALITY OF
PHATIC EXPRESSIONS IN *MARRIAGE STORY* (2019)**

THESIS

Proposed as a Compulsory Prerequisite
for a Bachelor's Degree in Applied Linguistics (S.Tr.Li)

**POLITEKNIK
NEGERI
JAKARTA**

NUR HALIZA AULIA

2108411032

**STUDY PROGRAM OF ENGLISH FOR BUSINESS AND PROFESSIONAL
COMMUNICATION**

DEPARTMENT OF BUSINESS ADMINISTRATION

POLITEKNIK NEGERI JAKARTA

2025



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

PRONOUNCEMENT

I, the undersigned:

Student Name : Nur Haliza Aulia
Student ID : 2108411032
Study Program : English for Business and Professional Communication (BISPRO)
Thesis Title : Translation Techniques and Quality of Phatic Expressions
in *Marriage Story* (2019)

Hereby declare that this thesis is my original work and is free from plagiarism or any form of imitation of others' works. All quotations and references from other sources have been appropriately cited following the applicable guidelines for academic writing.

If then this pronouncement proves false, I am willing to accept any academic punishment.

Depok, 4 July 2025



Nur Haliza Aulia
NIM 2108411032



Hak Cipta :




1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

LEGITIMATION



The following thesis is proposed by:

Student Name : Nur Haliza Aulia
Student ID : 2108411032
Study Program : English for Business and Professional Communication
(BISPRO)
Thesis Title : Translation Techniques and Quality of Phatic Expressions
in *Marriage Story* (2019)

It has been examined by the Board of Thesis Examiners on 20 June 2025 and decided "PASSED"

Board of Thesis Examiners		Signature
Head of Examiner	: Septina Indrayani, S. Pd., M. TESOL	
Examiner 1	: Dr. Drs. Supriatnoko, M. Hum.	
Examiner 2	: Dr. Dra. Ina Sukaesih, Dipl. TESOL., M. M., M. Hum.	

Under the supervision of Board of Thesis Supervisors

Board of Thesis Examiners		Signature
Supervisor 1	: Septina Indrayani, S. Pd., M. TESOL	
Supervisor 2	: Farizka Humolungo, S.Pd., M.A.	

Legalized by:
Head of Department Business
Administration



Dr. Wahyudi Utomo, S. Sos., M. Si
NIP 198007112015041001

Acknowledged by:
Head of Study Program
English for Business and Professional
Communication (BISPRO)



Dr. Dra. Ina Sukaesih,
Dipl.TESOL., M.M., M.Hum.
NIP 196104121987032004



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

PREFACE

First and foremost, all praise and gratitude be to Allah Subhānahu wa Ta‘ālā for His endless grace, love, and guidance that have enabled the writer to complete this bachelor thesis, entitled "Translation Techniques and Quality of Phatic Expression in *Marriage Story* (2019)" This thesis is submitted as one of the requirements for obtaining a Bachelor's degree in English for Business and Professional Communication (BISPRO) at Politeknik Negeri Jakarta.

Throughout the process of writing this thesis, the writer has experienced many challenges and learning opportunities. The writer would like to express sincere appreciation to:

1. Dra. Ina Sukaesih, Dipl. TESOL., M.M., M. Hum., as the Head of English for Business and Professional Communication Program Study;
2. Septina Indrayani, S.Pd., M. TESOL., as the supervisor, for the valuable guidance, encouragement, and insightful suggestions throughout the writing process;
3. Farizka Humolungo, S.Pd., M.A., as the supervisor, for her approval and which made it possible for this thesis to be completed;
4. Inanti Pinintakasih Diran and Taufik Eryadi Abdillah, S.S., M.Hum., as the raters, for the valuable assistance in evaluating the thesis and providing suggestions for improvement;
5. My deepest gratitude to my beloved parents, Bapak Muhammad Nur and Ibu Neneng Muchaimi, for their unwavering love, endless prayers that reach the heavens, and their boundless support throughout every step of this journey. Thank you for accepting all my flaws and mistakes with open hearts, and for teaching me the meaning of unconditional love and resilience. Your belief in me, even in my weakest moments, has been the silent strength behind every word written in this work;
6. My heartfelt appreciation goes to my dearest aunt, Saniyah—affectionately known as Mpo Nyeh or Nek Mut—for her constant moral and financial support throughout the course of my studies. Her generosity, encouragement, and unwavering presence have been a quiet yet powerful force behind this academic



© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

journey. I am truly grateful for her sincere care and the strength she has given me to keep moving forward.

7. My sincerely thankful to my dear siblings, Ardiansyah, Suci Apriani, and Elfira Agustin, whose unwavering support, kind words, and constant presence have meant the world to me. Whether through encouragement, shared laughter, or quiet understanding, your love has been a steady anchor throughout my academic journey. I am truly blessed to walk this path with you by my side.
8. To someone whose name cannot be mentioned here, thank you—for walking beside me through the past eight years. Your presence has been a defining part of my journey, shaping me through moments of joy, pain, and deep reflection. Thank you for the life lessons I will never forget, for the bittersweet memories, and for teaching me what it means to grow with grace, patience, and maturity. Every shared joy and sorrow have carved its own place in my story, and I carry it all with quiet gratitude. This chapter of my life would not be complete without acknowledging the mark you've left on it.
9. All BISPRO 2021 families for their solidarity and support, enduring every challenge with joy and creating unforgettable memories.

Although this thesis reflects considerable effort, I acknowledge its limitations. Any constructive feedback or suggestions for enhancement are welcomed. I hope this work contributes to the field of translation studies and stimulates further research.

Depok, 11 June 2025

Nur Haliza Aulia



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

CONSENT OF THESIS PUBLICATION FOR ACADEMIC INTERESTS

I, the undersigned:

Student Name : Nur Haliza Aulia
Student ID : 2108411032
Study Program : English for Business and Professional Communication
(BISPRO)
Department : Business Administration
Manuscript : Thesis (*Skripsi*)

In the pursuit of knowledge advancement, I hereby consent to entrust and grant to Politeknik Negeri Jakarta Non-exclusive Royalty-free Right for my thesis entitled:

TRANSLATION TECHNIQUES AND QUALITY OF PHATIC EXPRESSIONS IN *MARRIAGE STORY* (2019)

along with any related materials (if necessary). With this Non-exclusive Royalty-free Right, Politeknik Negeri Jakarta reserves the right to store, transfer, disseminate, manage in the form of a database, maintain, and publish my thesis while continuing to acknowledge my name as the author/creator and copyright holder.

In witness whereof, I hereby make this statement truthfully.

Made in : Depok,

On the date of : 04 July 2025

Declared by :

(Nur Haliza Aulia)

Manuscript: thesis, non-seminar papers, practical work reports, internship reports, professional and specialized tasks.



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

ABSTRACT

Nur Haliza Aulia. English for Business and Professional Communication Study Program. Translation Techniques and Quality of Phatic Expressions in Marriage Story (2019).

This study explores the translation of phatic expressions in the film *Marriage Story* (2019), focusing on their categories, functions, translation techniques, and acceptability. This research employs a qualitative descriptive method, with data collection techniques including content analysis to examine the phatic expressions and Focus Group Discussion (FGD) to assess their acceptability. Drawing on Biber's (1999) classification, the research identifies 10 out of 11 phatic categories, with responses emerging as the most dominant (39.51%). Using Kinneavy's (2009) framework, the study identifies four out of five communicative functions, with expressive being the most prevalent (58.02%). The analysis applies Molina and Albir's (2002) translation techniques, revealing established equivalence as the most frequently used technique. The acceptability of the phatic expression translations, evaluated based on Nababan et al.'s (2012) criteria, is generally high, with most renderings falling into the acceptable category. This research contributes to the field of audiovisual translation by highlighting how phatic expressions are rendered across languages while preserving emotional nuance and contextual appropriateness.

Keywords: Acceptability, Audiovisual Translation, Emotional Function, Phatic Expressions, Translation Techniques.

**POLITEKNIK
NEGERI
JAKARTA**



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

ABSTRAK

Nur Haliza Aulia. Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional. *Translation Techniques and Quality of Phatic Expressions in Marriage Story* (2019).

Penelitian ini mengkaji penerjemahan ungkapan fatis film *Marriage Story* (2019), dengan fokus pada kategori, fungsi, teknik penerjemahan, dan aspek keberterimaannya. Penelitian ini menggunakan metode deskriptif kualitatif, dengan teknik pengumpulan data berupa analisis isi (*content analysis*) untuk mengidentifikasi dan mengkaji ungkapan fatis, serta *Focus Group Discussion* (FGD) untuk menilai tingkat keberterimaan hasil terjemahan. Berdasarkan klasifikasi Biber (1999), penelitian ini menemukan 10 dari 11 kategori ungkapan fatis, dengan kategori *responses* sebagai yang paling dominan (39,51%). Berdasarkan teori fungsi komunikasi dari Kinneavy (2009), ditemukan empat dari lima fungsi ungkapan fatis, dengan fungsi *expressive* sebagai yang paling menonjol (58,02%). Analisis terhadap teknik penerjemahan menggunakan teori Molina dan Albir (2002) menunjukkan bahwa teknik *established equivalence* paling sering digunakan. Aspek keberterimaan penerjemahan dinilai menggunakan pedoman dari Nababan et al. (2012), dan hasilnya menunjukkan bahwa sebagian besar penerjemahan termasuk dalam kategori *acceptable*. Penelitian ini memberikan kontribusi dalam kajian penerjemahan audiovisual, khususnya dalam mempertahankan nuansa emosional dan keotentikan konteks budaya dalam subtitle film.

Kata kunci: Fungsi Emosional, Keberterimaan, Penerjemahan Audiovisual, Teknik Penerjemahan, Ungkapan Fatis.

POLITEKNIK
NEGERI
JAKARTA



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

TABLE OF CONTENT

COVER	i
PRONOUNCEMENT	ii
LEGITIMATION.....	iii
PREFACE	iii
CONSENT OF THESIS PUBLICATION FOR ACADEMIC INTERESTS	vi
ABSTRACT	vii
ABSTRAK.....	viii
TABLE OF CONTENT.....	ix
LIST OF TABLES	xi
CHAPTER I INTRODUCTION.....	1
1.1 Background of the Study	1
1.2 Statements of the Problem.....	4
1.3 Objectives of the Study	5
1.4 Scope of the Study.....	5
1.5 Significance of the Study	6
CHAPTER 2 LITERATURE REVIEW.....	7
2.1 Translation.....	7
2.2 Translation Techniques	8
2.3 Translation Quality Assessment.....	13
2.4 Phatic Expression: The Functions and Categories	14
2. 4.1 Categories and Functions of Phatic Expressions.....	15
2. 5 Marriage Story (2019).....	16
2.6 Review of Relevant Studies	17
2.7 Theoretical Framework	19
CHAPTER III RESEARCH METHOD.....	21
3.1 Research Design	21
3.2 Data and Source of Data.....	21
3.2.1 Data.....	21
3.2.2 Source of Data	22
3.3Sampling Technique.....	22



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

3.4 Data Collection Technique	23
3.5 Data Validity	23
3.5.1 Data Source Triangulation	24
3.5.2 Methodological Triangulation	24
3.6 Data Analysis	24
3.6.1 Domain Analysis.....	25
3.6.2 Taxonomic Analysis	25
3.6.3 Componential Analysis.....	27
3.6.4 Cultural Theme Analysis	30
CHAPTER IV	31
RESULTS AND DISCUSSION	31
4.1 Categories of Phatic Expressions	31
4.1.1 Results of Categories of Phatic Expressions.....	31
4.2 Functions of Phatic Expressions.....	48
4.2.1Results of Functions of Phatic Expressions.....	48
4.3 Translation Techniques of Phatic Expressions.....	55
4.3.1 Translation Techniques of Phatic Expressions Results	55
4.4 Translation Quality	66
4.4.1 Results of Translation Quality	66
4.4 Discussion	71
CHAPTER V	77
CLOSING	77
5.1 Conclusion.....	77
5.2 Suggestion	79
BIBLIOGRAPHY	81
CURRICULUM VITAE.....	85
APPENDICES	86



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

LIST OF TABLES

Table 2. 1 Translation Quality Assessment by Nababan	14
Table 3. 1 Domain Analysis.....	25
Table 3. 2 Taxonomic Analysis	26
Table 3. 3 Componential Analysis	28
Table 4.1 Frequency and Percentage of Categories of Phatic Expressions	31
Table 4.2 Frequency and Percentage of Functions of Phatic Expressions.....	48
Table 4.3 Frequency and Percentage of Translation Techniques of Phatic Expressions.....	56
Table 4.4 Frequency and Percentage of Translation Quality (Acceptability)	67

**POLITEKNIK
NEGERI
JAKARTA**



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

CHAPTER I INTRODUCTION

1.1 Background of the Study

Communication is a natural part of human interaction, by which individuals can pass ideas, feelings, and intentions efficiently. Jakobson (1960) argues that communication is complicated and has referential, expressive, and phatic functions. Phatic expressions, for example, are essential in building social relations as well as sustaining the continuation of conversation. According to Malinowski (in Sutami, 2005), phatic expressions do not pass on information but are intended to establish, sustain, or close communication. At the level of casual conversation, phatic expressions occur in many forms, such as greetings, small talk, and fillers. Phaticity also occurs within media, particularly within films, where they help make dialogue and language interaction among actor's sound more natural (Mawadda, 2021).

Movie as a narrative form unites visual, auditory, and verbal elements in narrating stories that engage individuals from the entire world. Incorporation into cinematic dialogue, phatic remarks help to make speech more realistic for characters and help to make conversation seem more real and spontaneous. As globalized as cinema is getting, subtitles become more crucial in bridging the audience outreach for viewing films of various linguistic origins so that not just the action is easily comprehensible but also social and cultural politeness in conversation is easily followed. Subtitles are a cultural and linguistic bridge that allows one to watch foreign films and comprehend them without forfeiting their inherent meaning (Gottlieb as cited in Listyaningrum, 2020).

It is not just a matter of linguistic accuracy, but also cultural environment sensitivity, pragmatics, and audience reception. Nida (1964) put forward the dynamic equivalence translation theory, emphasizing that a translation should not only be meaningfully accurate but natural-sounding to the target people. The theory has direct application in subtitling, where space and time are limited and translators



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

must preserve the message of the dialogue and render it readable and logical. Phatic expressions are a particular challenge in this sense since their primary function is typically pragmatic, not information-based. Due to their pivotal function in lines of film scripts, the uptake of phatic expressions needs to be extensively analyzed under translation in subtitles as a way to measure the uptake of the target audience.

(Venuti, n.d.) in 1995 describes the foreignization and domestication model of translation, where the translator needs to decide whether to maintain the initial cultural factors or to reshape them to conform to the needs of the target readers. In translating phatic expressions, achieving acceptability is crucial to maintaining the natural flow, authenticity, and meaningful function of dialogues. Since phatic expressions primarily serve to establish, sustain, or close communication rather than convey factual information, a mistranslation or overly literal rendering can disrupt the viewing experience and weaken the audience's reception of the film's intended emotions. For example, in *Marriage Story* (2019), there is a scene where Nicole (Scarlett Johansson) and Charlie (Adam Driver) engage in a tense yet emotionally charged conversation about their failing marriage. "Well... I'm here now, obviously," Nicole says abruptly. Particularly with expressions like "Wel..." in English, which inflexibly translates to "*Begini... aku jelas di sini sekarang*" in Indonesian, translation can be difficult. The emotional nuance of hesitancy and confidence present in the original wording is lost in this modification. Maladjusted sentences tend to read very unnatural and disrupt the emotional flow of the story, especially in a film text which has to be read. With readability in mind, the translation can convey the original sense and flow of the dialog more deeply so that the viewer is more tangibly engaged by the film. The researcher has chosen the film *Marriage Story* (2019) for the study due to its effective and emotive dialog. Directed by Noah Baumbach, the movie offers an authentic portrayal of a couple getting divorced, with realistic dialogue conveying emotional depth. With its high-profile awards and six nominations at the Academy Awards, the movie is a quintessential candidate to study the rendering of phatic statements in subtitles. The global release of the movie on Netflix also underscores the importance of good



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

subtitles that preserve the originality of the dialog. With all this factors in mind, in this research, the most common translation techniques used with phatic speech in film subtitles are attempted to be examined and how effectively they are embraced by the target culture. Thus, this research aims to add to the corpus of knowledge in the field of audiovisual translation, particularly where the intricacies of the translation of phatic speech in film narratives are involved.

Previous studies have examined the translation of phatic speech acts across various situations, yet a vast research gap still exists, particularly in subtitle translation in films. Multiple researchers have contributed to the field, yet each study has limitations when it comes to research scope and object selection. Chairunnisa (2016) analyzed phatic utterances' translation and acceptability in Indonesian-English Webtoon translations from the angle of digital comic translation. (Rahma & Hardjanto, 2022), on the other hand, analyzed phatic expressions' translation strategies in novels, specifically from English to Indonesian. While this research gave valuable information about translation strategies in literary works, novels do not have such constraints as subtitles that require textual brevity and coordination with dialogue lines. (Tien et al., 2023) also conducted a study on phatic expressions in films, but their categorization of these expressions into types and determining the functions thereof went without verifying the translation approaches applied or their acceptability. This study aims to address a notable gap in the current research by providing an in-depth analysis of how phatic expressions are translated in the film *Marriage Story* (2019). Unlike earlier studies that primarily concentrated on written texts or simply categorizing phatic expressions, this research takes a more nuanced approach by looking at the translation techniques, their acceptability, and the roles of these expressions within the context of audiovisual translation (AVT). To categorize these phatic expressions, the study uses Biber's (1999) framework, which identifies eleven types, including interjections, greetings and farewells, discourse markers, responses, hesitations, politeness markers, apologies, casual pronunciations, attention signals, thanks, and expletives. In analyzing the communicative functions of these expressions, the study applies Kinneavy's model



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

(in Chaer, 2009), which identifies five rhetorical functions: expressive, informational, exploratory, persuasive, and entertaining (Febriansyah, 2023).

To analyze the translation techniques used in rendering phatic expressions from English into Indonesian, this study applies the model proposed by Molina and Albir (2002), which outlines 18 translation techniques including established equivalence, modulation, adaptation, literal translation, and others. Furthermore, to evaluate the quality of the subtitle translations, especially in terms of acceptability, the research employs Nababan et al.'s (2012) framework. This model uses a scale ranging from acceptable, less acceptable, to unacceptable, based on grammatical accuracy, naturalness, and contextual appropriateness in the target language. Through the integration of these theoretical lenses, the study aims to provide a comprehensive understanding of how phatic expressions are translated in film subtitles, highlighting their linguistic, functional, and pragmatic dimensions.

1.2 Statements of the Problem

In everyday conversations, phatic expressions play a crucial role in building connections, maintaining social interactions, and conveying emotions beyond just words. These expressions, such as greetings, small talk, or affirmations, help shape the natural flow of communication. However, translating them into another language—especially in film subtitles—is not as simple as it seems. Unlike written texts, subtitles have strict time and space limitations, forcing translators to condense, adapt, or even omit certain elements while still trying to maintain the essence of the dialogue. Unfortunately, research on how phatic expressions are translated in film subtitles is still limited.

Based on the background, the research questions in this study can be formulated as:

1. What are the categories of phatic expressions found in the translated subtitles of *Marriage Story* (2019)?
2. What are the functions of phatic expressions found in the translated subtitles of *Marriage Story* (2019)?



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

3. What translation techniques are used to translate phatic expressions in the subtitles of *Marriage Story* (2019)?
4. How is the acceptability aspect reflected in the translated subtitles of *Marriage Story* (2019)?

1. 3 Objectives of the Study

Based on the formulation of the problem above, the objectives of this study are as follows:

1. To identify the categories of phatic expressions found in the translated subtitles of *Marriage Story* (2019).
2. To identify the functions of phatic expressions found in the translated subtitles of *Marriage Story* (2019).
3. To analyze the translation techniques used to translate phatic expressions in the subtitles of *Marriage Story* (2019).
4. To evaluate the acceptability aspects in the translation of Indonesian subtitled phatic expressions of *Marriage Story* (2019).

1. 4 Scope of the Study

This study will assess the acceptability of the translations of phatic expressions in *Marriage Story's* (2019) subtitles. In order to accomplish this, this study will examine how these expressions are expressed in the target language using the classification of the techniques put forth by Molina and Albir (2002). Using Nababan's (2012) framework, which evaluates how effective and natural the translated expressions are within the target culture, this study also examines how acceptable these translations are. Furthermore, this study will also focus on the different categories and phatic functions of the expressions in the subtitles so that their role in sustaining running conversation is comprehensively understood. The study will be interested in the linguistic aspects of translation concerning the manner in which phatic expressions are being translated into Indonesian and how this affects their naturalness as well as pragmatic intention in audiovisual translation.



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

1. 5 Significance of the Study

Therefore, this research has two significances as follow:

Theoretical Significance

1. This study will contribute to translation studies, particularly phatic expressions translation in audiovisual media.
2. This study will contribute towards developing a stronger sense of the acceptability component in naturally occurring and communicatively effective subtitle translations.
3. This study will benefit linguistics studies, especially pragmatics and sociolinguistics, since it examines the function of phatic expressions in cross-cultural communication.

Practical Significance

1. This study will act as a reference for translators and subtitlers to select suitable techniques to translate phatic expressions so that naturalness and cultural appropriateness are maintained.
2. The study will improve the film subtitle quality to become more communicative and audience-centered.
3. Having knowledge of the translation of phatic expressions will enrich the experience by making dialogues more relatable and engaging to the target audience.

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

CHAPTER V

CLOSING

5.1 Conclusion

This study offers a thorough analysis of the translation of phatic speech in *Marriage Story* (2019) subtitles, specifically under the categories, functions, translation strategies, and acceptability of the expressions. The results reveal that phatic expressions play a significant role in maintaining communication between characters, especially in situations involving strong emotions. Of all the categories of phatic expressions, responses (39.02%) are most prevalent, indicating how significant they are in sustaining the conversation. Discourse markers (20.73%) follow next, as they are responsible for setting up the conversation and charting the direction of the conversation. The functions such as Greetings and Farewells (8.54%), Interjections (6.10%), Expletives (6.10%), and Attention Signals (6.10%), also contribute their share in the dynamic relationship between characters, each serving a distinct function in sustaining social ties and conveying emotional nuance.

In addition to linguistic function, this study highlights the importance of emotional intention, the underlying emotional tone or affective purpose conveyed through phatic expressions. Emotional intention, such as sarcasm, frustration, affection, or detachment, was shown to significantly influence both the usage and translation of these expressions. Several phatic expressions that appear brief or simple in structure (e.g., "Okay", "Fine", "Thanks") actually carry deep emotional subtext depending on the scene context, and the success or failure in translating this emotional weight greatly affects translation acceptability.

Translation techniques used to translate such expressions are mostly accurate, yet reduction and modulation points are seen here and there, in which cultural or emotive shades can get lost. Phatic phrases in the source language (English) are rendered in Indonesian subtitles by various means, the most prevalent of which are established equivalence and literal translation. These methods effectively preserve



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

the functional and practical features of the expressions under the constraints of the cultural background of the target language. Nevertheless, in some cases, the translations are judged to be less acceptable based on their strictly applicative approach or unnaturalness in the target language, with the inference that the balance between acceptability and naturalness is still an issue in subtitle translation.

The findings indicate that the target community accepts most translations regarding the acceptability of translation quality. In line with Nababan et al.'s (2012) framework of translation acceptability, most of the translations (69.51%) were acceptable. Even though most of the translations have an acceptable rating (69.51%), the mean rating of 2.51 shows that the general quality of the translations is still in the less acceptable category. The mean of 2.51 means that, although an overwhelming number of the translations are acceptable, there are enough less natural or clunky translations to lower the overall score below the line of being entirely acceptable. A mean of 2.51 implies that the translations are mostly understandable but contain some unnatural wordings or minor inappropriate in terms of grammar, tone, or cultural fit. These minor shortcomings affect the naturalness and smoothness of the dialogue, rendering the general experience for the audience less than ideal. This implies that even though the subtitles accomplish their utilitarian task, they fail to achieve the level of fluency and cultural sensitivity one would hope from professional subtitle translations. Therefore, even though most are satisfactory ratings, several less satisfactory translations lower the quality rating of the subtitle overall. The research generally emphasizes that cultural context and pragmatic functions in translating phatic expressions are also significant factors in determining the emotional depth and authenticity of movie dialogues.

Finally, this study successfully answers all the research questions presented in Chapter I. (1) Regarding the categories of phatic expressions, the findings confirm the dominance of Responses, followed by Discourse Markers. (2) In terms of functions, Expressive and Exploratory functions dominate, reflecting the emotional



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

dimension of the dialogues. (3) Regarding the translation techniques, Established Equivalence and Literal Translation were the most frequently applied. (4) In terms of translation quality, most translations were rated acceptable, yet the average score indicates room for improvement in terms of fluency and naturalness. (5) Most importantly, this study reveals that emotional intention plays a key role in shaping the pragmatic force of phatic expressions and significantly affects the perceived success of the translations. When emotional nuances are not adequately rendered, even technically correct translations may fall short in emotional resonance and authenticity. This research contributes not only to the study of phatic expressions in audiovisual texts but also underlines the crucial role of emotional intention as a factor that must be considered in the evaluation of subtitle quality

5.2 Suggestion

Based on data found in this study, future research into translating phatic expressions should look beyond just whether the translations are acceptable. It's important to consider how readable and accurate these translations are. Readability is key—it helps ensure that the audience can easily grasp and connect with the subtitles, especially during emotionally intense scenes where the natural flow of dialogue matters. There's also an opportunity to explore how it might translate phatic expressions to enhance the reading experience, making them more accessible and impactful. With the rise of AI subtitling tools, it would be fascinating to see how these machine translation systems handle phatic expressions compared to human translators. Future studies could evaluate if these automated systems can keep phatic expressions' emotional and social functions intact, capturing the natural flow of conversation without missing those subtle nuances. This research could help develop more sophisticated automated subtitling systems that tackle the unique challenges of phatic expressions. It's also worth noting that our this focused solely on one film, *Marriage Story* (2019), which limits how broadly that can apply these findings. By expanding future research to include various film genres like comedies, dramas, and animated films and different media formats like TV shows or online videos, it could better understand how phatic expressions are translated in



other contexts. This broader approach would also allow us to dig deeper into how translation strategies can vary depending on genre or medium. Ultimately, these suggestions aim to improve subtitling practices, ensuring that phatic expressions are translated in a way that retains the emotional depth and authenticity of the original dialogue while remaining culturally relevant and easy to understand for the target audience.

© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta





Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.

b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta

2. Dilarang menggunakan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

BIBLIOGRAPHY

- Al-Qinai, J. B. S. (2011). Translating phatic expressions. *Pragmatics*, 21(1), 23–39. <https://doi.org/10.1075/prag.21.1.02qin>
- Arahman, R. (2018). Kajian Sosiopragmatik tentang Penggunaan Kategori fatis bahasa Sasak dalam kesantunan tindak tutur masyarakat Lombok. *Jurnal Ilmiah Telaah*, 3(1), 52–68.
- Aziz, N. A. (2015). A pragmatic analysis of phatic communication used in the *Proposal* movie script. Undergraduate Thesis, Yogyakarta State University
- Catford, J. C. (1965). *Linguistic Theory of Translation*. Oxford University Press.
- Chaer, A. (2009). *Linguistik umum*. Rineka Cipta.
- Chairunnisa, S. (2016). The translation of phatic utterances and its acceptability in webtoon. *JET (Journal of English Teaching)*, 2(2), 109–120.
- Cendriono, N. & Sudaryanto, S. (2023). Sekretariat Kabinet Republik Indonesia. *Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 12(2), 135–143.
- Chaer. (n.d.).
- Dinata, I. K. A., Jayantini, I. G. A. S. R., & Juniarta, I. W. (2023). English Interjections and Their Translation in The Subtitles of My Little Pony Movie. *Journal of Language and Applied Linguistics*, 4(2), 235–243. <https://doi.org/10.22334/traverse.v4i2.89>
- Febriansyah, G. (2023). *Ungkapan Fatis Dalam Bahasa Inggris dan Bahasa Indonesia*.
- Gottlieb, H. (1992). Subtitling—A new university discipline. In C. Dollerup & A. Loddegaard (Eds.), *Teaching translation and interpreting: Training, talent, and experience* (pp. 161–170). John Benjamins.
- Guillot, M.-N. (2020). Subtitling, identity and the social imaginary: A model of viewer engagement. *Linguistica Antverpiensia, New Series – Themes in Translation Studies*, 19, 121–139.
- Hanivah, N., Rozi, F., & Haryanti, R. P. (2024). *Accuracy , Acceptability and Readability in the Translation of The Hounds of Baskerville Movie Subtitle*. 14(2), 252–261.
- Jakobson, R. (1960). Linguistics and poetics. In T. A. Sebeok (Ed.), *Style in*



Hak Cipta:

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :

a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.

b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta

2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

language (pp. 350–377). MIT Press.

Jawa, M., & Surakarta, D. I. (2017). Ungkapan Fatis Pembuka dan Penutup Percakapan Masyarakat Jawa di Surakarta. *LEKSEMA: Jurnal Bahasa Dan Sastra*, 2, 37–49.

Juniati, L., Hermendra, H., & Nimashita, F. (2019). Translation of Indonesian phatic words in the webtoon *My Pre-Wedding* into Japanese. *International Journal of Linguistics, Literature and Culture*, 5(5), 14–22.

Larson, M. L. (1998). *Meaning-Based Translation* (2nd ed.). University Press of America.

Listyaningrum, R. A. (2020). *Subtitling Strategy on English To Indonesia in Toy Story 4 Movie*. 2.

Mar, N. A., Kuraedah, S., & Haniah, H. (2022). Teori-teori Kontemporer dalam Penerjemahan. *Journal of Arabic Education and Linguistics*, 2(2), 85–96. <https://doi.org/10.24252/jael.v2i2.32507>

Mawadda, S. (2021). Phatic Communion As a Unifier As Portrayed in ‘Wonder.’ *PRASASTI: Journal of Linguistics*, 6(2), 239. <https://doi.org/10.20961/prasasti.v6i2.39416>

Molina, L., & Albir, A. H. (2002). Translation techniques revisited: A dynamic and functionalist approach. *Meta*, 47(4), 498–512. <https://doi.org/10.7202/008033ar>

Nababan, M. R., Nuraeni, A., & Sumardiono. (2012). Pengembangan model penilaian kualitas terjemahan. *Kajian Linguistik dan Sastra*, 24(1), 39–57.

Nida, E. A. (1964). *Towards-a-Science-of-Translating-Nida.Pdf* (p. 29). https://www.researchgate.net/publication/344434491_Application_of_Eugene_Nida's_Theory_of_Translation_to_the_English_translation_Full_Article

Rahardi, R. (2019). *Extralinguistic Context Roles in Determining*. 3(1), 30–43.

Rahayu, M. (2018). Ungkapan fatik dalam komunikasi siswa SMP Negeri di Tebo. *Jurnal Pendidikan Bahasa dan Sastra*, 3(2), 134–141.

Rahma, L. G. A. D., & Hardjanto, T. D. (2022). Teknik Penerjemahan Ungkapan Fatis Bahasa Inggris Ke Dalam Bahasa Indonesia. *Linguistik Indonesia*, 40(2), 293–303. <https://doi.org/10.26499/li.v40i2.217>



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

- Rospin Hidayati, O. I. W. (2020). An Analysis Of Phatic Expression In Sasak Speech Community.pdf. *Linguistics and English Language Teaching Studies*, 1(1), 36–45.
- Safira, T. P., Agil, S. A., & Amelia, P. (2024). An Analysis Phatic Expression on Hotel Transylvania Animated Movie. *Proceedings Series on Social Sciences & Humanities*, 18, 353–357. <https://doi.org/10.30595/pssh.v18i.1271>
- Santosa, R. (2021). *Metode penelitian kualitatif kebahasaan*. UNS Press.
- Sari Yuniarti, F., & Nanda, F. (2023). Teknik Dan Evaluasi Terjemahan Kalimat Imperatif Pada Kitab Al-Fathu Ar-Rabbānī Wal-Faiḍu Ar-Raḥmānī Karya Abdul Qadir Al-Jailani. *An-Nahdah Al-'Arabiyah*, 3(1), 19–39. <https://doi.org/10.22373/nahdah.v3i1.2387>
- Sofiyanti, K. (2022). The Translation Technique and Quality Analysis of Phatic Expressions in The Indonesian Series Entitled “Cek Toko Sebelah: Babak Baru.” *Translation and Linguistic (Transling)*, 02, 116–125. <https://jurnal.uns.ac.id/transling>
- Studies, T., Yaqubi, M., Sains, U., & Yaqubi, M. (2016). *A Prospective Approach to English Subtitling of Persian Phatic Expressions*. January 2014.
- Sugiyono. (2008). *Metode penelitian pendidikan: Pendekatan kuantitatif, kualitatif dan R&D*. Alfabeta.
- Sutami, H. (2005). Partikel fatis dalam bahasa Mandarin Sebuah telaah awal. *Wacana, Journal of the Humanities of Indonesia*, 7(1), 83. <https://doi.org/10.17510/wjhi.v7i1.291>
- Tien, A., Mayaputri, V., & Muhammadiyah Maumere, I. (2023). ANALYSIS OF PHATIC EXPRESSION IN FREEDOM WRITER’S FILM. *Sastra, & Budaya* |, 1(2).
- Toma, A. (2024). *Beyond Words : The Significance of Phatic Communication in Instant Messaging*. 8(2), 71–81.
- Tuyen Nguyen, V. (2023). Verbal Phatic Expressions in EFL Student Teachers’ Classroom Interactions. *Journal of Language Learning and Assessment*, 1(1), 44–56.
- Venuti, L. (n.d.). *The Translator’s Invisibility: A History of Translation*.



Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

- Washila, S. A., & Triwinarti, W. (2019). **INDONESIAN-ARABIC TRANSLATION OF PHATIC EXPRESSION IN WEBTOON "FLAWLESS.**
In International Review of Humanities Studies (Vol. 4, Issue 2).
- Wigati Purwaningrum ABA BSI Jakarta Jl Salemba Tengah no, P., & Pusat, J. (2018). *Ungkapan Fatis Pada Dialog Dalam Buku Koala Kumal Karya Raditya Dika* (Issue 1).





Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumunkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

CURRICULUM VITAE



Nur Haliza Aulia
Depok, Jawa Barat
Laulia140@gmail.com

Nur Haliza Aulia, also known as Lili, was born in Jakarta on August 15, 2001. A passionate individual with a strong background in English Language Studies, specializing in communication, media, and mental health awareness. Experienced in the field of Public Relations and Copywriting, with a focus on crafting impactful narratives, managing external communications, and creating content that aligns with brand identity and audience engagement.

**POLITEKNIK
NEGERI
JAKARTA**

APPENDICES

1. Data Abbreviation

Categories of Phatic	
INTJ	Interjections
GRFW	Greetings and Farewells
DSMK	Discourse Marker
RESP	Responses
HESI	Hesitators
PLTM	Politeness Marker
APLG	Apologies
CSPR	Casual Pronouniation
ATTS	Attention Signals
THX	Thanks
EXPL	Exploratory
Functions of Phatic	
EXP	Expressive
INF	Informative
EXPL	Exploratoty
PRS	Persuasive
ENT	Entertainment

- Hak Cipta :**
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
 2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

© Hak Cipta milik Politeknik Negeri Jakarta

2. Componential Analysis

No	Source Language (SL)	Target Language (TL)	Time	Context in the Film	Phatic Expression Categories (Biber, 1999)										Function (Kinneaxy in Chaer, 2009)					Translation Techniques	Translation Acceptability			
					INTJ	GRF W	DSM K	RESP	HESI	PLTM	APLG	CSPR	ATTS	THX	EXPL	EXP	INF	EXPL	PRS		ENT	3	2	1
1	- "God, you guys are so attarctive."	- "Astaga, kalian sangat menarik."	00:12:10	To express admiration, the babysitter admires Nicole and Charlie as they return from the celebration of their successful theater performance.											✓	✓					Adaptation	✓		
2	- "Shit, sorry I didn't stop that from being said."	- "Sial, maaf seharusnya aku tak mengatakannya."	00:12:20	To ease tension, the babysitter breaks the awkward atmosphere as she is still admiring Nicole and Charlie, known as a harmonious and successful couple.											✓			✓			Established Equivalence		✓	
3	- "Good night, Charlie."	- "Selamat malam, Charlie."	00:14:47	To show emotional hurt, Nicole goes to bed crying after Charlie gives feedback on her theater performance, ignoring their broken household situation.		✓										✓					Established Equivalence	✓		
4	- "Well, I have to say, I agree with Charlie."	"Kuakui, aku setuju dengan Charlie." <<tidak diterjemahkan>>	00:16:28	To show agreement, Nicole's mother agrees with Charlie's parenting style that the child should sleep alone, during a debate with Nicole.			✓											✓			Reduction			✓
5	- "Listen, everything you were saying back there was absolutely...."	- "Semua yang kau katakan tadi" <<tidak diterjemahkan>>	00:19:50	To acknowledge perspective, Nicole agrees with her mother's opinion about her past.									✓						✓		Reduction			✓
6	- "Okay. Is it a therapist?"	- "Baik. Kontak terapis?"	00:21:20	To accept help, Nicole agrees to take her friend's advice to help with her divorce process from Charlie.				✓										✓			Modulation		✓	
7	- "You still work together. That's nice."	- "Kalian masih bekerja bersama. Itu bagus."	00:21:24	To express disbelief, Nicole is surprised that her friend is still working with her ex-husband.				✓								✓					Literal Translation	✓		
8	- "Great."	- "Bagus."	00:21:54	To engage socially, Nicole responds to Nora's story during Nicole's theater performance at her book launch in New York.				✓								✓					Literal Translation	✓		
9	- "I understand."	- "Aku paham."	00:23:46	To express gratitude and trust, Nicole responds to Nora's assurance that she will always be available for Nicole unless she is with her child.				✓									✓				Established Equivalence	✓		
10	- "Good."	- "Bagus."	00:23:54	To motivate and support, Nora reassured Nicole that they would win the divorce				✓								✓					Literal Translation	✓		



- Hak Cipta :**
1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
 2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

© Hak Cipta milik Politeknik Negeri Jakarta

11	- "Well... I'm here now, obviously."	- "Begini... aku jelas di sini sekarang."	00:23:57	To express uncertainty, Nicole is confused when asked by Nora where she truly wants to live.				✓										✓			Modulation		✓	
12	- "Well... I was engaged to Ben..."	- "Baiklah... aku bertunangan dengan Ben..."	00:24:15	To give context, Nicole tells Nora about her past before meeting Charlie, so Nora can understand Nicole and Charlie's household issues before entering the court sessions.				✓										✓			Modulation			✓
13	- "Jesus, I was only 19 ..."	- "Astaga, aku baru 19 tahun ..."	00:24:20	To reflect emotionally, Nicole is bewildered thinking about how she fell deeply in love at such a young age.									✓	✓							Adaptation	✓		
14	- "Anyway, if I was honest with myself..."	- "Omong-omong, jika jujur ke diriku..."	00:24:30	To open up, Nicole breaks the confusing atmosphere by narrating her story in a disorganized timeline.				✓										✓			Established Equivalence			✓
15	- "Anyway, you were asking about Charlie."	- "Tapi, kau bertanya tentang Charlie."	00:27:02	To express confusion, Nicole again disrupts the conversation as her emotional response does not align with Nora's question.				✓										✓			Modulation			✓
16	- "Listen, nothing can be independent"	- "Dengar, tak ada yang bisa lepas ..."	00:33:41	To set boundaries, Nicole forbids her mother from interfering in her household matters and being friends with Charlie.								✓							✓		Literal Translation	✓		
17	"Okay."	- "Baiklah."	00:33:45	To respects boundaries, Her mother agrees to Nicole's request not to be friends with Charlie.				✓										✓			Established Equivalence	✓		
18	- "Happeing now."	- "Sekarang juga."	00:34:49	To follow instructions, Cassie responds to Nicole's request to take Henry upstairs as Charlie arrives at Nicole's mother's house.				✓										✓			Modulation	✓		
19	- "Copy you."	- "Mengerti."	00:34:52	To confirm understanding, Cassie understands what Nicole instructed her to do.				✓										✓			Modulation	✓		
20	- "So great."	- "Sangat bagus."	00:36:08	To show respect, Nicole praises Charlie's achievements for winning several projects with large bonuses.				✓										✓			Literal Translation			✓
21	- "Yay."	- "Hore."	00:36:30	To acknowledge, Henry responds to Charlie in the bathroom when Charlie says that he brought a gift for Henry.	✓													✓			Adaptation	✓		



© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian , penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
- b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

22	- "Right. I mean, I agree with that philosophy. She does too, I'm sure."	- "Benar. Maksudku, aku setuju dengan filosofi itu. Dla juga, aku yakin."	01:00:28	To seek advice, Charlie has a discussion with his lawyer, where the lawyer gives advice and opinions about a divorce.															Established Equivalence	✓		
23	- "Oh, okay, good."	- "Baik, bagus." <<tidak diterjemahkan>>	01:00:39	To express relief, Charlie is happy that he will not be charged high fees by his lawyer.	✓													✓	Reduction			✓
24	- "Of course you do."	- "Tentu saja."	01:00:50	To show understanding, Charlie's lawyer understands that Charlie wants to reduce expenses as much as possible because the costs during the divorce process have already been very high.														✓	Reduction		✓	
25	- "Oh. I didn't..what?"	- "Oh. Aku tak... apa?"	01:01:24	To express shock, Charlie is shocked when the law states that he must also pay Nicole's lawyer's fees.														✓	Literal Translation	✓		
26	- "Oh. I didn't..what?"	- "Oh. Aku tak... apa?"	01:01:24	To express shock, Charlie is shocked when the law states that he must also pay Nicole's lawyer's fees.	✓													✓	Literal Translation	✓		
27	- "It's hard to show you all live in New York, isn't it?"	- "Sulit menunjukan kalian tinggal di New York, kan?"	01:02:09	To inform realistically, Charlie's lawyer explains that Charlie's position about them happily living in New York will be difficult for the court to accept because the evidence speaks otherwise.														✓	Adaptation	✓		
28	"So..what do i do?"	- "Jadi.. aku harus apa?"	01:02:20	To express confusion, Charlie is confused about how to deal with this divorce process and win custody of his child.														✓	Established Equivalence	✓		
29	- "This shouldn't be that complicated, right?"	- "Ini tak serumit itu, bukan?"	01:02:43	To seek clarification, Charlie asks his lawyer why this divorce process is so difficult.														✓	Established Equivalence		✓	
30	- "I think it's all pretty straightforward. Right?"	- "Kurasa itu cukup jelas. Benar?"	01:02:48	To defend his view, Charlie is confused because he sticks to his stance that they clearly have a life in New York and they are happy.														✓	Established Equivalence		✓	
31	- "Come!"	Ayo!	01:03:50	To show affection, Nicole welcomes Henry home after he went with his father.														✓	Adaptation		✓	

© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
 - a. Pengutipan hanya untuk kepentingan pendidikan, penelitian, penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
 - b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

32	- "Have fun."	- "Selamat bersenang-senang."	01:06:27	To cooperate, Nicole hands Henry over to Charlie on Halloween night.	✓														Established Equivalence	✓		
33	- "Henry, have a great Halloween with Daddy, okay?"	- "Henry, nikmatilah Halloween-nya bersama Ayah, ya?"	01:06:30						✓									✓	Established Equivalence	✓		
34	- "I have to go back to New York. Okay?"	- "Aku harus kembali ke New York. Kau dengar?"	01:09:38	To explain honestly, Charlie tells Henry about the current situation of his parents.					✓								✓		Modulation			✓
35	- "Yes, I do, thanks."	- "Ya, terima kasih."	01:12:27	To comfort, Nicole is given a drink by her old friend after arguing with Charlie.									✓		✓				Established Equivalence	✓		
36	- "That's exciting, I guess."	- "Itu menarik, kurasa."	01:12:38	To share knowledge, Pablo gives interesting information about tequila.				✓							✓				Literal Translation	✓		
37	- "Hey, Pablo. We met at ..."	- "Hei, aku Pablo. Kita bertemu di ..."	01:12:49	To reintroduce, Pablo introduces himself because Nicole forgot that they had met before.	✓										✓				Established Equivalence	✓		
38	- "Sorry, do we want to contemplate lunch?"	- "Maaf, apa kita nanti makan siang?"	01:15:15	To shift topic, Nicole is with her lawyer, Charlie is with his lawyer, and two other people are discussing their divorce at Nora's (Nicole's lawyer) office and her assistant asks about lunch.							✓				✓				Literal Translation	✓		
39	- "Good idea."	- "Ide bagus."	01:15:15	To agree, Bertz agrees to have a lunch break later after the meeting.				✓							✓				Transposition	✓		
40	- "Yeah."	- "Ya."	01:15:20	To decide casually, Nora agrees to order food from one of the famous restaurants in L.A.				✓							✓				Literal Translation	✓		
41	- "Uh.. I don't know, sorry."	- "Aku tidak tahu, maaf." <<tidak diterjemahkan>>	01:15:38	To show dependence, Charlie does not know what to order for lunch because usually Nicole takes care of everything.					✓								✓		Reduction			✓
42	- "Congratulations, Charlie, on your grant."	- "Selamat, Charlie, atas hibahmu."	01:16:11	To give praise, Nora congratulates Charlie on his recent achievement.						✓					✓				Established Equivalence	✓		
43	- "Really."	- "Sungguh."	01:16:48	To express admiration, Nora sincerely admires what Charlie has achieved recently.				✓							✓				Established Equivalence	✓		
44	- "Nicole, of course, agrees that it will be best..."	- "Nicole, tentu saja, setuju bahwa akan lebih baik ..."	01:17:08	To build emotional connection, Nora tells Charlie that Nicole still talks about Charlie's achievements.				✓								✓			Established Equivalence	✓		

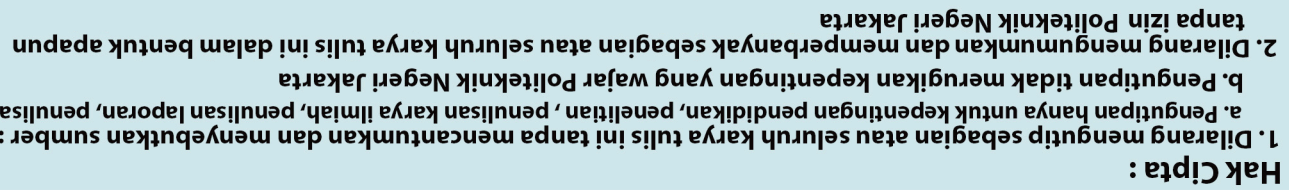


© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian , penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
- b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

45	- "Sure."	- "Tentu."	01:17:52	To show respect for privacy, Nora has a separate room as requested by Charlie's lawyer.				✓							✓				Established Equivalence	✓		
46	- "I can show you. Come on."	- "Akan kutunjukkan. Ayo."	01:17:58	To fulfill a request, Nora's assistant shows the separate room requested by Charlie's lawyer.								✓					✓		Established Equivalence	✓		
47	- "Uh-huh."	- "Ya."	01:18:04	To give recognition, Charlie agrees that Nora is a great lawyer.				✓							✓				Adaptation	✓		
48	- "No, Bert, just ..."	- "Tidak, Bert, tidak."	01:19:11	To resist suggestion, Charlie disagrees with his lawyer's idea of giving up before entering the trial.				✓							✓				Literal Translation	✓		
49	- "They're being reasonable financially, you know?"	- "Dalam hal gana-gini mereka cukup wajar. <<tidak diterjemahkan>>	01:19:36	To clarify legal benefit, Bertz explains Charlie's advantage when Nora's side doesn't sue for shared property.				✓								✓			Reduction			✓
50	- "It's fine."	- "Tak apa."	01:22:56	To express apology, Nicole apologizes for troubling Charlie to come to her house late at night because her fence was broken.				✓							✓				Modulation	✓		
51	- "Okay."	- "Baik."	01:23:41	To show trust, Charlie agrees to have his hair cut by Nicole.				✓							✓				Established Equivalence	✓		
52	- "That's good."	- "Bagus."	01:24:37	To express appreciation, Charlie praises Nicole's haircut.				✓							✓				Established Equivalence	✓		
53	- "Counsel, please be seated."	- "Pengacara, duduklah." <<tidak diterjemahkan>>	01:28:26	To maintain order, The judge asks Charlie's lawyer to remain calm as they have started to get emotional in court.						✓							✓		Reduction			✓
54	- "I guess I ... you could..."	- "Kurasa kau bisa memotongnya."	01:31:39	To show goodwill, Nicole offers the decorations in her house to be given to Charlie.					✓								✓		Established Equivalence	✓		
55	- "I understand."	- "Aku mengerti."	01:32:13	To show empathy, Nicole understands that Charlie's current situation is very messy.				✓								✓			Literal Translation	✓		
56	- "Mm-hmm."	- <<tidak diterjemahkan>>	01:32:42	To acknowledge concern, Charlie responds to what Nicole says when discussing how they should behave moving forward after the divorce.				✓								✓			Reduction			✓
57	- "I mean, my mom's taking out a loan"	- "Ibuku menggadaikan rumah" <<tidak diterjemahkan>>	01:32:29	To provide transparency, Nicole explains her family's finances.				✓									✓		Reduction			✓



© Hak Cipta milik Politeknik Negeri Jakarta

92

© Hak Cipta milik Politeknik Negeri Jakarta

Hak Cipta :

1. Dilarang mengutip sebagian atau seluruh karya tulis ini tanpa mencantumkan dan menyebutkan sumber :
- a. Pengutipan hanya untuk kepentingan pendidikan, penelitian , penulisan karya ilmiah, penulisan laporan, penulisan kritik atau tinjauan suatu masalah.
- b. Pengutipan tidak merugikan kepentingan yang wajar Politeknik Negeri Jakarta
2. Dilarang mengumumkan dan memperbanyak sebagian atau seluruh karya tulis ini dalam bentuk apapun tanpa izin Politeknik Negeri Jakarta

70	- "Hmm, I don't know, a glass of wine ..."	- "Entalah, segelas anggur..." <<tidak diterjemahkan>>	01:43:31	To express discomfort, Nicole is confused when asked how much alcohol she consumes.					✓							✓			Reduction			
71	- "Hi. I'm Charlie Barber."	- "Hai. Aku Charlie Barber."	01:47:05	To initiate contact, Charlie introduces himself to the court representative during the child's visit to his home.		✓									✓				Established Equivalence	✓		
72	- "That's fine."	- "Tak apa."	01:54:12	To downplay injury, Charlie tells the court representative that he is fine after accidentally cutting his hand with his small cutter.				✓							✓				Modulation	✓		
73	- "Totally, I'm fine."	- "Tentu. Aku baik saja."	01:54:45	To reduce concern, Charlie reassures that he is fine after being cut by the knife.			✓								✓				Modulation	✓		
74	- "Totally, I'm fine."	- "Tentu. Aku baik saja."	01:54:46	To reduce concern, Charlie reassures that he is fine after being cut by the knife.				✓							✓				Amplification		✓	
75	- "Bye-bye."	- "Sampai jumpa."	1:54:57	To end the visit, The court representative leaves Charlie's house.		✓									✓				Adaptation	✓		
76	- "Nope."	- "Tidak."	01:59:49	To acknowledge informal, Charlie responds to a stranger on the streets of New York who greets him and guesses that Charlie is an animal lover.				✓							✓				Generalization	✓		
77	- "Oh my God!"	- "Astaga!"	02:00:09	To express surprise, Charlie's friend is surprised by his arrival at the café that night.	✓										✓				Adaptation	✓		
78	- "How'd it go?"	- "Apa kabar?"	02:05:03	To show interest, Carter asks Nicole about her work after she arrives home from work.		✓									✓				Adaptation		✓	
79	- "That's great."	- "Bagus."	02:06:11	To acknowledge career update, Nicole responds to Charlie telling her that he will be staying at UCLA and will direct two films for REDCAT representation.				✓							✓				Reduction	✓		
80	- "Okay, keep going."	- "Baik, teruskan."	02:09:44	To seek emotional closure, Henry asks Charlie to continue reading Nicole's letter shortly after Charlie pauses sadly upon reading part of it.				✓									✓		Established Equivalence	✓		
81	- "Take care."	- "Jaga dirimu."	02:11:25	To end interaction, Carter says goodbye to Charlie after the costume party ends.		✓									✓				Adaptation	✓		