Phatic Particles in the Indonesian Translation of *Percy Jackson and The Olympians: The Lightning Thief*

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Abstract: *Percy Jackson and The Olympians: The Lightning Thief* by Rick Riordan is primarily set in American society and the Greek mythological world. Although it has limited direct correlation with Indonesian society, the novel has gained notable popularity among Indonesian readers. Remarkably,, the Indonesian translation introduces linguistic elements that do not exist in the source text, particularly phatic particles such as '*dong', 'deh', 'kan',* etc. This study examines how the addition of phatic particles in the Indonesian translation contribute to maintaining natural tone and relatability for Indonesian readers. Using a descriptive and qualitative approach, this study identifies ten types of added phatic particles and evaluates their function and translation strategies and techniques. The analysis reveals the application of domestication, adaptation, modulation, and amplification techniques to align expressions with Indonesian conversational norms. Helper and enlightener strategies are also used to support readers' comprehension and emotional resonance. The translation choices using phatic particles help readers perceive the cultural and interpersonal contexts while also making necessary adjustments. This study argues that while the addition of phatic particles is part of linguistic compartment, it shows the translator's cultural awareness of both English and Indonesian languages and her intention to present conversation text with natural tone.

Abstrak: *Percy Jackson and The Olympians: The Lightning Thief* karya Rick Riodan berlatar pada masyarakat Amerika dan dunia mitologi Yunani. Meskipun memiliki keterkaitan yang terbatas dengan masyarakat Indonesia, novel ini meraih popularitas yang besar di kalangan pembaca Indonesia. Terjemahan bahasa Indonesia dari novel ini secara signifikan memperkenalkan unsur linguistik yang tidak terdapat dalam teks sumber, khususnya partikel fatis seperti dong, deh, kan, dan lainnya. Studi ini mengkaji bagaimana penambahan partikel fatis dalam terjemahan Indonesia berkontribusi terhadap gaya tutur yang natural dan nuansa budaya yang akrab bagi pembaca Indonesia. Melalui pendekatan deskriptif kualitatif, penelitian ini mengidentifikasi sepuluh jenis partikel fatis yang ditambahkan, serta mengevaluasi fungsi dan teknik penerjemahannya. Hasil analisis menunjukkan penggunaan teknik domestikasi, adaptasi, modulasi, dan amplifikasi untuk menyelaraskan ekspresi dengan norma percakapan dalam bahasa Indonesia. Strategi *helper* dan *enlightener* juga digunakan untuk mendukung pemahaman dan keterhubungan emosional pembaca. Pilihan penerjemahan dengan partikel fatis membantu pembaca dalam memahami konteks kultural dan interpersonal sembari menyesuaikan makna. Studi ini berargumen bahwa penambahan partikel fatis, meskipun merupakan bagian dari aspek linguistik, juga mencerminkan kepekaan budaya penerjemah terhadap kedua bahasa, Inggris dan Indonesia, serta usahanya untuk menghasilkan terjemahan tuturan yang alami dan sesuai dengan konteks.

1. INTRODUCTION

Translation is a crucial part of facilitating communication across languages. Languages are distinct from one another, with unique grammatical structures and cultural expressions. This makes translation not merely about converting words between languages, but it also requires a complex process of discussion, where components from the source language must be adapted to fit the framework of the target language (Nahdiyyin, 2010). Translators are challenged not only to have linguistic proficiency, but also the cultural awareness of both the source and target language.

One of the products of translation is translated literary works. Beyond accuracy, translation in literary works also demands creativity, particularly when adapting cultural elements, which include spoken interactions. In literary translation, especially in heavy-dialogue texts, translators must carefully adjust diction and speech style to maintain the natural flow of the conversation and narrative while ensuring cultural relevance for the translated text readers. This process often involves modifying the pragmatic aspects, which may include phatic expressions.

Phatic expressions are linguistic elements used primarily to maintain social interaction, such as starting a conversation or maintaining a connection, rather than just conveying information (Rahma & Hardjanto, 2022), which do not always have direct equivalents across languages. One of the categories of phatic expressions is phatic particles (Kridalaksana, 1994). For example, in English, phatic particles like 'eh?', 'ha!', or 'gee' (Halomoan, 2022) are used to rely more on intonation and discourse markers to convey subtle meanings. In Indonesian, speakers frequently add phatic particles and expressions such as '*deh', 'dong',* or *'loh'* (Kridalaksana, 1994) to explicitly shape the conversational flow. In translation, phatic expressions, particularly phatic particles, pose a unique challenge because their usage and meaning are deeply rooted in cultural norms. Given the role of phatic expressions and particles in shaping natural flow and tone, further exploration of how they handle literary translations is important. As an Indonesian speaker and reader, this raises a question: Do translators use and add phatic expressions when adapting English literary works into Indonesian? A work that presents a compelling case study for this phenomenon is Percy Jackson and The Olympians: The Lightning Thief.

Rick Riordan's Percy Jackson and The Olympians: The Lightning Thief, with the background of American culture and Greek mythology, follows the action and adventures of a 12-year-old protagonist, Percy Jackson, who is a demigod (part-human, part-divine nature). It is one of the most well-known young adult fantasy novels. Listed on the New York Times best-seller list (Riordan, 2024), this novel has gained global popularity and has been translated into at least 42 languages, including Indonesian. This novel often features a conversational and informal narrative style. The characters often use expressive and interactive language, including slang and conversational markers, making the translation of their speech present a unique challenge. Additionally, despite the novel's strong American and Greek mythological influences, it has been well received by Indonesian readers, as proven by how this novel has been reprinted by Mizan Fantasi

Indonesia at least 14 times. This indicates the success of the translation. which captures the essence of comprehensibility for the readers.

In the academic field, the relevance of Percy Jackson and the Olympians: The Lightning Thief is no doubt, as the novel has been widely discussed from various perspectives, such as its mythological elements (Prasannan, 2019; Meziane, 2022; Hikmat, 2012; Rahayu, Sudarwati, & Garnida, 2024), cultural and social representations (MJ & Gangadharan, 2024; Khoirida & Dewi, 2024; Avrianzah, 2020), figurative languages (Mata & Tangkiengsirisin, 2016; Juliani; 2019) and also translations into different languages (Mata & Tangkiengsirisin, 2016; Isdhianty, 2020; Juliani, 2019; Seliana & Meilasari, 2023). Additionally, research on phatic expressions in English fiction (Noviana, 2022; Naderi, 2017) and in Indonesian novels (Pratiwi & Agustina, 2019; Purwaningrum, 2018) suggests that these expressions play a crucial role in shaping the naturalness of the text. A study on translating phatic expressions from Indonesian literature to English (Wiles, 2020) also highlights differences in how phatic expressions convey meaning across cultures and languages.

However, there is a lack of research specifically examining the addition of phatic expressions in the Indonesian translation of The Lighting Thief and any English novel in general. Most existing studies on the Indonesian translation of The Lightning Thief's translation themselves focus on lexical and grammatical shifts such as noun clauses (Hajar & Haryanti, 2018), lexical verbs (Putri, 2017), word equivalence (Diati, 2016) address terms (Isdhianty, 2020), and directive utterance (Wibowo, 2018). Similarly, while phatic expressions have been analyzed in Indonesian literature, their explicit addition in translation has not been widely discussed. This research aims to fill this gap by examining how and why phatic expressions are incorporated in the Indonesian version of Percy Jackson and The Olympians: The Lightning Thief.

In order to analyze the use of phatic expressions in the Indonesian translation of Percy Jackson and the Olympians: The Lightning Thief, this research intends to classify the type of phatic expressions used in the translation text, particularly in dialogue sections of the novel. This research also aims to determine the translation techniques and strategies used in sentences where phatic expressions are added, examining whether they are discrete additions or accompanied by other linguistic adjustments. Last, this research evaluates how the addition of phatic expressions affects the meaning and tone of the translated text.

2. METHOD

This study uses a descriptive qualitative approach to examine the use of phatic expressions in the Indonesian translation of Percy Jackson and The Olympians: The Lighting Thief by Rick Riordan. The primary data sources include both the original English version of the novel and its Indonesian translation by Femmy Syahrani, published by Mizan Fantasi. The data collection focuses on the utterances of phatic particles as one of the categories of phatic expressions in the Indonesian translation, such as *dong, deh, sih, kok, lho, nih, mah, lah, tuh, ah*, and *kan*. These phatic particles were chosen based on Kridalaksana's (1994) classification of common Indonesian phatic particles and are

further supported by descriptions found in Wouk (2001), Sneddon (2006), Miyake (2015), and Pratiwi & Agustina (2019). These expressions were identified through close reading and manual comparison with the original English text. The selected data were the ones added only in the translation target text (TT) which do not exist in the English source text (ST).

The data were analyzed using several translation theories and models to explain how the translator handled both linguistics and cultural nuances, which prioritizes the communicative impact and naturalness rather than merely literal word-to-word accuracy. To classify the translation techniques, this study adopts the framework by Molina & Albir (2002), particularly the techniques of linguistic amplification and discursive creation and Kazakova (2015) literary translation strategies, particularly helper and enlightener. These are relevant when the translator inserts additional elements in the target text (TT) like phatic particles to preserve the intended tone and context that are implied but not stated in the source text (ST). Other strategies that put emphasis on the target text such as Newmark (1988) adaptation method and Venuti (1995) domestication strategy are also applied in this study. Venuti's approach is further supported by Baker and Saldanha (2019), who acknowledge the importance of localizing terms to enhance accessibility for readers.

The analysis is presented in two main parts following the research objectives. First, the types and frequency of added phatic particles are presented in a table to show their distribution and relevance. Then, selected examples of each particle are examined to explain their function and further followed by the explanation of strategies applied and their implications. Examples were selected from different points in the novel to ensure variety and balance. This analysis presentation allows a clear visualization of the context, purpose, and cultural implications of the translation and phatic particles choices.

3. FINDING AND DISCUSSION

3.1 Additions of Phatic Particles in the Indonesian Translation

Additions of Phatic Particles in the Indonesian Translation Phatic expressions are part of a word class rich in pragmatic and sociolinguistic nuance (Rahmi & Ramadhan, 2019). Rahmi & Ramadhan (2019) stated that phatic elements found in dialogue that serve to initiate, maintain, and reinforce a conversation have distinct characteristics. Phatic expressions are widely found in the utterances used by speakers in colloquial conversation (Pratiwi & Agustina, 2019). Kridalaksana (1994) categorizes phatic expressions in Indonesian into several forms, in which one of them, phatic particles, are the main focus of this study. This covers particles such as ah, deng, dong, etc. These elements are marked by the lack of clear lexical roots and their significant role as functional words. The analysis of phatic particles in the Indonesian translation of Percy Jackson and The Olympians: The Lightning Thief reveals how Femmy Syahrani, the translator, consistently adds language elements that do not appear in the source text. These additions are culturally motivated choices that aim to enhance the naturalness, tone, interpersonal, and communicative function of the text. This section focuses on identifying and classifying the added phatic particles, along with examining their function

and placement in the narrative. It is important to understand that while the particles kan, dong, etc, are also classified as discourse markers (Sheddon, 2006), this article focuses on the use of these particles as their phatic functions. Below is the table showing the type and frequency of the phatic particles found in the translation text.

Table 1. Types and Frequency of Particles Found

No	Phatic particles	Frequency
1	kan	73
2	sih	43
3	nah	35
4	kok	24
5	ah	14
6	deh	13
7	dong	9
8	lho	7
9	nih	2
10	tuh	1
	Total	221

As seen from the table, there is a large total number of phatic particles in the Indonesian translation of The Lightning Thief. Some of the particles such as *'kan'* and *'sih'* appear very frequently, while others like *'nih'* and *'tuh'* only occur once and twice. Given the condition, only several samples from each particle are analyzed to maintain and represent a range of functions and present a balanced discussion to capture the broader patterns of usage.

(1) ST: "You're already on probation," he reminded me.

TT: *"Kau **kan** sudah kena masa percobaan." Dia mengingatkanku.*

(2) ST: "But he did that"

TT: *"Tapi dia berhasil **kan**!"*

(3) ST: "That's Kronos eating his kids, right?"

TT: *"Itu Kronos lagi makan anak-anaknya, iya **kan**?"*

First is the phatic particle *'kan'*. The addition of *'kan'* functions as an assertion of shared knowledge between speakers and adds persuasive emphasis. Although not explicitly marked in the English version, *'kan'* could appear to be similar in function as 'you know' (Wouk, 1998)

(1) ST: "Why do I have to stay in cabin eleven, anyway?

TT: *"Kenapa, **sih**, aku harus tinggal di pondok sebelas?*

(2) ST: "Um…what are you, exactly?"

TT: *"Em … kau ini sebenarnya apa **sih**?"*

(3) ST: "So you do know something?" "Well…no."

TT: *"Jadi kau memang tahu sesuatu?" "Nggak juga **sih**"*

Second, phatic particle *'sih'* is always added at the end of the utterances. However, it still conveys several meanings. In example 1 and 2 *'sih'* serves to represent frustration or as an emphasizer (Pratiwi & Agustina, 2019). Whereas in the 4th sentence, it is used as a softener or lack of eagerness. *'Sih'* also represents a hesitation or unsureness, as used in the 3rd example.

（1）ST: "Well, guys," I said. "I suppose we should…knock?"

TT: *"**Nah**, teman-teman," kataku. "Barangkali sebaiknya kita… mengetuk?"*

（2）ST: "-And now, how may I help you little dead ones?"

TT: *"-**Nah**, ada yang bisa kubantu, anak-anak mati?"*

（3）ST: Say, you want to look at a water bed?"

TT: Nah, kalian ingin melihat-lihat kasur air?"

The third most found particle is *'nah'*. It is always added at the beginning of the sentence. It functions as a discourse cue. It marks a signal of readiness to act, suggesting or adding a new topic to the conversation. In these examples, if rendered back to English, *'nah'* can be used to replace the word 'so' (Wiles, 2020)

（1）ST: "How much did you hear?" "Oh…not much."

TT: *"Berapa banyak yang kau dengar?" "Nggak banyak **kok**."*

（2）ST: "Nonsense," Dionysus said. "Boy wouldn't feel a thing.

TT: *"Omong kosong," kata Dionysus. "Bocah itu tak akan kesakitan **kok**."*

（3）ST: "I'm not too young. If they would just tell me the problem…"

TT: *"Aku nggak terlalu muda, **kok**. Kalau saja mereka mau memberi tahu apa masalahnya…."*

（4）ST: "How did you do that?" I asked her, amazed

TT: *"**Kok** kau bisa begitu sih?" tanyaku kagum.*

Next is the fourth particle '*kok*'. From these examples, we can see how *'kok'* can be added either at the beginning or the end. This alters the function of the particle depending where it is located. In example 1-3, *'kok'* placed at the end of the sentence indicates a truthful, unexpected statement (Miyake, 2015) and a rebuttal (Johns, 1993 in Karaj, 2021) or defensive justification. If translated back to English, 'though' could be the appropriate equivalent. However, in the 4th example, *'kok'* is used to express surprise. A suggested equivalence of this use of *'kok'* in English is 'how come' (Sneddon, 2006; Karaj:2021).

（1）ST: "But, my dears! Surely not!"

TT: *"**Ah**, Anak-anakku! Benarkah?"*

（2）ST: "Not funny, man," I told him.

TT: *"Nggak lucu **ah**," kataku. "Ini serius."*

（3）ST: "Oh, forget it."

TT: *"**Ah**, lupakan saja!"*

Going on to the firth phatic particle *'ah'*, it is added in the beginning or the end of the sentence. The difference of the placement does not change the meaning of this particle. In all of the examples given, *'ah'* portrays irritation or resignation tone (Pratiwi & Agustina, 2019).

   (1) ST: "Fine," I said.

       TT: *"Iya **deh**," kataku.*

   (2) ST: "Here we are again," I said.

       TT: *"Kita di sini lagi **deh**," kataku.*

   (3) ST: "Yeah, whatever," he decided.

       TT: *"Yah, terserah **deh**," katanya memutuskan.*

The sixth phatic particle *'deh'* is added at the end of the sentence. *'Deh'* serves to soften the tone of reluctant agreement as in example 1-2, and softens imperative expressions as in example 3. It also could lead to finishing up certain tasks (Miyake, 2015).

   (1) ST: "The Long Island Railroad, of course."

       TT: *"Ya naik Kereta Api Long Island, **dong**."*

   (2) ST: "Forget it," I said.

       TT: *"Sudah, **dong**," kataku.*

   (3) ST: "Give us a minute," Grover complained.

       TT: *"Tunggu sebentar **dong**," keluh Grover.*

The seventh particle *'dong'* is a particle that can be placed either in the middle or at the end of the sentence, with its dominant position being at the end (Kulsum, 2012) and aligns with these examples. In this case, *'dong'* serves as "a mild way of saying something" (Karaj, 2021), giving more stress to the message conveyed by the speaker. In the second and third example, *'dong'* also reflects a persuasion (Kulsum, 2012).

   (1) ST: "—But I wasn't faking being your friend," he added hastily.

       TT: *"Tapi aku tak cuma berpura-pura menjadi temanmu **lho**," tambahnya buruburu.*

   (2) ST: "Busted," Grover muttered. "Shut up," Nancy hissed.

       TT: *"Nah **lho**, ketahuan," gumam Grover. "Cerewet," desis Nancy.*

   (3) ST: "I—I don't get it," I said.

       TT: *"**Lho**—kok 'begini," kataku.*

Going onto the eighth particle *'lho'*, as seen in the examples, it is a unique case that the particle *'lho'* could serve at the same time as other particles like *'nah'* and *'kok'*. When *'lho'* is added at the end of the sentence, it serves as an emphatic purpose (Karaj, 2021), as in example 1. *'Lho'* in the initial position is added to emphasize surprise or realization which enhances the speaker's emotional reaction as in example 3.

   (1) ST: "Found you a sleeping bag," he said.

       TT: *"Dapat kantong tidur, **nih**, buatmu," katanya.*

The ninth particle is *'nih'*. In this text, particle *'nih'* is only found once. *'Nih'* in this case marks the presence or offering of something. It also serves to direct the speaker's intention to a certain reference (Djenar, 2014). This particle does not have an exact equivalence, and even can not be rendered to English words that carry similar meaning.

   (1) ST: "What's Half—"

       TT: *"Apaan **tuh** Bukit Blas—"*

The last or the tenth particle is **'tuh'** which is only added once in the text. This particle points out and draws attention to something which supports a resonant tone. It also

serves as the comprehension of which calls upon the speaker's assumption (Djenar, 2014)

3.2 Translation Strategies and Further Interpersonal Functions of Phatic Particles

As explained in the previous section, the addition of phatic particles in the translation reveals a nuanced strategy by the translator that goes beyond lexical equivalence. These particles are often used as minor elements in casual speech that carry substantial interpersonal, emotional, and sociocultural weight (Sheddon, 2006). In the Indonesian translation of The Lightning Thief, they function as tools to adjust tone, attitude, and cultural proximity between the English and Indonesian languages, which helps young readers significantly. This section discusses how these additions reflect broader strategies in literary translation, drawing on established frameworks by Newmark (1988), Molina & Albir (2002), Venuti (1995), and Kazakova (2015).

Literary translation, as Kazakova (2015) emphasizes, is not strictly regulated. It operates under what she calls the term 'covert regulation', which means the translator must make intuitive choices to bridge interlingual and intercultural gaps and faces unregulated, subjective, and objective obstacles. Her model outlines several strategies that translators may adopt when dealing with these challenges, most notably the helper-strategy and enlightener-strategy. Helper-strategy is a strategy designed to protect readers from the complexity of meaning, either linguistic or cultural meanings. Thus, the readers can experience a better understanding related to the text. Enlightener-strategy aims to inform and educate readers by providing additional information for the text being translated. These involve adjusting the source text material to guide the target audience through potentially unfamiliar content or tone by softening, clarifying, or culturally domesticating elements of this text, in which in this case is explicitly shown by adding phatic particles in the Indonesian translation of The Lightning Thief.

By adding phatic particles in translating The Lighting Thief, Femmy Syahrani appears to apply a hybrid strategy that blends multiple aspects but with the intention of one. Phatic particles like dong, deh, kan, and sih are inserted in ways that recreate emotional and social texture of teenage and youth dialogue (Manns, 2019), which are not always able to be rendered in English but are crucial in Indonesian.

Take the example of *'kan'*, the most frequently added particle in the text (73 occurrences). The large use of this particle in the translation shows how Femmy Syahrani mediates equivalence and communicative purpose of style via deliberate stylistic choices (Boase-Beier, 2014). As Kridalaksana (1994) and Sneddon (2006) explain, kan functions as a reminder or a confirmation of shared knowledge. In the dialogue toward Percy; *"Kau kan sudah kena masa percobaan,"* the translator adds kan to subtly remind Percy (and the reader) of a prior fact. Although the original text "You're already on probation" could be literally translated as "Kau sudah dalam masa percobaan" without adding the phatic particle and still conveys the semantic meaning, it still lacks interpersonal cues. This addition aligns with Molina & Albir (2002) linguistic amplification by adding a linguistic element to help articulate the interpersonal tone.

Similarly, *'sih'*, which is applied 43 times, adds emotional emphasis, frustration, or curiosity. It translates implied tones into lexicalized markers. In *"Kenapa, sih, aku harus*

tinggal di pondok sebelas?", the particle conveys Percy as a teenage character's emotional complaint. *'Sih'* in this example can be considered as the substitution of the word 'anyway' from the complete sentence "Why do I have to stay in cabin eleven, anyway?" Here, the translator uses discursive creation technique (Molina & Albir, 2002), which involves using an unpredictable yet contextually appropriate equivalent, because 'anyway' would be translated literally as *'bagaimanapun'*, which does not fit the translation equivalence for this example.

This practice continues with *'kok'*, another high-frequency particle (24 occurrences), which conveys denial, surprise, or contradiction. In *"Aku nggak terlalu muda, kok,"* the particle works rhetorically to soften a rebuttal. Its addition domesticates the tone, signaling not aggression but a defensive tone. While the source text "I'm not too young" is semantically complete, it still lacks emotional articulation. This addition exercises what Kazakova calls intuitive processing, not a mechanical transformation of content but an interpretation of subjective literary information (Kazakova, 2015). Baker and Saldanha (2019) categorize this under pragmatic equivalence, where translators reproduce the implied function even when no direct lexical match exists.

'Dong', *'deh'*, and *'ah'* are likewise pragmatic tools. Dong, with its persuasive, friendly tone, transforms statements like "Forget it," into *"Sudah, dong."* This does not merely express information but positions the speaker socially. That example also uses discursive creation by Molina & Albir (2002) because 'forget it' is completely replaced by *'sudah'*, which does not have a lexical cohesion but still adapts the context appropriately to capture the attention and emotional resonance of the Indonesian readers. *"Sudah dong"* still conveys the core intention to encourage someone to drop or forget the subject, but adds a persuasive, softening nuance that is culturally natural to Indonesian readers. In Indonesian, the omission of such a particle may render the utterance flat or overly blunt. Thus, the translator adopts Kazakova's helper-strategy, protecting the reader from socially awkward or unnatural phrasing by inserting 'softeners'.

'Deh', often used to signal acceptance or gentle concession, appears in 13 occurrences. For example, *"Iya deh"* adds a flavor of resigned agreement absent from "Fine.". The translation from "Here we are again," to *"Kita di sini lagi deh,"* also adds a touch to soften the tone that is not explicitly stated in the source language at all. Kazakova (2015) indicates this case as subjective literary information, meaning informed by tone, style, and emotion.

Next, particle *'ah'* expresses frustration or emotion, as in *"Ah, lupakan saja,"* a translated version of "Oh, forget it." This translation uniquely shows a variation of translating the phrase 'forget it'. In the previous example, 'forget it' is translated into *'sudah, dong'* without maintaining the literal word to word cohesion but rather by creating a new discursive text. However, in 'Oh, forget it' to *"Ah, lupakan saja"*, the translator still maintains the original verbal meaning and enriches it with particle 'ah' as the substitution of 'oh' in the original text. The difference in techniques and particle choices used by the translator again reflects the motivated or deliberate stylistic choices (Boase-Beier, 2014).

Furthermore, added particles with low-frequency used in the translation, such as *'lho'*, *'nih'*, and *'tuh'* also serve important roles. 'Lho' often indicates surprise, as in *"Lho, kok begini?"* which is translated from "I—I don't get it,". This example proposes a unique idea that two different particles *'lho'* and *'kok'* can be used in a close proximity, which further emphasizes the indication of surprise. This example also conveys the use of modulation procedure by Newmark (1988) because it shifts the perspective of the way an idea is presented. The source text's perspective is indicated by the subject 'I', while in the source text, 'I' is not translated and the perspective focuses on how the event occurred because *"Lho, kok begini?"* would be translated back to English as "How come it is like this?".

Next, in the examples "Found you a sleeping bag," to *"Dapat kantong tidur, nih, buatmu,"* and "What's Half—" to *"Apaan tuh Bukit Blas—",* *'nih'* and *'tuh'* serve as particles that direct attention to something being referred to. These are embedded in the spoken rhythm and affective flow of Indonesian. The translator's inclusion of them further suggests an awareness of spoken narrative conventions, which are particularly important in dialogue texts.

This approach also illustrates what Kazakova (2015) terms the enlightener-strategy, although in a subtle form. While the translator does not add footnotes or cultural commentary, she repackages cultural information through these phatic particles, guiding readers through tone and implication. Instead of leaving readers to interpret English, she proactively infuses the dialogue with Indonesian interpersonal clarity.

Importantly, the strategies used address both objective and subjective literary information, as defined by Kazakova (2015). Objective information includes linguistic norms, cultural knowledge, and thematic content. For instance, Indonesian youth literature tends to favor expressive, interactional dialogue, where omission of emotional cues would feel unnatural (Manns, 2019). Subjective information refers to the author's tone, implicit attitudes, and emotional implications that are difficult to translate directly. Through phatic particles, the translator accesses and reproduces this layer, allowing Indonesian readers to experience not only what characters say, but how they feel and relate.

These translation practices also reveal a key intercultural mediation. As Miyake (2015) and Sneddon (2006) explain, phatic particles in Indonesian are not optional but constitutive of natural, socially attuned speech. Their absence may transform speech to become unnatural. Therefore, in literary translation, especially involving youth dialogue, their addition is not over-translation, but necessary adaptation.

The translator's decisions in adding phatic particles for the text overall reflect domestication translation strategy, which creates the illusion of invisible translators and transparent representations (Venuti, 1995). These choices of adding phatic particles suggest not just a translation strategy and technique, but also prioritize the target text reader's emotional, cultural, and interpretive engagement. This is consistent with Venuti's domestication; rather than foreignizing the text by preserving English tones or silence, adding phatic particles to the translation reshapes the narrative to meet Indonesian social-linguistic norms. This represents how the translation's emphasis is put on the target language, not the source language.

Not only that, it generally reflects the use of adaptation translation methods (Newmark, 1988) because it again puts the emphasis on the culture of the target language. The use of phatic particles is part of the colloquial Indonesian, and is often used to signal solidarity, reflecting a sense of familiarity or informal relationship between speaker and listener (Wouk, 2001). This also indicates the combination of what Kazakova calls helper and enlightener functions. The combinations of these strategies converge to support the translation's readability, relatability, and emotional authenticity. These choices fulfill the deeper aim of literary translation to preserve the integrity of the original text while making it sound natural to the target language readers.

4. CONCLUSION

This study sets out to explore the addition of phatic particles in the Indonesian translation of Percy Jackson and The Olympians: The Lightning Thief. This is driven by the need to understand how a particular linguistic category, phatic particles, can play a central role in demonstrating social dynamics. The findings reveal that there are hundreds of utterances using phatic particles in the translation. The numbers cover ten variations of phatic particles used, which are *kan, sih, nah, kok, ah, deh, dong, lho, nih, tuh.* Certain particles occur dozens of times, whereas others are found only once or twice throughout the text. The difference in frequencies represents the translator's deliberate stylistic choice.

The analysis reveals that while each phatic particle carries distinct functions, such as kan asserting shared knowledge, sih expressing frustration or hesitation, and kok delivering rebuttals or surprise, some of them share overlapping functions. For instance, *lho* can convey emphasis like kan or surprise like kok, depending on its position. This overlapping functionality indicates that although the particles differ in frequency and placement, they contribute together to shape interpersonal tones in the translation. By such addition, the translator employs translation strategies and techniques such as amplification, discursive creation, domestication, and adaptation. Besides that, helper and enlightener in literary translation strategies are also applied. These strategies contribute to preserving the intended interpersonal tone in the conversation, even when the literal content from the English text is altered or expanded.

Next, because the English text lacks any evident emotional markers, the translator skillfully adds interpersonal emphasis through the use of phatic particles. For example, in "But I wasn't faking being your friend," rendered as *"Tapi aku tak cuma berpura-pura menjadi temanmu lho,"* the added particle 'lho', like every other particles, does not exist in the source text but aligns naturally with the affective tone of the moment. This demonstrates how Indonesian phatic particles can enhance the emotional authenticity and natural colloquial tone of the dialogue, even when such cues are only subtly implied or even invisible in the source text.

These findings imply that the addition of phatic particles involves more than just linguistic equivalence. It reflects the translator's awareness of the target language norms, readers' expectations, and cultural conventions regarding social interactions. In this way,

the translator effectively mediates not only between two languages but also between two distinct cultural systems.

The significance of these findings lies in the broader implications of translation studies, particularly in the areas of literary translation, where the translated text applies heavy colloquial and informal speech. The addition of Indonesian phatic particles in the translation of an English source novel is still overlooked in prior translation studies. However, this research affirms that such elements are important in conveying tone and localizing the social atmosphere of the text. It highlights how small linguistic features added to translated text can represent how well a translator captures meaning beyond the literal.

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