

TRANSLATING HONORIFICS IN JANE AUSTEN'S *PRIDE AND PREJUDICE*: AN ANALYSIS OF TRANSLATION STRATEGIES IN THE MALAY TRANSLATION *ANGKUH DAN PRASANGKA* BY IRNI FAZRITA FARID

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ABSTRACT

Honorifics are used in expressing politeness, social status, and interpersonal relationships within a particular culture. In literary texts, it is used to represent the titles and form of address of the characters. Translating this culture-bound element usually presents unique challenges, particularly in languages with different politeness conventions and honorific structures. Despite their cultural significance, honorifics are often overlooked in the translation of literary works. This study identifies English honorifics in Jane Austen's novel, entitled *Pride and Prejudice*, and its translation by Irni Fazrita Farid's Malay translation of the book, entitled *Angkuh dan Prasangka*. This study adopts purposive sampling by focusing exclusively on absolute honorifics, such as Mr., Sir, Lady, and similar expressions. This is a qualitative study where both English and Malay novels will be compared in order to obtain the data. The honorifics will be analysed using Levinson's Theory of Social Deixis (1983) while the translation strategies used by the translator will be examined using Venuti's Domestication and Foreignisation (1995). The findings demonstrate that a varied translation strategies applied where some honorifics are retained in order to preserve the original meaning, while others are adapted to conform to Malay politeness and contexts. Through this study, it is hoped that it will help translators on how honorifics are negotiated differently based on the context of situation it is used in each language and culture.

Keywords: honorifics; translation strategies; politeness; social status; interpersonal relationship

1. INTRODUCTION

Every language has its own uniqueness when it comes to speaking and using respectful terms. Honorifics, as forms of address or reference, serve an important role in shaping social relationships and reflecting cultural values. It is used according to the context of the situation. The Malay language operates within a cultural framework where honorifics are deeply tied to norms of politeness, hierarchical structures, and respect for age, status, and relational proximity. For examples, *Encik*, *Puan*, *Tuan*, *Dato'*, and *Yang Berhormat* can be used when people want to give respect and create social harmony. While in the English context, honorifics such as *Sir*, *Lady*, *Mr.*, *Mrs.*, and various military or aristocratic titles function not only as markers of politeness but also as indicators of social status, gender, or institutional authority. When translating honorifics from English to Malay, sometimes direct equivalence is not always possible due to the differences and social conventions. Therefore, it requires translators to either retain the original or adapt it according to the target readers cultural expectations. Hence, it shows the complexity of the translation process where the translator need to deal not only with the language but also culture-bound words.

2. LITERATURE REVIEW

2.1 The Concept of Honorifics

Brown and Levinson (1978: 276) define the term 'honorific' as a "grammatical encodings of relative social status between participants and persons or things referred to in the communicative event".

2.2 Levinson's Theory of Social Deixis (1983)

Levinson (1983) divides honorific forms into two main groups based on social deixis: 'relational honorifics' as well as 'absolute honorifics'.

These classifications are additionally separated into other subsections:

- i. Relational honorifics
- ii. Addressee honorifics
- iii. Referent honorifics
- iv. Bystander honorifics
- v. Absolute honorifics

2.3 The Absolute Honorifics

The setting is especially important because it influences how participants roles and circumstances are connected. The interaction between the speaker, the surrounding context or social activity plays a significant role in shaping communication. According to Levinson (1983), "authorized speakers" are the ones who use the first set of forms, while "authorized recipients" are those who specifically receive and use the second set.

2.4 Venuti (1995) Domestication and Foreignisation

2.4.1 Domestication

Domestication is used by the translator to minimise the foreignness of the ST to the target language readers and will try to leave the readers in peace by making sure that the readers will feel at home with the translation. As Levinson (1983) explains, "authorized speakers" are those who employ the first set of forms, whereas "authorized recipients" are those designated to receive and utilize the second set.

2.4.2 Foreignisation

The translation strategy the translator uses to preserve the cultural, linguistic, and stylistic features of the ST by sending the readers abroad. The foreignness of the source text is retained in the translation.

2.5 Previous Studies

Yilmaz (2024) conducts a comparative study of Korean and English translations of *Le Petit Prince*, noting how Korean translators preserve elaborate speech levels that reflect hierarchical relationships, while English translations tend to neutralize these distinctions. This difference affects how intimacy, politeness, and tone are conveyed to readers. While Sari and Zamzani (2020) analyze translation strategies of honorifics in the animated film *The Boss Baby*. Their findings show that translators use a range of techniques, including equivalence, omission, and adaptation, but some strategies result in the loss of cultural nuances that shape perceptions of authority and respect. These studies collectively highlight the challenges of preserving honorific systems in translation, particularly when the source and target languages differ greatly in their formal expression of hierarchy and politeness.

Takahashi (2023) examines the dynamics of self-translation between Japanese and English, focusing on how translators negotiate their visibility through the strategies of domestication and foreignization. Using concrete examples, particularly kinship and address terms, the study illustrates

how cultural nuances are either preserved or adapted in the process of translation. This research is particularly relevant to the translation of honorific-laden prose, as it highlights the ways in which translators balance fidelity to the source text with sensitivity to the target language's sociocultural norms.

3. METHODOLOGY

3.1 Data of the study

The researcher used Jane Austen's *Pride and Prejudice* and its Malay translation *Angkuh dan Prasangka* translated by Irni Fazrita Farid, as the study texts.

3.2 Procedure of the study

This study employed a qualitative method in which the researcher applied text analysis to examine the text. First, the researcher identified the absolute honorifics in the English version of the novel in a PDF format by putting the key terms of the honorifics that had been analysed manually. The absolute honorifics were identified by the theoretical framework proposed by Levinson (1983). Then, the translation of honorifics was identified in the printed version of the Malay novel. The honorifics then were divided to male and female honorifics. After that, the researcher compared the ST and TT of the honorifics. By comparing the ST and TT together, the researcher would be able to analyse the translation strategies used by the translator based on the theoretical framework proposed by Venuti (1995). Finally, the researcher concluded the study.

4. RESULTS AND DISCUSSION

4.1 Male and Female Honorifics

4.1.1 Male honorifics

Item	Mr.	Sir	Captain	Colonel
Frequency	775	77	4	65

Table 1

Male (Malay translation)

Item	Mr.	Sir	Captain	Colonel
Translation	Tuan	Sir	Kapten	Kolonel

Table 2

4.1.2 Female honorifics

Item	Miss	Mrs.	Lady
Frequency	282	337	135

Table 3

Female(Malay translation)

Item	Miss	Mrs.	Lady
Translation	Cik	Puan	Lady

Table 4

4.2 Discussion

Based on the analysis, the honorifics ‘Mr.’, ‘Miss’ and ‘Mrs.’ were translated and adapted according to Malay culture. ‘Mr.’ was translated as ‘Tuan’, ‘Miss’ as ‘Cik’ and ‘Mrs.’ as ‘Puan’. While the honorifics ‘Sir’, ‘Captain’, ‘Colonel’ and ‘Lady’, were simply borrowed and adapted according to Malay language morphology.

4.2.1 Domestication - Mr., Miss and Mrs.

Example 1

ST: ‘My dear Mr. Bennet,’ said his lady to him one day, ‘have you heard that Netherfield Park is let at last?’ (Chapter 1, page 2)

TT: "Tuan Bennet," sapa isterinya pada suatu hari, "ada abang terdengar bahawa Netherfield Park akan disewa akhirnya?" (Chapter 1, page 1)

The word ‘Mr.’, can be translated as ‘Encik’ as well in Malay. But the translator chose to translate ‘Mr.’ as ‘Tuan’. It is because the translator was considering the context and hierarchy of the speaker in the society. Even though ‘Tuan’ and ‘Encik’ are synonymous, these honorifics would have different connotations in Malay. ‘Tuan’ is used for a noble and respected man. It is used when addressing someone with authority, higher rank or when you want to show extra respect to certain people. ‘Tuan’ is more respectful. While ‘Encik’ is commonly used in formal or semi-formal addresses. It is neutral and polite in the Malay context.

Example 2

ST: They had not long separated, when Miss Bingley came towards her, and with an expression of civil disdain accosted her:

‘So, Miss Eliza, I hear you are quite delighted with George Wickham! (Chapter 18, page 118)

TT: Sejurus kemudian, Caroline Bingley menghampiri Elizabeth lantas menegurnya dengan pandangan yang mencemuh:

"Cik Eliza, aku dengar kamu cukup berkenan dengan George Wickham! (Chapter 18, halaman 151)

Based on the above example, we can see two different translations for the ‘Miss’ honorific. The first ‘Miss’ was not translated into Malay while the second ‘Miss’ was translated as ‘Cik’. In everyday use, Malays often drop ‘Miss’ and they would just use the name. In this context, the translator simply omitted ‘Miss’ and translated the name only. For Malays, it does not make a big difference and is more natural because it is just a narrative in the story. But for the second ‘Miss’, the translator still retains the honorific ‘Miss’ as ‘Cik’ because this honorific was used in a conversation and usually when we use this to show some respect and being polite to the one we are talking to.

Example 3

ST: ‘I do not believe Mrs. Long will do any such thing. She has two nieces of her own. (Chapter 2, page 6)

TT: "Saya langsung tidak percaya bahawa Puan Long akan berbuat begitu sedangkan dia juga mempunyai dua orang anak saudara perempuan. (Chapter 2, page 7)

‘Mrs.’ is usually used when we are addressing someone who is already married. Traditionally, in English or Western tradition, this honorific will come together with the husband's surname (family

name). But in Malay, when a woman got married to someone, we would not follow the husband's surname, but with their own names. Malay names are given names followed by 'binti' and father's name. The translator just translated 'Mrs.' as 'Puan' most probably because it would help the Malay readers to understand that the woman had already married to someone.

4.2.2 Foreignisation - Sir, Captain, Colonel, and Lady

Example 1

ST: Mr. Darcy stood near them in silent indignation at such a mode of passing the evening, to the exclusion of all conversation, and was too much engrossed by his thoughts to perceive that Sir William Lucas was his neighbour, till Sir William thus began: (Chapter 6, page 30)

TT: Darcy berdiri berhampiran dengan mereka. Dia hanya berdiam diri dan dilihat tidak berpuas hati dengan suasana pada malam itu. Dia tidak perasan bahawa Sir William Lucas berada di sebelahnya sehingga jirannya itu memulakan bicara: (Chapter 6, page 39)

In Malay, 'Sir' can also be translated as 'Tuan'. But based on the above example, this honorific was somehow retained in the translation. It is because the honorific 'Sir' in this context refers to titles and knighthood, which were conferred by the monarch or by the King or state rulers. It is used before the first name and not the surname. So that is why the translator just retained 'Sir' as 'Sir' in the translation. In the Malaysian context, the closest equivalents would be 'Dato', 'Datuk', 'Tan Sri', or 'Tun'. But because the translator was considering the setting of the story, she chose to retain the word 'Sir' in her translation.

Example 2

ST: 'If we make haste,' said Lydia, as they walked along, 'perhaps we may see something of Captain Carter before he goes.' (Chapter 7, page 39)

TT: "Jom jalan segera," kata Lydia sepanjang mereka berjalan, "barangkali kita dapat melihat Kapten Carter seketika sebelum dia bertolak." (Chapter 7, page 52)

Based on this example, the translator just borrowed the word 'Captain' and adapted the spelling according to Malay language morphology. The word 'Captain' was translated as 'Kapten'. We know that Captain Carter is a minor militia officer and has a military rank in the local regiment. So, the translator chose to borrow the word in order to give the same connotation to the Malay readers. In the Malay context, the word 'Kapten' is usually used when referring to military and air force officers. But in some other contexts, 'Kapten' can also be used in aviation, maritime (sailing), and the leader of a sports team.

Example 3

ST: "...Colonel Fitzwilliam and herself only the morning before; and at last she was referred for the truth of every particular to Colonel Fitzwilliam himself—...". (Chapter 36, 257)

TT: "...Kolonel Fitzwilliam dan dirinya pada pagi sebelumnya. Kolonel Fitzwilliam sendiri merupakan rujukan untuk kebenaran setiap orang daripadanya juga Elizabeth telah menerima maklumat...". (Chapter 36, page 328)

In this example, the word 'Colonel' has been borrowed, and the spelling of this word is adapted according to the Malay language. Colonel Fitzwilliam is a colonel in the regular army and has a higher rank compared to the local militia officers, Captain Carter. In England, during the Regency period, a Colonel is not just a soldier; the rank implies wealth, influence, and social prestige and there

is no specific equivalent for this word in Malay. Based on this translation, we can see that the translator handles the military ranks by preserving the formality and social context of the original.

Example 4

ST: 'Lady Catherine de Bourgh,' she replied, 'has very lately given him a living. I hardly know how Mr. Collins was first introduced to her notice, but he certainly has not known her long.'

'You know of course that Lady Catherine de Bourgh and Lady Anne Darcy were sisters; consequently that she is aunt to the present Mr. Darcy.' (Chapter 16, page 104)

TT: "Lady Catherine de Bourgh," jawab Elizabeth, "telah mengambilnya sebagai rektor baru-baru ini. Aku tidak pasti bagaimana cara dia diperkenalkan tetapi apa yang pasti ialah mereka tidak berkenalan dalam tempoh yang lama."

"Kamu tentu tahu Lady Catherine de Bourgh dan Lady Anne Darcy merupakan adik-beradik. Dia ibu saudara kepada Darcy." (Chapter 16, page 134)

Lady is an aristocratic honorific, and it is not just a polite way to address a woman. In this novel, Lady Catherine de Bourgh is the daughter of an earl, and she holds a noble status. In the Regency period, Lady, when it is used with the first name or full name, usually refers to the daughters of earls, marquesses, and dukes. But when Lady is combined with the husband's surname, it refers to the wife of a knight, baronet, or peer (lord). So, this honorific reflects Lady Catherine's high birth and rank in the aristocracy. In order to retain this nobility, the translator just borrowed the word Lady into Malay. In Malay, Lady can have a similar cultural weight to 'Tengku'.

5. CONCLUSION

The findings indicate that a range of translation strategies were employed, with certain honorifics retained to preserve the original meaning, while others were adapted to align with Malay politeness norms and cultural contexts. This study aims to provide insights for translators on how honorifics are negotiated differently depending on the situational context within each language and culture.

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