

THE PHATIC COMMUNION IN THE PILLARS OF COMMUNITY DRAMA TRANSCRIPTION

Hamdin

Lecturer of English Education Department of UIN SyarifHidayatullah Jakarta

hamdinkasmir@gmail.com

Abstract

The research focused on phatic communion in the transcription of The Pillars of the Community drama. The purpose of the research is to find the types, to describe the uses, and to elucidate the function of phatic communion in The Pillars of the Community drama transcription. The method used in this research is qualitative and the collection data technique is by reading the whole transcription deeply and intensively to find the phatic communion, and picking out the dialogues which are categorized phatic communion in The Pillars of the Community drama. Then, the data are analyzed by identifying and marking the dialogues which are categorized types of phatic communion, classifying them, describing them that are viewed based on the types, interpreting the uses and functions of them based on the context, and drawing conclusion.

The research finding shows that there are 40 phatic communions. The types of phatic communions are ten, namely: greeting, farewell, small talk, well wish, health-well being, congratulation, purpose or direction, thank, apology, and agreement. They are used at the beginning and the end of conversation.

The functions of the phatic communion are to break of silence, begin communication, end communication, does not to inform or to convey thought, appeal hearers' attention in interaction, make chit-chat, keep communication continues, comment to something supremely obvious, make affirmation, make sure communication course works, convey solidarity and sympathy, and make harmony of social contact. The occurrences of those functions are extremely determined by their context.

Key words: phatic communion

1. INTRODUCTION

a. Background of the Research

Human being interacts with others through the various means of communication. Language, or verbal communication, is one of the most frequently used types of interaction. Verbal communication is a communication that uses words expressed in oral type (Muhammad, 2009: 95). Generally, oral communication is usually committed by participants (speakers and hearers) in conversation or dialogue. They have same opportunities to exchange role in expressing something and allowing them to use language functions. Speakers would use language to convey his emotion, feeling, intention, to ask, to command and to challenge hearers to do something, to explain phenomenon or state, or to describe a term of the language.

The language functions are informative language of verbal communication. Informative language emphasizes speech which means to state ideas or information depending on what speakers said to hearers only. It does not work to keep social contact with others (Kridalaksana, 2004: xiv). Meanwhile, there is a unique language function of verbal communication that is *phatic communion*. *Phatic communion* is called unique because its expression does not mean to express idea or exchange information merely, but it purposes to keep well social contact between speaker and hearer.

“*How do you do? Ah here you are, Where do you come from? and Nice day today*” are utterances used primarily they not all convey the meaning which symbolically theirs, yet they purpose as a medium to fulfill a social function in conducting of interaction or communication (Malinowski, 1923: 314—315). Moreover, *phatic communion* serves to appeal hearers in

interaction, begin communication, make sure communication course works or keep communication continues, and end communication (Jakobson, 1980: 83—85). Furthermore, it cannot be expressed in monologue. It is usually found in questioning-answering of interviewing context or dialogue which uses oral, either in nonstandard or informal language variation, like daily conversation or drama (Kridalaksana, 2004: vii).

Drama is the art of telling a story through action and expression which depends largely on communication from a playwright to an audience through the medium of actors or actresses and it generally takes the form of a theater performance (The World Book Encyclopedia, Vol IV, 1996: 268). In addition, actors or actresses have to play their roles as the story has been formulated in script. Anyhow, one of successful indicators in drama is how actors or actresses have to accomplish of their skills in conveying some utterances to represent the life, morals, manners, customs, education, mindset, social relation, and general living habits of the people (The World Book Encyclopedia, Vol IV, 1996: 268). Consequently, it makes easy to find and to determine the use of *phatic communions* in drama.

In line with the explanation, the use of *phatic communions* in drama is various. An example of the *phatic communion* type is a greeting which functions to begin or to end of a dialogue or conversation. On the other hand, the *phatic communions* are used at the beginning or the end of a conversation. Furthermore, the types and the use of the *phatic communions* can be seen in the following example:

[1]. “HILMAR TONNESEN: **Good morning**, Bernick. Well, **I congratulate you** on your victory in the chamber of commerce yesterday.”

“BERNICK: Oh, thanks” (Ibsen, 1959: 114).

[2]. “Miss. Hessel. Why are you jumping out of the window? Where are you going?”

“OLAF. Hush! Don’t say anything. I am going to uncle Johan. Only down to the quay, you know. Just to say good bye to him.

Good night, Aunt Lona!” (Ibsen, 1959: 89).

Looking at the first example of the conversation between Hilmar Tonnesen and Bernick shows that ‘*Good morning, Bernick*’ is the *phatic communion*. The utterance is a greeting type. It is expressed by speaker (Hilmar Tonnesen) to hearer (Bernick) at the beginning of the conversation and there is no contact of conversation between them previously (*As he is about to go into his room, Hilmar Tonnesen comes in from the rights*) (Ibsen, 1959: 89). The greeting has *phatic* function to break of silence and begin the conversation. Besides, the utterance functions are does not convey thought or inform of the day is morning, but it works to make harmony of social contact between them. The next utterance of *well, I congratulate you on your victory in the chamber of commerce yesterday* is a congratulation type. The utterance has *phatic* function to convey solidarity and sympathy. In addition, Bernick’s response through *Oh, thanks* shows the utterance also functions to make harmony of social contact between them. Meanwhile, *Good night, Aunt Lona!* of the second example is the *phatic communion*. The utterance is also a greeting type. Nonetheless, it is used in the last of the conversation. It automatically has *phatic* function to end of the conversation. Moreover, the utterance is mentioned by Olaf because he respects to his aunt (Lona) and he avoids a misunderstanding between them. In other words, the utterance works not to convey or inform the reason of why he goes to uncle Johan, but it functions to make harmony of social contact between them.

Based on the brief explanation on those situations, the *phatic communion* types have different function even they are in one type. Furthermore, the *phatic communions* which are used at the beginning, middle, and the end of the conversation also have different functions. Hence, this research is significant to do scrutiny and the writer would like to study comprehensively of *phatic communion* in *The Pillars of the Community* drama transcription.

b. Research Question

Based on background of the research, it can be formulated the questions of the research as follows:

1. What types of the *phatic communion* are presented in *The Pillars of the Community* drama transcription?
2. How are the *phatic communions* used in *The Pillars of the Community* drama transcription?
3. What are the functions of the *phatic communions*?

c. Objective of the Research

Based on the research question has been formulated in this research, the purposes of the research are:

1. To describe types of the *phatic communion* that is presented in *The Pillars of the Community* drama transcription.
2. To describe the *phatic communions* are used in *The Pillars of the Community* drama transcription.
3. To elucidate the functions of the *phatic communions* in *The Pillars of the Community* drama transcription.

2. REVIEW OF RELATED LITERATURE

a. Language Function

People interact each other through a language. All activities of theirs are expressed through language. Language is a system of sign language that is agreed and used by certain member of society to cooperate, to communicate and to identify among them (Kridalaksana, 2005: 3). On the other hand, people need language, especially verbal communication as a mean of communication in daily life. Verbal communication is a communication which uses words expressed in oral type. (Muhammad, 2008: 95). Furthermore, it allows people or participants (speaker and hearer) of a communication to use language functions. In relation to it, Jakobson, in his speech of *Closing: Linguistics and Poetics* states out that language functions have to study in various kinds. He classifies it as his function in verbal communication into six kinds: *addresser, addressee, context, message, contact* and *code*. They are described by Jakobson below:

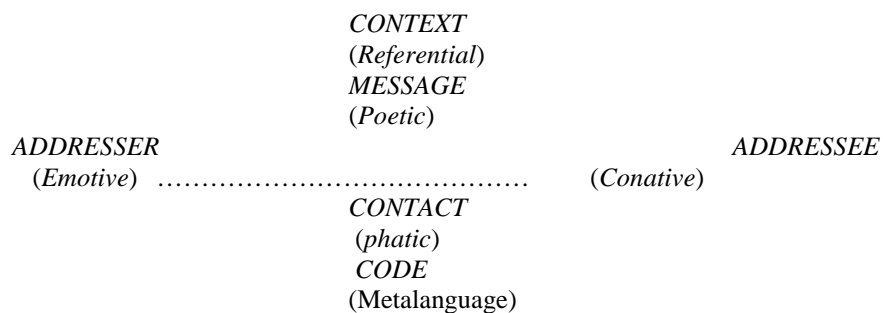


Figure 1. Verbal communication (Jakobson, 1980: 81).

The senders (*ADDRESSERS*) send a (*MESSAGE*) to hearers (*ADDRESSES*) and the message will work out if it has (*CONTEXT*) as a reference. The message is known by hearers, either verbal or verbal possibility. However, either the whole or partly *CODE* is known herewith by senders (*ENCODERS*) and hearers (*DECODERS*). *CONTACT* is physic access or psychology connection between senders and hearers allowing them to begin or to keep in communication (Jakobson, 1980: 81—83).

Each factor of them establishes and relates to each other's. But, they are sometimes allowing participants (speakers or hearers) to take a factor or more dominant

(Jakobson, 1980: 81). In relation to it, the utterances determine to a reference factor or *context* and they have function as *referential*. If they are stressed in senders (*addressers*), the utterances have function as *an emotive* or *expressive*. The utterances which orientate to hearer (*addressees*) have function as *conative* function. For example, in imperative utterance “*Drink!*” Moreover, the utterances that have *Poetic* function are served when the utterances emphasize a *message* which is stated. For example, the utterance of politic tagline *I like Ike /ay layk ayk/*. Furthermore, *metalinguistic* function emphasizes more to the utterances which refers to *code*. Finally, the utterance emphasizes a *contact* which has function as a *phatic*. *Phatic* utterances function to begin, to end, to make sure communication course works, to keep communication continues, and to appeal hearers’ attention in interaction (Jakobson, 1980: 84—85).

b. Phatic Communion

Etymologically, the word of *phatic* comes from Greek, *phatos*. It is a verbal form of inflection’s *phatai* means *spoken* (Malinowski, 1923: 315). Meanwhile, *communion* is a close relationship with someone in which feelings and thoughts are exchange (Cambridge Advanced Learner’s Dictionary, Ed.3th). A complete definition of *phatic communion* is stated by Malinowski who first purposes the term. He says that *phatic communion* is a type of speech in which ties of union is created by a mere exchange of words, for example: *How do you do? Ah here you are, Where do you come from? and Nice day today* (Malinowski, 1923: 315). They do not mean to express idea or exchange information merely, but it purposes to keep well social contact between *speaker* and *hearer* of a communication. Meanwhile, Holmes states that *phatic communion* as an utterance to convey solidarity and empathy with others. For example, *Hi, How are you, I am sorry to hear that, lovely day isn’t it!* (Holmes, 2005: 253).

Besides, it is lack different from Malinowski and Holmes, Pride defines the *phatic communion* as a verbal behavior which is almost wholly aimed at establishing or reinforcing conventional social relationship (especially an appropriate degree or relaxation, as for example in talk weather among English people), is in a sense too well known, since a very great deal of one’s everyday use of language carries many other social meaning besides (Pride, 1970: 289).

Referring to some definitions which are proposed by some linguists or experts previously, it can be concluded that *phatic communion* is a kind of utterance or expression in verbal communication which does not express its meaning symbolically, but it represents social values to bind and to maintain good relation between participants (*speakers or heares*), either through in talk weather, ask direction or purposes, convey solidarity, or sympathy.

c. Types of Phatic Communion

Malinowski relates the *phatic communion* types with the fact that in the particular instance of small talk or gossip “...bonds of personal” are created by a mere exchange of words. He classifies the types of *phatic communion* into several categories such as: health or well being (*How are you?, Are you healthy?, Are you fat now?*), well-wishes, peace (*Have a good day, Have a nice journey*), and purpose or direction (*Where are you going?, Where have you been?*) (Malinowski, 1970: 122—123).

On the other hand, the use of *phatic communion* kinds is various. It is inquired about health, comments on weather, and agreement (Malinowski, 1970: 313). Thus language used in such utterance situation means sharing rather than exchanging ideas, feeling, and emotions with the interlocutors. Sometimes the kinds of *phatic communion* are used in preliminary (*Good morning*) and the end of a communication (*Good bye John*) (Kridalaksana, 2005: vii). Furthermore, Bakhtin sees the kind of *phatic communion* of Malinowski’s theory that the *phatic communion* strikes differences and individual variation even in genres of everyday life, i.e. in the domain of language ritual, which is in harmony with the understanding of language use as an act of individual choice (Urbanova, 2007: 351):

“A large number of genres that that are widespread in everyday life are either standard or non standard that the speaker’s individual speech is manifested only in its choice of a particular genre, and, perhaps, in its expressive intonation. Such, for example, are the various everyday genres of greetings, farewells, congratulations, all kinds of wishes, information about health, business, and so forth. These genres

are so diverse because they differ depending on the situation, social position and personal interrelation of the participants in the communication.”

d. Phatic Communion Function

According to Malinowski’s research of some primitive people in east New Guinea, he has found a lot of data and information of uniqueness of their languages use. They have used language have another type of function. The meanings of any utterances cannot be chained to the speaker’s or hearer’s behavior, with the purpose of what they have been doing, is phatic communion.

A mere phrase of politeness, in use as much among savage tribes as in European drawing-room, fulfills a function to which the meaning of its words is almost completely irrelevant. Inquired about health, comments on weather, affirmation of some supremely obvious state of things—all such are exchanged, not in order to inform, not in the case to connect people in action, certainly not in order to express any thought (Malinowski, 1970: 310). It has been an incorrect event and such words they have conveyed the purpose of establishing a common sentiment, for this is usually absent from such current phrase of intercourse; and when it means to exist, as in expressions of sympathy, it is avowedly spurious on one side. What is the *raison d’être*, therefore, of such phrases as *How do you do?*, *Ah, here you are*, *Where do you come from*, and *Nice day to-day* (Malinowski, 1970: 313-314). In addition, it has function to break of silences, the communion of words is the first act to establish links of fellowship, which has consummated only by the breaking of bread and the communion of food. The modern English expression, *Nice day to-day* or the Melanesian phrase *Whence comest thou?* are needed to get over the strange unpleasant tension which men feel when facing each other in silence (Malinowski, 1970: 314).

Based on the description of the *phatic communion* functions which are elaborated by Malinowski, it can be simplified that *phatic communion* have several functions, such as: to break of silence, not to inform or to convey thought, to make affirmation, to comment to something supremely obvious, to make chit-chat, to convey solidarity and sympathy, and to make harmony of social contact (Malinowski, 1970: 303—336). Meanwhile, *phatic communion* functions, according to Jakobson are comprised of: to begin communication, to keep communication continues, to end communication, to make sure communication course works, to appeal hearers’ attention in interaction.

e. Context

Hymes in Wardhough suggests context of speech in relation to ethnography of communicative event. It is a description of all the factors that are relevant in understanding how that particular communicative event achieves its objectives. In addition, it attempts to describe the different functions of language in communication. For convenience, Hymes uses the word *SPEAKING* as an acronym for the various factors he pretends to be relevant. Completely, the factors comprise (Hymes, 1986: 238—241): first, the *Setting* and *Scene* (S) of speech are necessary. *Setting* refers to the time and place. It is the concrete physical circumstance in which speech takes place. While, *Scene* refers to the abstract psychological setting, or the cultural definition of the occasion; Second, the *Participants* (P) cover various combinations of speaker-listener or hearer, addressor-addressee, sender-receiver. They generally fill certain socially specified roles. A two-person conversation involves a speaker and hearer whose roles change for example, in a classroom a teacher’s question and a student’s response involve not just those two as speaker and listener but also the rest of the class audience, since they too are expected to benefit from the exchange; Third, *End* (E) refers to the conventionally recognized and expected outcomes of an exchange as well as to the personal goals that participants seek to accomplish on particular occasions. Fourth, the *Act sequences* (A) refers to the actual form and content of what is conveyed: the accurate words are used, how they are used, and the relationship of what is conveyed to the real topic at hand; Fifth, the *key* (K) refers to the tone, manner, or spirit in which a particular message is conveyed: light hearted, serious, precise, pedantic, mocking sarcastic, pompous, and soon. Sixth, the *Instrumentalities* (I) refers to the choices of channel, example, oral, written, or telegraphic, and to the natural forms of speech

used, such as the language, dialect, code, or register that is chosen; Seventh, the *Norms of interaction and interpretation* (N) refers to the specific behavior and proprieties that attach to speaking or communication and also to how these may be viewed someone who does not share them, e.g., loudness, silence, gaze return, and so on. The last or eight, the *Genre* (G) refers to classification utterance types such things as poems, proverbs, riddles, sermons, prayer, lectures, and editorial.

3. RESEARCH METHODOLOGY

The methodology of this research which involves some important aspects, such as:

a. Method of the Research

The method used in this research is qualitative. A research with qualitative method is the research relied on verbal and non numerical data as the basis of analysis and solving the problem appears (Farkhan, 2007: 6). Moreover, through this method, the writer will be the key element of the research, tries to collect the data from various sources related to the research and to analyze the data inductively to answer the questions of the research stated above.

b. Unit of Analysis

The unit of analysis in this research is the transcription of *The Pillars of the Community* drama. *The Pillars of the Community* is a drama written by Ibsen and the first edition was published in 1950 and reprinted in English 1952, 1954, 1957, 1959, and 1961. However, in this research the writer will take *The Pillars of the Community* drama transcription which was translated by Una Ellis-Fermor under the title *Hedda Gabler and Other Plays: The Pillars of the Community, The Wild Duck, and Hedda Gabler*. It was published by The Penguin Classics in 1961.

c. Data Collection Technique

In this research, the writer uses bibliography study as the technique of data collection. According to Subroto, bibliography study is using written sources to draw data (Subroto, 1999: 6). The steps to collect the data are:

- a. Reading the whole transcription of *The Pillars of the Community* drama deeply and intensively to find the *phatic communion*.
- b. Picking out the dialogues which are categorized *phatic communion* in *The Pillars of the Community* drama into particular pieces of paper.

c. Instrument of the Research

The instrument of the research is the writer himself as the subject of the study to draw data which needed by reading, understanding, marking, compiling, and giving necessary notes in data sources. In addition, the writer finds the references which support this study.

d. Data Analysis Technique

Based on unit of analysis and collected data, the data will be analyzed through descriptive analysis technique. By using the technique, the data are analyzed based on the types, using and functions of *phatic communion* according to Malinowski and Jakobson theories'. The writer chooses Malinowski's theory of *phatic communion* types and functions as a main theory in this research are not only his theory suitable as data in unit of analysis, but also his theory is also comprehensive. However, to make the analysis clearer the writer uses the other theories which relevant to Malinowski's concepts. Moreover, the writer puts Jakobson's theory of *phatic communion* functions and Hymes' theories of context to understand context of a communication or conversation.

Furthermore, the steps to analyze the data in this research are:

1. Identifying and marking the dialogues are categorized types of *phatic communion* in *The Pillars of the Community* drama.
2. Classifying the dialogues into types of *phatic communion*.
3. Describing the *phatic communions* is viewed based on the types of *phatic communion* in *The Pillars of the Community* drama.
4. Interpreting the uses and functions of the *phatic communions* based on context of the communication or conversation in *The Pillars of the Community* drama.

5. Drawing conclusion based on the types, uses and functions of *phatic communion*.

4. FINDING AND DISCUSSION

Based on the data corpuses which have been found that the numbers of *phatic communion* types in *The Pillars of the Community* drama transcription are will be presented in the Table 3.1 below.

Table 3.1 The Types of *Phatic Communion*

No.	The Types of <i>Phatic Communion</i>	Frequency of Occurrence
1.	Greeting	9
2.	Farewell	3
3.	Small talk	3
4.	Well wish	2
5.	Health-well being	1
6.	Congratulation	2
7.	Purpose or direction	1
8.	Thank	5
9.	Apology	4
10.	Agreement	10
Total		40

Looking at the Table 3.1 above, it can be interpreted that the various numbers of *phatic communion* found in *The Pillars of the Community* are 10 types, namely: *greeting, farewell, small talk, well wish, health-well being, congratulation, purpose or direction, thanking, apology, and agreement.*

a. Data Analysis

After those data are needed have been collected through method and technique as mentioned in the methodology of the research, in this phase will be described the types, using and functions of *phatic communion* in *The Pillars of the Community* drama transcription. They are analyzed by using Malinowski’s theory of *phatic communion* types, uses, and functions. To make the analysis clearer, the concepts of Malinowski will be supported by Jakobson’s theory of *phatic communion* functions, and Hymes theory of context.

Based on the interpretation of the conversation data, it can be described how *phatic communion* used and their functions are: *greeting* types are used at the beginning of conversation (*good morning, sir and hello, Hilmar*) and in the last of the conversation (*good evening, good evening and good night, Aunt Lona*). Briefly, all of them have *phatic communion* functions to break of silence, begin communication, end communication, does not inform or convey thought, appeal hearers’ attention in interaction, keep communication continues, make sure communication course works, and make harmony of social contact; *Farewell* type “*good bye Lona, good bye Marta*” is used in the last of the conversation. Concisely, it has *phatic communion* functions, namely to end communication, does not inform or convey thought, convey solidarity and sympathy, make harmony of social contact, and make sure communication course works.

Small talk types are used in responding something has nothing relation to the some topics talk about (*By the way, did you see Olaf on the quay? And Anyway, there was only one performance*), and commenting weather (*The wind is good*). Furthermore, they have *phatic communion* functions, such as: does not inform or convey thought, make chit-chat, appeal hearers’ attention in interaction, keep communication continues, convey solidarity and sympathy, and make harmony of social contact; *Well wishes* types are used in particular situation, such as: taking-leave parting (*Happiness to all your days!*), gathering and welcome (*Long live, Consul Bernick! Long live the pillars of the community!*). Moreover, all of them

have *phatic communion* functions, namely does not inform or convey thought, convey solidarity and sympathy, and make harmony of social contact.

Health-well being type (*you can be feeling very well today?*) is used when the participants (speakers or hearers) see hearers' condition especially physical appearance. Furthermore, they have *phatic communion* functions does no inform or convey thought, convey solidarity and sympathy, make harmony of social contact, keep communication continues, and make sure communication course works; *Congratulation* types: "*congratulation, Karsten! and well, I congratulate you on your victory in the chamber of commerce yesterday*" they are used in a glory and cheer event either when gathering or face to-face between speaker and hearer only. In short, they have *phatic communion* functions, namely to convey solidarity and sympathy, keep communication continues, make chit-chat, and make harmony of social contact.

Purpose or direction type, especially "*have you come from the shipyard?*" is used when speakers and hearers meet each other coincidentally. Briefly, it has *phatic communion* functions, namely does not inform or convey thought, appeal hearers' attention in interaction, begin communication, and keep communication continues; *Thank* types are used when gathering (*no, thank you*) and parting (*thanks for all your love*) and they are either as a respect, or a last word. Moreover, they have *phatic communion* functions: does not inform or convey thought, appeal hearers' attention in interaction, keep communication continues, end communication, convey solidarity and sympathy, and make harmony of social contact.

Apology types are used for bewilderment or strayed way (*Oh... er... I beg your pardon*) and for relative mistakes (*I'm really sorry for her*). In short, they have *phatic communion* functions, namely to convey solidarity and sympathy, make harmony of social contact, appeal hearers' attention in interaction, and keep communication continues; *Agreement* types are used in interrupting something and they have tendency as a short response, either in question (*Is it really?, what?*) or statement (*Oh, I see, I see, and Yes, yes*). Moreover, they have *phatic communion* functions: to comment to something supremely obvious, make affirmation, appeal hearers' attention, keep communication continues, and make sure communication course works.

b. Discussion

From the analysis, it can be found that the types of *phatic communion* have different frequency of occurrence numbers. There are equal, more dominant, and minor. They are used in responding something has no relation to some topics talking about, commenting weather, taking-leave parting, gathering and welcoming, glorying or cheering events, meeting each other in a street coincidentally, bewildering or straying way, reasoning for relative mistakes, and interrupting either in short questions or statements. Those uses are relevant with Malinowski's theory as presented in the second chapter of this research. Furthermore, the *phatic communion* functions which posed by Malinowski and supported by Jakobson in the second chapter of this research are whole required. Those functions are to break of silence, begin communication, end communication, does not inform or convey thought, comment to something supremely obvious, make affirmation, appeal hearers' attention interaction, keep communication continues. Finally, the *phatic communion* functions cannot come exactly without context that surround them.

5. CONCLUSION

Based on the research question, the theories are proposed by Malinowski and Jakobson in the theoretical framework, and the research finding of the data interpretation of *The Pillars of the Community* drama transcription it can be delivered some conclusions as follows:

1. Types of *phatic communion* are *greeting, farewell, small talk, well wish, health-well being, congratulation, purpose or direction, thank, apology, and agreement*.
2. Based on the types of *phatic communion* in *The Pillars of the Community* drama that the *phatic communions* are used by speakers or hearers who have acquainted or known each other and they have presupposition and tacit knowledge. They are used

at the beginning and the last of conversation. However, they are also used in responding something has no relation to some topics talking about, commenting weather, taking-leave parting, gathering and welcoming, glorying or cheering events, meeting each other in a street coincidentally, bewildering or straying way, reasoning for relative mistakes, and interrupting either in short questions or statements.

3. Based on the types and the uses of *phatic communions* which occur in *The Pillars of the Community* drama transcription that their functions are to break of silence, to begin communication, to end communication, not to inform or to convey thought, to appeal hearers' attention in interaction, to keep communication continues, to comment to something supremely obvious, to make affirmation, to make sure communication course works, to make chit-chat, to convey solidarity and sympathy, and to make harmony of social. The occurrences of those functions are extremely determined by their context which cover the way, situation, and time.

6. BIBLIOGRAPHY

- Bibber, Douglas, Johansson, Leech, dkk. 1999. *Longman Grammar of Spoken and Written English: An Introduction to Theory and Method*. Essex: Pearson Education Limited. *Cambridge Advanced Learner's Dictionary, Ed.3th*.
- Farkhan, Muhammad. 2007. *Proposal Penelitian Bahasa dan Sastra*. Jakarta: Cella.
- Holmes, Janet. 1992. *An Introduction to Sociolinguistics*. London and New York: Longman Group UK Limited.
- Hymes, D. 1986. "Foundations in Sociolinguistics: An Ethnographic Approach," in Ronald Wardaugh, *An Introduction to Sociolinguistics*. New York: Basil Blackwell Ltd.
- Ibsen. 1959. *Hedda Gabler and Other Plays: The Pilars of the Community, The Wild Duck, dan Hedda Gabler*. Harmondsworth: The penguin Classic.
- Jakobson, Roman. 1980. *Metalinguage as a Linguistic Problem: The Framework of Language*. Michigan: Michigan Studies in The humanities.
- Jumanto. 2006. *Komunikasi Fatis Di Kalangan Jati Penutur Bahasa Inggris. Disertasi*. Depok: Program pascasarjana Fakultas Ilmu Pengetahuan Budaya Univeersitas indonesia.
- Kridalaksana, Harimurti. 2004. "Pengantar Ilmiah: Dari Fungsi Fatis ke ungkapan Fatis," in HerminaSutami (ed). *Ungkapan Fatis dalam Pelbagai Bahasa*. Depok Pusat Leksikografi Fakultas Ilmu Pengetahuan Budaya Universitas Indonesia.
- Kridalaksana, Harimukti. 2005. "Bahasa dan Linguistik," in Untung Yuwono, et.al. *Pesona Bahasa:Langkah Awal Memahami Linguistik*. Jakarta: PT. Gramedia Pustaka Utama.
- Leech, Geoffrey. 1983. *Prinsip-prinsip Pragmatik*, trans. By M.D.D. Oka. Depok: UI Press. Malinowski, Bronislaw. 1923. "The Problem of Meaning in Primitive Language," in Ogden, C. K. and I. A. Richards. *The Meaning of Meaning: A Study of the Influence of Language Upon Thought and of the Science of Symbolism*, (New York: Harcourt, Brace & World, Inc.
- Malinowski, Bronislaw. 1923. "The Problem of Meaning in Primitive Languages," in Lucy, dkk (ed). *The Routledge Language and Cultural Theory Reader*. London dan New York: Routledge Taylor and Francis Group.
- Malinowski, Bronislaw. 2006. "On Phatic Communion," in Jaworski and Coupland (ed.). *The Discourse Reader*. London dan New York: Routledge Taylor and Francis Group.
- Mey, Jacob L. 2001. *Pragmatics: An Introduction*, second edition. Oxford: Blackwell.
- Moleong J. Lexy. 2004. *Metodologi Penelitian Kualitatif*. Edisi Revisi. Bandung: PT Remaja Rosdakarya.
- Muhammad, Arni. 2009. *Komunikasi Organisasi*. Jakarta: Bumi Aksara.
- Pride, J.B. 1970. "Sociolinguistics," in *New Horizons in Linguistics*. Great Britain: Hazzel Watson & Viney Ltd.

- Rahyono, F.X. 2004. "Intonasi dan Makna Ungkapan Fatis Sebuah Ancangan Penelitian FonetikEksperimental," in Hermina Sutami (ed). *Ungkapan Fatis dalam Pelbagai Bahasa*. Depok Pusat Leksikografi Fakultas Ilmu Pengetahuan Budaya Universitas Indonesia.
- Semi, Atar . 2010. *Anatomi Sastra*. Padang: Angkasa Raya.
- Senft, Gunter and Nijmegen. 2009. "Phatic Communion," in Senft, Ostman, and Verschueren (ed.).*Handbook of Pragmatics Highlights (HoPH): Culture and Language Use*. Amsterdam/Philadelphia: John Benjamin Publishing Company.
- Sihombing, Liberty P. 2004. "Phatic Communion Across Languages: A Preliminary Study," in Sutami(ed.), *Ungkapan Fatis dalam Pelbagai Bahasa*. Depok: Pusat Leksikografi Fakultas Ilmu Pengetahuan Budaya Universitas Indonesia.
- Subroto, Edi. 1996. *Pengantar Metode Penelitian Linguistik Struktural*. Surakarta: Sebelas Maret University Press.
- The World Book Encyclopedia*. 1963. Vol. IV. Illinois: Field Enterprises Educational Corporation.
- Turabian, Kate L., 1973. *A Manual for Writers of Term Papers, Theses, and Dissertations*. Fourth Edition. Chicago: The University of Chicago Press.
- Urbanova, Ludmila and Brno. 2007. "Phatic Communion and Small Talk in Fictional Dialogues," inButler, Downing and Lavid (ed.). *Functional Perspectives on Grammar and Discourse*. Amsterdam/Philadelphia: John Benjamin Publishing Company.
- Wardaugh, Ronald. 1986. *An Introduction to Sociolinguistics*: New York: Basil Blackwell Ltd.