

**POLITENESS STRATEGIES OF MAIN CHARACTER'S DIRECTIVE
UTTERANCES IN THE WEBTOON *THE REMARRIED EMPRESS***

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG
2025**

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THESIS

Presented to
Universitas Islam Negeri Maulana Malik Ibrahim Malang
in Partial Fullfilment of the Requirements for the Degree of Sarjana Sastra (S.S).

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2025**

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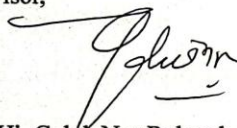
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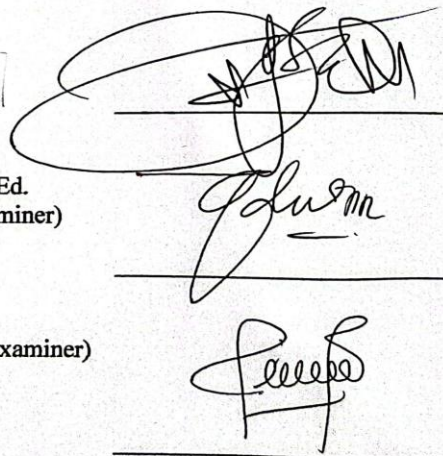
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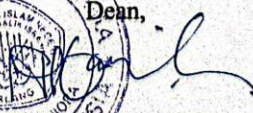
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MOTTO

“The happiest people are the most grateful people.”

-Adinda Melodia-

“Tomorrow morning I will wear another pair of sandals; one side is sincerity, the other side is courage.”

-Weslly Johannes-

”يَا مُقَلِّبَ الْقُلُوبِ ثَبِّتْ قَلْبِي عَلَى دِينِكَ

"O Turner of the hearts, make my heart firm upon Your religion."

-[Authentic hadith] - [Narrated by At-Termedhy & Ahmad] - [Sunan At-Termedhy - 2140]-

DEDICATION

I proudly dedicate this thesis to my beloved parents, my whole life and my inspiration. My strongest hero ayah Untung Mujiono and to my soul soother Mama Sri Mulyani, who always pray and played a very important role in the process of completing my thesis.

ACKNOWLEDGEMENT

Alhamdulillah I always grateful to Allah SWT for all His grace and gifts so that I can complete the thesis entitled “Politeness Strategies of Main Character’s Directive Utterances in the Webtoon *The Remarried Empress*” as one of the requirements for obtaining the degree of Sarjana Sastra (S.S).

I also express my gratitude for the support given to the author's education at UIN Malang, namely to the rector of UIN Malang, Prof. Dr. Hj. Ilfi Nur Diana, M.Si., CAHRM., CRMP. The Dean of the Faculty of Humanities, Dr. M. Faisol, M.Ag., the Head of the English Literature Department, Dr. Agwin Degaf, M.A. May they always be blessed with ease and swiftness in all good things.

I realize that the preparation of this thesis cannot be separated from the help, guidance, and support of several parties. Therefore, with all humility, I would like to express my deepest gratitude to Dr. Hj. Galuh Nur Rohmah, M.Pd, M.Ed, as the advisor who patiently guided and provided direction, correction and support during the process of preparing this thesis. Her guidance and knowledge are very meaningful to me. I also express my gratitude to Prof. Dr. Rohmani Nur Indah, M.Pd., my supervisor, who has provided guidance, support, and input, enabling me to successfully complete my studies.

The most special thanks go to my beloved parents, Ayah Untung Mujiono, Mama Sri Mulyani. my siblings, who have done everything they could to make me feel enough and secure since I was born. I pray that God grants them joy multiple times greater than the happiness they gave me. For they have never lived for themselves, but always for me, from the very beginning. Thank you for always providing invaluable prayers, love, encouragement, moral and material support. I

believe that all the happiness and kindness that happened to me is because Allah loves them and wants them to be happy. Thank you for all the sacrifices and unending love.

My college friends, especially Putri, who always accompany me during college time, since the very beginning, you have always there for me, I am always grateful to you. Fera, Alda, Novita, Zahi, and Rian, who always accompanied, laughed, helped, and supported during college time. Furthermore, special to my high school friends in Bekasi, Asti, and “Blackforest”. Saniah, Nadiyah, Wulan, Zahra, who have always been the good listeners and best friends for 10 years and still counting.

I realize that this thesis is far from perfect, therefore, constructive criticism and suggestions are very much expected for future improvements. Finally, I hope that this thesis can provide benefits for readers and become a charity for all those who have helped.

Malang, December 20, 2025

The Researcher

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ABSTRACT

Melodia, Adinda. (2025). Politeness Strategies of Main Character's Directive Utterances in the Webtoon "The Remarried Empress". Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Hj. Galuh Nur Rohmah, M.Pd., M.Ed.

Keywords: politeness strategies, directive utterance, Navier, The Remarried Empress webtoon.

This study aims to analyze the politeness strategies employed by the main character, Navier, in her directive speech acts in the webtoon *The Remarried Empress* Season 1. There are relatively few previous studies that applied Leech's (2014) General Strategy of Politeness, particularly in the context of digital literary media like Webtoon. This research gap motivates the present study, which aims to analyze the politeness strategies employed in the directive utterances of Navier in *The Remarried Empress*, offering a new perspective on how social harmony and face management are maintained through Leech's General Strategy of Politeness in digital narrative discourse. This study uses a qualitative content analysis approach with Leech's GSP as the theoretical framework. The data consist of Navier's directive utterances from episodes 1–30 of the English-translated version on the Line Webtoon platform. The data were collected through reading and note-taking techniques by documenting situational context, interlocutors, and linguistic forms. Data analysis was conducted by classifying utterances based on Leech's ten politeness maxims and interpreting their functions within interaction. The findings reveal that Navier employs all politeness strategies proposed in Leech's (2014) General Strategy of Politeness. The Feeling Retience Maxim appears most frequently, indicating Navier's strong tendency to restrain emotional expression when issuing directives. This strategy enables her to maintain social harmony. This research concludes that politeness plays an essential role in constructing character and social relationships in digital narratives and recommends further studies using multimodal approaches or alternative politeness theories.

ستخلص البحث

أديندا ميلوديا (٢٠٢٥). الأساليب الإقناعية في حشد نداء المنتخب الإندونيسي لكرة القدم. رسالة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة إسلام نيجيري مولانا مالك إبراهيم مالانج. المشرف: د. الحاج جالوه نور رحمة، ماجستير في الأدب، ماجستير في الأدب.

الكلمات الأساسية: أسلوب الإقناع، الدعوة الحماسية، كرة القدم

يهدف هذا البحث إلى تحليل استراتيجيات المجاملة التي تستخدمها الشخصية الرئيسية، نافير، في أفعال الكلام الموسم الأول. تنطلق خلفية هذا البحث من أهمية The Remarried Empress التوجيهية في الويبتون المجاملة كاستراتيجية للحفاظ على الانسجام الاجتماعي، خصوصاً في الألفاظ التوجيهية التي تُعد مهيّدة لوجه المخاطب. يستخدم هذا البحث منهجاً وصفيّاً نوعياً مع الاعتماد على إطار استراتيجيات المجاملة العامة لجيفري ليتش (2014). (تتمثل بيانات البحث في الألفاظ التوجيهية لنافير من الحلقات 1-30 من (GSP) جُمعت البيانات من خلال تقنية القراءة Line Webtoon. النسخة المترجمة إلى الإنجليزية على منصة والتدوين بتوثيق سياق الموقف، والمخاطبين، وأشكال التعبير اللغوي. أُجري تحليل البيانات عبر تصنيف الألفاظ بناءً على الماكسيم العشرة للمجاملة عند ليتش وتفسير وظائفها في التفاعل. أظهرت النتائج أن نافير توظّف عدة ماكسيم مثل اللباقة، والكرم، والموافقة، والتعاطف لتقليل التهديد الموجّه لوجه المخاطب، على الرغم من سلطتها كإمبراطورة. تعمل هذه الاستراتيجيات على الحفاظ على الانسجام الاجتماعي، وإدارة علاقات القوة، وإبراز صورة ذاتية حكيمة ودبلوماسية. كما يبيّن البحث أن الوسائط الرقمية مثل الويبتون قادرة على تمثيل ديناميكيات تداولية معقدة من خلال الحوارات الخيالية. ويخلص البحث إلى أن المجاملة تؤدي دوراً أساسياً في بناء الشخصيات والعلاقات الاجتماعية في السرد الرقمي، ويوصي بإجراء دراسات لاحقة باستخدام منهجيات متعددة الوسائط أو نظريات بديلة في المجاملة.

ABSTRAK

Melodia, Adinda. (2025). Politeness Strategies of Main Character's Directive Utterances in the Webtoon "The Remarried Empress". Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Hj. Galuh Nur Rohmah, M.Pd., M.Ed.

Kata Kunci: strategi kesantunan, tindak tutur direktif, Navier, webtoon The Remarried Empress

Penelitian ini bertujuan untuk menganalisis strategi kesopanan yang digunakan oleh tokoh utama, Navier, dalam tindak tutur direktifnya di webtoon *The Remarried Empress* Season 1. Terdapat relatif sedikit penelitian sebelumnya yang menerapkan *General Strategy of Politeness* dari *Geoffrey Leech* (2014), khususnya dalam konteks media sastra digital seperti Webtoon. Kesenjangan penelitian ini memotivasi penelitian ini, yang bertujuan untuk menganalisis strategi kesopanan yang digunakan dalam ujaran direktif Navier di *The Remarried Empress*, menawarkan perspektif baru tentang bagaimana harmoni sosial dan manajemen muka dipertahankan melalui Strategi Kesopanan Umum Leech dalam wacana naratif digital. Penelitian ini menggunakan pendekatan analisis konten kualitatif dengan GSP sebagai kerangka teoritis. Data terdiri dari ujaran direktif Navier dari episode 1–30 versi terjemahan bahasa Inggris di platform Line Webtoon. Data dikumpulkan melalui teknik membaca dan mencatat dengan mendokumentasikan konteks situasional, lawan bicara, dan bentuk linguistik. Analisis data dilakukan dengan mengklasifikasikan ujaran berdasarkan sepuluh maksim kesopanan *Leech* dan menginterpretasikan fungsinya dalam interaksi. Temuan menunjukkan bahwa Navier menggunakan semua maksim kesopanan yang diusulkan oleh *Leech*. *Feeling Retience* Maksim muncul paling sering, menunjukkan kecenderungan kuat Navier untuk menahan ekspresi emosional saat memberikan arahan. Strategi ini memungkinkannya untuk menjaga keharmonisan sosial. Penelitian ini menyimpulkan bahwa kesopanan memainkan peran penting dalam membangun karakter dan hubungan sosial dalam narasi digital dan merekomendasikan studi lebih lanjut menggunakan pendekatan multimodal atau teori kesopanan alternatif.

TABLE OF CONTENTS

THESIS COVER.....	i
STATEMENT OF AUTHORSHIP	ii
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
MOTTO	v
DEDICATION.....	vi
ACKNOWLEDGEMENT.....	vii
ABSTRACT	ix
مستخلص البحث	x
ABSTRAK	xi
TABLE OF CONTENTS.....	xii
CHAPTER I: INTRODUCTION	1
A. Background of the Study.....	1
B. Research Questions	8
C. Significance of the Study	9
D. Scope and Limitations.....	9
E. Definition of Key Terms	10
CHAPTER II: LITERATUR REVIEW	12
A. Pragmatics	12
B. Politeness Strategies by Brown and Levinson	13
C. General Strategy of Politeness by Geoffrey Leech	15
1. The Components Maxims of General Strategy of Politeness (GSP)	16
a. Generosity Maxim.....	16
b. Tact Maxim	16
c. Approbation Maxim	17
d. Modesty Maxim	17
e. Obligation of S to O Maxim	18
f. Obligation of O to S maxim	18
g. Agreement Maxim	19
h. Opinion Reticence Maxim	19
i. Sympathy Maxim	20

j. Feeling Reticence Maxim	20
D. Speech Act	21
E. Directive Utterances.....	22
F. Summary of the Webtoon <i>The Remarried Empress</i>	24
CHAPTER III: RESEARCH METHOD.....	27
A. Research Design.....	27
B. Data and Data Source.....	28
C. Research Instrument.....	29
D. Data Collection.....	29
E. Data Analysis	30
CHAPTER IV: FINDINGS AND DISCUSSION.....	32
A. Findings.....	32
B. Discussion	54
CHAPTER V: CONCLUSION.....	60
A. CONCLUSION	60
B. SUGGESTIONS	63
BIBLIOGRAPHY	65
CURRICULUM VITAE.....	69
APPENDICES	70

CHAPTER I

INTRODUCTION

In this chapter, the researcher discusses the background of the study, research questions, significance of the study, scope and limitations, and definition of key terms.

A. Background of the Study

Politeness is an important aspect of human communication because it determines how people maintain social harmony and avoid conflict through language (Leech, 2014). When individuals interact with each other, they not only exchange information but also negotiate social relationships, identities, and values (Sherefetdinova, 2024). According to Fabian (2025), politeness is important because it reflects how speakers consider the feelings of their interlocutors, thus creating smoother interactions. Communication that ignores politeness can lead to misunderstandings, conflicts, or even relationship breakdowns (Waziri, 2022). Therefore, politeness can be considered not only as a linguistic phenomenon but also as a social and cultural practice that regulates human interaction.

One important area where politeness becomes particularly relevant is in directive speech. Directive speech is speech that aims to influence the behavior of others, such as requesting, ordering, suggesting, or advising (Kuchkarova, 2023). As Leech (2014) explains, directive speech is highly face-threatening because it has the potential to limit the listener's freedom of action. When a

speaker orders someone to do something, it can be perceived as restricting or burdening the listener. Therefore, politeness strategies are often used in directive speech to balance the speaker's authority and the listener's autonomy (Putra, 2024). For example, instead of saying "Close the door!", a speaker can say "Could you please close the door?" which reduces coercion and aligns with the tactical maxim. This relationship between politeness and directives demonstrates why Leech's politeness principles are a powerful tool for analyzing directive speech in communication.

In literary and media contexts, politeness and directive speech are often embedded in dialogues between characters. Characters in novels, films, or literary works use directive speech not only to achieve communicative goals but also to reveal their personalities, power relations, and cultural backgrounds (Situmorang & Meisuri, 2025). Therefore, analyzing politeness in directive speech provides insight into how language functions in shaping characters and their relationships. As emphasized by Isabella et al. (2022), fictional dialogue often reflects real-life communication patterns and thus can be used as a resource for understanding pragmatic phenomena.

This study focuses on the use of politeness strategies in directive speech in the popular webtoon *The Remarried Empress*. The webtoon tells the story of Navier, Empress of the Eastern Empire, who faces the betrayal of her husband, Emperor Sovieshu, and later becomes Empress of the Western Empire after remarrying King Heinrey. Navier is portrayed as an intelligent, diplomatic, and composed woman who maintains her dignity despite facing personal and

political challenges. Her utterances reflect her dual roles as a ruler and an individual. As an empress, Navier often uses directive utterances when giving orders, requests, or advice, but what makes her utterances interesting is the way she employs politeness strategies to maintain authority while maintaining respect and harmony with her interlocutors.

There are several reasons why *The Remarried Empress* is chosen as the object of this research. First, webtoons as a form of digital literature are increasingly popular worldwide, especially among young readers (Dar et al., 2023). Webtoons provide not only entertainment but also cultural and linguistic insights, making them valuable for academic analysis. Second, the dialogues in *The Remarried Empress* contain rich examples of directive utterances, particularly from Navier, the main character. These utterances demonstrate how directives can be softened, modified, or strengthened through politeness strategies. Third, as one of the most popular webtoons in the world, *The Remarried Empress* has attracted a wide readership. Its popularity has highlighted its potential to shape readers' perspectives, but this potential has not been widely studied from a linguistic perspective, making it a significant object of study.

Based on these considerations, the focus of this study is to analyze politeness strategies in the directive utterances of Navier, the main character in *The Remarried Empress*. By examining how she applies Leech's maxims in her directive, this study aims to uncover how politeness is used to balance authority and social harmony in digital literature. There are three main reasons for

conducting this study. First, directive utterances are among the most frequently used utterances in everyday communication and fiction, making them important to analyze. Second, politeness strategies are crucial in directive utterances because they reduce the potential for conflict and promote harmony. Third, Navier's unique position as a powerful yet polite empress makes her directive utterances invaluable for exploring how politeness operates in the context of authority.

Several previous studies have examined politeness strategies in directive speech, particularly in films. Rizqy et al. (2020) found that all four of Brown and Levinson's politeness strategies emerged in the directive speech of film characters, with direct, no-nonsense politeness being the most dominant strategy. Nida et al. (2024) showed that in the Arabic context, directive speech becomes more polite when accompanied by agreement and reasoning strategies, especially in actions such as requesting, ordering, and giving advice. Similar findings were also demonstrated by Oktavia et al. (2020) who identified the use of direct, no-nonsense politeness, positive politeness, and negative politeness strategies in directive speech, with the dominance of positive politeness indicating an attempt to build social closeness. Izzah et al. (2023) emphasized that variations in politeness strategies in directive speech are closely related to the emotional relationships between characters, with positive politeness being the most frequently used. Meanwhile, Iddris and Yossy (2021) found that all politeness strategies are used in directive and expressive speech, with negative politeness being the most dominant strategy. Overall, these studies emphasize

the importance of politeness strategies in managing self-esteem and communication effectiveness in directive utterances.

More precisely, several previous studies have examined politeness strategies using Geoffrey Leech's General Strategy of Politeness Theory. Studies using Leech's politeness framework show varying trends, depending on the social context and media studied. In the socio-cultural realm and everyday interactions, for example, the principle of politeness remains a primary reference in maintaining social relationships.

Meanwhile, research on media and entertainment programs demonstrates how Leech's politeness principles operate in the media. Hamza et al. (2022) study entitled "Observance of Leech's Politeness Maxims in Iraqi Sports Programs," used a qualitative descriptive approach and showed that all politeness maxims were present in two Iraqi sports programs, with the maxim of generosity being more dominant in Al-Kass and the maxim of approbation being more dominant in Al-Captain. Meanwhile, Alabdali's (2025) study, "Politeness Pragmatic Orientation in the Production of Advice-giving Speech Acts in Arab TV Talent Shows," used a mixed-methods qualitative approach to 79 advice speech acts. Alabdali's research demonstrated a tendency to use indirect strategies, as evidenced by the maxim of approbation.

In addition to using Leech's Theory to analyze politeness, Leech's Theory can also be used to analyze impoliteness, as in the study by Rahimi et al. (2025) entitled "Investigating (Im)Politeness in English Comments on Instagram's Broadcast Pages." processes a corpus of Instagram comments

through a quantitative approach using ANOVA and Tukey's test. They found a predominance of negative politeness strategies, particularly violations of the tact maxim, while among positive strategies, the agreement maxim was the most frequent. Meanwhile, a study by Hamzah and Nordin (2023) entitled "Pragmatic Deviation of Politeness Principle in Trump's Political Speeches" used discourse analysis of Donald Trump's speeches and interviews. This study showed that Trump consistently deviated from all of Leech's politeness strategies, and that these deviations served as rhetorical strategies to attack political opponents, influence public opinion, and build his image among his supporters.

Various previous studies using Geoffrey Leech's politeness theory have shown that politeness strategies also highly influential in educational communication, both in the classroom and through media. Pasaribu et al. (2022) found that junior high school teachers frequently use the maxims of tact, agreement, and generosity to maintain a comfortable learning atmosphere. Kaloko and Efendi (2025) analyzed student and teacher WhatsApp messages and found that the S to O obligation maxim appeared most frequently, indicating students' respect for teachers in digital conversations. Aasi et al. (2023), who studied blind students, found that they frequently used the politeness and obligation maxims to maintain social distance when speaking with teachers. Lina and Ardi (2025) also found similar findings in student-lecturer communication, where the S to O tact and obligation maxims appeared dominant. In multilingual learners, Nursanti et al. (2023) showed that EFL students still strive to adhere to Leech's maxims to maintain harmonious relationships during discussions. Betti

and Yousif (2022) found an interesting pattern, the feeling reticence maxim was the most frequently observed, while the politeness strategies was the most frequently violated.

Ahmadi and Weisi (2023), who studied thousands of Iranian students' Telegram messages, also confirmed that politeness strategies are deeply embedded in their culture, especially in digital communication. Meanwhile, research by Daulay and Sari (2023) showed that elementary school teachers almost always use various Leech maxims when speaking with students, especially when giving directions. These findings are reinforced by Santoso et al. (2021), who identified nine politeness strategies and three speech forms, declarative, interrogative, and imperative, used by teachers in the learning process. Overall, these studies demonstrate that Leech's politeness theory is an important tool for understanding how teachers, students, and language learners maintain good relationships through polite and contextually appropriate speech choices.

Geoffrey Leech's General Strategy of Politeness theory can also be used in a research that study film or movie. A study conducted by Nida, Nushrotun, et al. (2024), entitled "Arabic Politeness Strategies in Directive Speech in the Film *Barnamij Umar wa Ikhwatuhu*: Geoffrey Leech's Perspective." Using qualitative document studies, the researchers identified patterns of politeness strategies in various directive speech acts, including requesting, begging, asking, ordering, advising, prohibiting, and permitting or recommending. Each speech act is realized through a combination of certain sentences, such as requests with

permission or commands, suggestions with prohibitions and reasons, and greetings with prohibitions and reasons. The research findings show that the application of agreement and reasoning strategies has made directive speech acts sound more polite.

Although many previous studies have examined politeness strategies in directive utterances using Brown and Levinson's framework, relatively few have applied Leech's (2014) General Strategy of Politeness, particularly in the context of digital literary media. Furthermore, existing studies rarely focus on webtoons or explore how politeness strategies are constructed by powerful protagonists. To date, no study has specifically investigated the use of Leech's politeness maxims in the directive utterances of powerful female protagonists in webtoon narratives. This research gap motivates this study, which aims to analyze the politeness strategies employed in Navier's directive utterances in *The Remarried Empress*, offering a new perspective on how social harmony and face management are maintained through Leech's General Politeness Strategies in digital narrative discourse.

B. Research Questions

Based on the background above, the researcher proposes two questions as follows:

1. What politeness strategies are reflected in main character's directive utterances with other characters in the webtoon *The Remarried Empress*?
2. How do the politeness strategies function to maintain social harmony with other characters?

C. Significance of the Study

This study demonstrates that politeness strategies can be applied and analyzed in digital literature, particularly webtoon, through the use of Leech's politeness strategies in directive utterances. By examining utterances in fictional stories that reflect social interactions, this study provides an understanding of how politeness is used to maintain harmonious relationships, even in situations involving commands or authority.

The results of this study help readers, both those who intend to conduct research in the same field, as well as those who also read webtoons, to understand the relationship between language use, meaning, and social interaction, which is also relevant in everyday communication. Furthermore, this study can serve as a reference for educators and future researchers who are interested in studying politeness strategies in the context of digital literature or want to conduct research using the same theory, namely Geoffrey Leech's GSP theory.

D. Scope and Limitations

This research is conducted in the field of pragmatics. This study focuses on the analysis of directive utterances used by Navier, the main character in the webtoon *The Remarried Empress*. This analysis applies Geoffrey Leech's General Strategy of Politeness theory to identify and explain how politeness is manifested in Navier's directive utterances. Data are taken from the English translation of *The Remarried Empress* provided by the Line Webtoon platform. By focusing on Navier's utterances, this study aims to reveal how politeness strategies operate in digital literature, particularly in popular webtoon narratives.

This study certainly has several limitations. First, this study focuses only on Navier's directive utterances and does not analyze the utterances of other characters. Second, the data used is limited to the English translation available on the Line Webtoon platform, which may differ slightly from the original text and affect the nuances of meaning. Third, this study only analyzed 30 episodes from season 1, which may not examine all of Navier's utterances throughout the webtoon. Finally, because the data comes from a fictional webtoon, not natural spoken interactions, the findings cannot be fully generalized to real-world communication. Nevertheless, these limitations do not diminish the contribution of this study, which provides valuable insights into the application of politeness strategies in the context of digital literature.

E. Definition of Key Terms

To ensure clarity and prevent misinterpretation of the terminology used in this study, the researcher will define some key.

1. **Politeness Strategies** in this study refer to the framework introduced by Geoffrey Leech in his revised work, *The Pragmatics of Politeness* (2014). The 2014 model emphasizes General Strategy of Politeness (GSP), that extend the six maxims into ten maxims. This framework focused on how speakers minimize impolite expressions of beliefs and maximize polite expressions of beliefs (Leech & Tatiana, 2014).
2. **Directive utterances** are speech acts in which the speaker attempts to get the listener to do something. Directive utterances include requests, commands, suggestions, or advice (Salimah et al., 2025).

3. **The Main Character** refers to Navier Ellie T trovi, the protagonist of the webtoon *The Remarried Empress*. As a wife, queen and later empress, her directive utterances reflects both power and grace, making it suitable for research (Aully et al., 2022).
4. **Webtoon** is a combination of the words "web" and "cartoon," meaning cartoons or comics that can be enjoyed online through a website. LINE Webtoon is a service where new webtoons are continuously released on a schedule determined by licensed comic authors. (Chiara et al., 2023).
5. ***The Remarried Empress*** is a Korean webtoon that has been translated into various languages. This webtoon is one of the most popular webtoons in each of its translated versions, including the english version. Written and illustrated by Alphatart and Sumpul, this webtoon debuted on the English-language webtoon platform on September 6, 2020, and is still ongoing until now (Aully et al., 2022).

CHAPTER II

LITERATURE REVIEW

This chapter provides several key concepts as a literature review to support this research, including pragmatics, politeness strategies, speech acts, directive utterances, and the webtoon *The Remarried Empress*.

A. Pragmatics

Pragmatics is a major branch of linguistics that studies the meaning communicated by speakers or writers and interpreted by listeners or readers (Kortmann, 2020). Unlike semantics, which focuses on the meaning of words and sentences separately, pragmatics emphasizes how meaning is shaped by context (Allan, 2023). According to Yule, pragmatics addresses four main areas: the study of speaker meaning, contextual meaning, how more is communicated than is said, and the expression of relative distance in communication (Mardiana, 2024). In other words, pragmatics emphasizes that an utterance cannot be fully understood without considering the social and situational context in which it occurs.

The relevance of pragmatics to this study lies in its ability to reveal how language is used in real interactions, even in fictional discourse such as webtoons (Sachiya & Zahrah, 2023). Pragmatics allows us to analyze not only what characters say, but also what they intend, avoid, or attempt to achieve through their speech (Sinha, 2021). Because politeness is fundamentally a pragmatic phenomenon, this study uses pragmatics as its framework. Through

pragmatics, directive utterances can be analyzed based on their communicative function, and politeness strategies can be examined as tools for maintaining harmony in interactions (Hu & Zhou, 2024),

B. Politeness Strategies by Brown and Levinson

The politeness theory proposed by Brown and Levinson (1987) is one of the most influential theoretical frameworks in pragmatics, particularly in analyzing how speakers manage social relationships through language. This theory stems from the concept of face, the self-image that each individual seeks to maintain in social interactions. Brown and Levinson distinguish two types of face: positive face, which relates to an individual's need for respect and acceptance, and negative face, which relates to an individual's desire to be free from coercion or harassment. In communication, particularly when speakers engage in speech acts that potentially threaten the face of their interlocutors (face-threatening acts), politeness strategies become an important means of minimizing the impact of such threats (Eelen, 2001).

Brown and Levinson (1987) classify politeness strategies into four main types: "directly speaking," "positive politeness," "negative politeness," and "non-disclosure." The "straightforward speaking" strategy is used when a speaker delivers a direct utterance without any mitigating efforts, typically in situations requiring clarity or when the social relationship between the speaker and interlocutor is very close. Meanwhile, positive politeness focuses on building solidarity and familiarity by demonstrating attention, agreement, or

similarity between the speaker and the interlocutor. Conversely, negative politeness aims to respect the personal space and freedom of the interlocutor by using non-coercive forms of speech, such as indirect requests or politeness markers. "Indirect" strategies allow the speaker to convey meaning implicitly, shifting responsibility for interpretation to the interlocutor.

Several previous studies have applied Brown and Levinson's theory in various contexts, from everyday conversation and films to literary texts and digital media. These studies show that politeness strategies are strongly influenced by social factors such as power, social distance, and the level of burden of the speech act. In fiction, politeness strategies are often used to represent power relations between characters, interpersonal conflicts, and characterization. In digital media such as films and webtoons, these strategies also function as narrative devices that reinforce the social and emotional dynamics between characters.

Although Brown and Levinson's theory is widely applied, some researchers criticize its overly universal nature and its perceived insensitivity to specific cultural contexts. Nevertheless, the theory remains relevant and widely used because it provides a systematic and flexible analytical framework. Therefore, in contemporary pragmatic studies, particularly those focused on the analysis of utterances in literary works or digital media, Brown and Levinson's theory remains an important foundation for understanding how politeness plays

a role in constructing meaning, social relations, and power in linguistic interactions (Fathi, 2024).

C. General Strategy of Politeness by Geoffrey Leech

Politeness has long been recognized as a universal characteristic of communication, although it is shaped by culture, context, and interpersonal relationships (Lounis, 2015). Politeness is generally understood as a way of speaking that minimizes the risk of conflict and promotes cooperation between participants. Geoffrey Leech (1983) first proposed the Politeness Principle, which encompasses six maxims: tact, generosity, approbation, modesty, agreement, and sympathy. However, in his subsequent work, *The Pragmatics of Politeness* (2014), Leech revised and expanded his theory into the General Strategy of Politeness (GSP). This new framework consists of ten maxims: tact, generosity, approbation, modesty, agreement, sympathy, obligation of S to O, Obligation of O to S, feeling Reticence, and opinion Reticence.

The General Strategy of Politeness explains that politeness can be understood as a strategy that minimizes the expression of impolite beliefs and maximizes the expression of polite beliefs (Fathi, 2024). This strategy emphasizes that politeness is not merely an additional feature of communication, but rather a core principle that governs how people interact to maintain social harmony. In literary discourse, especially in webtoons like *The Remarried Empress*, characters often engage in directive utterances that can threaten the listener's face. Therefore, politeness strategies are important to soften these actions, negotiate authority, and maintain relationships.

1. The Components Maxims of General Strategy of Politeness (GSP)

When revisiting his earlier work, Leech (2014) introduced the *General Strategy of Politeness* (GSP), which elaborates on how politeness is enacted in communication through a set of maxims. These maxims guide speakers in minimizing conflict, promoting harmony, and maintaining positive social relationships. Unlike the earlier 1983 framework that emphasized six principles, the 2014 version expands the scope into ten maxims, each of which highlights a specific way in which politeness can be expressed in interaction. Below are the detailed explanations of each maxim.

a. Generosity Maxim

The Maxim of Generosity encourages speakers to prioritize the needs and benefits of others over their own. In practice, this means offering help, assistance, or support while avoiding excessive selfishness. For example, instead of saying, "I need you to do this for me," a speaker following the Maxim of Generosity might say, "If it's not too much trouble, may I ask for your help?" This maxim emphasizes the idea that communication should be outward-oriented, minimizing self-interest and creating goodwill by showing consideration for the interlocutor. It fosters cooperative relationships by demonstrating that the speaker values the welfare of others above their own personal desires.

b. Tact Maxim

The Maxim of Tact is closely related to the Maxim of Generosity, but more specifically focuses on reducing the burden placed on others. This principle suggests that speakers frame their utterances in a way that minimizes the burden on the listener while emphasizing the potential benefit to them. For example, instead of directly commanding, "Close the window," someone might say, "Would you mind closing the window? It might make the room more comfortable." By softening commands, the speaker demonstrates sensitivity to the listener's autonomy and preferences. This maxim highlights how politeness often involves careful language choices to ensure requests or suggestions appear tactful and not overly pushy.

c. Approbation Maxim

The Maxim of Approbation emphasizes the importance of maximizing praise and minimizing criticism of others. In polite communication, speakers are encouraged to highlight others' positive aspects rather than focusing on their mistakes. For example, in giving feedback, someone might begin with a compliment such as, "Your presentation was very interesting," before suggesting improvements. By emphasizing approval and avoiding unnecessary disapproval, this maxim promotes encouragement, respect, and harmony in the interaction. This helps maintain a positive image of the listener by ensuring their dignity and self-respect are protected throughout the communication.

d. Modesty Maxim

The Maxim of Modesty directs individuals to downplay their own accomplishments and avoid self-praise. Rather than bragging or emphasizing success, speakers are encouraged to maintain modesty. For example, when receiving a compliment such as "You did a great job," a humble response might be, "Oh, nothing special," or "I just tried my best." By minimizing self-praise and refraining from boasting, the Modesty Maxim promotes social equality and prevents resentment or envy. This maxim illustrates how modesty involves not only consideration for others but also careful consideration of how one presents oneself in relation to others.

e. Obligation of S to O Maxim

This maxim emphasizes the importance of speakers recognizing and appreciating their obligations to others. This is manifested in communication through expressions of gratitude, apologies, or acknowledgements of debts. For example, when someone offers help, a polite response guided by this maxim would be, "Thank you very much, I really appreciate your effort." Similarly, when a mistake is made, this maxim encourages speakers to take responsibility by sincerely apologizing. By honoring speakers' obligations to others, this maxim enhances trust and reliability in relationships, as it reflects accountability and respect for social bonds.

f. Obligation of O to S Maxim

Unlike the previous maxim, the Maxim of Obligation to Others focuses on minimizing the obligations others have to oneself. This is often seen in

responses to thanks or apologies. For example, when someone expresses gratitude by saying, "Thanks for helping me," a polite response might be, "Oh, never mind," or "Don't mention it." Such responses reduce the sense of indebtedness, preventing the listener from feeling overly obligated. This maxim serves as a way to maintain balance in social interactions by ensuring that thanks or apologies do not create discomfort or inequality in the relationship.

g. Agreement Maxim

The Maxim of Agreement emphasizes the importance of maximizing agreement and minimizing disagreement between interlocutors. While it does not completely prohibit disagreement, it encourages speakers to frame their responses in a way that emphasizes shared perspectives before acknowledging differences. For example, instead of bluntly stating, "I disagree," someone might say, "I understand your point, but I think we could also consider..." This softening strategy maintains harmony and reduces confrontation, making communication more collaborative. This maxim demonstrates that polite interactions often involve compromise and an emphasis on common ground, rather than conflict.

h. Opinion Reticence Maxim

The Maxim of Opinion Reticence suggests that speakers should be cautious about expressing strong personal opinions, especially when those opinions may be undesirable or controversial. Instead of directly stating, "This is wrong," a polite speaker might hedge with phrases such as "I think," "I

suppose," or "It might be better if..." Such self-limitation diminishes the force of an opinion, making it seem less imposing and more tentative. By tempering one's own viewpoint, the speaker makes room for the other's, thereby maintaining balance and respect in communication. This maxim highlights how linguistic strategies can mitigate potentially face-threatening actions in interactions. 2.1.9 Sympathy Maxim

i. Sympathy Maxim

The Sympathy Maxim encourages speakers to minimize expressions of hostility and increase expressions of concern, empathy, or compassion. In practice, this means acknowledging another person's emotional state and responding with kindness. For example, when someone experiences a loss, a polite response might be, "I'm sorry for your loss. I hope you find strength in this difficult time." By emphasizing empathy, this maxim promotes solidarity and strengthens interpersonal relationships. It also helps defuse negative emotions, making communication a space for comfort rather than conflict.

j. Feeling Reticence Maxim

The Feeling Reticence Maxim involves minimizing the expression of one's own emotions, especially when those emotions might burden others or disrupt social harmony. This maxim reflects a form of self-control in openly expressing personal feelings. For example, rather than directly stating, "I'm very sad for you," a more polite expression might be, "I feel a little uncomfortable about what happened." This strategy reduces the intensity of the emotion and

maintains a respectful tone. By valuing self-control, this adage ensures that interactions remain balanced and considerate, even in emotionally charged situations.

4. Speech Act

This framework emphasizes that language has a performative dimension that is crucial to human communication. Searle (1969, 1979) expanded Austin's theory by classifying illocutionary acts into five categories: representative, directive, commissive, expressive, and declarative. Representative acts are speech acts that commit the speaker to the truth of a proposition, such as stating, describing, or claiming. Directives are speech acts that the speaker uses to encourage the listener to do something, such as ordering, requesting, or advising. Commissives commit the speaker to a future action, such as promising or offering. Expressives are speech acts that express the speaker's psychological state, such as apologizing, congratulating, or thanking. Declaratives are speech acts that bring about a change in the external situation, such as declaring war or declaring someone as husband and wife. These categories demonstrate the diversity of speech acts and how they shape social interactions.

Furthermore, Yule (1996) highlights that speech acts are context-dependent, meaning that the same utterance can perform different actions depending on the situation, the relationship between the speaker and the listener, and cultural norms. For example, the utterance "Could you open the window?" can function as a sincere question about ability in one context, but as a polite request in another. This emphasizes that speech acts cannot be understood

without considering the pragmatic context in which they occur. Therefore, the study of speech acts is closely related to pragmatics, as both focus on the relationship between language, meaning, and use in communication.

The relevance of speech act theory to this research lies in its relationship with politeness strategies. Because this research focuses on the directive utterances produced by the main character in the webtoon "The Remarried Empress," speech act theory provides a foundation for understanding how language can be used to carry out actions. By examining how directives are expressed, softened, or intensified, this research seeks to uncover the ways in which politeness strategies are used to maintain social harmony and power relations in dialogue.

5. Directive Utterances

Directive utterances are one of the most important categories of speech acts because they are used by speakers to encourage others to take an action. According to Searle (1979), a directive is a speech act that expresses the speaker's desire for the listener to do something, ranging from direct commands to subtle suggestions. Examples of directive utterances include commands, requests, advice, pleas, invitations, and recommendations. The essential characteristic of a directive is the speaker's attempt to conform the world to their words through the listener's actions.

Yule (1996) emphasizes that directive utterances are essentially face-threatening acts (FTAs) because they restrict the listener's freedom of action. For example, when a speaker issues a command such as "Close the door!", it directly restricts the listener's autonomy. Therefore, directives are often expressed using politeness strategies, such as softening requests with modal verbs ("Could you close the door?") or hedging devices ("I was wondering if you could close the door"). This demonstrates the close relationship between directive speech and politeness theory, as speakers must balance their communicative goals with the need to maintain social harmony.

In literary works and fictional narratives, directive speech often reflects power dynamics between characters. Characters in positions of authority may use more direct directives to assert dominance, while characters in lower positions may rely on indirect forms to appear polite or submissive. This is particularly relevant to the analysis of Navier, the protagonist in *The Remarried Empress*. As a queen, her directive utterances not only served to achieve communicative goals but also demonstrated how she maintained authority, negotiated relationships, and managed conflict within the royal court.

In this study, directive utterances are central because they reveal the interaction between pragmatics and politeness strategies. By

analyzing how Navier uses directives, both direct and indirect, softened and intensified, this study aims to uncover the pragmatic mechanisms that enable her to maintain power, respect, and politeness despite challenging circumstances. Therefore, directive utterances serve as primary data for this study, bridging the theoretical insights of speech act theory with the practical application of politeness strategies in discourse.

6. Summary of the Webtoon *The Remarried Empress*

The Remarried Empress is a Korean webtoon written by Alphatart and illustrated by Sumpul, first published on Naver Webtoon in Korean and later translated into English on Line Webtoon. The story is a historical romance and fantasy genre, depicting political, social, and personal struggles within a fictional kingdom. The narrative focuses on Navier Ellie Trovi, empress of the Eastern Empire, who is depicted as a wise, capable, and graceful ruler. Despite her dedication to her people and her marriage, she faces betrayal from her husband, Emperor Sovieshu, who brings a concubine named Rashta into the palace.

The plot revolves around Navier's struggle to maintain her dignity and authority while navigating insults, jealousy, and the complex power dynamics of the kingdom. Throughout Season 1, Navier demonstrates her intelligence and diplomacy in the face of personal and political challenges. Even when her position is threatened, she remains calm and strategic, embodying the qualities of a strong female leader. The turning point in the story occurs when Sovieshu

divorces her, hoping to replace her with Rashta. However, Navier surprises everyone by quickly accepting King Heinrey of the Western Empire's proposal, thus securing her status as empress once again, this time in the Western Empire.

This webtoon is not only a tale of romance and betrayal, but also a reflection on power relations, gender roles, and social expectations within the royal court. The dialogue between the characters is rich in pragmatic elements, particularly directive speech. As empress, Navier frequently uses directives to assert authority, resolve conflicts, and manage court affairs, yet she consistently employs politeness strategies that reflect her intelligence and wisdom. This makes this webtoon an ideal study for examining how politeness principles operate in fictional discourse, particularly within the context of directive speech.

The first season is the primary focus of this research, as it provides a comprehensive overview of Navier's role as empress in the Eastern Empire and highlights her use of language to navigate difficult situations. Her utterances illustrate how politeness and power can coexist in communication, offering a rich source of data for pragmatic analysis. The selection of this webtoon as a research object is also significant because digital literature, such as webtoons, has become an increasingly popular medium, blending visual art with written dialogue in a way that resonates with global readers. Thus, *The Remarried Empress* is not only entertaining but also offers academic value for the study of pragmatics and propriety in contemporary digital narratives.

CHAPTER III

RESEARCH METHOD

In this study, the researcher discusses five aspects of research methods. Including research approach, research method, research techniques, data analysis, and research instrument.

This chapter presents the methodological procedures applied in this study. The purpose of this chapter is to describe the research design, data and data sources, research instrument, techniques of data collection, and procedures for data analysis. The methodological explanation in this chapter establishes the systematic steps conducted by the researcher in collecting and analyzing the data in order to answer the research questions. Since this study focuses on the examination of politeness strategies found in the utterances of a fictional character within a digital narrative, a methodological approach that is suitable for micro-linguistic analysis and contextual interpretation is required. Therefore, a qualitative descriptive method grounded in pragmatics was chosen for this research.

A. Research Design

This research uses a qualitative content analysis approach with a focus on pragmatic speech analysis. According to Forman & Damschroder (2007), Qualitative content analysis is a more systematic and structured method for identifying, categorizing, and interpreting meaning in text. It primarily focuses on the content of the data, such as dialogue, subtitles, or digital text. Data is

typically coded into specific categories or themes based on theories or findings emerging from the data. This method not only describes but also interprets patterns, trends, and meanings contained within the text, which is in line with this research. Thus, this research can provide a clear, systematic, and accurate picture of the phenomenon under study, specifically how politeness strategies are applied in real life discourse (Deckert & Wilson, 2023).

The pragmatic approach is based on the understanding that language use is always influenced by context and social relationships. Politeness is not only a form of language but also a communication strategy related to social meaning (Arundale, 2021). In this study, the researcher examines how the main character's directive utterances demonstrate politeness strategies in the interactions that occur in the story.

B. Data and Data Source

The data in this study are Navier's utterances that appear in the Webtoon *The Remarried Empress* Season 1, specifically in episodes 1 to 30. These utterances are selected from verbal interactions when Navier delivers directive utterances or utterances that have a directive function to other characters, the 30 episodes are chosen because the text needed are collected enough. The source of this research is the dialogue in the English version of the webtoon because this study use english theoretical framework which the subject taken is more suitable. The data are taken from the website of english webtoon, www.webtoons.com/en/fantasy/the-remarried-

[empress/list?title_no=2135&page=25](#) complete with the accompanying context, including the interlocutor and the situation underlying each scene. This study views the webtoon as a form of digital narrative discourse that combines visuals and text, but the focus of the analysis remains directed at the linguistic text. Contextual elements such as the scene, the role of the interlocutor, and the situation that occurs in the storyline are considered to determine the interpretation of politeness strategies in each directive utterance. Thus, although the data comes from digital media, this study emphasizes the analysis on the textual aspect, not the visual.

C. Research Instrument

The research instrument in this study is the researcher herself. In qualitative research, the researcher acts as the primary instrument because she determines, selects, groups, and interprets the data obtained (Yoon & Uliassi, 2022). The researcher's tasks include reading, coding, and analyzing utterances based on the theoretical framework used. Furthermore, the researcher used tools in the form of a table and a data categorization sheet to record each utterance. The coding sheet serves as a supporting instrument that helps maintain the order of the data and ensures that each utterance is placed in the correct maxim classification according to Geoffrey Leech's General Strategy of Politeness.

D. Data Collection

The data collection is involving several steps. First, the researcher read the webtoon episodes that contain the datas and identified all utterances spoken by Navier. Second, the researcher selects utterances containing directive style.

Third, the selected utterances are recorded on a documentation sheet containing the episode number, the interlocutor, and a brief description of the situation or the context. This process ensures that all relevant data is collected without missing anything. The data are manually documented by the researcher and put in organized tables for coding. Data collection is carried out without manipulation or modification. Data are collected naturally from existing textual sources.

E. Data Analysis

The data analysis procedure followed Geoffrey Leech's (2014) General Strategy of Politeness theoretical framework. Each directive utterance is examined in terms of its pragmatic realization. The utterances are classified according to the relevant GSP categories: Maxim of Tact, Maxim of Generosity, Maxim of Approbation, Maxim of Modesty, Obligation of S to O, Obligation of O to S, Maxim of Agreement, Maxim of Opinion Reticence, Maxim of Sympathy, and Maxim of Feeling Reticence. The classification is carried out based on linguistic indicators, context, and the utterance's relational function. After classification, the researcher interprets how each utterance reflected the maxim in its pragmatic function in the interaction. The interpretation included examining facework, self positioning, relational intent, and power management reflected in Navier's utterances.

The analysis is conducted by examining how language works in an interaction, not just its structure or word meaning. In qualitative pragmatic analysis, the process of introducing theory and interpreting context are

inseparable. Therefore, the grouping and interpretation processes are carried out simultaneously to maintain the meaning of the context and ensure each utterance is fully understood. The resulting analysis is not only descriptive but also interpretive, as it is based on an understanding of the context of utterances in digital discourse.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents research findings obtained from the analysis of the directive utterances of the main character Navier in the webtoon *The Remarried Empress*. This analysis aims to answer two research questions regarding the types of politeness strategies reflected in Navier's directive utterances and how these strategies function to maintain social harmony in her interactions with other characters.

The findings in this chapter are presented descriptively, focusing on the emerging patterns, functions, and frequency tendencies identified in the data, accompanied by selected examples illustrating each maxim.

A. FINDINGS

Datum 1 (Season 1 Episode 7)

Navier: "His Majesty is looking for ladies-in-waiting to serve his prospective concubine. **Are any of you willing to serve as his ladies-in-waiting?**"

Noblewoman 2: "Uh... You mean Lady Rashta? Honestly, everyone's been talking about her lately. She and her status as a runaway slave."

Noblewoman 3: "I already find it hard to agree to serve as a commoner's lady-in-waiting, let alone a runaway slave..."

Noblewoman 4: "I would die of shame if I had to serve as a runaway slave's lady-in-waiting."

Context: Navier is holding a tea party with all the noblewomen across the country in order to find a suitable candidate to serve as ladies-in-waiting to Rashta, the emperor's newly introduced concubine. The initially cheerful atmosphere turns tense when Navier asks her question, as rumors of Rashta's past as a runaway slave have made the nobles reluctant to accept the position.

Analysis: Navier's directive utterance "Would any of you be willing to be her lady-in-waiting?" embodies the Maxim of Tact through its indirect and highly muted interrogative form. Rather than issuing a direct command, Navier poses a question of willingness using the modal "will," a marker of common politeness associated with minimizing coercion. This interrogative structure allows the nobles the freedom to refuse without directly contradicting the Empress, thus reducing the social risk inherent in the request.

This strategy function to refrain from exploiting her authority, she deliberately feigns respect for the nobles' autonomy, thus softening the potentially uncomfortable imposition of the directive. This tactful framing helps maintain social harmony despite the nobles' refusal, ensuring that the interaction does not escalate into confrontation or disrespect. Through this mitigated directive, Navier maintains her dignified role while accommodating the nobles' sensibilities, illustrating her sophisticated use of politeness to navigate politically sensitive situations.

Datum 2 (Season 1 Episode 20)

Navier: “Grand Duke Kaufman, **do you have a moment? There’s something I’d like to ask you.**”

Grand Duke Kaufman: “Please, Your Majesty.”

Context: After a formal meeting with the ministers, Navier leaves the council chamber and approaches Grand Duke Kaufman, who is visiting the Eastern Empire as a diplomatic guest. Before making his request, he checks to see if Grand Duke Kaufman has time to speak with him.

Analysis: Navier’s speech exemplifies the Maxim of Tact by prioritizing the listener’s availability rather than directly stating his directive. Despite her significantly higher rank as Empress, she chooses to ask, “Do you have a moment?”, signaling respect for the Grand Duke’s time and acknowledging his autonomy as a diplomatic guest. The phrase “There’s something I’d like to ask you” further mitigates the directive by framing it as a personal intention, rather than an authoritative demand.

This strategy function minimize the sense of compulsion and prevents the interaction from seeming abrupt or imposing. Navier's sensitivity to power dynamics despite her high status strengthened diplomatic relations between their respective countries. Using the Maxim of Tact, she ensured that the Grand Duke felt respected and appreciated, which in turn contributed to the maintenance of smooth diplomatic relations. Her linguistic mitigation

illustrates how she strategically used politeness to align her directives with broader goals.

Datum 3 (Season 1 Episode 21)

Navier: "Countess Eliza. Do you know if there have been any bad rumors about
Duchess Tuania lately?"

Eliza: "Not that I know of... oh wait."

Eliza: "I heard that Viscount Landre was acting like a lovesick puppy after dancing
with the Duchess at the New Year's ceremony."

Navier: "**Let me know immediately** if you hear any questionable rumors."

Eliza: "Yes, Your Highness."

Context: Navier had just spoken with Rashta, who said that Duchess Tuania Navier's close friend was attracting inappropriate attention from men. Fearing malicious gossip, Navier ordered her ladies-in-waiting to immediately inform her of any damaging rumors.

Analysis: Navier's directive, "Let me know immediately if you hear any questionable rumors," demonstrates the Maxim of Generosity because her instruction was motivated entirely by concern for Duchess Tuania's reputation, rather than her own personal interests. By proactively monitoring circulating information, Navier seeks to protect Tuania from the potential consequences of

slander in aristocratic circles, where reputation directly influences social standing.

This strategy function to protect others from harm. The imperative utterance "Tell me" is tempered by its purpose. While imperatives typically impose their will on the listener, here the imposition is morally justified and directed toward benefiting a third party. The alignment of her directive with this altruistic goal transforms the act into an expression of concern, rather than authority. Through this utterance, Navier uses politeness to maintain social harmony, strengthen loyalty with her servants, and preserve the dignity of those around her.

Datum 4 (Season 1 Episode 21)

Sovieshu: "Perhaps we should finish our tasks quickly and leave a day earlier, as it will take several hours to get to the imperial villa. Don't you agree?"

Navier: "...Excuse me? Oh... you were talking about my birthday trip."

Sovieshu: "Your mind is really monotonous when you're preoccupied with work.

Would you mind if we leave a day earlier?"

Navier: "**Yes, I'll rearrange my schedule.**"

Context: Sovieshu suggests that they depart for Navier's birthday trip earlier than planned to make the trip more comfortable. Navier responds by agreeing and committing to rearranging her work schedule.

Analysis: Navier's agreement, "Yes, I'll rearrange my schedule," illustrates the Maxim of Generosity through her willingness to adjust her own obligations for Sovieshu's benefit and the smooth running of their travel plans. Despite the birthday celebration, she prioritizes accommodating Sovieshu's suggestions and the logistical needs of the trip. Her willingness to shoulder the costs, while simultaneously rearranging her workload, reflects her considerate attitude.

This strategy function to emphasize her generosity: her firm yet calm commitment frames her actions as voluntary contributions, rather than forced compliance. By accepting the additional burden herself, Navier maintains marital harmony, supports practical planning, and demonstrates her consistent concern for social and relationship stability. Her politeness here serves as both emotional strength and strategic self-control, reinforcing her role as a wise and cooperative partner in a strained marriage.

Datum 5 (Episode 9, Season 1)

Navier: "Pleased"

Heinrey: "It's an honor to meet you, my queen."

Navier: **"It's an honor to meet you too,** Prince Heinrey. I hope you've had a good rest before the New Year's ceremony. Please enjoy your time at the palace. I'm sure you'll enjoy it."

Heinrey: "This palace is already very much to my liking. And it's also very beautiful."

Context: This conversation takes place during Navier's first meeting with Prince Heinrey of the Western Empire, who has arrived in the Eastern Empire for the New Year's ceremony. As host, Navier is responsible for welcoming him with appropriate diplomatic courtesy.

Analysis: Navier's directive, "It's an honor to meet you too." demonstrates the Maxim of Approbation through her praise and positive evaluation. Before delivering the directive, she returns Heinrey's courtesy by mimicking his respectful expression. This symmetrical courtesy elevated Heinrey's status and affirmed his dignity as a royal guest, thus framing the interaction as equals despite their differing political beliefs.

This strategy function to establish a diplomatic atmosphere conducive to trust and rapport. Through Approbation, Navier ensured that her directive did not come across as perfunctory or formalistic, but rather reinforced the mutual respect expected between rulers. The compliment thus functioned as both interpersonal courtesy and broader political harmony.

Datum 6 (Season 1 Episode 29)

Navier: "**Congratulations**, Evallie."

Evallie: "Thank you, Your Majesty."

Context: Evallie is an orphan supported by Navier. She has just become the first student from her orphanage to be accepted into the Magic Academy a significant and prestigious achievement. Navier visits the Academy personally to congratulate her.

Analysis: Navier's remarks, though brief, embody the Maxim of Approbation through his explicit praise of Evallie's achievement. By beginning the interaction with "Congratulations," Navier highlights Evallie's personal accomplishments and successes, thereby enhancing her positive image. The directive power lies in the performative nature of the congratulations, which serve not only as praise but also as encouragement for Evallie to continue striving at the Academy.

This strategy functions to highlight Navier's attention to Evallie's emotional needs. Given their hierarchical differences, Navier's praise carries substantial social weight, her recognition validates Evallie's efforts and publicly affirms her worth. This reduces the potential distance between the king and the people, allowing for a more intimate and supportive relational dynamic. The social goals achieved through the use of the Maxim of Approbation are twofold. On a personal level, Navier strengthens self-confidence and a sense of belonging.

Datum 7 (Season 1 Episode 22)

Navier: "I've never tried... **So I guess I'm a bad cook.**"

Heinrey: "They say a good cook and a bad cook make a good match. So it seems
Your Majesty and I are a good match."

Context: Heinrey gives Navier a birthday cake he baked himself. Navier visits him to express her gratitude. During the conversation, Heinrey asks if she's a good cook, which leads Navier to belittle her skills.

Analysis: Navier's statement, "I've never tried... So I guess I'm a bad cook," exemplifies the Modesty Maxim through deliberate self-deprecation. Rather than presenting herself as a confident or capable image befitting her status as Empress she positions herself as inexperienced and even incompetent in the culinary field.

This strategy function to maintain a non-threatening demeanor when engaging in private conversation with someone who, while noble, is not her equal in the Eastern Empire. This utterance is also marked by hedging ("I guess"), which implies uncertainty and further softens her self-assessment. This softened form helps Navier Socially, the politeness in her response serves to reduce hierarchical distance, and foster an environment conducive to warm interpersonal relationships. It also plays a strategic role in managing the flirtatious tone in Heinrey's speech, allowing Navier to remain polite, humble, and approachable without escalating the intimacy of the conversation.

Datum 8 (Season 1 Episode 24)

Navier: "I realize now that **I've made an unreasonable request.**"

Heinrey: "No, not at all. But what did you want to ask about the Queen?"

Context: Navier expresses interest in meeting the Queen, Heinrey's pet bird. Heinrey appears nervous, prompting Navier to reflect on her earlier request and adjust her attitude.

Analysis: Navier's statement, "I realize now that I have made an unreasonable request," demonstrates modesty through self-attribution of blame. Rather than asserting her right to make such a request as Empress, she reframes her directive as inappropriate or excessive.

This strategy function to soften the interaction, protects Heinrey from embarrassment, and maintains harmony in the relationship. The phrase "I realize now" suggests introspection and reassessment of her behavior, while "unreasonable" highlights her willingness to criticize her own actions. As a social goal, this expression restores balance between them and prevents any disruption in their developing relationship. This confirms Navier's sensitivity to other people's feelings, reinforcing his portrayal throughout the webtoon as a calm and empathetic ruler who values interpersonal diplomacy over assertions of power.

Datum 9 (Season 1 Episode 5)

Sovieshu: "People can still talk even if they don't know anything."

Navier: "**You're right.** Just as there are people who suspect others without reason."

Context: Sovieshu confronts Navier about his efforts to find noblewomen willing to serve his new lover, Rashta. He accuses Navier of influencing their refusal by spreading negative rumors about Rashta. Although Navier denies the accusation, Sovieshu insists on blaming her.

Analysis: Navier's remark "You're right. Just as there are people who suspect others without reason" reflects the Maxim of Agreement through her initial alignment with Sovieshu's statement. By opening with "You're right," she explicitly validates Sovieshu's point of view, signaling respect and a willingness to avoid direct confrontation. Her phrase, "Just as anyone suspects another without reason," indirectly challenges Sovieshu's unjust suspicions, but the challenge is embedded within a framework of cooperation. Thus, Navier minimizes disagreement while still defending herself.

This strategic balance reflects her broader communication style: she denies unfair treatment, but does so through subtle and polite forms that maintain social harmony. The social goal achieved here is to defuse conflict. By choosing partial agreement over open contradiction, Navier prevents heated arguments and maintains the dignity required in interactions with the Emperor. Her politeness also reflects her adherence to court etiquette, even when pressured, accused, or treated unfairly.

Datum 10 (Season 1 Episode 2)

Officer: "Excuse me for interrupting, but yes... the order is to bring you to him immediately."

Navier: "**Fine, let's go.**"

Context: A servant informs Navier that Emperor Sovieshu has called her and ordered that she be brought to him immediately. Navier responds by accepting the order and preparing to meet him.

Analysis: Navier's utterance, "Fine, let's go," illustrates the Maxim of Agreement through her immediate acceptance of the directive. By expressing readiness to comply, she aligns herself with the Emperor's request and avoids resistance or delay. Her assent is brief but firm, signaling cooperation and reducing potential friction between herself and the servant or Sovieshu.

This strategy functions to suggest immediate but unobtrusive compliance. The use of "Very well" conveys acceptance without hostility, while "let's go" transforms the order into a joint action. This inclusive phrase serves as a marker of politeness because it frames the situation not as a burden placed solely on her, but as a coordinated action between the interlocutors.

Datum 11 (Season 1 Episode 13)

Heinrey: "Neither Lady Rashta nor her maid, Cherini, knew the contents of the first few letters. So, I suspect that perhaps someone who only knew the contents of the first few letters may have informed Lady Rashta and her maid. I hear that one of your ladies-in-waiting has recently begun serving Lady Rashta."

Navier: "**Are you feeling well? You seem upset.**"

Context: Heinrey expresses his annoyance at Rashta's false claim that she has been corresponding with him. This frustrates him because Rashta's story contradicts the truth. Heinrey and Navier have confirmed each other's identities as the co-authors of their secret letters. When Heinrey appears upset, Navier responds by addressing his emotional state.

Analysis: Navier's remark, "Are you feeling well? You seem upset?" embodies the Maxim of Sympathy through her explicit acknowledgment of Heinrey's distress. Rather than focusing on the content of his frustration, Navier shifts attention to his well-being, demonstrating emotional sensitivity and concern. This shift reflects politeness, prioritizing Heinrey's emotional state over the potentially contentious topic he has raised. Navier's question serves as a softened directive inviting him to share his feelings without being pushy or demanding further explanation.

This strategy functions to soften the interaction through its subtle interrogative form. The phrase "You seem upset" serves as a face-saving observation rather than an accusation, making it easier for Heinrey to confirm or deny his emotional state. By prioritizing empathy, Navier reduces potential interpersonal tension and signals that his feelings are valid and worthy of attention.

Datum 12 (Season 1 Episode 14)

Navier: "...Your Highness?"

Navier: **"You seem uneasy. Is something wrong?"**

Sovieshu: "Empress, are you interested in a foreigner?"

Context: Navier has just finished speaking with Duke Kaufman, unaware that Sovieshu has been observing their conversation. Throughout the subsequent encounter, Sovieshu appears uneasy. When Navier finally notices his uneasy demeanor, she inquires about his emotional state.

Analysis: In this example, Navier's remark, "You seem uneasy. Is something wrong?", clearly reflects the Maxim of Sympathy by highlighting Sovieshu's emotional state. Despite their increasingly strained relationship, Navier initiates an empathetic inquiry, signaling care and concern. Her concern is not forced or confrontational, rather, it serves as a polite attempt to understand the source of Sovieshu's anxiety.

This strategy functions to give Sovieshu room to elaborate or refrain from explaining. By stating, "You seem uneasy," she presents her observation as tentative rather than accusatory. The follow-up question, "Is something wrong?", provides an opening for emotional expression while still respecting his autonomy. Through this muted interrogation, Navier minimizes potential threats to face and establishes her role as a conversational partner.

Datum 13 (Season 1 Episode 7)

Hein: "Oh, this palace is so big, I was just worried you might get lost... are you okay?"

Navier: "I'm fine. **Thank you for accompanying me.** Good night."

Context: Henry shows concern for Navier after Sovieshu leaves her during the ball to attend Rashta, an incident that sparks gossip among the court nobility. Feeling uncomfortable, Navier chooses to return to her room, and Henry unexpectedly accompanies her. His gesture provides emotional and social support at a time when her self-esteem is subtly threatened by the public eye.

Analysis: Navier's response reflects the Obligation Maxim S to O through her explicit expression of gratitude "Thank you for accompanying me." Although Henry is a visiting queen and Empress of the Eastern Empire, Navier does not feel entitled to his support. Instead, she emphasizes her sense of indebtedness, thereby elevating Henry's face and acknowledging his considerate behavior.

This strategy functions to convey a positive sense of politeness by acknowledging the other party's effort and thoughtfulness. Socially, this maxim allows Navier to maintain dignity while avoiding the appearance of emotional vulnerability. This politeness in conversation helps her maintain harmony and stability in a tense political environment, demonstrating her diplomatic and interpersonal tact.

Datum 14 (Season 1 Episode 12)

Eliza: "Are you expecting the queen, Your Majesty? It's time for you to get ready."

Navier: "**I am always very grateful to you**, Countess Eliza."

Eliza: "This honor is mine."

Context: As Navier is lost in thought at her desk, Countess Eliza reminds her that it is time to get ready. Eliza then assists her as part of her duties as a lady-in-waiting. Navier responds with sincere gratitude for Eliza's continued support and devotion.

Analysis: Navier's statement, "I am always deeply grateful to you, Countess Eliza," is a clear embodiment of the S to O Maxim of Obligation. Despite her superior social status, Navier expresses eternal gratitude "always very grateful", linguistically intensifying the acknowledgment of obligation. This phrase not only thanks Eliza for a single act but also acknowledges her consistent loyalty and devotion. In doing so, Navier enhances Eliza's positive image and affirms her value within the royal hierarchy

This strategy functions to reduce the inherent burden embedded in directive interactions between a queen and her courtiers. Acknowledging Eliza's efforts transforms the hierarchical command structure into a more relational and respectful dynamic, making the directives feel less authoritarian. Socially, this strategy fosters loyalty, emotional closeness, and mutual respect essential components of Navier's leadership style. By explicitly articulating her sense of responsibility, Navier strengthens the solidarity and moral bond between herself and those who support her.

Datum 15 (Season 1 Episode 8)

Hein: “No. I was hoping... You could show me around, My Queen. Is your request too much, My Queen?”

Navier: “**No, it’s fine.**”

Hein: “Thank you.”

Context: As a guest of the Eastern Empire, Henry expresses his desire for Navier to show him around the palace personally. Although this task is usually performed by servants, Henry hesitates and worries that his request might be excessive. Navier then chooses to accept the request herself.

Analysis: Navier’s response, “No, it’s fine,” illustrates the Obligation of O to S Maxim by minimizing the social weight of Henry’s request. Rather than emphasizing the burden or directing him to proper court protocol, Navier assures him that his request is acceptable.

This strategy functions to reduce the potential threat to Henry. Her acceptance not only confirms her willingness but also alleviates Henry’s expressed anxiety, demonstrated by her hesitation and repeated use of respectful terms. The social goal achieved here is to reduce interpersonal tension, Navier ensures that Henry does not feel demanding or inappropriate in expressing his desire for friendship. This moment further demonstrates her diplomatic skills in managing interactions that could create hierarchical tension or discomfort.

Datum 16 (Season 1 Episode 15)

Sovieshu: "Sorry for ruining your birthday."

Navier: "It happens every year. **Please don't worry.**"

Sovieshu: "But you only have one birthday this year..."

Context: While they are staying at the royal villa to celebrate Navier's birthday, Sovieshu falls ill, forcing them to return to the palace early. Feeling guilty, Sovieshu apologizes for disrupting her special day. Navier responds calmly and reassuringly, downplaying the seriousness of the matter.

Analysis: Navier's statement, "It happens every year. Don't worry," serves as a clear embodiment of the Obligation of O to S Maxim. Her remarks reframe the event not as a significant loss, but as a routine occurrence, thus absolving Sovieshu of any guilt.

This strategy functions to defuse emotional distress rather than impose authority, it conveys a positive impression by signaling understanding, patience, and emotional restraint. The combination of "It happens every year" and a gentle directive "Don't worry" creates a reassuring tone. The social goal she achieves is to reduce her interlocutor's self-blame, which maintains the balance of their relationship and prevents emotional escalation in a situation already fraught with disappointment. Her polite and reassuring demeanor demonstrates how the Obligation of O to S strategy helps stabilize interpersonal dynamics in moments of vulnerability.

Datum 17 (Season 1 Episode 22)

Rashta: “No, that’s not what I meant! Could you give me 15,000 Crans, no, 10,000 Crans of that total and keep it a secret? Is that possible? I hear there are sometimes two sets of records.”

Navier: “**I think you** should ask His Majesty’s permission first. His Majesty is responsible for your well-being, so you should ask him directly.”

Context: Rashta asks Navier if she can obtain a large sum of money without Sovieshu’s knowledge, hoping Navier will allow it. Navier responds by suggesting she ask Sovieshu’s permission, reminding her that Sovieshu, not Navier, is responsible for her financial needs.

Analysis: Navier’s remarks reflect the Maxim of Opinion Reticence through her careful and subtle formulation. Rather than issuing a direct prohibition or reprimand, she frames her directive with the phrase “I think,” which reduces the imposition of his position and leaves room for Rashta’s interpretation.

This strategy functions to protect Rashta's positive face and avoided escalating tension in an already sensitive situation involving money and secrecy. The remark achieved the social goal of guiding Rashta toward a more ethical and appropriate course of action while maintaining politeness and preventing the appearance of personal judgment. This was a deliberate act of face manipulation. Navier influenced Rashta's behavior while presenting her

opinion as tentative rather than authoritative, thus minimizing interpersonal tension.

Datum 18 (Season 1 Episode 20)

Navier: "Isn't this a strange occurrence? **I suppose the maid must have sold it because she needed the money.**"

Sovieshu: "I thought so too. But... I doubted this maid could sell such a valuable item for a reasonable price... so I had her find out how much it would sell for. Rashta is truly generous... so I wanted to make sure the seller received proper compensation for the ring."

Context: After learning that Rashta's precious ring has been sold, Navier and Sovieshu discuss what might have happened. Navier presents her interpretation cautiously, avoiding direct accusations against the servant while acknowledging the strangeness of the situation.

Analysis: In this conversation, Navier's remarks embody the opinion reticence maxim to State through her tentative language, particularly in her use of the modal verb "I suppose." This phrasing minimizes the firmness of her opinion, signaling that her conclusion is tentative and open to further discussion.

This strategy functions to reduce potential pressure on Sovieshu's judgment and maintains a balanced conversational tone. The remarks thus achieve the social goal of opening a reflective and non-threatening discussion about the incident. Her politeness lies in her strategic restraint of her evaluative

stance, demonstrating awareness of the sensitive implications surrounding the accusation within the royal family.

Datum 19 (Season 1 Episode 5)

Heinrey: “Oh, I see... You want to know what she likes. The Queen is a good child, so she will like anything Your Majesty gives her.”

Navier: “What? But...”

Heinrey: “I have to go and see the Queen off.”

Navier: **“Oh, I see.”**

Context: Navier wants to know what Heinrey’s pet bird, the Queen, likes. She hopes for a clear answer because she cares for it and wants to take good care of it. However, Heinrey avoids responding directly and ends the conversation abruptly. Although Navier still wants clarification, she refrains from pressing him, choosing to politely accept his departure.

Analysis: Navier’s remark, “Oh, I see,” reflects the Maxim of Feeling Reticence through her restrained expression of emotion. Despite her continued curiosity and slight disappointment, she chooses not to pursue the topic further or express her dissatisfaction. The neutrality of the phrase serves as a polite end to the conversation, indicating her willingness to respect Heinrey’s decision to end the discussion. This self-control demonstrates emotional self-regulation, avoiding imposing her feelings or desires on Heinrey.

This strategy functions to mitigate the potential stress that might arise from a prolonged conversation. Politeness strategy here lies in her attempt to minimize emotional imposition and maintain a harmonious interaction. This strategy allows Navier to maintain her dignity, uphold politeness, and avoid discomfort for Heinrey, who clearly wants to withdraw. Her directive intention to obtain information is ignored in favor of maintaining a balanced social relationship.

Datum 20 (Season 1 Episode 12)

Navier: "Countess, my mother once said that I shouldn't be hurt even if His Majesty takes another woman as his mistress. **Since it's commonplace, she advised me not to expect anything different from His Majesty. Even if His Majesty has mistresses, they are still mistresses. I am the empress. And His Majesty and I are not star-crossed lovers. But why do I feel so empty? In theory, I should be fine.**"

Eliza: "My dear Empress... You were his betrothed since childhood, and now you are husband and wife. It is only natural that you feel that way."

Context: Navier reflects on her emotional response to Sovieshu taking a mistress. Her upbringing has taught her to remain emotionally calm and accept such situations as part of imperial life. Although she feels empty and depressed internally, she only discusses these emotions privately with Countess Eliza, not with Sovieshu, the court, or anyone else who might be affected by her vulnerability.

Analysis: This utterance illustrates the Maxim of Feeling Reticence through Navier's restrained and reflective way of expressing her sadness. Although she acknowledges feeling empty, her language remains calm, measured, and theoretical. "In theory, I should be fine.", this isolated phrase demonstrates feeling reticence, she frames her feelings as cognitive differences, rather than expressing them impulsively or dramatically.

This strategy functions to avoid accusatory or emotionally charged expressions that might criticize Sovieshu or upset the court's balance. By confiding her secrets only to Eliza, her trusted servant, she limited the emotional burden placed on others and maintained her composure in public. This politeness strategy was two fold, protecting her own dignity in politically sensitive situations and preventing her emotions from creating tension within the court. Her self-control reflected a deep sense of responsibility, demonstrating how emotional modesty contributed to maintaining stability within the imperial household.

B. DISCUSSION

This section presents the findings obtained from the analysis of Navier's directive utterances in the webtoon *The Remarried Empress*, which are discussed in relation to two research questions. This analysis is based on Leech's (2014) General Strategy of Politeness (GSP), which consists of ten maxims. A total of 165 directive utterances were identified, each coded based on the maxim it most predominantly reflects. The frequency of each maxim is

as follows: Tact (24), Generosity (11), Approbation (14), Politeness (14), Agreement (13), Sympathy (15), Obligation of S to O (7), Obligation of O to S (6), Feeling Reticence (36), and Opinion Reticence (25). These findings reveal patterns in how Navier constructs politeness through her directives and how these strategies function to maintain social harmony within the imperial court.

The findings of this study, when examined in relation to the research questions, reveal several significant insights into how politeness is constructed through the directive utterances of the main character, Navier, in *The Remarried Empress*. The first research question concerns the types of politeness strategies reflected in her directive utterances, and the results indicate that all ten maxims proposed in Leech's (2014) *General Strategy of Politeness* appear in the 165 utterances analyzed. However, the distribution is not uniform, indicating that Navier consistently relies more on certain maxims than others to shape his communicative style. The most dominant strategies are Feeling Reticence, Opinion Reticence, and the Tact Maxim, appearing 36, 25, and 24 times, respectively.

These three maxims together demonstrate Navier's deliberate tendency to restrain emotions or personal judgments while simultaneously minimizing impositions on his interlocutors. Such restraint, which is central to Leech's conceptualization of politeness as minimizing impoliteness and maximizing polite confidence, highlights how Navier maintains composure and diplomatic neutrality in his interactions (Kosasih et al., 2024). Even when exercising

authority, she avoids direct commands and opts for more subtle expressions that reduce potential threats to face. This pattern aligns with Leech's emphasis on tact as the most fundamental maxim in polite communication, especially in speech acts that inherently place a burden on the listener (Paramitha & Candra, 2024).

The mid-frequency maxims of Sympathy (15), Approbation (14), Modesty (14), Agreement (13), and Generosity (11) further illustrate the interpersonal dimension of Navier's politeness. Rather than simply serving as a political figure issuing instructions, Navier demonstrates concern for the emotions and social needs of others. Her frequent use of sympathy and agreement mitigates the authoritative force of her directives by acknowledging listeners' feelings or highlighting their positive qualities (Tambunan, 2022).

Meanwhile, her modesty and willingness to show agreement maintain a sense of closeness and respect in relationships, even in interactions characterized by power asymmetries. This tendency reflects Leech's view that politeness is not simply about avoiding conflict but also about fostering social harmony and enhancing cooperation. While less dominant than the strategies of reticences and tact, these maxims contributed significantly to creating a communicative environment in which Navier's authority was perceived as humane and considerate, rather than rigid or oppressive (Nurhasanah & Laksman, 2024).

The least frequently occurring maxims in the data, Obligation of s to o (7) and Obligation of O to S (6), still played a significant role in understanding Navier's communicative identity. Their lower occurrence suggests that Navier generally avoided directives that seemed transactional or hierarchical. Rather than explicitly emphasizing that she owed others something or that others owed her something, she preferred to rely on softer forms of mitigation, feeling reticence, and strategic approbation. This finding supports the interpretation that Navier based her authority not on obligation-driven discourse, but rather on relational harmony, legitimate social decorum, and balanced interactional dynamics. This tendency aligns with Leech's argument that more indirect maxims, including Modesty and sympathy, are particularly effective in maintaining long-term social relationships (Syuhra et al., 2024).

These findings also answer the second research question, regarding how politeness strategies function to maintain social harmony. The dominance of the reticence maxim suggests that Navier maintains harmony primarily through controlling emotions and opinions (Liman, 2024). By avoiding overt emotionality or strong subjective statements, she prevents misunderstandings posing, which preserves interpersonal equilibrium and reinforces Navier's image as a fair leader. Her reliance on strategies such as sympathy, approbation, and agreement further stabilizes social relationships by reinforcing trust, loyalty, and mutual respect. These maxims soften the face threatening nature of directives, turning them into cooperative, rather than coercive, communicative acts (Wildan et al., 2024).

Comparing these findings with previous studies further illuminates the originality and contribution of the present research. Earlier works by Rizgy et al. (2020), Oktavia et al., (2020), Izzah et al. (2023), and others focused largely on Brown and Levinson's strategies, with positive politeness and bald-on-record often emerging as dominant forms in directive speech. These studies generally emphasized directness, face-saving mechanisms, or emotional closeness in spoken and filmic media.

In contrast, the present study demonstrates that in digital literature, particularly a webtoon with visual and textual integration, the character's politeness is built not on directness or explicit face strategies but on subtle linguistic restraint and interpersonal diplomacy. The high frequency of Reticence maxims, which are almost absent in Brown and Levinson's model, shows the value of using Leech's expanded framework to capture forms of politeness that prioritize emotional control, detachment, and the avoidance unnecessary imposition.

Moreover, few previous research has applied Leech's General Strategy of Politeness to a webtoon medium or explored how politeness operates within a narrative driven by political tension and hierarchical structures. Thus, this study fills a theoretical and contextual gap by demonstrating that politeness in digital storytelling can be shaped by narrative role, visual cues, and the sociopolitical setting of the story. This research highlights the importance of

adapting politeness strategies to different media forms, emphasizing the unique dynamics Present in webtoons compared to traditional narratives.

Overall, the findings suggest that Navier's politeness strategies reflect a sophisticated interplay between authority, restraint, and interpersonal harmony. Her directive utterances are crafted not merely to instruct but to maintain equilibrium within a socially complex environment. By employing a wide range of maxims, particularly those emphasizing Reticence and tact, she balances her institutional power with relational sensitivity, thereby embodying a model of leadership that is both authoritative and compassionate. This analysis offers valuable insights into how politeness functions in contemporary digital narratives and underscores the importance of Leech's General Strategy of Politeness in capturing types of politeness that extend beyond traditional face-saving models (Nurazizah et al., 2024).

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. CONCLUSION

This study examines the politeness strategies used by the main character, Navier, in her directive utterances in the webtoon *The Remarried Empress*. This analysis is based on Leech's (2014) General Strategy of Politeness (GSP), which consists of ten maxims. A total of 165 directive utterances were identified, each coded according to the maxim most prominently reflected. The frequency of each maxim is as follows: Tact (24), Generosity (11), Approbation (14), Modesty(14), Agreement (13), Sympathy (15), Obligation of Speaker to Others (7), Obligation of Other to Speaker (6), Feeling Reticence (36), and Opinion Reticence (25).

These findings suggest that Navier's speech is shaped by complex orientations toward harmony, diplomacy, and face management, particularly within the context of an unstable imperial environment where power relations shift unpredictably. The distribution of these maxims indicates that the Feeling Reticence Maxim (36), the Opinion Reticence Maxim (25), and the Tact Maxim (24) have the highest frequencies. This pattern suggests that Navier's directive style is based on self-control, emotional regulation, and a careful sensitivity to the interpersonal needs of those around him. Rather than relying on overt authority, Navier consistently chooses strategies that minimize

coercion and emphasize directness, reflecting a deliberate effort to maintain stability in a court rife with political tension and personal conflict.

The predominance of the Tact maxims indicates that Navier maintains a strong commitment to withholding emotional and evaluative content when issuing directives. Feeling Reticence indicates that Navier avoids burdening others with her emotional state, even when she harbors legitimate grievances. Similarly, Opinion Reticence indicates her preference for conveying directives without pressuring others to accept her personal views. Combined with the Maxim of Tact, which minimizes harm to others, these patterns suggest that Navier's directive speech is carefully calibrated to protect the negative face desires of her interlocutors. In a narrative space where the empress is frequently scrutinized and her authority is frequently undermined, these strategies serve as a defense mechanism, allowing her to maintain composure and assert influence without open confrontation.

While less dominant, other maxims also contribute significantly to Navier's overall communicative identity. The Maxims of Approbation, Modesty, Agreement, Generosity, and Sympathy appear in moderate numbers, indicating that Navier frequently uses supportive and conciliatory speech when giving directives. These maxims serve to affirm others, downplay her own status, promote harmony, and demonstrate empathy, all of which reinforce her moral and social authority despite her declining political influence. Meanwhile, the Speaker's Obligation to Others and the Other's Obligation to Speaker

Maxims, though less frequent, appear in contexts involving marital obligations, diplomatic duties, and the responsibilities associated with her role as empress. Their limited presence indicates that Navier rarely invokes hierarchy directly; instead, she emphasizes shared responsibility and shared social roles, reinforcing her image as a just, measured, and ethical leader.

The patterns identified in this study address the first research question by showing that Navier employs a variety of politeness strategies in her directive utterances, with a particular preference for those involving emotional restraint, directness, and minimizing coercion. In answering the second research question, the analysis found that these strategies serve to maintain social harmony by reducing interpersonal friction, mitigating threats to face, and preserving the dignity of all participants.

In a court environment characterized by competition, jealousy, and manipulation, politeness becomes Navier's primary means of coping with instability while maintaining her authority. Her strategic politeness allows her to subtly assert power, manage highly sensitive interactions, and maintain her public image as a calm and benevolent empress. Formally, this study strengthens the flexibility of Leech's General Strategy of Politeness framework in capturing the nuances of aristocratic fictional discourse, demonstrating that this framework can effectively reveal how politeness emerges as a tool for negotiating power, mitigating conflict, and constructing character identity in narrative texts.

B. SUGGESTIONS

Based on the findings of this study, several suggestions can be proposed for future researchers. Subsequent studies could broaden the scope by analyzing politeness strategies employed by other key characters such as Sovieshu, Rashta, or Heinrey, who demonstrate contrasting communicative behaviors influenced by jealousy, insecurity, ambition, or affection. Examining their directive utterances would allow for a comparative understanding of how politeness correlates with personality, motivation, and narrative positioning.

Future studies may also adopt different theoretical frameworks such as Brown and Levinson's politeness theory, Locher and Watts' relational work, or Culpeper's impoliteness model to explore the tension between politeness and conflict within the series. Because webtoons combine visual and textual cues, researchers are encouraged to extend the analysis to multimodal perspectives, considering how facial expressions, gestures, panel composition, and visual symbolism reinforce or subvert the politeness strategies used in dialogue.

Practically, the findings of this research hold value for language learners, educators, and scholars in communication studies. Navier's use of tactful, restrained, and harmony oriented directives offers insight into effective politeness strategies in real-world contexts involving hierarchical relations, cultural diplomacy, emotional management, and conflict resolution. Her speech provides a model for understanding how politeness does not merely

soften commands but strategically manages power, protects face, and fosters social stability. For educators, examples from the webtoon may serve as engaging material to teach pragmatic competence, especially regarding how politeness can be performed in high-stakes interactions. For analysts of media and digital storytelling, the study demonstrates that fictional discourse can reflect sophisticated socio-pragmatic dynamics, making webtoons a valuable site for linguistic inquiry.

Overall, this study highlights the importance of examining politeness not only as a linguistic phenomenon but also as a form of social action embedded within broader cultural, political, and interpersonal frameworks. Future research that expands the theoretical, comparative, or multimodal scope can further illuminate how politeness contributes to character construction, narrative progression, and the portrayal of power relations in digital literature.

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CURRICULUM VITAE



Adinda Melodia was born in Jakarta on February 7, 2003. She is the second child of the couple Mr. Mujiono and Mrs. Mulyani. She graduated from Mathematics and Natural Sciences Department class at MAN 21 Jakarta in 2021. During her study at the Senior High School, she actively participated in Tahfidz Program and managed to memorize 5 Juz. She also joined the Rohani Islam extracurricular and succeeded in serving as vice chairman. She started her higher education in 2021 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2025. She is very happy and grateful to

have been part of the internship program at MAN 2 Kota Malang, meeting high-achieving students had increased her insight into teaching and learning. During her study at the University, she also worked in several places for 3 years until she finished her study in UIN Malang. All the experiences both inside and outside the campus have given her a lot of knowledge that can be put in everyday life as well as in the world of work.

APPENDICES

1. Tact Maxim

No	Episode	Maxim	Utterance	Context	Analysis
1.	1	Tact	"No, but I appreciate it just the same."	Responding when her maids offer to gather information about Rashta.	She rejects their offer politely with gratitude, avoiding offense or discouragement.
2.	3	Tact	"We shall take our leave as my feet are aching."	Navier uses a polite excuse to leave the room.	Her reason sounds considerate and indirect, softening the directive to withdraw from the situation. She avoids sounding dismissive or rude.
3.	6	Tact	"It has nothing to do with liking or disliking you. In the first place... that you have become his mistress doesn't mean we have become sisters. Get out."	Rashta presses Navier emotionally after being rejected.	Navier rejects Rashta's claim without softening her words. The blunt "get out" flouts the tact maxim, emphasizing her authority and self-respect as empress.
4.	7	Tact	"His majesty is searching for a lady-in-waiting to attend to his soon-to-be mistress. Would any of you be willing to become her lady-in-waiting?"	Navier makes a sensitive request to noblewomen.	She asks indirectly and politely, minimizing imposition while fulfilling Sovieshu's demand.
5.	8	Tact	"It's fine since you didn't know. But you should refrain from coming to the west palace."	After asserting her authority, Navier softens her stance.	This statement shows restraint and minimizes Rashta's embarrassment. By forgiving her ignorance first, Navier

					mitigates imposition and partially restores politeness.
6.	9	Tact	"I'm sure it will be to your liking."	Navier assures Henry that he will enjoy his stay.	She maximizes benefit to Henry and avoids imposing, showing tact and optimism to maintain diplomatic harmony.
7.	10	Tact	"I appreciate the thought, but the invitations have already been sent."	Henry persists in his playful request.	Navier politely declines without offending him, balancing firmness and courtesy to maintain boundaries.
8.	11	Tact	"I did not. Rashta must have misunderstood something."	A noblewoman asks whether Navier sent gifts to Rashta.	Navier denies the rumor calmly, avoiding direct criticism toward Rashta. Her phrasing softens the denial, minimizing offense and maintaining diplomacy.
9.	13	Tact	"Prince Henry knows Rashta was lying, so there's no need to be so upset."	Navier talks to Countess Laura who is angry at Rashta.	Navier minimizes the emotional cost and calms them down by affirming that Henry already knows the truth. She reduces confrontation rather than amplifying criticism.
10.	14	Tact	"Your majesty, please calm yourself. and prince Henry, you are our guest. Please, would the both of you stop?"	She stops Sovieshu and Henry from escalating.	She minimizes conflict cost for both parties by politely requesting calmness with indirect imperatives.
11.	16	Tact	"I'm afraid I have no idea what you mean."	Sovieshu accuses her of inviting Lotteshu with intention.	She uses a mitigator "I'm afraid" to minimize hostility while refusing accusation.

12.	17	Tact	“What does Queen like?”	She begins to ask about Queen’s preferences	She uses an indirect, open question which minimizes pressure and cost to Heinrey.
13.	18	Tact	“I will take my leave, your majesty.”	Sovieshu interrupts and creates tension.	She avoids conflict and removes herself to minimize interaction cost and avoid escalation.
14.	19	Tact	“Your majesty should go on ahead. I would like to stay a while longer.”	Sovieshu says he’s going back to the eastern palace.	She phrases her disagreement indirectly to minimize imposition on Sovieshu, choosing polite autonomy over blunt refusal.
15.	20	Tact	“Grand Duke Kaufman, do you have a minute? There’s something I’d like to ask you.”	Navier opens a conversation and requests time from Kaufman.	She uses indirect questions to minimize the burden, she doesn't give him a direct order. She reduces the burden on herself by acknowledging that his time is valuable.
16.	21	Tact	“Countess Eliza. Do you know if there have been any bad rumors about Duchess Tuania recently?”	Investigating the rumor carefully.	She asks in a neutral, information-seeking way, minimizing face threat to Eliza and Tuania.
17.	22	Tact	“I came here to tell Prince Heinrey something. Is he in?”	She arrives and asks McKenna about Heinrey.	She asks permission indirectly and softens her intention, minimizing imposition.
18.	23	Tact	“Your majesty. Did you just arrive?”	Sovieshu suddenly appears while she is reading.	She acknowledges his presence politely and avoids imposing or challenging his sudden arrival.

19.	24	Tact	"I wish to dine alone today. Is that alright with you?"	She requests personal space from the Countess.	She expresses her own preference but still asks permission, minimizing possible imposition.
20.	25	Tact	"Your physician said you must rest here for a few days. Should I send for Rashta?"	Sovieshu still tries to talk instead of resting.	She frames her suggestion with medical authority to reduce his face-threat and offers a beneficial option (calling Rashta) to show care.
21.	27	Tact	"Can I hug him?"	She wants to touch the bird.	She makes a request in a soft form, minimizing imposition.
22.	28	Tact	"I see... You don't have to answer me if it is difficult for you to do so."	Heinrey struggles to tell her the truth.	Navier reduces pressure by giving him an option not to answer; she minimizes imposition and protects his face.
23.	29	Tact	"Can I ask what brings you here?"	Asking Heinrey his purpose	She uses permission form "Can I ask" to minimize imposition.
24.	30	Tact	"How about me? Can you take me with you while you're flying?"	Asking Heinrey politely	She asks permission and makes request indirectly, minimizing imposition.

2. Generosity Maxim

No	Episode	Maxim	Utterance	Context	Analysis
1.	1	Generosity	"Yes. I accept. And I request an approval of my remarriage."	Continuation of the divorce scene before the Pontifex.	She uses a formal request rather than a demand, showing deference to authority. Her phrasing reduces self-

					interest and maintains social decorum.
2.	5	Generosity	“Tell him I'm grateful, but that just his regards are enough.”	Navier replies to a messenger bringing an expensive gift from a duke.	She minimizes her own benefit and refuses extravagance, demonstrating humility and generosity valuing sincerity over material offerings.
3.	6	Generosity	Be careful and don't lose your way.”	Navier speaks gently to the bird as she releases it.	Her considerate tone shows kindness and benevolence, aligning with the generosity maxim.
4.	7	Generosity	“I invited and asked all the noblewomen and their daughters, but none would step forth.”	Navier reports her effort to Sovieshu.	She presents the truth objectively without blaming others, showing fairness and self-restraint.
5.	9	Generosity	“I hope you will get plenty of rest before the new year's ceremony. Please enjoy your time at the palace.”	Navier wishes Henry well upon his arrival at the palace.	Her utterance centers on Henry's comfort and benefit rather than her own, showing selflessness and hospitality consistent with royal etiquette.
6.	10	Generosity	“Oh, then I shall have my lady-in-waiting”	Henry requests a tour of the palace.	Navier initially offers her lady-in-waiting to assist, showing consideration and minimizing her own involvement, a polite attempt to fulfill his wish indirectly.
7.	15	Generosity	“Is the food to your liking?”	She hosts the Grand Duke Kaufman at the banquet	She prioritizes his comfort and benefit, showing hospitable consideration.

8.	16	Generosity	“Then shall we go together? I’d like to ask you some questions about him.”	Heinrey will send Queen to her.	She offers cooperation and uses inclusive “we,” maximizing mutual benefit.
9.	21	Generosity	“Let me know right away if you hear any questionable rumors.”	She assigns task to Eliza.	She shows responsibility to manage the situation and frames herself as the one taking burden to protect Tuania.
10.	22	Generosity	“If it’s serious, we can cancel the trip.”	Sovieshu says urgent business came up.	She offers to cancel the trip for him, prioritizing his needs over her own.
11.	24	Generosity	“Send someone to the capital to ask for the emperor’s physician. We might need him. And give Queen some water since he flew a long way.”	She gives instructions during emergency.	She attends to Sovieshu and even the bird’s wellbeing, maximizing benefit to others, not herself.

3. Approbation Maxim

No	Episode	Maxim	Utterance	Context	Analysis
1.	1	Approbation	“I’m sure he only brought her because he is a compassionate person.”	Closing remark about Sovieshu’s new companion.	Navier maximizes praise of Sovieshu and minimizes criticism, reframing his act as kindness rather than betrayal, demonstrating self-control and social grace.
2.	2	Approbation	“Countess, my mother once told me that I mustn’t be hurt even if his majesty	Navier recalls her mother’s advice about remaining strong and dignified even if her	Although this appears reflective, Navier’s utterance implicitly directs Eliza to remain emotionally composed. She praises moral

			brings another woman to be his mistress.”	husband takes another woman.	strength and wisdom rather than expressing anger. Her words focus on virtue and restraint, thus maximizing praise and minimizing criticism, consistent with the Approbation Maxim.
3.	3	Approbation	“If you tell me what for, first. No. She is my lady-in-waiting.”	Sovieshu orders Navier to leave her servant, but she refuses.	Navier maintains her dignity and principle while rejecting Sovieshu’s unreasonable demand. Her refusal is firm yet expressed without insult, showing control and respectfulness.
4.	6	Approbation	“Hmm? A feather? A bird? Will it allow me to touch it?”	Navier expresses gentle curiosity about the bird	Her soft, admiring tone highlights respect for beauty and life, representing emotional grace and politeness.
5.	7	Approbation	“Do you think the bird will come visit again?”	Navier chats pleasantly with her ladies about the bird messenger.	She expresses admiration and fondness, emphasizing positive feelings and maintaining warmth in the conversation.
6.	9	Approbation	“It is an honor to meet you as well, Prince Henry.”	Navier greets Prince Henry during their first meeting.	Navier responds courteously by returning Henry’s compliment, showing mutual respect and minimizing any sense of superiority, aligning with the maxim of praising others.
7.	10	Approbation	“He’s Prince Henry from the Western Kingdom.”	Rashta interrupts and asks who Henry is.	Navier introduces Henry respectfully, maintaining courtesy toward both speakers and upholding social decorum without belittling anyone.

8.	11	Approbation	“Ah, the Duchess of Tuania.”	Navier greets the Duchess during the New Year’s ceremony.	Navier acknowledges the Duchess respectfully, maintaining her royal courtesy and minimizing any sense of distance, showing approval and regard.
9.	14	Approbation	“Prince Heinrey is nothing like his rumors. He’s a surprisingly good person.”	She comments to her ladies about Heinrey.	She maximizes praise of another person (Heinrey), building positive evaluation and affiliation.
10.	18	Approbation	“That's quite alright. I did hear that in some cases, some people train birds to only accept food from their owner.”	Heinrey apologizes about Queen’s eating habit.	Instead of criticizing, she validates the situation and avoids blame, minimizing dispraise.
11.	21	Approbation	“The duchess is popular with everyone, not just men.”	Rashta suggests Tuania is improper.	Navier defends Tuania by maximizing praise and countering negative impression through positive framing.
12.	27	Approbation	“Your birds have such a wide range of facial expressions.”	Navier comments on the bird.	She gives positive evaluation, maximizing praise (even toward animals), reflecting social warmth.
13.	29	Approbation	“Congratulations, Evallie.”	Praising Evallie for achievement	She gives positive evaluation to uplift Evallie’s status, maximizing praise.
14.	30	Approbation	“You can fly? How incredible! Can you take someone with you while you're flying?”	Responding to Heinrey’s ability	She praises his ability and shows admiration, maximizing praise toward him.

4. Modesty Maxim

No	Episode	Maxim	Utterance	Context	Analysis
1.	2	Modesty	“Then, will his majesty feel this hollow inside if I have another man by my side? Never mind.”	Navier reflects emotionally on the unfairness of her situation but quickly withdraws her words to avoid overstepping her role.	The rhetorical question challenges gender double standards but is quickly retracted with “Never mind.” This retraction displays modesty and emotional control, reducing the threat of confrontation. The utterance reflects Navier’s ability to self-censor to maintain grace and authority consistent with the Approbation Maxim.
2.	3	Modesty	“That should do it.	Navier ends the conversation with Rashta after asserting the proper title.	Rather than boasting about her position, Navier simply closes the discussion with restraint, avoiding arrogance and showing calm confidence.
3.	4	Modesty	“The empress... is not someone who is here to be at your beck and command, your majesty.”	Sovieshu insists Navier should obey him completely.	Navier defends her autonomy by rejecting subservience, flouting the modesty maxim. Her statement displays strength and dignity, asserting equality in status
4.	6	Modesty	“Shall I? All right, here is my reply. Oh my.”	Navier playfully joins her ladies’ excitement.	She keeps her tone humble and cooperative, showing warmth and modesty despite her high rank.
5.	7	Modesty	“You are all much too kind. I’ve invited you all here because I need your help.”	Navier opens her tea party politely before making her request.	She downplays her own position and shows modesty, maximizing politeness to encourage cooperation from the noblewomen.

6.	14	Modesty	“Afraid you’ll lose face? Well, I’ve already lost mine.”	Sovieshu resists apologizing.	She self-deprecates, acknowledging her face loss to pressure reciprocity without boasting.
7.	15	Modesty	“Unfortunately, in the Eastern Empire, not even the empress can order an execution without reason.”	Kauf says an Imote would execute lovers.	She downplays her own power, stressing legal limits, minimizing praise of self.
8.	16	Modesty	“Rashta is your mistress, so you are responsible for her. She’s outside of my responsibility.”	Sovieshu demands she be considerate to Rashta.	She downplays her role and deflects responsibility, minimizing self-importance.
9.	17	Modesty	“I realize now that I was making an unreasonable request.”	Heinrey says Queen is shy, subtly rejecting going together.	Navier self-deprecates (calling her own request unreasonable) to maintain face harmony and reduce imposition.
10.	20	Modesty	“I’m sure I told you when we last spoke, but I only know a handful of words of Luptian. I’m not just saying this to be polite.”	Kaufman praises her knowledge; she downplays her own ability.	She minimizes praise of herself by emphasizing her lack of competence. She avoids appearing boastful and positions herself humbly.
11.	22	Modesty	“I’ve never tried... so I suppose I must be a bad cook.”	Heinrey asks whether she cooks.	She downplays her own ability, maximizing self-dispraise.
12.	25	Modesty	“Have someone bring over the backlog of paperwork.”	One week later, back to palace duties.	She prioritizes duty and work as a responsibility, downplaying herself and emphasizing her role obligation to the empire.
13.	26	Modesty	“Heinrey and I are the shallow type.”	Duke Ergi implies Navier and Heinrey are shallow.	Instead of defending her honor, Navier uses self-deprecation, which reduces self-praise and keeps the peace.

14.	28	Modesty	"I don't know if I can say I found it."	Sovieshu asks if she found the ring.	Navier downplays her own achievement, minimizing self-credit.
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5. Agreement Maxim

No	Episode	Maxim	Utterance	Context	Analysis
1.	2	Agreement	"Where I heard it from isn't important. So, is it true? Your majesty?"	The emperor avoids the topic, but Navier insists politely to confirm his involvement with the girl.	Here, Navier insists on a direct answer but avoids open conflict by using the honorific "Your majesty." This mitigates the face-threatening act of questioning authority. By downplaying the source of the rumor ("isn't important"), she maintains composure and seeks to align the conversation toward understanding rather than dispute, reflecting the Agreement Maxim.
2.	4	Agreement	"Fine, let's go."	Navier agrees to meet Sovieshu after being summoned unexpectedly.	Despite possible irritation, Navier avoids confrontation and shows cooperation to maintain harmony, reflecting her composure and respect for royal protocol.
3.	5	Agreement	"I can't verify the truth of those rumors, but, yes, he is coming to this year's new year's ceremony."	Navier responds to the court ladies' excitement about a rumored guest.	Navier confirms politely without exaggeration or gossip, keeping the conversation factual and harmonious, maintaining her composed and diplomatic demeanor.

4.	7	Agreement	“You’re right. Just as there are people who suspect others without reason.”	Sovieshu continues blaming her unfairly.	Navier uses irony to subtly reject his accusation, maintaining composure and asserting moral superiority without open rudeness.
5.	10	Agreement	“No, you’re handsome.”	Heinry teases Navier about being aloof.	Navier gives a brief, polite agreement to avoid conflict or embarrassment, showing diplomatic composure.
6.	11	Agreement	“Do you mean the rumor that I sent Rashta gifts? Thank you. I won’t believe the rumor about you being a casanova either.”	Navier and Heinrey discuss court rumors.	Navier aligns herself with Heinrey by humorously expressing disbelief in gossip, maintaining harmony and offering mutual respect. This shows diplomatic rapport.
7.	14	Agreement	“As do I. I hope you can make it tomorrow too, Princess Circe.”	Circe says she wants to chat tomorrow.	Navier aligns herself with Circe’s plan to maintain social harmony through concurring response.
8.	15	Agreement	“I understand how you feel. But corresponding through letters should prove to be enjoyable enough.”	Heinrey complains she ignores him in public.	She affirms his feelings (agreement) but softly maintains her boundary through a mitigated suggestion.
9.	24	Agreement	“Well, a spouse is also a companion for life.”	Sovieshu says she feels like only a companion.	She tries to align the meaning with his statement, avoiding open contradiction.
10.	25	Agreement	“It’s like talking to a companion?”	Sovieshu says talking to her feels like something	She accepts his wording and repeats it, aligning her words to his phrasing to maintain solidarity.

11.	26	Agreement	"I am."	Duke Ergi asks whether she knows he is Heinrey's friend.	She responds shortly and agrees, maintaining harmony, avoiding conflict or unnecessary elaboration.
12.	27	Agreement	"Don't worry. Duke Ergi isn't my friend. And it's like you said."	Rashta fears Navier will steal her only friend.	Navier aligns her answer with Rashta's assumption, reducing disagreement and calming Rashta's insecurity.
13.	29	Agreement	"Very well."	Accepting dinner suggestion	She accepts his invitation, maximizing agreement and harmony.

6. Sympathy Maxim

No	Episode	Maxim	Utterance	Context	Analysis
1.	4	Sympathy	"It's unjust to throw out a servant punished for being devoted to me. Moreover, her actions were well within the bounds of common sense."	Navier explains her reason for protecting her lady-in-waiting.	Navier expresses empathy toward her servant and emphasizes fairness, aligning with the sympathy maxim that values understanding others' suffering.
2.	6	Sympathy	"Be careful and don't lose your way."	Navier speaks gently to the bird as she releases it.	Her considerate tone shows kindness and benevolence, aligning with the sympathy maxim.
3.	10	Sympathy	"This way. Have you been to Silver Garden? It's a garden near the south palace."	Navier begins showing Henry around.	Her tone remains gentle and welcoming, attempting to build rapport and kindness through light conversation.
4.	12	Sympathy	"Are you certain the message was from Viscountess Verdi? I hope everything is okay."	Navier reacts to news of Viscountess Verdi's resignation.	She expresses concern instead of anger, maximizing sympathy and understanding.

					This shows emotional composure and empathy toward her subordinate's situation.
5.	13	Sympathy	"Your majesty, I know the individual Prince Heinrey was sending letters to. It's not Rashta."	Navier clarifies facts in front of Sovieshu.	She avoids direct attack on Rashta and states the fact neutrally, maximizing kindness and minimizing antipathy toward the mistress.
6.	15	Sympathy	"Are you feeling well? You look upset."	Heinrey looks emotionally affected.	She expresses concern and kindness, focusing on his emotional state.
7.	16	Sympathy	"I heard what happened to Rashta. I understand your Majesty is upset, but there is no reason to take it out on me."	Sovieshu projects anger towards her.	She acknowledges his feelings but rejects misdirected blame in a controlled, non-aggressive manner.
8.	20	Sympathy	"You look troubled. Is something wrong?"	Navier tries to understand his emotional state.	She shows sympathy by expressing concern for his feelings, opening space for him to express emotion without judgment.
9.	21	Sympathy	"Please don't get the wrong idea. We were simply discussing the Lupt situation."	Sovieshu accuses her of being smitten.	She minimizes possible conflict by clarifying the situation with calm explanation, avoiding escalated emotions.
10.	22	Sympathy	"Prince Heinrey was crying?"	She reacts to news that Heinrey was crying.	She shows concern and empathy, maximizing sympathy.
11.	24	Sympathy	"Where is his majesty now?"	She hears Sovieshu collapsed.	She shows immediate concern, prioritizing his condition despite their strained relationship.

12.	25	Sympathy	“She will be disappointed.”	Sovieshu says no need to send Rashta.	Instead of attacking Rashta, Navier expresses consideration for Rashta’s feelings, maximizing
13.	27	Sympathy	“He looks a little sluggish. Is he sick?”	Bird seems tired.	Navier expresses concern and empathy, increasing kindness.
14.	28	Sympathy	“I suppose the servant girl must have sold it because she needed the money.”	Discussing the servant girl who unknowingly sold a valuable ring.	Navier interprets the servant’s action empathetically, offering a charitable explanation rather than criticism. This reflects her tendency to maximize sympathy and avoid attributing negative motives.
15.	29	Sympathy	“I would never have dreamed of meeting you here.	Meeting Heinrey in the academy	She uses soft, friendly language to build positive relation and reduce distance.

7. Obligation of S to O Maxim

No	Episode	Maxim	Utterance	Context	Analysis
1.	12	Obligation of S to O	“I’m fine. Thank you for accompanying me. Good night.”	Heinrey shows concern for Navier after walking her back to the palace.	Navier expresses gratitude, emphasizing her appreciation for Heinrey’s kindness. Her polite closure also maintains social distance appropriate for her royal status.
2.	13	Obligation of S to O	“I’m always so grateful to you, Countess Eliza.”	Navier responds to Eliza who is preparing her.	She expresses gratitude and emphasizes her obligation to Eliza’s service, showing positive facework and humility despite her higher status.

3.	14	Obligation of S to O	“Thank you for coming your majesty.”	She thanks Sovieshu formally at dinner’s end.	She expresses gratitude emphasizing her obligation as host despite tension.
4.	17	Obligation of S to O	“Please tell him I appreciate it. But that wasn’t what I was planning to ask. I wanted to know what Queen likes to eat.”	She responds to Heinrey’s emotional claim about Queen.	She expresses gratitude (“appreciate”) which emphasizes politeness and then redirects her purpose using a calm factual clarification.
5.	18	Obligation of S to O	“I’m sorry, but the birds of the western empire are picky eaters.”	She apologizes to Heinrey when she cannot do what he suggests.	She shows responsibility and politeness by apologizing before giving information, softening her refusal.
6.	19	Obligation of S to O	“I’m really sorry.”	Heinrey reacts sadly to missing her birthday.	She apologizes to show responsibility, emphasizing her concern for his feelings.
7.	22	Obligation of S to O	“It was a nice gift. Thank you.”	Heinrey asks how she felt about the gift.	She thanks him briefly, fulfilling social obligation politely.

8. Obligation of O to S Maxim

No	Episode	Maxim	Utterance	Context	Analysis
1.	16	Obligation of O to S	“The invitations were issued several weeks before Rashta arrived at the palace.”	Sovieshu blames her for not canceling invitation.	She gives factual explanation but without demanding Sovieshu acknowledge her effort; she doesn’t impose obligation.
2.	19	Obligation of O to S	“The emperor wants me to go to the imperial villa with him.”	She justifies why she cannot celebrate with Heinrey.	She frames it as fulfilling her obligation to Sovieshu, downplaying his loss and softening her refusal.

3.	21	Obligation of O to S	“Your Highness! If you plant it, then it won’t be my wish! Fill the hole up again!” (flashback)	Childhood memory of the tree.	She insists on not making Sovieshu work for her wish, minimizing his obligation to her.
4.	27	Obligation of O to S	“I can lend it to you. Under one condition.	Sovieshu wants to borrow her ring.	Navier demands reciprocity; she makes Sovieshu owe her something rather than downplaying his obligation.
5.	10	Obligation of O to S	“No, it’s all right.”	Henry insists that Navier herself gives the tour.	Navier politely accepts without complaint, minimizing any inconvenience to Henry and maintaining her graciousness as a host.
6.	25	Obligation of O to S	“It comes around every year. Please don’t worry about it.”	Sovieshu apologizes for ruining her birthday.	She minimizes the personal cost to herself and maximizes his comfort by telling him not to feel guilty.

9. Feeling Reticence Maxim

No	Episode	Maxim	Utterance	Context	Analysis
1.	1	Feeling Reticence	“I see.”	After hearing her maids’ concerns.	Navier avoids giving personal judgment or emotional reaction, keeping her words neutral and polite.
2.	2	Feeling Reticence	“No, he just didn’t have much to say about the matter.”	Navier discusses the previous conversation with her ladies-in-waiting and expresses disappointment over the emperor’s indifference.	Although not directly commanding, Navier’s statement subtly guides her attendants’ perception of the situation. She downplays her own emotional reaction and refrains from expressing resentment. Her modesty in tone and self-restraint demonstrates emotional

					intelligence and the ability to maintain decorum despite personal hurt.
3.	3	Feeling Reticence	“We shall take our leave as my feet are aching.”	Navier uses a polite excuse to leave the room.	Her reason sounds considerate and indirect, softening the directive to withdraw from the situation. She avoids sounding dismissive or rude.
4.	10	Feeling Reticence	“It’s all right. Why did you wish to see me?”	Henry visits Navier unexpectedly.	Despite the surprise, Navier maintains composure and emotional restraint, concealing personal feelings and responding formally.
5.	11	Feeling Reticence	“I don’t know what you’re imagining, but Prince Henry and I aren’t”	Sovieshu accuses Navier of impropriety with Henry.	Navier controls her emotions and clarifies the situation rationally. Her composed tone under pressure reflects emotional restraint and adherence to decorum.
6.	12	Feeling Reticence	“If word gets out about our relationship, my enemies may spread malicious rumors. So, I’d rather stay friends like this. Friends who don’t know each other’s faces or names.”	Navier responds to her attendants about the rumor linking her to Prince Henry.	She politely declined to deepen the relationship, minimizing the potential for conflict and scandal. Her calm tone and emotional control reflected her wisdom and rationality as an empress.
7.	13	Feeling Reticence	“I didn’t want to get involved but I should correct everyone’s misunderstanding.”	Navier prepares to speak in the middle of a tense misunderstanding.	She suppresses emotional stance and frames her involvement as duty-bound correction, showing emotional restraint and self-control.

8.	14	Feeling Reticence	“How can I, when the name of the empress is falsely being used?”	Sovieshu asks her to overlook Rashta’s lie.	She controls personal feelings, expressing objections in a rational institutional tone instead of emotional anger.
9.	15	Feeling Reticence	“I beg your pardon?”	Kaufman criticizes the Empress-Emperor unity.	She hides personal offense and responds formally, controlling emotions.
10.	16	Feeling Reticence	“Why did you ask to see me?”	Sovieshu confronts her.	Instead of showing defensiveness, she stays emotionally distant and focuses on procedural clarification.
11.	16	Feeling Reticence	“Prince Heinrey. Are you taking a walk?”	Heinrey approaches after conflict	She hides emotional turmoil, shifting to small-talk neutral topic.
12.	17	Feeling Reticence	“I beg your pardon?”	Heinrey suddenly implies Queen likes her romantically.	She avoids expressing shock or embarrassment directly; she uses a formal, controlled request for clarification.
13.	17	Feeling Reticence	“What? But...”	Heinrey says Queen will like whatever she gives.	A brief hesitation signals mild emotional reaction, revealing a moment of loss of composure.
14.	17	Feeling Reticence	“Oh, I see.”	After Heinrey excuses himself.	She restrains further emotional or argumentative comments, ending politely and neutrally.
15.	18	Feeling Reticence	“Very well.”	Sovieshu apologizes.	She gives a minimal acceptance without expressing personal feelings.
16.	19	Feeling Reticence	“You haven’t gone back in yet?”	She meets Heinrey outside.	She expresses surprise neutrally, avoiding emotional display.
17.	19	Feeling Reticence	“My handkerchief...”	Heinrey is still holding her handkerchief.	She speaks briefly and indirectly instead of demanding it back, maintaining emotional restraint.

18.	20	Feeling Reticence	"I'm merely asking out of curiosity. A few days ago, you..."	Kaufman assumes she is rejecting the appointment; Navier clarifies her intention.	She suppresses personal feelings and frames her intention as curiosity only. This hides any emotion and maintains rational distance, showing feeling reticence.
19.	21	Feeling Reticence	"...I beg your pardon? Oh... you're talking about my birthday trip."	Sovieshu shifts topic abruptly.	She suppresses personal reaction and corrects the misunderstanding calmly.
20.	22	Feeling Reticence	"Is that so? Then that is a relief. I must get going now."	Heinrey assures her that Queen is fine.	She expresses minimal emotion (relief) then politely ends the interaction, staying restrained.
21.	22	Feeling Reticence	"So you want me to mend our relationship since it's impossible to get a divorce."	Countess suggests mending marriage.	She restates the implication calmly, showing emotional control despite personal pain.
22.	25	Feeling Reticence	"It wasn't."	Sovieshu seeks confirmation.	She gives a calm, short denial without emotional escalation, maintaining self-restraint.
23.	26	Feeling Reticence	"I don't know why you're telling me this."	Duke Ergi explains Heinrey says bad things about him.	She withholds emotional reaction and uses an impersonal expression to maintain distance, avoiding involvement.
24.	28	Feeling Reticence	"That's right. Find out what they were up to before they attended the New Year's ceremony."	Lady Artina expresses surprise about investigating Heinrey.	Navier stays emotionally restrained, avoiding any display of suspicion or jealousy.

25.	29	Feeling Reticence	“What are these pictures?”	Asking about portraits	She hides her emotion and asks neutrally, showing emotionally restrained inquiry.
26.	29	Feeling Reticence	“Why is that frame empty?”	Inquiry about empty frame	She refrains from emotional reaction and focuses on factual question.
27.	29	Feeling Reticence	“It’s the first time I’ve heard about this.”	Reacting to learning Heinrey studied there	She states a neutral fact, not showing personal emotional tone.
28.	30	Feeling Reticence	“I see.”	After being told she is “too heavy”	She hides feelings and responds neutrally with minimal emotion.
29.	30	Feeling Reticence	“No.”	Heinrey checks if she is upset	She suppresses emotion and answers briefly to avoid emotional display.
30.	30	Feeling Reticence	“No I’m not.”	Heinrey assumes she is angry	She maintains emotional restraint by denying anger without elaboration.
31.	30	Feeling Reticence	“What do you mean?”	Responding to chaos news	She asks for clarification calmly without expressing emotion.
32.	30	Feeling Reticence	“She did?”	Responding to chaos news	She expresses surprise minimally, without emotional judgment.
33.	30	Feeling Reticence	“That's unexpected.”	After hearing Ergi was with Tuania	She gives a neutral evaluative comment without strong emotional stance.
34.	30	Feeling Reticence	“And no one knows why the duchess acted that way?”	Clarifying cause of fight	She avoids judging the duchess and only asks neutrally.
35.	30	Feeling Reticence	“About 30,000 Crans per year.”	Answering Rashta’s question about money	She states the amount factually without added emotion.

36.	30	Feeling Reticence	“Yes, for bookkeeping.”	Explaining record keeping	She responds factually, without emotional involvement.
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10. Opinion Reticence Maxim

No	Episode	Maxim	Utterance	Context	Analysis
1.	6	Opinion Reticence	“Hmm? A feather? A bird? Will it allow me to touch it?”	Navier expresses gentle curiosity about the bird	Her soft, admiring tone highlights respect for beauty and life, representing emotional grace and politeness.
2.	7	Opinion Reticence	“What do you mean I’ve changed?”	Sovieshu angrily accuses Navier of changing.	Navier’s calm question avoids confrontation and lessens emotional intensity, aligning with Opinion Reticence by not asserting a strong stance.
3.	8	Opinion Reticence	“Did you not already receive the invitation?”	Heinry asks to be invited to a banquet as her guest.	Navier’s question softens potential disagreement; she avoids confrontation by indirectly reminding him of protocol.
4.	10	Opinion Reticence	“Why do you laugh? Could it be that the rumor is in fact”	Heinrey laughs at her earlier comment.	Navier playfully questions him, slightly violating the maxim by expressing curiosity directly. Her tone remains restrained, preserving politeness while showing wit.

5.	11	Opinion Reticence	“The Verdi family?”	Navier confirms information about one of her attendants resigning.	Her use of a questioning tone softens the response, avoiding immediate judgment or emotion, thus reflecting politeness and self-restraint.
6.	12	Opinion Reticence	“I don’t think he’d let anyone fool him the same way twice.”	Navier indirectly comments on Heinrey’s intelligence.	Navier uses hedging (“I don’t think”) to soften her opinion, which reduces assertiveness and avoids being overly direct or insulting anyone.
7.	13	Opinion Reticence	“I don’t know how such a misunderstanding occurred, but I’ve never sent you any gift.”	She responds after Rashta claims innocence.	She softens accusation by calling it “misunderstanding,” reducing direct blame while stating facts.
8.	14	Opinion Reticence	“You asked to see me about the special banquet?”	Sovieshu suddenly requests to see her.	She begins with a clarifying question, softening stance and avoiding direct assumptions.
9.	15	Opinion Reticence	“Did something noteworthy happen, Laura?”	Laura is excited and wants to gossip.	She uses a neutral evaluative term (“noteworthy”) to prevent sounding overly curious or involved.
10.	16	Opinion Reticence	“Then should I have the insects cooked?”	She tries to find a polite solution to Queen’s diet.	She uses a tentative proposal (“should I”) which weakens the force of her suggestion and respects Heinrey’s knowledge.
11.	17	Opinion Reticence	“The royal family's reputation won't be tarnished just because I treat him like a friend.”	Sovieshu accuses her of improper association.	She expresses her view indirectly, softening disagreement with a hypothetical framing.
12.	18	Opinion Reticence	“I think we should proceed.”	Sovieshu asks for her opinion on diplomatic relations.	She uses hedged expression “I think” to reduce the force of her conclusion.

13.	19	Opinion Reticence	“Why did you recommend appointing me to oversee this matter?”	She asks for the reason behind Kaufman’s recommendation.	Instead of confronting or assuming, she mitigates the force of her inquiry through a neutral question, avoiding aggressive tone and softening the demand for explanation.
14.	20	Opinion Reticence	“I’m not sure...”	Guardian asks who is approaching them.	She avoids a direct claim and reduces the force of her opinion through uncertainty.
15.	21	Opinion Reticence	“It probably just seems that way because men and women partner with each other to dance at parties.”	Navier explains party dynamics.	She softens her counterargument with hedging (“probably”), minimizing imposition of her view.
16.	22	Opinion Reticence	“Your majesty. You have a slight fever. I think you should get some rest.”	She gives an advice about health.	She mitigates her instruction with “I think,” minimizing imposition and softening directive.
17.	23	Opinion Reticence	“It seems we shouldn’t have taken this trip.”	Sovieshu ignores medical advice and acts casual.	She uses hedged modality “it seems” to soften disagreement, minimizing assertiveness.
18.	25	Opinion Reticence	“Are you saying I shouldn’t be friends with Prince Heinrey?”	Duke Ergi gives a negative character judgement of Heinrey.	She avoids direct accusation and frames her query in a non-confrontational, interpretive way.
19.	26	Opinion Reticence	“Subordinate? Not his friend?”	Heinrey explains the bird’s status.	Navier asks clarifying questions instead of asserting opinions.
20.	27	Opinion Reticence	“He didn’t. But he did say something strange.”	Navier reports Ergi’s words.	She frames her evaluation as “something strange,” softening her statement.

21.	28	Opinion Reticence	“Isn’t this a strange turn of events? I suppose the servant girl must have sold it because she needed the money.”	Navier analyzes how the ring moved from Rashta to a servant.	Navier uses the hedge “I suppose,” which weakens the force of her opinion. This mitigates assertiveness and avoids imposing her interpretation strongly on Sovieshu, showing opinion restraint.
22.	28	Opinion Reticence	“I’ve heard about this, have you not found out why yet?”	Asking about declining number of mages	She uses interrogative and hedged information check to soften her personal stance.
23.	29	Opinion Reticence	“Then how are you allowed to tell me?”	Probing the information restriction	She questions politely without attacking or judging, minimizing force of opinion.
24.	30	Opinion Reticence	“I suppose he gave an awful answer.”	Predicting Ergi’s comment	She uses hedge “I suppose”, softening her opinion.
25.	30	Opinion Reticence	“I think you should get permission from his majesty first. His majesty is the one who is responsible for you welfare, so you should ask him directly.”	Advising Rashta to ask emperor	She hedges (“I think”) to soften instruction and avoid sounding authoritarian.