

PRAGMATIC EQUIVALENCES TRANSLATION STRATEGIES IN 'DEAR NEMESIS' WEBTOON MAIN CHARACTER'S UTTERANCES

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Kholiq040973@gmail.com**Abstract**

Politeness strategies in translated digital narratives often risk losing their pragmatic meaning due to linguistic and cultural differences between source and target languages. However, limited studies have examined how politeness principles are maintained in translated webtoon dialogues. This study investigates the pragmatic equivalences of politeness principles in the webtoon Dear Nemesis, focusing on how Geoffrey Leech's Politeness Principle and Paul Grice's implicature theory are used in the English source language (SL) and their Indonesian target language (TL) translations. The research aims to identify the types of politeness maxims that occur in the narrative and analyze how these pragmatic strategies are maintained in translation. A qualitative descriptive method with a pragmatic–translation analysis approach was employed. Linguistic data were collected through documentation from Chapters 1-7, selected for their frequent occurrences of politeness expressions and accessibility as free episodes. The analysis also applies Peter Newmark's translation procedures to examine how politeness strategies are transferred across languages. The findings reveal that several politeness maxims frequently occur in the narrative, particularly the tact, approbation, agreement, and modesty maxims, both in effective and flouted forms, indicating that interpersonal dynamics in the story are strongly shaped by pragmatic negotiation. In the translation process, modulation, transposition, and through translation emerge as the most dominant procedures used to maintain pragmatic equivalence between the SL and TL. This study contributes to pragmatic and translation studies by demonstrating how politeness strategies are preserved and adapted in webtoon translation, highlighting the importance of pragmatic awareness in multilingual digital storytelling.

Keywords: pragmatic equivalences; politeness principle; translation procedures; Newmark; webtoon

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INTRODUCTION

Communication in narrative media frequently relies on pragmatic meaning that extends beyond literal language. Speakers often convey intentions implicitly through politeness strategies, implicatures, and contextual cues that require interlocutors to interpret meaning beyond the surface level of utterances. Within pragmatic studies,

these phenomena are commonly explained through Paul Grice's theory of implicature and Geoffrey Leech's Politeness Principle, which describe how speakers maintain social harmony and communicate indirectly through conversational norms. As Searle (1969) notes, communication depends on intentionality because understanding an utterance involves recognizing the speaker's intended meaning rather than merely interpreting its literal form, while Thomas (2014) explains that speakers may communicate their thoughts explicitly or implicitly.

Grice (1989) introduced implicature through the Cooperative Principle and its four maxims: quantity, quality, relation, and manner, explaining how hearers infer intended meanings from contextual assumptions. However, this model does not fully explain the social motivations behind indirect communication. To address this limitation, Leech (2016) proposed the Politeness Principle, which emphasizes how speakers strategically shape utterances to maintain interpersonal harmony and minimize face-threatening acts through six maxims: tact, generosity, approbation, modesty, agreement, and sympathy. Since this study also examines translated dialogue, Newmark (1988) translation procedures are used to analyze how pragmatic meaning is transferred across languages. These procedures, including transposition, modulation, equivalence, and adaptation, enable translators to preserve communicative meaning beyond literal lexical form. Due to politeness strategies depend on interpersonal context and pragmatic intention, analyzing how these procedures are applied helps evaluate whether the translated dialogue maintains the politeness values and implicatures present in the original text.

Implicatures can be categorized into conventional and conversational types. Haugh (2022) describes implicature as meaning implied beyond the literal utterance. Schmid (2012) distinguishes conventional implicature, which is tied to specific linguistic expressions, from conversational implicature, which arises from contextual inference and cooperative principles. Similarly, Lubis (2015) explains conversational implicature as meaning derived from the violation or manipulation of conversational rules, while Decressac (2024) summarizes the distinction as implicatures tied either to lexical meaning or contextual interpretation.

Lyou & Lee (2014) states that webtoons have become a representative genre of Korean popular culture and a major form of digital media widely consumed across

global networks. Lynn (2016) further explains that these works are often described as mobile cartoons, digital comics, or web manhwa designed for online platforms. Jin (2015) explains that webtoons emerged as a digital adaptation of traditional manhwa, combining visual storytelling with web-based distribution. As multimodal narratives, webtoons integrate visual panels, dialogue, and layout to convey meaning through both verbal and visual cues.

As a form of multimodal storytelling, webtoons combine visual panels, dialogue, and multimodal elements, allowing meaning to be conveyed through both verbal and visual cues. Since dialogues in webtoons often reflect complex social relationships, pragmatic strategies such as politeness and implicature play a crucial role in shaping character interactions and narrative development. Consequently, webtoons provide a valuable site for examining how pragmatic meaning operates within multimodal storytelling. Despite the rapid global spread through multilingual platforms, limited scholarly attention has been given to how pragmatic meaning, particularly politeness strategies, is preserved or transformed in translation. Simultaneously, the surging circulation of digital comics across linguistic boundaries further increases the academic urgency of comprehending interpersonal meaning between the source and target languages. Among the many titles that have emerged from this medium, *Dear Nemesis* stands out for its compelling narrative and richly developed characters. The series explores themes of rivalry, affection, personal transformation, and the tension between inner conflict and desire; elements that contribute to its wide appeal and relevance for further academic examination.

In addition to its pragmatic dimension, *Dear Nemesis* also presents a significant linguistic dimension through translation. As a webtoon available in both English (SL) and Bahasa Indonesia (TL), the rendering of meaning across languages becomes a crucial aspect of interpretation. Translating politeness strategies requires more than lexical equivalence; it involves preserving interpersonal intentions, social relationships, and contextual nuances. To examine this process, this study applies Peter Newmark's translation procedures, which provide a framework for analyzing how translators adapt linguistic structures while maintaining communicative meaning. Since pragmatic equivalence involves retaining the underlying communicative intention rather than merely its literal form, analyzing how Newmark's procedures are applied allows this

study to assess whether, and how, the translated version maintains politeness values, implicatures, and interpersonal meanings present in the original text. Thus, incorporating translation analysis deepens the study by revealing how pragmatic meaning is negotiated, adapted, or transformed across languages in a narrative medium.

Examining pragmatic meaning in *Dear Nemesis* provides insight into how politeness strategies operate within multimodal digital narratives, where dialogue, visual expression, and contextual cues jointly construct interpersonal meaning. In this regard, the application of Grice's theory of implicature and Leech's Politeness Principle offers a productive lens for identifying how politeness is conveyed both explicitly and implicitly within the narrative. As a text that integrates verbal and visual modes, *Dear Nemesis* also demonstrates how gestures, facial expressions, layout, and color reinforce the pragmatic functions embedded in the dialogue.

Based on this perspective, the research addresses two core problems: (1) What forms of politeness principles are employed in *Dear Nemesis*? And (2) What Newmark translation procedures are applied in translating the politeness principles in *Dear Nemesis*? Accordingly, the objectives of this study are: (1) to identify and classify the politeness strategies utilized in *Dear Nemesis* and (2) to identify and analyze the application of Newmark's translation procedures in the rendering of politeness principles from the source language to the target language.

Previous studies have examined politeness in literary texts using Leech's Politeness Principle. For example, Tenriuji et al. (2021) identified 28 politeness-related instances in *The Perks of Being a Wallflower*, while Sari et al. (2021) reported 19 occurrences in *The War of the Worlds*. Other studies highlight the influence of social context and power relations on politeness strategies in literary discourse (Sari et al., 2021; Wijaya, 2020; Siagian, 2021).

Recent studies in the SIGEH ELT journal further expand pragmatic research across various discourse contexts. For instance, Male et al. (2024) investigated politeness strategies in conversations about transgender perspectives using the framework of Penelope Brown and Stephen Levinson, revealing that positive politeness strategies were the most frequently employed in discussions involving sensitive social issues. Meanwhile, Simarmata et al. (2021) analyzed violations of conversational maxims in *Garfield* comic strips based on the cooperative principle proposed by H. P.

Grice and found that violations of the maxim of quantity were the most dominant, highlighting how pragmatic deviations contribute to humor and characterization in visual narratives. In addition, Gorobat (2023) conducted a multimodal analysis of Philippine broadsheet front pages during the COVID-19 pandemic and demonstrated how textual and visual elements interact to construct meaning in media discourse.

Although these studies contribute significantly to pragmatics and discourse analysis, they reveal three major limitations: (1) their primary focus on novels and written prose rather than visual–digital narratives such as webtoons; (2) their reliance on single theoretical frameworks without integrating additional pragmatic perspectives such as implicature; and (3) limited attention to the role of translation procedures in transferring politeness strategies across multilingual texts. Therefore, the present study addresses these gaps by analyzing politeness in the webtoon *Dear Nemesis* through a combined framework of Geoffrey Leech’s Politeness Principle, H. P. Grice’s implicature theory, and Peter Newmark’s translation procedures, offering a more comprehensive understanding of how politeness is conveyed, transformed, and visually supported in a digital, translated storytelling medium.

This study therefore aims to bridge traditional pragmatics with contemporary digital media analysis by applying Grice’s implicature theory and Leech’s politeness principle to selected scenes as well as Newmark’s translation procedure to analyze the dialogue between characters from ‘Dear Nemesis’ Webtoon. Through this approach, the research explores how politeness strategies are expressed, implied, or visually reinforced within the interplay of text, image, and context. Accordingly, this study focuses on “Pragmatic Equivalences of Politeness Principle in *Dear Nemesis* Webtoon.”

METHOD

This study employs a descriptive qualitative method to examine both textual and visual data. As stated by Macqueen et al. (2011), qualitative research is well suited for exploring beliefs, attitudes, and behaviors represented within a narrative. To support the primary data and strengthen the theoretical foundation, supplementary references such as textbooks, journals, dictionaries, and online materials are also used. The findings are presented through descriptive explanations focusing on the interpretation of politeness strategies embedded in the panels and dialogues of the *Dear Nemesis* webtoon. Following Creswell (2009), qualitative data sources may include documentation,

audiovisual materials, and textual artifacts. Accordingly, this research uses two main datasets: the Bahasa Indonesia version of *Dear Nemesis* as the Target Language (TL) and the English version as the Source Language (SL). These materials are examined descriptively to identify Leech's six politeness maxims (tact, generosity, approbation, modesty, agreement, and sympathy) within character dialogues, while also interpreting visual elements such as gestures, layout, and facial expressions.

In addition, this study applies Newmark's translation procedures to analyze how politeness expressions in the Source Language are rendered into the Target Language. This framework enables the evaluation of translation choices used to convey pragmatic meaning, including procedures such as transposition, modulation, cultural equivalence, and communicative translation. Through this approach, the study examines how politeness principles and pragmatic equivalence are conveyed across both linguistic and visual dimensions of the webtoon.

The primary data are taken from the webtoon *Dear Nemesis*, written by Minato, illustrated by MUJEONG, and adapted by Ohssso. The narrative follows Calmia Phlox, a young woman who receives a second chance at life and must compete with her twin brother to reclaim her status as Countess Phlox. Complicating her journey, her long-time nemesis unexpectedly proposes marriage. The story's expressive dialogues and visually dynamic panels make it suitable for examining politeness strategies. Due to the series consists of 60 episodes, this study employs purposive sampling. Episodes 1–7 are selected because they introduce the principal characters, establish hierarchical relationships, and present the foundational conflicts that shape later interactions. These episodes contain frequent negotiations of status and face-threatening acts, making them particularly relevant for pragmatic analysis. Preliminary observation also indicates that Episodes 1–7 provide representative examples of Leech's six politeness maxims and their violations, ensuring sufficient data for analysis while maintaining analytical manageability. Additionally, these episodes are officially accessible on the authorized platform, ensuring adherence to ethical standards regarding copyright and data use.

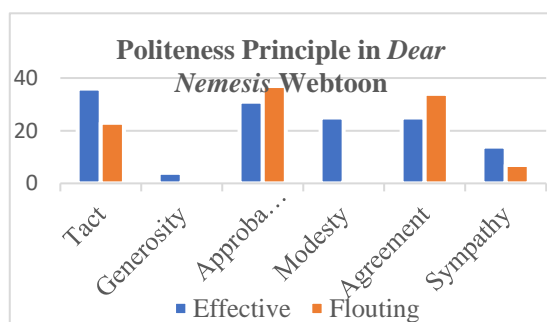
RESULT AND DISCUSSION

Result

Dear Nemesis portrays complex interpersonal dynamics in which character intentions, power relations, and emotional tensions are conveyed not only through dialogue but also through visual cues within the panels. This narrative context provides a suitable site for examining how politeness principles operate in digital storytelling. The characters' interactions demonstrate patterns of both adherence to and violation of Geoffrey Leech's Politeness Principles, including the Tact, Generosity, Approbation, Modesty, Agreement, and Sympathy Maxims. These pragmatic features are particularly visible in exchanges between Calmia and Rudbeckia, whose relationship shifts between rivalry, negotiation, and reluctant cooperation.

Figure 1 presents the distribution of politeness principles identified in the dialogue from Chapters 1–7 of *Dear Nemesis*. Each utterance was categorized according to whether the maxim was effectively observed or flouted within its conversational context.

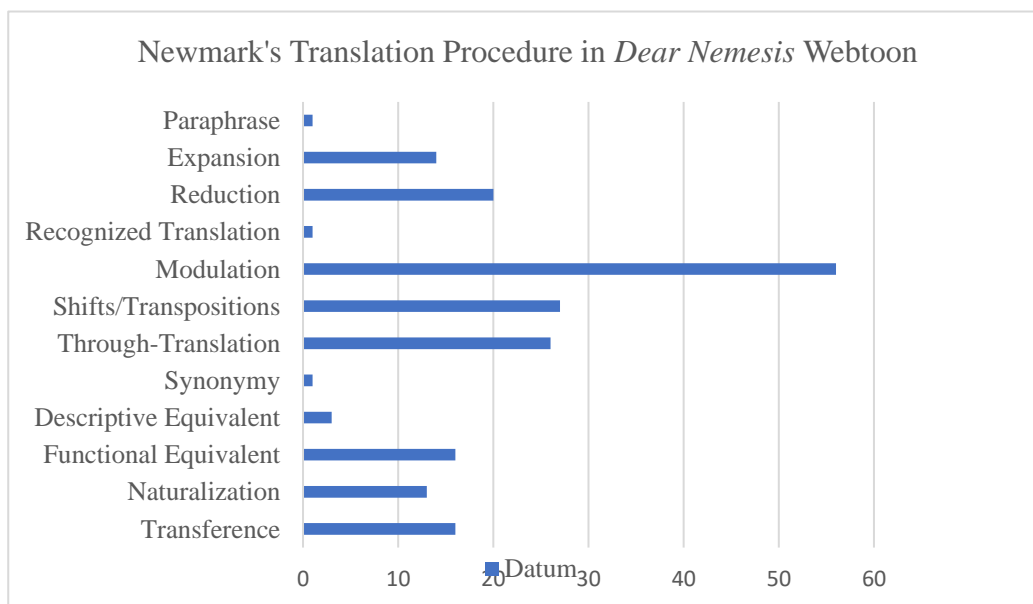
Figure 1. Politeness Principle in *Dear Nemesis* Webtoon



The results show that, among effective maxims, Tact appears 36 times, Generosity 4 times, Approbation 31 times, Modesty 25 times, Agreement 25 times, and Sympathy 14 times. Flouted maxims were also identified, with Tact occurring 23 times, Generosity once, Approbation 37 times, Modesty once, Agreement 34 times, and Sympathy 7 times.

To examine how these politeness strategies are preserved in translation, the identified utterances were further analyzed using the translation procedures proposed by Peter Newmark. The English source language (SL) dialogues were compared with their Indonesian target language (TL) translations to determine the procedures used in transferring pragmatic meaning.

Figure 2. Newmark's Translation Procedure in *Dear Nemesis* Webtoon



The findings indicate that modulation (56 occurrences), transposition (27 occurrences), and through translation (26 occurrences) are the most frequently applied procedures. These results suggest that structural and semantic adjustments are commonly employed to maintain politeness strategies across languages. Other procedures, including transference, functional equivalent, reduction, and expansion, appear less frequently and are mainly used to retain meaning, tone, and social nuance in context-dependent expressions.

To illustrate how these strategies operate in practice, six representative examples are presented from the dataset. These include three instances of effective politeness maxims and three instances of flouted maxims based on Leech’s framework. Each example is accompanied by a screenshot from the webtoon and the corresponding English Source Language (SL) and Bahasa Indonesia Target Language (TL) dialogue to demonstrate how the politeness strategies are realized and maintained in translation.

Effective Tact Maxim

The following Table 1 illustrates an example of Tact Maxim in the dialogue between Calmia and Ellua. In this scene, Calmia reassures Ellua, who begins to notice that something seems unusual about his twin sister. Calmia’s response attempts to calm Ellua’s concern by downplaying the situation, thereby demonstrating an effective application of the tact maxim.

Table 1. Effective Tact Maxim

Source Text	Target Text	Translation Procedure
		<p>Modulation</p>
<p>Calmia: It’s all in your head, El. I’ve never been better. (Episode 1)</p>	<p>Kalmia: Itu hanya perasaanmu saja, Ell. Aku tidak berbeda dari biasanya. (Episode 1)</p>	



The translation of Calmia’s utterance primarily applies modulation, as the expression “It’s all in your head” is rendered as “Itu hanya perasaanmu saja,” shifting the perspective to produce a more natural Indonesian expression. Similarly, the clause “I’ve never been better” is translated as “Aku tidak berbeda dari biasanya,” which slightly reduces the intensity of the original idiomatic emphasis.

Pragmatically, this utterance reflects the Tact Maxim in Geoffrey Leech’s Politeness Principle. Calmia attempts to reassure Ell by downplaying his concern, thereby minimizing the hearer’s psychological burden. Although the Indonesian translation slightly weakens the emphatic reassurance found in the source text, it maintains the core politeness function of alleviating Ell’s worry. This indicates that the modulation procedure successfully adapts the expression while preserving its pragmatic intent.

Flouting Generosity Maxim

The next example illustrates the use of politeness strategies in a formal interaction between Calmia and Rudbeckia. In this scene, Rudbeckia requests a private meeting with Calmia. During the conversation, Calmia apologizes for not preparing proper refreshments, which reflects a polite response within a socially formal setting. As shown in Table 2, the dialogue below presents the English source language (SL) utterances and their Bahasa Indonesia target language (TL) translations.

Table 2. Flouting Generosity Maxim

Source Text	Target Text	Translation Procedure
 <p>Calmia: I hope you’ll excuse the lack of a proper tea service, as our conversation was quite impromptu. (Calmia: Besides, it’s not like I have an ounce of desire to serve you anything.) Rudbeckia: It’s fine, I was the one who requested to meet with you in the first place. (Episode 4)</p>	 <p>Calmia: Karena mendadak, saya tidak sempat menyiapkan the dan cemilan. Mohon pengertiannya. (Calmia: Lagi pula, aku tidak punya niat menjamumu sedikit pun.) Rudbeckia: Tidak apa-apa, kan saya duluan yang mengajak bicara. (Episode 4)</p>	Modulation

The dialogue above primarily applies modulation, as the phrase “the lack of a proper tea service” is translated as “saya tidak sempat menyiapkan teh dan camilan,” shifting the abstract expression into a more concrete and natural explanation in Indonesian. Calmia’s internal remark is also adapted through modulation, where “I have not an ounce of desire to serve you anything” becomes “aku tidak punya niat menjamumu sedikit pun.” Meanwhile, Rudbeckia’s response “I was the one who requested to meet with you” is rendered as “kan saya duluan yang mengajak bicara,” reflecting a more natural conversational structure in the target language.

Pragmatically, this exchange represents a flouting of the Generosity Maxim. Although Calmia verbally apologizes for not preparing tea, her internal monologue

reveals that she has no intention of offering hospitality. This contrast between the polite surface utterance and the character’s true attitude indicates that the generosity-oriented politeness is only performative rather than genuine.

Effective Approbation Maxim

The following example demonstrates the realization of the Approbation Maxim in the dialogue of Dear Nemesis. This scene appears in the prologue, where Calmia, as an adult, has finally succeeded in killing Rudbeckia before the narrative shifts back in time. In this moment, Storoni acknowledges Calmia’s achievement and offers words of praise and validation. As illustrated in Table 3, the dialogue below presents the English source language (SL) utterance and its Bahasa Indonesia target language (TL) translation.

Table 3. Effective Approbation Maxim

Source Text	Target Text	Translation Procedure
		Modulation
<p>Storoni: <i>Congratulations, my countess. Today, we let everything go and become free. We deserve to take in and enjoy this freedom.</i> (Episode 1)</p>	<p>Storoni: Selamat Countess-ku. Hari ini, mari lepaskan segalanya dan membebaskan diri. Kita pantas mendapatkan rasa kebebasan ini. (Episode 1)</p>	





The translation primarily employs modulation. The phrase “Today, we let everything go and become free” is rendered as “Hari ini, mari lepaskan segalanya dan membebaskan diri,” adjusting the structure to produce a more natural Indonesian expression. Similarly, “We deserve to take in and enjoy this freedom” becomes “Kita pantas mendapatkan rasa kebebasan ini,” simplifying the original double verb phrase while maintaining the intended meaning. The title “my countess” is adapted as “Countess-ku,” combining transference of the title with an Indonesian possessive suffix to preserve identity in the target language.

Pragmatically, this utterance reflects the Approbation Maxim, as Storoni explicitly congratulates and praises Calmia for her achievement. The Indonesian translation maintains this congratulatory tone, allowing the praise-oriented politeness strategy to be effectively conveyed in the target text.

Flouting Modesty Maxim

The following example demonstrates another instance of politeness strategy in Dear Nemesis. This scene occurs in Episode 6, when Storoni finally approaches Calmia after having ignored her for several years following her decision to become engaged to Rudbeckia. During their conversation in the garden, Storoni indirectly criticizes Calmia’s engagement by suggesting that she may be wasting her opportunity to consider more suitable marriage candidates. As presented in Table 4, the dialogue below shows the English source language (SL) utterance and its Bahasa Indonesia target language (TL) translation.

Table 4. Flouting Modesty Maxim

Source Text	Target Text	Translation Procedure
		
		Modulation Transposition Reduction
Storoni: Otherwise, you’ll be trapped in this engagement and end up missing out on much more suitable candidates for marriage. (Episode 6)	Storoni: Kalau begini terus, kau bisa melewatkan semua calon suami yang baik karena terikat status pertunangan. (Episode 6)	



The translation of this utterance applies modulation, transposition, and reduction. The clause “you’ll be trapped in this engagement” is translated as “terikat status pertunangan,” reframing the metaphor of entrapment into a socially bound condition that sounds more natural in Indonesian. Meanwhile, “much more suitable candidates for marriage” becomes “calon suami yang baik,” representing a reduction that simplifies the evaluative intensity while preserving the core meaning. These adjustments allow the dialogue to remain fluent and contextually appropriate in the target language.

Pragmatically, this utterance reflects a flouting of the Modesty Maxim. Storoni suggests that Calmia might miss the opportunity to choose better marriage candidates if she remains in her current engagement. Although he does not explicitly mention himself, the context implies that he may be one of these alternatives. This indirect comparison functions as a form of self-promotion, thereby contradicting the expectation of modesty. The Indonesian translation preserves this implication, allowing the pragmatic effect of modesty flouting to remain evident in the target text.

Effective Agreement Maxim

The following example illustrates another instance of politeness strategy in Dear Nemesis. This scene occurs in Episode 7, when Calmia and Storoni are walking together in the garden. During their conversation, a maid suddenly calls Calmia because Rudbeckia has arrived to visit. As Calmia prepares to leave the conversation, she politely excuses herself from Storoni. As presented in Table 5, the exchange below shows the English source language (SL) utterance and its Bahasa Indonesia target language (TL) translation.

Table 5. Effective Agreement Maxim

Source Text	Target Text	Translation Procedure
		<p>Modulation Transposition</p>
<p>Rudbeckia: Because House Phlox will eventually return to the capital. Calmia: But my father has already resolved to fulfil his duty here forever... that of teaching and training young apprentices. (Episode 4)</p>	<p>Rudbeckia: Karena keluarga Count Phlox pada akhirnya akan kembali ke ibu kota. Calmia: Tapi ayah telah bertekad melaksanakan tugas untuk melatih cendekiawan muda di tempat ini selamanya. (Episode 4)</p>	

The translation of this exchange primarily employs modulation and transposition. The source question “Aren’t you going in?” is translated as “Kau tidak masuk?” to produce a more natural interrogative form in Indonesian. Calmia’s response

“Yes, I was just about to. Excuse me.” becomes “Iya, ini baru mau masuk. Aku duluan, ya,” where the sentence structure is reorganized and a conversational phrase is added to create a more natural interaction in the target language. These adjustments allow the dialogue to remain fluent within Indonesian conversational norms.

Pragmatically, this interaction reflects the Agreement Maxim. Calmia confirms Storoni’s assumption that she intends to go inside and avoids contradicting his statement. The Indonesian translation maintains this cooperative response through natural conversational expressions, preserving the agreement-oriented politeness strategy.

Flouting Sympathy Maxim

The following example illustrates another instance of politeness strategy in Dear Nemesis. This scene occurs in Episode 7, when Ellua attempts to persuade Calmia to go horse riding with him. During their conversation, Ellua expresses concern that his horse, Thunder, appears sad whenever he rides Lightning instead, as Lightning belongs to Calmia and cannot be ridden by others. Calmia responds casually by suggesting that the horse could simply be given away. As shown in Table 6, the dialogue below presents the English source language (SL) utterance and its Bahasa Indonesia target language (TL) translation.

Table 6. Flouting Sympathy Maxim

Source Text	Target Text	Translation Procedure
		Modulation Transposition Reduction
Ellua: Do you know how sad Thunder looks whenever I go to ride Lightning? And no one else can ride her either, since she’s your horse! Calmia: We could just give her away. (Episode 7)	Ellua: Apa kau tahu berapa sedihnya Petir tiap kali aku membawa Kilat keluar? Aku tidak bisa melakukan apa-apa karena kudamu! Kalmia: Berikan saja ke orang lain sebagai hadiah. (Episode 7)	

The translation of this exchange employs modulation, transposition, and reduction. Ellua's statement about Thunder appearing sad when he rides Lightning is rendered as "Apa kau tahu betapa sedihnya Petir tiap kali aku membawa Kilat keluar?", which restructures the sentence to produce a more natural Indonesian expression. The clause "no one else can ride her either" is simplified as "Aku tidak bisa melakukan apa-apa karena kudamu," representing a reduction that condenses the original meaning. Meanwhile, the names Thunder and Lightning are translated as Petir and Kilat to maintain semantic equivalence in the target language.

Pragmatically, this interaction represents a flouting of the Sympathy Maxim. Ellua expresses concern about Thunder's apparent sadness, implicitly inviting an empathetic response. However, Calmia's reply "We could just give her away" ("Berikan saja ke orang lain sebagai hadiah") dismisses the emotional concern and instead proposes a practical solution. The Indonesian translation preserves this direct and dismissive tone, allowing the pragmatic effect of sympathy flouting to remain evident in the target text.

Discussion

The findings of this study reveal that politeness strategies play a significant role in shaping interpersonal communication in the Dear Nemesis webtoon. The analysis shows that all six of Geoffrey Leech's politeness maxims appear in the dialogue, both in observed and flouted forms, demonstrating how characters negotiate relationships, emotional distance, and social expectations through pragmatic choices. These results indicate that communication in narrative discourse often relies on implied meanings that must be interpreted through context and speaker intention (Searle, 1969; Thomas, 2014). Through such pragmatic strategies, characters indirectly convey attitudes, emotions, and social positioning.

One notable pattern in the findings is the high frequency of the Tact Maxim and the Approbation Maxim. The dominance of these maxims suggests that characters frequently attempt to maintain interpersonal harmony by minimizing emotional burden or emphasizing positive evaluation toward others. According to Leech (1983), the Tact Maxim encourages speakers to reduce cost and increase benefit for the hearer. This can be observed in Calmia's reassurance toward Ell, where she suggests that his concern is

“all in his head,” functioning as a mitigating strategy that reduces Ell’s anxiety. Similarly, expressions aligned with the Approbation Maxim highlight the role of praise and admiration in strengthening social relationships. Storoni’s congratulatory remark toward Calmia demonstrates how positive evaluation reinforces the hearer’s positive face and contributes to supportive interaction between characters.

At the same time, the findings show that politeness maxims are not always strictly followed. Several instances demonstrate the flouting of the Modesty Maxim and the Sympathy Maxim. For example, Storoni’s remark about “more suitable candidates for marriage” indirectly implies his own superiority without explicitly stating it. This reflects the pragmatic mechanism of conversational implicature described by Grice (1975), in which speakers convey meanings beyond the literal content of their utterances. Similarly, the flouting of the Sympathy Maxim appears when Calmia suggests giving the horse away despite Ellua’s emotional concern. Such responses signal pragmatic detachment and illustrate how characters may intentionally depart from politeness norms to express attitudes or priorities. These patterns indicate that politeness strategies in the narrative function not only to maintain harmony but also to reveal interpersonal tension and character dynamics.

From a translation perspective, the findings show that pragmatic meaning is largely preserved in the Indonesian version through several translation procedures proposed by Newmark (1988). Among these procedures, modulation appears most frequently, suggesting that translators often adjust semantic perspectives to produce natural expressions in the target language. Idiomatic expressions in English are adapted into culturally appropriate Indonesian equivalents while maintaining their pragmatic function. In addition, transposition and through translation help adjust grammatical structures and maintain readability. These procedures demonstrate that translation involves not only linguistic transfer but also pragmatic adaptation to ensure that politeness strategies remain recognizable to target readers.

The findings are consistent with previous studies highlighting the importance of politeness strategies in literary discourse. Research by Tenriuji et al. (2021) on *The Perks of Being a Wallflower* and Sari et al. (2021) on *The War of the Worlds* similarly found that Leech’s politeness maxims frequently appear in character dialogue and contribute to interpersonal interaction within narratives. In line with these studies, the

present research confirms that politeness principles function as a key mechanism through which characters negotiate relationships and social expectations.

However, this study also extends previous research in two important ways. First, earlier studies primarily focused on traditional literary forms such as novels, where dialogue is conveyed solely through text. In contrast, this research examines a digital multimodal narrative in the form of a webtoon, where pragmatic meaning is often reinforced by visual elements such as facial expressions, gestures, and panel composition. As a result, the interpretation of politeness strategies involves an interaction between textual dialogue and visual context, creating a more complex communicative environment than conventional prose narratives. Second, this study incorporates translation analysis by examining how politeness strategies are transferred across languages. The findings demonstrate that pragmatic meaning can be preserved through procedures such as modulation and transposition, supporting Newmark's view that translation should prioritize communicative equivalence rather than literal correspondence.

The findings can also be explained through the interaction between implicature and politeness strategies in pragmatic communication. According to Grice's theory of implicature, speakers often convey meanings beyond the literal content of their utterances through contextual inference. Many politeness strategies identified in this study rely on such indirect interpretation, allowing speakers to communicate sensitive evaluations without explicit statements. For instance, the flouting of the Modesty Maxim in Storoni's remark about "more suitable candidates" illustrates how indirect self-praise can emerge through implication.

Leech's Politeness Principle further clarifies the social motivations behind these strategies. While implicature explains how implied meanings arise, politeness theory explains why speakers choose indirect forms of expression to maintain interpersonal harmony or manage relationships. In *Dear Nemesis*, characters sometimes follow politeness maxims to sustain cooperation, while at other times they intentionally flout them to signal emotional distance or hidden attitudes. Finally, Newmark's translation procedures help explain how these pragmatic meanings are maintained across languages. Because politeness strategies often depend on cultural conventions and linguistic nuance, literal translation may not convey the intended interpersonal effect.

Procedures such as modulation and transposition therefore allow translators to adapt expressions while preserving their communicative function.

Overall, the integration of implicature theory, politeness principles, and translation procedures provides a comprehensive framework for understanding how politeness operates in translated digital narratives. The findings demonstrate that politeness strategies function not only as linguistic phenomena but also as social practices shaped by narrative context, visual storytelling, and cross-linguistic adaptation.

CONCLUSION

This study examined how politeness principles are expressed and translated in the *Dear Nemesis* webtoon by identifying the politeness maxims used in the dialogue and analyzing the translation procedures applied in the English–Indonesian version. The findings show that all six of Leech’s politeness maxims appear in the data in both effective and flouted forms. The Tact and Approbation maxims occur most frequently, indicating that characters tend to maintain interpersonal harmony by minimizing potential conflict and emphasizing positive evaluation toward others. Other maxims that are Modesty, Agreement, Generosity, and Sympathy also contribute to interactional dynamics, though less frequently. In terms of translation, several of Newmark’s procedures are used to preserve pragmatic meaning, with modulation emerging as the most dominant strategy, followed by transposition and through translation.

These findings highlight how politeness strategies shape interpersonal communication in the narrative. While frequent use of Tact and Approbation reflects efforts to maintain social harmony, the presence of flouted maxims reveals implicit meanings, emotional tension, and power relations between characters, consistent with Grice’s concept of implicature. The translation analysis further demonstrates that adaptive strategies enable translators to maintain pragmatic equivalence while producing expressions that remain natural and culturally appropriate for Indonesian readers.

This study contributes to pragmatics and translation studies by extending the analysis of politeness strategies to digital webtoon narratives and by integrating Grice’s implicature theory, Leech’s Politeness Principle, and Newmark’s translation procedures

within a single analytical framework. However, the analysis focuses only on selected dialogues and primarily examines verbal elements, meaning that visual aspects of webtoon storytelling are not explored in detail. Future research could analyze larger datasets, compare multiple webtoon titles, or investigate how visual elements interact with dialogue to convey pragmatic meaning across languages.

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