

Translation Quality of Positive Politeness in the Translated Novel “Reflected in You”

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Article History: **Abstract.** Most translation studies examine translation aspects; nevertheless, this study explores translation aspects combined with pragmatics, focusing on the study of positive politeness. A novel entitled *Reflected in You* contains many instances of complex positive politeness strategies and their translations. This novel is written by Silvia Day, a best-selling novelist. Data in the form of utterances representing positive politeness strategies were collected and analyzed to determine their types. Additionally, the translations of these utterances were assessed by three raters to evaluate their quality in terms of accuracy and acceptability. This research analyzes the types of positive politeness strategies in *Reflected in You*. Furthermore, the researchers examine and classify the translation strategies by using the frameworks to assess translation quality proposed byz Albir (2002) and Nababan et al. (2012). The results show that there are 12 positive politeness sub-strategies identified. The most dominant sub-strategy is the use of group identity markers, which accounts for 17 data units (34%). In this study, 8 translation techniques were identified, with the literal translation technique being the most dominant, used 22 times (37.28%). Regarding translation quality, out of 50 data samples, 43 (86%) were deemed accurate, and 40 (80%) were considered acceptable. Overall, the translation techniques applied to the utterances representing positive politeness strategies successfully conveyed the messages from the source language (SL) to the target language (TL) with clarity.

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INTRODUCTION

Politeness in language is crucial to fostering effective communication between a speaker and a listener. It plays a significant role in shaping a speaker's positive character and reflecting their national identity. In daily conversations, the failure to express utterances politely can hurt the listener's feelings. Therefore, politeness strategies are essential for encouraging respect for oneself and others.

Politeness in language is influenced by factors such as status, gender, age, and family relationships. The meaning of politeness reflects the speaker's cultural background, shaped by belief systems, livelihoods, family relations, social stratification, and marriage systems. Song (2014) explained that various factors influencing politeness necessitate the creation of a politeness scale from a pragmatic perspective, such as the optional scale, the continuity of speech scale, and the social distance scale. Politeness in language depends on the socio-cultural norms and rules of specific places, as cultural norms in one area may differ significantly from those in another.

In today's society, verbal behavior is often judged as lacking attention to politeness in communication, particularly in mobile phone interactions. Examples of this include the absence of proper addressing, the use of harsh words, inappropriate topics, poor diction, criticism, bossy instructions, intimidation, and threats. These are real examples of language phenomena observed in society (Zamzani, Musfiroh, Maslakhah, Listyorini, & Eny, 2011). Certain utterances can threaten others' faces, and even based on these phenomena, they can harm relationships. This has prompted the researcher to study politeness in speech acts, particularly positive politeness. Positive politeness is closely related to maintaining a positive face. According to Brown and Levinson (1987), an optimistic face refers to the consistently positive self-image or "personality" that interactants claim to have, incorporating the desire for this self-image to be appreciated and approved of.

In essence, language in society is diverse and sometimes necessitates learning another language, highlighting the importance of translation. Translation is the process of converting text or words into another language while preserving their original meaning. A translator, when translating from one language to another, must not only focus on the language itself but also consider the cultural aspects and habits of the language users, as each language embodies unique cultural norms and practices.

Good knowledge of linguistic and non-linguistic aspects is essential to convey the intended message accurately. Accuracy is crucial when translating utterances containing positive politeness because it relates to a place's specific context and culture. Thus, politeness strategies and pragmatic considerations influence the translator's work.

Researchers are particularly interested in studying positive politeness in novels. The speech acts found in novels are fascinating to examine because each character created by the author possesses unique traits. These varied traits result in diverse speech acts, each with its distinct characteristics. Thus, the speech acts embedded in written texts or discourse are just as compelling to study as verbal speech acts. This is especially true for speech acts in translated novels.

When original novels are translated into Bahasa Indonesia, the translated speech acts often adapt to the culture of the target audience. Occasionally, changes occur in the positive politeness strategies present in the source text and the translated text. These shifts in politeness strategies in the target language affect the degree of politeness reflected in the novel's translation.

In translation, a translator must employ appropriate translation techniques. According to Molina (2002), translation techniques are "procedures used to analyze and classify how translation equivalence works." These techniques have the following characteristics: (1) they affect the translation outcome, (2) they are classified by comparing the source text and the target text, (3) they influence the micro-units within the text, (4) they are discursive and contextual, and (5) they are functional.

Silvia Day, a best-selling novelist, wrote the translated novel under the study. She is a #1 *New York Times* and international bestselling author, with over 20 award-winning novels sold in over 40 countries. Although she has already become an international bestselling author in New York, the researcher still rarely hears her name. It attracts the researcher to know what kind of novel Silvia Day wrote. Surprisingly, it's an erotica novel genre, and that might be why people around the researcher rarely talk about her novel. It's interesting to spread the existence of Silvia Day and her incredible work in our society and to know the linguistics aspect of it as well.

Based on the discussion in the background, several goals for the study can be identified: first, to identify and describe the types of positive politeness markers in the novel *Reflected in You* by Sylvia Day and its translation; second, to determine the techniques used in translating sentences that represent positive politeness in *Reflected in You* by Sylvia Day; third, to discuss how the translator's method affected the phrases that symbolize positive politeness speech acts in Sylvia Day's novel *Reflected in You*, in terms of accuracy and acceptability.

Some previous research on translation, pragmatics, and politeness has been conducted. The first is "*Translation for International Publicity News: A Perspective of Cross-Cultural Pragmatics*" by Huang (2023). Cross-cultural pragmatics focuses on word usage, sentence structure, and communication between people from different cultural backgrounds. Based on this, other cultures and languages are compared and further studied to facilitate cross-cultural communication. The introduction of cross-cultural pragmatics into international publicity news translation can guide and improve existing translation strategies and methods, ensuring that the translation better conveys the ideas of the original text, achieves the purpose of effective communication and idea exchange, and promotes the better dissemination of both cultures. The second study is the research entitled "*Translation Theories and Pragmatics – Analysis of Maritime and Legalese Language-Based Examples*" by Denc and Denc (2019). This article aims to introduce the specificity of the translator's workshop, familiarize readers with the working framework for translations of implied meaning, translation theories, and the elementary principles to be followed so that the reference meaning of the communicated content can impart pragmatic meaning. In light of the constraints of literal translation, special attention is given to linguistic aspects of pragmatics, particularly about the conveyance of context

sensitivity, precision, the intentionality of the communicating sender, the influence of the translator's linguistic intuition and approach, and the communicating receiver. Different approaches to translation and potential limitations are exemplified and explained using Polish and English equivalents adopted from standard, maritime, and legalese languages.

Bernardo's research highlighted in this study is *"Analyzing Business English Translation Strategies in the Context of New Media from a Cross-Cultural Pragmatics Perspective"* (2010). This article explores how Business English translation is the core of the Business English discipline and a means to promote the successful conduct of international trade. In the face of various challenges in business English translation within the context of new media, cross-cultural pragmatics provides a novel perspective to overcome the dilemma. The study emphasizes the importance of cross-cultural communication, comprehensively understanding cultural differences, and mastering translation skills, particularly by combining naturalization and foreignization, as well as direct translation and meaning-based translation. At the same time, it stresses the need to focus on cultivating translation talent to promote the development of business English translation. Applying cross-cultural pragmatics to business English translation can actively promote the exchange and dissemination of Chinese culture, enhance discourse in international trade, and improve overall strength and international influence while ensuring translation quality.

The last is *"Exploring Politeness: Analyzing the Arabic Translation in Jane Austen's Sense and Sensibility"* by Mahmoudi and Chirig (2023). This article explores the link between pragmatics and translation at the level of politeness, which is one of the intersections between the two fields. Regarding politeness, the concept revolves around the individual's ego, as the decision to adopt one politeness strategy over another depends on the individual's egoic position and level of resilience. In interpersonal communication, individuals with weak personalities or feelings of inferiority may employ positive politeness as a strategic approach. It is important to note that their motivation is not rooted in genuine concern for the addressee's well-being or a desire to prevent potential embarrassment. Instead, the use of positive politeness arises from apprehension about the addressee's response and the possible negative consequences that may follow. Similarly, some individuals may adopt less direct approaches, not due to their closeness to the addressee or an expectation of a favorable response, but because they perceive themselves as superior to others and believe that the receiver should endorse any utterance they make. Therefore, the psychological aspects of the speaker and the listener play a significant role in shaping their mutual communication. This arises from people's perceptions of one another, their awareness of the other person's power dynamics, and their ego's strength or vulnerability.

Thus, considering all the points mentioned, similar to this research, all the studies above explore translation studies through a pragmatic approach. These studies analyze mediums such as novels, films, and everyday life. However, a key difference lies in the theoretical frameworks employed. This research utilizes the theories of Molina (2002) and Nababan (2004), which were not used in the earlier

studies. Additionally, while the previous research generally examines politeness, this study focuses explicitly on positive politeness.

Meanwhile, this research analyzes the types of positive politeness in *Reflected in You* novel. The researchers thus examine and classify the translation strategy by Molina (2002). The researchers also apply Nababan's (2004) Translation Quality Assessment (TQA) to analyze the acceptability of the translation, ensuring that it is suitable for the audience.

RESEARCH METHOD

This translation study is an embedded case study within a descriptive qualitative framework. It is classified as descriptive qualitative research because it investigates social issues within society (Creswell, 1998). Specifically, this study examines the translation of phrases from Sylvia Day's novel *Reflected in You* that exemplify acts of positive politeness. Data on positive politeness were extracted from the dialogues of characters in the novel and analysed using Brown and Levinson's theory of positive politeness. Phrases that do not align with Brown and Levinson's criteria for positive politeness were excluded from the data.

This research is referred to as descriptive research because it aims to specifically describe the phenomena investigated within society (Sutopo, 2002). It is categorized as an embedded case study (Sutopo, 2006) because the research questions were determined prior to the start of the study.

In this study, the researcher employed a questionnaire and conducted private focus group discussions (FGDs) with the informants (raters). There were two raters in this study, both of whom were required to have a background in translation, knowledge in the field of translation, and relevant translation experience. Additionally, they needed to possess an understanding of Indonesian and English grammar and usage, particularly as it pertains to literary works, and the ability to actively use both source language (SL) and target language (TL). The researcher also participated as a rater to be directly involved in the discussion process, rather than solely relying on the final results provided by the other raters.

This research also uses context to determine whether the data includes positive politeness. The setting of this research is the media—in this case, the novel *Reflected in You* by Sylvia Day, which takes place in New York. The participants are the characters in the novel, and the focus is on speech acts involving positive politeness expressed by these characters.

The quotation technique is used to select *Reflected in You* as the primary data source for this research. This novel was chosen because the speech acts contained within it closely resemble direct speech acts spoken by individuals. The speech acts in the novel are particularly intriguing to study, as each character created by the author—such as Gideon, Eva, Angus, Cary, Magdalene, Megumi, Dr. Lyle, the flight attendant, Daddy, Sheila, Mark, and Monica—exhibits distinct traits. Consequently, the speech acts uttered by these characters vary significantly, making them an engaging subject for analysis.

The speech acts within a written text or discourse are equally as fascinating as those found in verbal communication, especially in the context of translated novels. This novel provides ample data representing positive politeness. Additionally, the

quotation technique is employed to select informants who evaluate the quality of the translated utterances that reflect positive politeness in *Reflected in You* and its translation. The three informants, or raters, assess the quality of the translations in terms of accuracy and acceptability.

This research utilized two data sources: documents and informants. The document used was the novel *Reflected in You* by Sylvia Day and its translation. The second source comprised informants. Both primary and secondary data were employed in the analysis. Primary data consisted of sentences representing positive politeness speech acts extracted from *Reflected in You* and its translation, along with responses from a questionnaire administered during focus group discussions (FGDs) with raters regarding accuracy and acceptability.

FGDs were conducted with three raters to discuss and verify the data identified by the researcher. The raters determined whether the identified data represented positive politeness. If confirmed, they then evaluated the translation in terms of accuracy and acceptability. The selection of raters was based on several considerations: (1) proficiency in English (source language) and Indonesian (target language), (2) a minimum educational background of an S2 (Master's) in Translation, (3) knowledge and experience in the field of translation, (4) willingness to participate as raters and contribute to the research.

The secondary data used in this research consists of findings from other researchers, which serve as references for this study. The data collection methods include content analysis, surveys, and focus group discussions (FGDs). The steps for conducting FGDs are as follows: (1) contact the raters to confirm their willingness to participate in the research, (2) provide the raters with the questionnaire for review, (3) facilitate discussions regarding the previously submitted questionnaire, and (4) summarize the discussion results.

Content analysis is conducted using a see-and-note technique. This document analysis aims to extract information that aligns with the research objectives and requirements. In analyzing the data, the researcher employed four techniques of data analysis adapted from Spradley (2007).

The questionnaires were used to evaluate the quality of the translation, focusing on the aspects of accuracy and acceptability. The next step in data collection involved a focus group discussion (FGD). This step included conducting interviews with the group to refine the data, as it was reviewed and discussed by three informants participating in the FGD.

RESULT AND DISCUSSION

The number of data units that indicate a spoken act of positive politeness in Sylvia Day's novel *Reflected in You* is 50. The first finding highlights the positive politeness strategy which represents the positive politeness speech act based on (Brown & Levinson, 1987). There are 12 sub-strategies used in positive politeness, as shown in the findings and discussion:

No.	Strategy of Positive Politeness	Quantity	Percentage (%)
1.	Use in-group identity makers	17	34
2.	Intensify interest to hearer's	4	8
3.	Notice (attends to hearer wants, goods, needs)	4	8
4.	Give gift to hearer (goods, sympathy, understanding, cooperation)	1	2
5.	Offer or Promises	8	16
6.	Jokes	1	2
7.	Seek agreement	6	12
8.	Assert or presuppose speaker's knowledge of and concerns for hearer's wants	1	2
9.	Presuppose, raise, or assert common ground	1	2
10.	Give (or ask) for reason	1	2
11.	Be optimistic	2	4
12.	Exaggerate (interest, approval, sympathy with hearer)	4	8
	Total	50	100

Strategy 1: Notice, attend to H (interests, wants, needs, goods)

In general, this strategy suggests that the speaker pays attention to the hearer's condition (noticeable changes, remarkable possession, anything which looks as though H would want S to notice and approve of it)

Example:

Eva: "Thank you. **Let's get some coffee before we run out of time.**"

Eva: "Terima kasih. **Ayo, kita minum kopi sebelum kita kehabisan waktu.**"

In this context, Gideon seems to be using a strategy where he aligns his actions with Eva's preferences to maintain a positive relationship with her. The key elements of the situation are as follows:

1. Gideon's Generosity: He mentions paying others generously to spend time with Eva. This could imply that he values her time and wants her to feel special, even though he is not the one directly spending all of that time with her.
2. Eva's Preferences: Eva prefers to spend time with Gideon, and Gideon is aware of this preference. This shows that he is attentive to her needs and desires, which is important in relationship dynamics.
3. Effort and Compromise: Although Gideon knows that Eva would rather be with him, he still makes an effort to spend quality time with her by having coffee before

going to work. This gesture shows that he is trying his best within the constraints of his schedule.

Given these points, we can conclude that Gideon is using positive strategies in his relationship with Eva. He understands her needs (her desire to spend time with him) and tries to meet them in a way that shows care, effort, and a willingness to compromise. This approach focuses on nurturing the relationship by prioritizing Eva's happiness, even if he can't always fulfill it in the ideal way. The fact that he makes time for her, despite his busy schedule, reflects an attempt to be thoughtful and considerate—hallmarks of a positive relational strategy.

Strategy 2: Exaggerate (interests, approval, or sympathy H)

This is often done with exaggerated intonation, stress, and other aspects of prosodic, as well as with intensifying modifiers.

Example:

Gideon: "Don't you know, angel? **There's no one I trust more.**"

Gideon: "Tidakkah kau tahu, angel? **Tidak ada orang lain yang lebih ku percayai.**"

In this conversation, there are a few key elements to consider that lead to the conclusion that Gideon's response can be classified as an exaggeration strategy.

1. Eva's Concern: Eva (or Angel) is expressing doubt or worry about the stability of her relationship with Gideon. Specifically, she is concerned about potential secrets between them, which indicates a desire for openness and honesty. Her declaration that she trusts Gideon shows her vulnerability and commitment to maintaining transparency in the relationship.
2. Gideon's Response: When Gideon replies with, "There's no one I trust more," he is not only reassuring Eva about his trust in her but also making an emphatic statement about the strength of that trust. This is a significant exaggeration because, in reality, it's highly unlikely that there is literally no one else in the world Gideon could trust more than Eva. Such a strong statement is typically used for emphasis rather than as a literal truth.
3. Implied Attraction and Approval: Gideon's statement does serve another purpose: it reassures Eva of his emotional commitment and attachment. By saying he trusts her more than anyone else, he is also implicitly reinforcing that she holds a special place in his life, and this might be seen as an affirmation of his attraction to her. It's also a way of granting Eva the authority to maintain and continue that trust in their relationship.
4. Exaggeration Strategy: In communication, exaggeration is often used as a strategy to emphasize feelings or intentions that might be difficult to convey with more literal language. Here, Gideon is not simply saying "I trust you," but rather "I trust you more than anyone else," which heightens the emotional intensity of the statement. This kind of exaggeration emphasizes the depth of his trust and commitment to Eva, likely to ease her worries and reinforce their bond. It is also meant to make Eva feel

more secure, as exaggeration can sometimes amplify a sense of emotional closeness or reliability.

By saying "There's no one I trust more," Gideon uses an exaggeration to convey a message of reassurance and emotional commitment. He goes beyond what might be strictly accurate in a literal sense to create a more substantial emotional impact. Therefore, this communication tactic fits the definition of the exaggeration strategy because it amplifies his feelings of trust and attraction toward Eva to offer reassurance and support, even if the exact wording is not literal.

Strategy 3: Intensify interest to H

This strategy shows that the speaker wants to share some of his wants to intensify the interest of his own (S's) contributions to the conversation.

Example:

Eva: "**How gorgeous you are.** It's sickening how often I think about that. I need to get over it already."

Eva: "**Betapa tampan dirimu.** Menyebalkan sekali karena aku sering memikirkannya. Aku harus segera melupakannya."

In this context, we can see that Gideon is probing Eva's thoughts or feelings toward him by asking her directly what she thinks about him when they are talking on the phone. Eva responds by saying that Gideon is a "gorgeous man." Let's break this down in more detail to explain why this could be considered an example of intensifying interest to the hearer:

1. Gideon's Question:

Gideon's question—"What do you think about me when we talk on the phone?"—shows that he is seeking validation, understanding, or insight into how Eva perceives him. This question sets up an opportunity for Eva to either express admiration, affection, or a more neutral or critical opinion. By asking this, he may be subtly encouraging Eva to share something positive about him, perhaps in a flirtatious or self-affirming manner.

2. Eva's Response:

When Eva responds with, "You're a gorgeous man," she gives a direct and straightforward compliment, which can be interpreted in multiple ways. The most important aspect here is that her comment signals an interest in Gideon. Describing someone as "gorgeous" is not only a compliment but also an expression of admiration and attraction. This goes beyond simply answering the question; Eva is intentionally highlighting an attractive trait of Gideon's, which suggests that she sees him in a favorable light—likely both physically and, by extension, personally.

3. Intensifying Interest:

Eva's direct response intensifies the emotional or relational interest she has in Gideon. Rather than offering a neutral or casual reply, she opts for an enthusiastic, positive statement that underscores her attraction to him. This can be seen as a way to amplify or escalate the level of emotional connection and express her feelings

more explicitly. By calling him “gorgeous,” she is not only answering his question but also signaling her romantic or physical interest in him.

This kind of response is designed to intensify the emotional connection between them, especially in the context of a phone conversation where tone and directness are key. The statement shows Eva is comfortable with expressing her admiration and possibly drawing Gideon’s attention to the fact that she finds him physically appealing, which in turn, deepens his interest in her.

4. Impact on the Hearer (Gideon):

For Gideon, hearing such a compliment intensifies his awareness of Eva's feelings toward him. It serves as a clear signal that Eva has an emotional or romantic interest in him. This response likely makes him feel more valued and admired, reinforcing the connection between them. As a result, it can also encourage Gideon to open up more or further engage with Eva, as her statement strengthens his belief that she cares about him.

In this case, Eva’s response of calling Gideon a “gorgeous man” serves as an example of intensifying interest because it amplifies her positive feelings toward him. She is not just providing an answer to Gideon’s question; she is actively expressing her admiration, which in turn deepens the emotional interaction. By doing so, she encourages greater intimacy and interest between the two, making it clear that she finds him attractive, both physically and possibly on a deeper level. This strategy is often used to strengthen or enhance relationships, particularly in romantic or flirtatious contexts.

Strategy 4: Use in-group identity markers in speech

This strategy uses some special terms that are buddy, mate, honey, son, and others to make close relationship between speaker and hearer.

Example:

Gideon: “You know what happens when you run, **angel**. I catch you.”

Gideon: “Kau tahu apa yang terjadi kalau kau lari, **angel**. Aku menangkapmu.”

In this context, Gideon calling Eva “angel” can be seen as a use of in-group identity markers in speech. Here's a breakdown of why that is the case:

1. In-Group Identity Markers:

In-group identity markers are terms, expressions, or labels that signal familiarity, closeness, or a special relationship between two individuals. These markers typically highlight a bond that distinguishes the people involved from others outside the group. Terms like “angel,” “babe,” “darling,” or even nicknames often function as these markers.

2. Gideon’s Use of "Angel":

By calling Eva "angel," Gideon is using a term that is emotionally charged and suggests a level of intimacy or affection beyond formal or casual interaction. In many relationships, calling someone "angel" implies a special, close connection—one that signals affection, trust, and warmth. This term isn't something you'd typically use for someone you're not close to, making it an indicator that their relationship has progressed to a point of emotional closeness.

3. Eva's Rejection:

Eva rejecting this term after Gideon calls her "angel" can be seen as her either resisting this deepening of the relationship or expressing discomfort with the level of intimacy that the term implies. She might not be ready to fully embrace or reciprocate the closeness that calling her "angel" signifies. Her rejection is a clear response to the in-group identity marker being used, indicating her boundaries or the pace at which she's comfortable progressing in their relationship.

4. Context of the Relationship:

The use of "angel" shows that Gideon sees their relationship as one that has developed beyond casual interaction into something more personal. Such terms often serve to create a sense of exclusivity or closeness between the speaker and the person being addressed. When Gideon uses "angel," it indicates he views Eva as more than just a casual acquaintance, signaling that their connection is more intimate or meaningful in his eyes.

Gideon's use of the word "angel" is a classic example of an in-group identity marker because it signals familiarity, affection, and a special bond between him and Eva. By calling her this, he's indicating that their relationship has grown close, and that he views her in a tender, perhaps even protective light. However, Eva's rejection of the term highlights her discomfort with that level of intimacy, showing that while the term functions as a marker of closeness for Gideon, Eva may not be ready to fully embrace this deeper connection.

Strategy 5: Seek agreement in safe topics

This strategy shows that S talks about something where it is possible to seek agreement. It may be further stressed by repeating part or all of what the preceding S has said in the conversation and by using that function to indicate emphatic agreement.

Example:

Magdalene: "Eva? It's Magdalene. **Do you have a minute?**"

Magdalene: "Eva? Ini Magdalene. **Apakah kau punya waktu sebentar?**"

In this context, the phrase "Do you have a minute?" used by Magdalene is a polite request that serves a dual purpose: to ask for Eva's consent to engage in a conversation, and to establish a mutual understanding of time and attention.

1. Seeking Agreement/Consent:

When Magdalene asks, "Do you have a minute?" she is not only inquiring about Eva's availability but also seeking her explicit consent to continue the conversation. This question functions as a way of showing respect for Eva's time, acknowledging that Eva might be busy or preoccupied with something else, such as feeling hungry at that moment. By asking this, Magdalene is giving Eva the opportunity to either agree to speak further or politely decline, depending on whether she feels she has time to engage.

This approach avoids assuming or imposing on Eva's time, which is why it's an example of a polite and considerate strategy. Rather than immediately diving into the conversation, Magdalene shows deference to Eva's needs, thereby making the interaction feel more respectful and collaborative.

2. Establishing Boundaries:

The phrase "Do you have a minute?" also serves as a gentle way of setting boundaries. It's an indication that the conversation is going to be brief and that Magdalene is aware of the potential constraints on Eva's time. This gives Eva a chance to set the pace of the conversation and to decide how long she is willing to engage. By phrasing it this way, Magdalene avoids intruding on Eva's time too abruptly, signaling that the conversation will be short and to the point.

3. Softening the Request:

The use of "a minute" also functions as a softener, making the request less imposing. It's a casual and non-demanding way of asking for someone's attention, suggesting that the conversation won't take much time. It implies that Magdalene is not asking for a significant commitment of Eva's time, which helps to make the request feel less burdensome. This is an effective conversational technique to increase the likelihood of receiving a positive response.

4. Context of Eva's Situation:

At the time of this conversation, Eva feels hungry, suggesting she might have other priorities or distractions. By asking "Do you have a minute?" Magdalene subtly acknowledges that Eva's immediate needs or desires—such as eating—might take precedence. It's a way of showing awareness and respect for Eva's current situation, allowing her the space to either agree to the conversation or defer it to a later time without feeling pressured.

Magdalene's question, "Do you have a minute?" serves as a request for agreement that respects Eva's time and current state. It is a polite, non-intrusive way to initiate conversation, giving Eva the power to decide whether she's ready to engage or not. This approach is particularly useful in maintaining good rapport and ensuring that the interaction is mutually considerate, especially when the other person might have other needs or concerns, as in Eva's case with her hunger.

Strategy 7: Presuppose, raise, or assert common ground

This strategy shows that S is talking about unrelated topics to show that S is interested in H as the mark of friendship and does not come only to impose on him or her.

Example:

Megumi: "Oh, yeah. Wish me luck."

Eva: "**Absolutely.**"

Megumi: "Oh, ya. Doakan aku."

Eva: "**tentu saja.**"

In this context, Eva's response of "Absolutely" can be interpreted as a supportive and encouraging reply that aims to boost Megumi's self-confidence and affirm her choice in going on the blind date. Here's a more detailed breakdown of why this is the case:

1. Megumi's Request for Support:

Megumi tells Eva about her blind date and asks her to pray for her, which indicates that Megumi may feel some level of nervousness, uncertainty, or hopefulness about the upcoming experience. By asking for prayer, Megumi is seeking positive energy or encouragement from Eva, possibly in the form of emotional or spiritual support. It's a way of reaching out for reassurance and solidarity.

2. Eva's Response – "Absolutely":

When Eva responds with "Absolutely," it's a clear, affirmative, and enthusiastic reply. This kind of response does more than simply acknowledge Megumi's request—it actively reinforces Megumi's decision and boosts her sense of self-assurance. Here's why:

- Raising Megumi's Self-Confidence: By saying "Absolutely," Eva is not just agreeing to pray for Megumi; she is also making Megumi feel supported and validated. The word "absolutely" implies complete certainty and commitment. It's a strong and positive affirmation that tells Megumi, "You are making the right choice, and I fully support you." In the context of a potentially nerve-wracking experience like a blind date, this kind of affirmation can help Megumi feel more confident and reassured in her decision.

- Assertive Reassurance: The word "absolutely" also acts as a form of assertion. Eva is not hesitating or offering a half-hearted response; she's fully backing Megumi's choice and asserting that it is a good one. This makes Eva's response feel even more genuine and powerful, as it conveys a sense of conviction. In doing so, Eva indirectly communicates that Megumi should feel confident in her own choices, and that her decisions are worth believing in.

3. The Role of Eva's Affirmation:

Eva's response is more than a simple "yes" or "okay." It's a confidence-boosting tactic that provides Megumi with a sense of emotional strength. Megumi might be feeling uncertain about the blind date, wondering whether it will go well or whether she is making the right choice. By saying "Absolutely," Eva is not just agreeing to Megumi's request; she is helping to lift her spirits and make her feel more self-assured about the experience.

4. Megumi's Anticipation:

Megumi's expectation of this response ("the response Megumi was hoping for") suggests that she was looking for more than just a neutral acknowledgment. She wanted a response that would make her feel confident, positive, and reassured. "Absolutely" is precisely the type of response that helps elevate her confidence, signaling to her that she's not alone in this situation and that she has Eva's support.

Eva's use of the word "Absolutely" in response to Megumi's request to pray for her on the blind date does more than just affirm the request—it acts as a confidence-boosting statement. By offering a strong, enthusiastic response, Eva is not only expressing support but also helping to assert Megumi's decision and encourage her to feel more self-assured about the blind date. This type of response is a way of using positive reinforcement to strengthen the person's emotional resolve, which in this case, helps Megumi feel more confident and ready for the experience.

Strategy 8: Joke

Jokes can be used to stress the fact that there must be some mutual background knowledge and values that S and H share. That is why, the strategy of joking may be useful in diminishing the social distance between S and H.

Example:

Carry: "Thank you for putting up with my shit."

Eva: "Shut up."

Carry: "Terima kasih karena tahan menghadapi menghadapi kekacauan yang kutimbulkan."

Eva: "tutup mulutmu."

In this conversation, there's a mix of casual humor, friendship dynamics, and the way language is used to shift between playful joking and a return to a more serious or straightforward tone. Let's break it down further:

1. Eva's Initial Offer:

Eva mentions that she is going to pack Gideon's belongings to go to Arizona and then offers Carry the chance to help, likely as part of a lighthearted conversation. The offer to help pack might not have been made with serious intent—Eva may have said it simply to continue the flow of conversation or as a way to offer her assistance casually.

2. Carry's Response – "You want to do it? Good!":

Carry takes Eva's offer seriously, perhaps in a tone of mock surprise or playful confusion. The phrase "You want to do it? Good!" might suggest that Carry is pretending to misunderstand the nature of Eva's offer, humorously acting as if she believes Eva is volunteering to do more work than she intended. The use of "Good!" in this context may reflect that Carry is playfully surprised by Eva's willingness,

turning a simple offer into a bit of banter between friends. Carry is possibly exaggerating the situation for comedic effect, as if Eva had seriously volunteered to do all the packing on her own, which wasn't likely the intention.

3. Carry's Self-Deprecating Remark – "Thank you for putting up with my shit":

Carry then makes a self-deprecating remark: "Thank you for putting up with my shit." This line is typically used between close friends and suggests a kind of endearing apology, acknowledging that she might be demanding or difficult at times. It's a way for Carry to express gratitude while recognizing her own flaws or the potential inconvenience she may be causing to Eva, even if it's all part of the playful dynamic. This kind of comment is often used humorously to maintain a lighthearted tone while acknowledging a deeper level of friendship where both parties are comfortable teasing each other.

4. Eva's Response – "Shut up":

Eva's response of "shut up" is a playful way to end the joke or lighten the mood. While "shut up" can sometimes be an abrupt or harsh command, in the context of their long-standing friendship, it likely carries no serious negative connotations. Instead, it serves as a way for Eva to shut down Carry's self-deprecating remark and steer the conversation back to a more straightforward or less exaggerated tone. It's a way of signaling that the joke is over and that they don't need to continue pretending that there's something to apologize for. Eva's response also implies a sense of familiarity and comfort between them, where they both understand that the comment wasn't meant seriously.

5. Shifting from Playfulness to Real Offer:

The shift in tone—from playful banter to the "shut up" response—marks a transition from the lighthearted part of the conversation back to the real situation (packing). It's a way to signal that, while the conversation started with casual humor, Eva is now ready to focus on the actual task at hand or is perhaps dismissing Carry's joking self-blame as unnecessary. This response is an example of how close friends often mix humor with more direct communication, blending both to maintain the flow of conversation while also signaling when the joke has run its course.

Eva's response of "shut up" serves to end the playful joking and brings the conversation back to a more direct, light-hearted but serious tone. It's a familiar, non-hostile way of signaling that the self-deprecating humor, which Carry used to acknowledge her own faults, is unnecessary, and they should move on from the joking. This interaction highlights the closeness and comfort between Eva and Carry, as they can joke, tease, and even express gratitude for each other's support without any hard feelings. The dynamic here shows the fluidity between playful humor and straightforward friendship.

Strategy 9: Assert or presuppose knowledge of and concern for the hearer's wants

This strategy is a way to indicate that S and H are co-operators, and thus potentially to pressure H to cooperate with S. S wants to assert and imply knowledge of H's wants and willingness to fit one's own wants in with them.

Example:

Gideon: **"You can have what you want after work, angel.** In the meantime, enjoy lunch with your co-worker. I'll be thinking about you. And your mouth."

Gideon: **"kau bisa mendapatkan apa yang kau inginkan sepulang kerja, angel.** Untuk sementara ini, nikmati makan siang dengan rekan kerjamu. Aku akan memikirkanmu. Dan mulutmu.

In this conversation, Gideon's words and actions clearly demonstrate a strategic understanding of Eva's desires, emotional state, and the nature of their relationship. The use of phrases like "Then it's a gift" and "You can have what you want after work, angel" reveals his attentiveness to Eva's needs and his ability to speak to those desires in a way that asserts his knowledge of her emotional and physical wants. Let's break this down in more detail:

1. Gideon's Knowledge of Eva's Desires:

The conversation begins with Eva expressing that she was happy to make Gideon climax, which might indicate a playful or intimate tone between the two. Gideon's response, "Then it's a gift," can be seen as an acknowledgment that Eva's action (or their shared intimate moment) is meaningful and reciprocated in a way that aligns with their dynamic. By calling it a "gift," Gideon reinforces that he recognizes Eva's role in providing him with pleasure, and he frames their relationship as one where both parties give and receive in an emotionally and physically fulfilling way.

2. Presupposing Eva's Wants:

Gideon's next line, "You can have what you want after work, angel," presupposes that Eva has a clear desire for something after work—likely a continuation of their intimacy or connection. This is not an open-ended statement or a question; it's an assertion that he knows what Eva wants, or at least he knows that she has certain expectations, likely in the context of their physical or emotional relationship. This shows that Gideon is very much in tune with Eva's desires and is comfortable making promises or suggestions that he believes align with her interests.

3. Gideon's Concern for Eva's Enjoyment:

Gideon also says, "In the meantime, enjoy lunch with your co-worker." This is a consideration of Eva's immediate situation. While the conversation contains elements of flirtation and intimacy, Gideon is mindful of Eva's current circumstances—she's having lunch with a co-worker. By acknowledging this, he shows that he is not just focused on their shared desires or future plans but is also concerned with Eva's present moment. This shows that Gideon is thoughtful and aware of her broader life, beyond just their sexual relationship.

4. Intimate and Flirtatious End to the Conversation:

The closing sentence, "I'll be thinking about you. And your mouth," is an overtly intimate and flirtatious remark. It serves to heighten the emotional and physical tension between them. It also subtly reinforces the idea that Gideon knows what turns Eva on or what she finds exciting. This final comment has the dual effect of

assuring Eva of his attention and deepening their emotional connection by invoking physical imagery that they both understand as intimate and personal.

5. Eva's Emotional Response:

The line "It was the sentence Eva had been waiting for and it made her heart flutter" indicates that Eva, too, is aware of the dynamic between them and finds emotional excitement in the way Gideon interacts with her. It shows that Gideon has hit on something Eva desires, which makes her feel valued and appreciated in their relationship.

This conversation exemplifies a clear example of asserting and presupposing knowledge of and concern for the hearer's wants. Gideon's ability to speak to Eva's desires—both emotional and physical—shows that he has a deep understanding of her needs and is attentive to them. He both asserts knowledge (e.g., knowing what Eva wants after work) and shows concern for her immediate situation (encouraging her to enjoy lunch). His playful yet intimate language reinforces the connection between them, acknowledging their shared desires and emotional closeness. Ultimately, this dynamic showcases how Gideon knows Eva's wants and actively responds in a way that strengthens their bond, both emotionally and physically..

Strategy 10: Offer, promise

S and H are good co-operators that they share some goals or S is willing to help to achieve those goals. Promise or offer demonstrates S's good attention in satisfying H's positive-face wants, even if they are falls.

Example:

Eva: **"Don't worry, it's on Gideon. His plane, his hotel.** We'll just cover our food and drinks."

Eva: **"Jangan khawatir, Gideon yang membayarnya. Pesawatnya, hotelnya.** Kita hanya perlu membayar makanan dan minuman kita."

In this conversation, Eva's statements serve as a promise of reassurance to Carry, offering a solution to Carry's concerns about the financial aspects of their trip to Vegas. Eva's mention of "Don't worry, it's on Gideon. His plane, his hotel" functions as a way of both assuring Carry and making a commitment that she won't need to stress about the costs for accommodation and travel. Let's break this down:

1. Reassurance for Carry:

Carry is feeling uncertain about her financial situation for the Vegas trip, as indicated by her concern over her savings. Eva recognizes this worry and immediately tries to ease it by addressing the concern head-on. By saying, "Don't worry, it's on Gideon," Eva is telling Carry that the expenses related to their trip will not be a burden to her. This is a reassurance that alleviates Carry's stress about money, signaling that she can go ahead and enjoy the trip without the financial pressure.

2. Eva's Promise:

When Eva adds, "His plane, his hotel," she's making it clear that not just one, but multiple aspects of the trip will be covered by Gideon. This language emphasizes that the major expenses (transportation and accommodation) are already taken

care of, relieving Carry of the need to worry about these specifics. By using "his" in reference to Gideon, Eva is both asserting that Gideon will take responsibility for these elements and implicitly promising Carry that these logistics are already sorted out.

3. A Trustworthy Assurance:

Eva's phrasing is casual, but the implication is significant: she's making an arrangement on behalf of Carry, reinforcing the trust and friendship between them. While Eva does not use formal language like "I promise," the structure of her statements—particularly her tone and the use of "it's on Gideon"—communicates a promise to Carry that she needn't worry about the finances for the trip. In a way, it's an implicit contract that Eva is offering—she is guaranteeing that these aspects of the trip will be covered, and Carry can feel secure in that assurance.

4. Reinforcing the Relationship:

By making this promise, Eva also demonstrates her commitment to supporting Carry. This can be seen as an act of friendship, where Eva is stepping in to help Carry overcome a financial worry. It reflects the closeness of their relationship, where Eva feels comfortable making such a commitment on behalf of someone else, and Carry can trust Eva to follow through. This type of verbal commitment strengthens their bond and shows that Eva is looking out for Carry's well-being and comfort.

5. Why Eva Says It:

Eva might have said this not only to reassure Carry but also to ensure that Carry feels comfortable with the plan. It's common for people to feel hesitant about social commitments—such as a trip—if they think they can't afford it. Eva's statement directly addresses this concern, making the trip seem more feasible for Carry. By confidently stating that Gideon will cover the costs, Eva is making it clear that Carry's participation is welcomed without financial stress, which might make Carry more likely to say yes to the trip.

Eva's statement, "Don't worry, it's on Gideon. His plane, his hotel," can be understood as a promise to Carry, offering both reassurance and a clear commitment that the financial burden of the trip will be handled by Gideon. This allows Carry to feel free of concern about money, focusing instead on enjoying the trip and the experience with Eva. It also highlights Eva's role as a reliable and supportive friend who takes the initiative to make sure Carry's worries are alleviated, demonstrating both her care and confidence in the trip's arrangements.

Strategy 11: Be optimistic

S assumes that H wants what S's wants for S (or S and H) and will help to obtain them. This usually happens among people with close relationship.

Example:

Gideon: "**I am lucky.** And maybe, if I'm really lucky, you'll feel better tomorrow and like me again."

Gideon: "**aku memang beruntung.** Dan mungkin, kalau aku benar-benar beruntung, kau akan merasa lebih baik besok dan kembali menyukaiku."

In this conversation, Gideon's response to Eva's comment about her period demonstrates his optimistic attitude and his ability to remain positive, even in situations that might otherwise be seen as frustrating or inconvenient. Let's break it down further:

1. Eva's Explanation of Her Situation:

Eva is explaining that her period is coming soon, which typically signifies physical discomfort or emotional fluctuations. She adds a comment about how Gideon is "lucky" because he has to deal with the unfortunate aspects of being with someone on their period, implying that the experience might come with challenges, whether emotional or physical. This could be seen as a way of expressing a bit of self-deprecating humor or acknowledging the discomfort that often accompanies menstruation.

2. Gideon's Optimistic Reply:

When Gideon responds with, "I am lucky. And maybe, if I'm really lucky, you'll feel better tomorrow and like me again," he takes a light-hearted approach to the situation. His response shows optimism in several key ways:

Optimism about the Future: Instead of focusing on the potential discomfort or negativity that might come with Eva's period, Gideon chooses to focus on the positive possibility that she might feel better soon. His statement reflects hope that things will improve, both in terms of her physical comfort and their relationship dynamics.

Humor and Positivity: By saying "if I'm really lucky, you'll feel better tomorrow and like me again," Gideon uses humor to keep the conversation light. He acknowledges that Eva might be irritable or less affectionate due to her period, but he doesn't take offense or complain. Instead, he embraces the situation with a playful tone, showing that he can handle it with grace. His words suggest that he's willing to wait for her to feel better, without any negative feelings.

Acknowledging the Temporary Nature of the Situation: Gideon's comment also suggests that he sees the period as a temporary challenge. The use of "maybe" and "tomorrow" implies that he believes Eva's discomfort will pass quickly, and things will return to normal. This reflects an optimistic view of the situation—that this moment of difficulty is not permanent and that their relationship will continue to thrive once Eva feels better.

3. Gideon's Optimism in Action:

Gideon's attitude in this exchange highlights his emotional maturity and supportive nature. Rather than focusing on the inconvenience or discomfort that comes with a partner's period, he focuses on the possibility of improvement and maintains a positive outlook. This is not just an attempt at humor; it's an example of how someone with an optimistic mindset can approach challenging or awkward situations with a focus on the positive aspects.

His optimism also reflects a certain emotional intelligence, as he recognizes Eva's situation and responds in a way that is reassuring and light-hearted, rather than critical or dismissive. It shows that he's willing to give Eva space to go through her discomfort, while also showing affection and humor to keep the mood positive.

Gideon's reply, "I am lucky. And maybe, if I'm really lucky, you'll feel better tomorrow and like me again," clearly demonstrates his optimistic and light-hearted approach to a potentially uncomfortable situation. Instead of getting frustrated or upset about Eva's physical discomfort, he chooses to stay positive, expressing hope for her recovery and the return of their usual dynamic. His response highlights not only his emotional maturity but also his supportive and playful attitude toward Eva, which helps keep their relationship strong even in moments of discomfort.

Strategy 13: Give or ask for reasons

S uses H as the reason why S wants something so that it will seem reasonable to the hearer. S assumes (via optimism) that there are no good reasons why H should not or cannot cooperate.

Example:

Eva: "Yes, I did. **Can you explain that?**"

Eva: "Ya, benar. **Apakah kau bisa menjelaskannya?**"

In this context, Eva's question, "Can you explain that?" serves as a direct request for clarification, specifically regarding the presence of Corinne at Gideon's workplace. Eva has likely noticed something that has triggered her jealousy, which is why she's asking Gideon to explain why Corinne was there. Let's break down why this phrasing is important and what it reveals about the interaction:

1. Eva's Jealousy and Suspicion:

Eva sees Corinne, a woman she feels jealous of, entering Gideon's workplace at Bentley just before going into Gideon's room. Given that Eva has a sense of jealousy toward Corinne, this situation likely raises suspicion in her mind. She's trying to make sense of why Corinne was there and how it fits into her perception of her relationship with Gideon. Her question is a way of seeking clarity and potentially resolving the uncertainty she feels in the moment.

2. The Use of "Can you explain that?":

The phrase "Can you explain that?" is a direct and somewhat pointed request for reasons or justification. This phrase indicates that Eva is not simply asking out of casual curiosity but is looking for specific information that will either calm her doubts or confirm her suspicions. By using "can you," she is making the request sound less confrontational, but it still carries an implication that she expects an explanation. The phrasing suggests that Eva is waiting for Gideon to clarify the situation and offer an explanation that would justify Corinne's presence at his workplace.

Request for a Reason: The word "explain" is key here because it signals that Eva is seeking a reason behind Corinne's actions. She's asking for more than just a simple

statement of facts; she wants Gideon to help her understand the nature of Corinne's visit and what it might mean for their relationship.

Seeking Reassurance: Eva's choice to ask this question shows that she's likely feeling some level of insecurity or unease. By asking "Can you explain that?" she is seeking reassurance that there's nothing to be concerned about, especially since she's feeling jealous. This is a way for her to get answers that will either assuage her feelings or provide clarity on the situation.

3. The Tone and Implication:

While the phrase "Can you explain that?" is a direct request, it can also imply a subtle accusation or doubt. Depending on how it's said, it could suggest that Eva is questioning the legitimacy of Corinne's presence, especially if she perceives it as something that could be inappropriate or threatening to her relationship with Gideon. It's not an outright accusation, but it indicates that Eva's mind is filled with questions and doubts about the situation. This leaves Gideon in a position where he needs to provide an explanation that either reassures Eva or makes her feel more insecure.

4. The Dynamics of the Relationship:

This question also reflects the power dynamics and emotional investment in their relationship. Eva's use of the phrase shows that she feels comfortable enough to ask Gideon for clarification, but it also demonstrates the level of vulnerability she might be experiencing. If there is any underlying tension or unease regarding Corinne, Eva is seeking to either resolve her doubts or confirm her suspicions through this request.

By framing the question this way, Eva gives Gideon the opportunity to explain the situation in his own terms, but at the same time, she's opening the door for potential conflict if his explanation doesn't satisfy her or align with her expectations.

Eva's question, "Can you explain that?" is a direct request for clarification and justification regarding Corinne's presence at Gideon's workplace. It reflects Eva's jealousy and suspicion, as she seeks to understand the nature of Corinne's visit and how it fits into the dynamics of her relationship with Gideon. The use of "explain" implies that Eva is looking for a reason or reassurance to alleviate her doubts. This question serves as a way for Eva to process her emotions, gather information, and potentially resolve any feelings of insecurity or jealousy she is experiencing in the moment.

Strategy 15: Give gifts to Hearer (goods, sympathy, understanding, cooperation)

S satisfies H's positive face by giving gift, not only tangible gift, but human relation wants which are the wants to be liked, admired, cared about, understood, listened to, and others. In other words, this strategy is usually used for the benefit of H.

Example:

Gideon: **"Then that's your reward, angel. What do you want?"**

Gideon: **"kalau begitu, itulah hadiahmu, angel. Apa yang kau inginkan?"**

In this scenario, Eva's reaction to seeing Corinne enter Gideon's office leads to a situation where she asks for a gift. This request is symbolic of Eva's emotional response to the perceived threat or discomfort she feels, and her desire to regain a sense of control or reassurance. Let's break down the significance of the exchange between Eva and Gideon:

1. Eva's Extraordinary Reaction:

When Eva sees Corinne enter Gideon's office, it triggers an extraordinary emotional response from her, likely due to feelings of jealousy or insecurity. Instead of just letting the moment pass, Eva's request for a gift seems to be her way of seeking comfort or validation in the face of her emotional discomfort. This could be interpreted as Eva trying to assert control over the situation or perhaps as a way of seeking some form of reassurance from Gideon. By asking for a gift, Eva is not just asking for something material, but also for emotional affirmation or a way to feel valued and prioritized in their relationship.

2. Eva's Desire to Choose Her Own Gift:

Eva specifies that she doesn't want to be chosen by Gideon in this moment, and instead, she wants to choose her own gift. This request speaks to Eva's need for agency and control in the situation. In the context of her emotional reaction to Corinne's presence, she may feel vulnerable or uncertain. By choosing the gift herself, Eva takes back a sense of empowerment, asserting her own desires and preferences. This is not just about a physical gift, but about Eva deciding on her own terms what will make her feel better or more secure.

3. Gideon's Response – "Then that's your reward, angel. What do you want?":

Gideon's response, "Then that's your reward, angel. What do you want?", is crucial in understanding the dynamics of this moment. The way he frames the response — "that's your reward" — suggests that Eva's behavior (likely her reaction to seeing Corinne) is being acknowledged and somewhat validated by him. Gideon seems to be recognizing her feelings, even if they stem from a moment of jealousy or insecurity, and he offers a reward in return. This can be interpreted as an act of reassurance or an attempt to soothe Eva's emotional state.

The use of the word "reward" implies that Gideon sees her request as deserving or worthy of a response, further reinforcing the idea that Eva's feelings matter to him, even if they arise from a more complicated emotional place (such as jealousy). This is a sign of Gideon's understanding of Eva's emotional needs.

The phrasing "What do you want?" is especially significant. It's not just about offering a material gift; it's about giving Eva the freedom to choose what will make her feel better, showing Gideon's respect for her autonomy. It shows that he doesn't just want to give her something to ease the situation, but he wants to understand her desires and give her something meaningful, both materially and emotionally. This question emphasizes empathy, as Gideon doesn't assume what will make her feel better; instead, he leaves it up to Eva to guide him.

4. Significance to Eva:

For Eva, the question "What do you want?" likely carries a deep emotional significance. It's not just a transactional question (what gift do you want?), but rather an expression of Gideon's recognition of her feelings and a show of his willingness to meet her needs. This question can be interpreted as Gideon's desire to understand her on a deeper emotional level, reinforcing that he doesn't just want to give her a gift, but he wants to give her what will truly matter to her. This is an act of emotional support in the form of a personalized gesture, showing that Gideon is paying attention to her emotional state and responding accordingly.

5. Understanding Through Gift-Giving:

By asking "What do you want?" Gideon empowers Eva to make the decision, which in itself is a gift of understanding. The gift here goes beyond material value; it is about emotional understanding and support. Eva is not just getting something as a reward for her actions but is being offered emotional validation and recognition. Gideon's approach indicates that he values Eva's autonomy and emotional well-being, allowing her to take the lead in deciding what would make her feel better, instead of just offering a generic response to her feelings.

Gideon's response, "What do you want?", is more than just a casual inquiry about a material gift—it is a gesture of emotional understanding and empathy. By giving Eva the freedom to choose her own gift, Gideon shows that he respects her feelings and desires, demonstrating his attentiveness to her emotional state. His response signifies not only his willingness to give, but his deeper understanding of what might make Eva feel valued and reassured, particularly after a moment of emotional vulnerability. This exchange illustrates Gideon's empathy, highlighting how his gifts are not just about physical objects, but also about offering emotional comfort and support that resonates with Eva's needs. This shows that the use of speech containing positive politeness is widely used by characters in the *Reflected in You* novel. The characters in this novel use 12 types of positive politeness. The researcher found that there are two factors affecting the frequency of positive politeness, through the theme and the social relationships in the novel.

The theme of the novel is romance, which significantly influences the thematic dialogues. The story features a seasoned romance intertwined with conflict, with dialogues heavily dominated by expressions of familiarity. These factors contribute to the prevalence of dialogue containing elements of positive politeness.

Another factor influencing the frequent use of positive politeness strategies is the social relationships between the characters. The novel's characters are predominantly of equal social status, with most speakers and listeners sharing a close and intimate relationship. Positive politeness, in general, emphasizes proximity, familiarity, solidarity, friendship, and maintaining good relations between speakers and listeners.

Based on the research findings, many sentences representing speech acts with positive politeness in *Reflected in You* and its translation demonstrate that the speakers and listeners often know each other well. This is evident from the context of the story. However, there are instances where the characters do not share close or familial ties. Interestingly, there are also phrases containing positive politeness that involve speakers and listeners who do not know each other or lack any prior

relationship. This shows that positive politeness strategies are not limited to interactions between well-acquainted individuals but are also used to manage social distance between strangers.

From these findings, it can be concluded that positive politeness directly enhances the positive face of conversational partners. The use of positive politeness strategies fosters familiarity, reduces social gaps, and often involves informal language. Positive politeness aims to minimize social distance between speakers and listeners by showing hospitality and expressing a strong desire to meet the listener's need for respect and acknowledgment.

Translation Technique in Translated Utterances that Represent Positive Politeness

The researcher has analyzed 50 data and found the findings in translated utterances that represent positive politeness in the novel entitled *Reflected in You* by Sylvia Day using eight kinds of translation techniques with the frequency of the application in 3 variants of the technique.

For example:

Gideon: "You know what happens when you run, **angel**. I catch you."

Gideon: "Kau tahu apa yang terjadi kalau kau lari, **angel**. Aku menangkapmu."

Context: Gideon asks Eva to come closer to him by calling her 'angel', but Eva rejects. The word "angel" in that utterance is categorized as positive politeness, specifically in Using in-group identity makers. In translating the word "angel", the translator tends to use literal translation. He could think that it is translated word by word without change the message.

Another example:

Eva: "**How gorgeous you are**. It's sickening how often I think about that. I need to get over it already."

Eva: "**Betapa tampan dirimu**. Menyebalkan sekali karena aku sering memikirkannya. Aku harus segera melupakannya."

Context: Gideon asks to Eva, what she is thinking about Gideon when they are talking by phone. She said that Gideon gorgeous man directly.

From the example, "How gorgeous you are" is categorized as intensify interest to the hearer. Eva tried to intensify the interest to Gideon to show the positive politeness. When it is translated to "Betapa tampan dirimu". It is categorized as established equivalence. Because it is more comfortable to use the terms in the source language are based on everyday expressions or dictionary terms that are often used in conveying meaning of the sentence.

No	Translation variant technique	Amount	Percentage (%)
1.	literal translation	22	(37.28%)
2.	established equivalent	20	(33.89%)

3.	pure borrowing	10	(16.94%)
4.	linguistic amplification	2	(3.38%)
5.	linguistic compression	2	(3.38%)
6.	Modulation	1	(1.69%)
7.	Transposition	1	(1.69%)
Total		50	100

Table 1. Translation technique

There are 7 techniques used in the novel. First, the literal translation technique 22 (37.28%) times, the established equivalent technique 20 (33.89%) times, the pure borrowing technique 10 (16.94%) times, the linguistic amplification technique 2 (3.38%) times, linguistic compression translation technique 2 (3.38%) times, modulation technique 1 (1.69%) time and transposition 1 (1.69%) time. The percentage of the finding of variant technique is as follows.

Overall, the techniques of translation found in the utterances that represent positive politeness research is able to convey the messages contained on the SL clearly to the TL. It is believed based on the result of findings and analysis that there are no utterances that SL is not translated or the translation strays away from the original text, so it gives direct impact to the translation quality of utterances represent positive politeness.

Translation Quality in Translated Utterances that Represent Positive Politeness

The researcher has analyzed 50 data and found the translation quality in translated utterances that represent positive politeness in *Reflected in You* by Sylvia Day has good translation quality. Accurate translation is dominant in this research rather than less accurate or not accurate, similarly found in the acceptability assessment. The result showed that the percentage of accuracy is 86% and the acceptability is 80%. It is obtained from Focused Group Discussion with the informants/raters.

1. An example of a datum that has a score of 3 in accuracy and acceptability:

SL:

"Thank you. **Let's get some coffee before we run out of time.**"

TL:

"Terima kasih. **Ayo, kita minum kopi sebelum kita kehabisan waktu.**"

In the datum above it got a perfect score in accuracy and acceptability, the raters gave 3 points. Raters thought that the translation above was translated accurately without any meaning distortion. Also, it is acceptable because the translation is familiar to the target language.

2. An example of a datum that has a score of 3 in accuracy and has score of 2 in acceptability:

SL:

I can't leave you here while I'm gone. Bring Cary with us if you have to. You can butt heads with him while you're waiting for me to finish work and fuck you."

TL:

Aku tidak bisa meninggalkanmu di sini sementara aku pergi. Ajak carry ikut bersama kita kalau perlu. Kau boleh berbicara dengannya sementara kau menungguku pulang kerja untuk menidurimu."

In the datum above, raters decided to give a score of 3 in accuracy because it translated in a good way without any meaning distortion. However, raters give a score 2 in acceptability because of the word "kau boleh berbicara dengannya sementara kau menungguku pulang kerja untuk menidurimu." It sounds good but "kau boleh berbicara dengannya" feels unnatural.

3. An example of a datum that has a score of 2 in accuracy and 3 in acceptability:

SL:

"You can have what you want after work, angel. In the meantime, enjoy lunch with your co-worker. I'll be thinking about you. And your mouth."

TL:

"kau bisa mendapatkan apa yang kau inginkan sepulang kerja, *angel*. Untuk sementara ini, nikmati makan siang dengan rekan kerjamu. Aku akan memikirkanmu. Dan mulutmu."

In the datum above raters decided to give a score of 3 in acceptability because the translation fits into grammatical rules in TL. Yet, it could not get a 3 score in accuracy because of the word "dan mulutmu". It is a romantic sentence, and the feeling of romantic disappears suddenly.

4. An example of a datum that has a score of 2 in both accuracy and acceptability:

SL:

"You're so sensitive now. You're coming like crazy."

TL:

"Sekarang kau sangat sensitif. Kau mencapai klimaks dengan sangat keras."

In the datum above, raters give 2 accuracy scores because the word "like crazy" is translated into "dengan sangat keras." Most of the words translated accurately but that sentence translated inaccurately so the raters decided to give a score of 2. Also, the translation of "like crazy" already feels natural, but it has grammatical errors.

From that percentage, it can be concluded that applying technique findings tends to the translation quality in utterances representing positive politeness in *Reflected in*

You novel. Of 50 data, 43 (86%) data are accurate, and 7 (14%) data are less accurate. From the acceptability, there are 40 (80%) data acceptable, and 10 (20%) data less acceptable.

CONCLUSION

Understanding the translated version of a romance novel requires strong reading skills. Misunderstandings can lead to a distorted plot and hinder the effective delivery of the novel's message.

Based on the findings and discussions of utterances representing positive politeness in *Reflected in You* by Sylvia Day and its translation, this strategy often involves employing various methods to convey in-group membership. By doing so, the speaker implicitly claims common ground with the listener, as defined by their shared group identity. This strategy includes using in-group address forms, dialects, jargon, or slang.

Additionally, the translation quality of positive politeness in *Reflected in You* demonstrates high standards of accuracy and acceptability. The results revealed that 86% of the data were accurate, and 80% were acceptable. The quality of the translation is also influenced by the translation technique used. Most often, literal translation was applied, which suggests that the translated version strives to preserve the message of every instance of positive politeness found in the original novel.

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