

A Pragmatic Analysis of Maxim Violations in Animated Conversations on the Dhot Design Channel

Ani Findy Satriana Dewi^{1*}, Dayinta Musthika Pratiwi²

Universitas Negeri Surabaya, Surabaya, Indonesia^{1,2}

anifindy.23255@mhs.unesa.ac.id¹, dayintamusthika.23260@mhs.unesa.ac.id²

Abstract

Maxim violation is a pragmatic phenomenon that occurs in various communication contexts including in entertainment media such as animation. This research aims to analyze the maxims violation in the conversation of *Dhot Design School* animation series titled "*Tour Bareng Keluarga Tiffany*". This research focuses on the four maxims of cooperation proposed by Grice, namely the maxims of quantity, quality, relevance, and manner. This research uses a descriptive qualitative approach with pragmatic discourse analysis techniques. The data were obtained through transcription of conversations in the animated video and then analyzed based on the types of maxim violation. The results show that in the animated conversation there are various maxims violations used as communication strategies. The findings show that maxim violations in animation do not always hinder communication, but often serve to create humorous effects, build characters, and enhance the appeal of the story. Thus, this study contributes to understanding how maxim violation is used in entertainment discourse to enrich verbal interaction.

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INTRODUCTION

In the digital era, social media serves as a key tool in the dissemination of various creative contents, including digital animations that are increasingly in demand, especially among teenagers. The development of information and communication technology has revolutionized the way individuals access entertainment and information, which is no longer limited to conventional media such as television, but extends to various digital platforms, such as YouTube, TikTok, and Instagram. In the ever-increasing flow of digital content, digital animation has emerged as a form of entertainment that not only features attractive visual aspects, but also contains social messages that reflect the reality of everyday life. Lightweight language styles, distinctive characters, and conflicts that are close to everyday experiences make digital animation interesting to study in more depth, not only in terms of visual aesthetics, but also from a linguistic and communication perspective.

One YouTube channel that has gained significant popularity is *Dhot Design*, an animation channel that features stories about school life, friendship, and teenage social dynamics. The channel has become popular for its ability to present simple yet emotional narratives, combined with its signature humor and expressive dialogue that is relevant to the lives of Indonesian teenagers. One of its popular series is "*Tour Bareng Keluarga Tiffany*" which consists of several episodes and has attracted a large audience. This channel is increasingly discussed by netizens because of its interesting animated content that is relevant to the lives of teenagers. This has led *Dhot Design* to reach more than 14 million subscribers. In addition, *Dhot Design* also has many fans on various other social media such as TikTok. Some fans of *Dhot Design*'s animations often share video footage of the animation. This further expands the audience reach of this *Dhot Design* animation.

However, the success of *Dhot Design* lies not only in its entertainment power, but also in the richness of the discourse conveyed through conversations between characters. In each episode, there are dialogues that reflect real communication practices, complete with dynamics such as misunderstanding, sarcasm, and humor built through certain word choices and speaking styles. This phenomenon provides an opportunity to be analyzed through a pragmatic approach. According to Leech (1993), pragmatics is the study of meaning in relation to the speech situation which includes who speaks, to whom, where, when, and under what conditions the utterance is delivered. According to Marni et al. (2021), Leech's definition emphasizes that pragmatics is oriented towards meaning that is not only contained in the structure of language, but also depends on the context of communication. This means that the meaning of an utterance does not depend on the words spoken alone, but is also determined by the context of the situation in which the utterance is delivered. The speaker, the interlocutor, the time, place, and conditions when the conversation takes place also influence how the utterance is understood.

In pragmatics, communication is considered effective if speakers and speech partners understand each other's intentions. According to Sumarlam et al. (2023), in the process of communication or conversation, context plays an important role so that the message conveyed can be properly understood by both parties, both speakers and interlocutors. In order to run smoothly and achieve communication goals, speakers and interlocutors must understand and comply with certain rules in speaking: such as speaking according to the situation, not conveying false information, or speaking relevantly and clearly. Effective communication can only occur if speech participants pay attention to the context and follow the language rules that apply in the situation.

One important theory that explains communication effectiveness is the Cooperative Principle proposed by H.P. Grice in 1975. This principle states that participants in a conversation must contribute communicatively in accordance with the purpose or direction of the ongoing conversation (Pulungan, 2021). That is, in a conversation, everyone involved (speakers and interlocutors) is expected to make contributions that are relevant and in accordance with the topic or purpose of the conversation. Something that someone says must help clarify, strengthen, or develop the direction of the conversation, not deviate, have no connection, or mislead.

According to Grice (1975), the principle of cooperation is elaborated into four maxims, namely the maxim of quantity, the maxim of quality, the maxim of relevance, and the maxim of manner. These four maxims are used as guidelines to keep communication coherent and efficient. According to Listyaningrum et al. (2022), the explanation of the four maxims is as follows. First, the quantity maxim emphasizes that it is important to provide sufficient, relevant, and not excessive information. Second, the maxim of quality requires speakers to convey information that is logical, accurate, and in accordance with reality based on clear evidence. Third, the maxim of relevance requires speakers to provide answers that are appropriate or related to the topic of conversation. Then fourth, the maxim of manner requires speakers to speak directly, clearly, and not confusing.

The principle of cooperation in conversation is the basis for effective communication. When each participant of a conversation follows the maxims mentioned, communication can run smoothly and efficiently. In the context of animation, the application of the principle of cooperation can be seen when the characters structure their speech to convey information to the interlocutor and audience effectively. However, it is often the case that this principle is not fully adhered to in order to create certain effects in the conversation, such as elements of humor or character reinforcement. Violation of the maxims of cooperation is often used as a communication strategy in various forms of discourse, including in entertainment media such as movies and animation. These violations can be done intentionally to create humor, show character dishonesty, or build tension in the conversation (Lestari & Yuniawan, 2021).

Research on the violation of cooperative maxims has been conducted in various contexts,

such as in movies (Yulianti & Utomo, 2020; Nawangsih, 2021), soap operas (Zumaro & Utomo, 2021), and interactions in social media (Septiani et al., 2022). These studies show that maxim violation is often used to create certain effects, such as humor or irony. (Gani et al., 2024) in their research on conversations in Gojek services via WhatsApp found that maxims violations often occur for the purpose of humor or emphasis of implied meaning. Similarly, Sulistyowati (2014) research on the movie *Petualangan Sherina* shows that maxims violation can create dramatic effects that support the story narrative. Although these studies have enriched the understanding of maxim violation in various types of discourse, studies on maxim violation in the context of Indonesian digital animation, especially in channels such as *Dhot Design*, are still very limited. In fact, digital animation as an entertainment media rich in social representation and creative language use has great potential to be analyzed through a pragmatic approach.

Considering these research gaps, this study aims to analyze the forms of violations of the maxims of cooperation that appear in conversations between characters in the animation *Dhot Design*. Specifically, this study aims to identify the types of violations of the maxims of cooperation based on Grice's theory, analyze the context in which the violations occur and the forms of utterances they cause, and explain the functions and effects of maxim violations in building the nuances of humor, social criticism, or characterization of characters in the animation narrative. Through this study, it is hoped that a more comprehensive understanding of the pragmatic strategies used in animation media to convey messages implicitly but effectively and the audience's response to these implied meanings in the context of evolving digital communication can be obtained.

METHOD

This research uses a qualitative approach with a descriptive design to analyze the implicature in conversations contained in *Dhot Design*'s school animation videos. The qualitative approach was chosen because this research focuses on understanding the meaning contained in the speech between characters in animation rather than relying on analysis with quantitative or statistical approaches. The descriptive method is used to describe the forms of maxim violation that occur in the verbal interactions of the characters in the animated videos analyzed. The main focus in this study is the principle of cooperation proposed by Grice (1975), specifically the violation of four conversational maxims, namely the maxim of quantity, the maxim of quality, the maxim of relevance, and the maxim of manner.

The object of research in this study is the dialog of the animation videos selected and published on *Dhot Design*'s YouTube channel. The selection of videos is done by purposive sampling, which is based on the relevance of the video to the research topic, especially those that show indications of violations of the maxims of cooperation in conversations between characters. The video selection criteria included the presence of dialog and verbal interactions that reflect deviations from the principle of cooperation. The data source was taken from the dialog between characters in one of the videos on *Dhot Design*'s YouTube channel entitled "Tour with Tyffany's Family" which lasts one hour and twenty-six minutes. The documentation method was used in data collection, with the following stages: (1) watching and observing the selected animated video, (2) transcribing the conversations between the characters in the video, and (3) identifying and analyzing the utterances that contain maxim violation. The data that has been collected is then classified based on the type of maxim violation and analyzed using a pragmatic approach.

This research has several limitations. First, this research only focuses on one video from the *Dhot Design* channel, so the results obtained cannot be generalized to all content in the channel. Secondly, the analysis in this study only focuses on the violation of maxims in the principle of cooperation without considering other factors such as cultural context or nonverbal expressions in animation. Nonetheless, it is hoped that this research can contribute to understanding how maxim

violation is used in animated conversations and how it impacts the implied meaning of communication in digital media.

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RESULT

Grice (1975) proposed the cooperative principle, which encompasses four maxims: the maxim of quantity, the maxim of quality, the maxim of relevance, and the maxim of manner. The purpose of these principles is to maintain the effectiveness of conversation in conveying information. In this section, the study will discuss violations of the four conversational maxims by the characters in the *Dhot Design* school animation titled "*TOUR BARENG KELUARGA TIFFANY FULL MOVIE- Animasi Sekolah*" on YouTube.

Quantity Maxim Violation

In the maxim of quantity, the information provided must be sufficient or not excessive, and not less than what is needed. A violation of this maxim occurs when the information provided exceeds or is irrelevant to the needs of the conversation.

Data (1)

Kona : "Halo Lisa"
(Hello Lisa)
Lisa : "Halo ka, rapih amat mau kemana?"

(Hello bro, you look so neat, where are you going?)

Kona : *"Perasaan setiap hari juga begini"*
(I feel like this every day)

In this conversation, Lisa explicitly asks about Kona's destination, as he is dressed more neatly than usual. This question indicates an expectation for clear and specific information regarding Kona's destination or activities. However, Kona responds that he always dresses like this every day. Kona does not mention his destination as asked by Lisa. Thus, there is a violation of the maxim of quantity because the information provided does not address the information needs of the interlocutor. This makes communication less efficient because Lisa has to ask further questions or interpret Kona's answer herself. From a pragmatic perspective, Kona's action can be understood as a strategy to avoid the topic or hide the real intention, which also reflects the character's relaxed, ambiguous, and reluctant to be open. In this animation, this violation also helps in character development and makes the conversation more interesting. Thus, Kona's response demonstrates a violation of the maxim of quantity that hinders the clarity of information, leading to ineffective communication because the listener has not received a clear answer to what was asked.

Data (2)

Kona : *"Masa udah beli banyak gak dikasih bonus?"*
(I've bought a lot and you didn't give me a bonus?)
Lisa : *"Kak kona ini bisa aja"*
(Aww come on)

In the excerpt, Kona complains about not receiving a bonus after making a large purchase. However, Lisa's response does not address the complaint directly, but rather with a lighthearted joke. The violation of the quantity maxim occurs because Lisa does not provide sufficient information about whether the bonus request will be fulfilled or not. Her speech does not meet the speaker's expectations for information, making the communication ambiguous. Lisa committed this violation to create a humorous atmosphere and keep the communication light. In informal social interactions, the accuracy of information is often not the primary concern, but rather the social and emotional aspects. Nevertheless, in pragmatic analysis, this response still constitutes a violation because it fails to provide sufficient information, potentially causing confusion in communication as the interlocutor has not received certainty regarding the question posed.

Data (3)

Rungkat : *"Yot masih lama gak?"*
(Yot, is it still long?)
Peot : *"Lama apa pak?"*
(What's taking so long, dad?)
Rungkat : *"Nyampe Vilanya."*
(Arriving at the villa)
Peot : *"Waduh baru juga jalan, Pak."*
(Waduh, this has just left, Dad)

In the conversation above, Peot did not provide the estimated time or distance explicitly requested by Rungkat. Instead, he only stated that the journey had just begun, without providing specific details about the duration or distance to be traveled. This response violates Grice's maxim of quantity, as it does not fulfill the information needs required in the context of the communication. As a result, Rungkat still feels confused, dissatisfied, and compelled to ask additional questions or request

further clarification in order to obtain the information he desires. This violation can be interpreted as an evasive response or as a strategy to create a humorous effect by shifting expectations. In the context of comedy animation, such violations of maxims are often used to enhance entertainment value while emphasizing the character's personality. The character Peot, for example, is portrayed as a relaxed, not too serious figure who tends to avoid lengthy explanations. This characterization is reflected in his concise and ambiguous style of speech.

Thus, the violation of the maxim of quantity not only functions as a linguistic element but also as part of the narrative construction that reinforces the identity of the characters and the dynamics between the roles in the story. Overall, the violation of maxims in this animated dialogue contains complex layers of meaning: from information deviation, character formation, to the creation of humorous effects. This shows that the violation of maxims is not a form of failed communication, but rather a deliberate and contextual strategy in creative discourse.

Quality Maxim Violation

The maxim of quality emphasizes the importance of conveying accurate information based on existing evidence. A violation of this maxim occurs when there is a lie or statement that is not supported by clear facts.

Data (4)

*Peot: "Udah ah, bapak yakin aja ya nggak bakal mabok, kalau bapak minum antimo dulu mah!"
(Already, you can be sure you won't get drunk, if you drink antimo first!)*

There is an indication of a violation of the maxim of quality in Peot's statement. Peot's statement implies the belief that by taking Antimo, one is guaranteed not to experience motion sickness. However, in fact, the effectiveness of Antimo is not universal. The body's response to anti-motion sickness medications like Antimo depends on various factors, including an individual's physical condition, sensitivity to motion, and the dosage and timing of medication intake. Therefore, there is no guarantee that everyone who takes Antimo will be completely free from motion sickness. Therefore, the statement made by Peot is not entirely based on facts that can be scientifically or medically verified, thus violating the quality standard because it contains inaccurate information or lacks sufficient evidence. This violation is caused by several factors, such as Mr. Peot's lack of confidence because he is afraid of motion sickness, so Peot utters persuasive statements to calm Mr. Peot and alleviate his fear of motion sickness. This phenomenon highlights that violations of the maxim in language use are not always negative but can be strategically employed to achieve specific communicative effects aligned with the purpose and context.

Data (5)

*Rungkat : "Ya bapak naiknya jangan di dalam lah, di atas aja!"
(You can't go inside, just upstairs!)*
*Peot : "Atas mana?"
(Up where?)*
*Rungkat : "Ya di atas mobilnya gapapa"
(On top of the car is fine)*

Rungkat's statement suggests that someone should climb onto the top of the car, which is illogical and dangerous according to safety rules. Thus, Rungkat consciously violates the maxim of quality by conveying information that is incorrect and does not correspond to reality. This violation has several pragmatic effects in the conversation. First, Rungkat's statement causes confusion for Peot, as

seen in his response, "On top of what?" This indicates that Peot does not immediately understand Rungkat's intention, as the information provided is not relevant to reality. Second, the violation of the maxim of quality in this context creates a humorous effect. In the comedy animation genre, deviations from common logic are often used as a strategy to entertain the audience. By giving clearly unreasonable advice, this conversation provokes a humorous reaction that reinforces the comedic elements in the animation. Thus, it can be said that Rungkat's utterance in this conversation is an example of a violation of the maxim of quality with the aim of creating humor. Although pragmatically this statement deviates from Grice's principle of cooperation, in the context of comedy animation, the violation functions as an effective communication strategy to build humor and entertain the audience. Data (6)

*Kona : "Mati gak sih kalau loncat?"
(Do we die if we jump?)
Rungkad: "Ya paling ususnya keluar."
(Yes, most of the intestines come out)*

The statement made by Rungkad is a violation of the maxim of quality as described in Grice's cooperative principle. In this case, Rungkad's answer is not only medically inaccurate, but also hyperbolic and not based on scientific facts regarding the physical impact of jumping, especially without knowing the height or clear context. The statement "yes, the intestines will come out" cannot be proven true and is more of an exaggerated rhetorical device. In pragmatic analysis, such expressions can be categorized as hyperbolic speech, which is the deliberate use of exaggerated language to achieve a certain effect, not to convey literal truth. Therefore, the violation of the maxim of quality in this data is not accidental or due to ignorance but is intentional as part of a communication strategy.

The purpose of this violation appears to be to create a comedic effect, generate surprise in the conversation, and emphasize the character's expressive and dramatic responsiveness. In the context of comedy-genre animation like *Dhot Design*, such strategies are commonly used to attract the audience's attention and reinforce the entertainment aspect. The use of such exaggerated responses serves as a tool to enhance the appeal of the dialogue and create a lighthearted atmosphere, even when discussing sensitive topics like death. Additionally, Rungkad's responses can be interpreted as part of the distinctive character construction in comedy animation—characters who are not always rational but tend to convey absurd things to entertain and surprise. Thus, the violation of the maxim of quality in the statement functions not only as a deviation from communication norms but also as an important element in building the atmosphere of the dialogue, creating a humorous effect, and reinforcing the identity of the characters in the narrative. Overall, the violation of the maxim of quality in this data shows that in digital animation discourse, inaccuracy of information is not always negative. On the contrary, in the right context, such violations become a pragmatic means of conveying implicit meaning, shaping the dynamics of interaction, and enhancing the appeal of communication.

Data (7)

*Rungkat : "Udah, tapi masih pusing"
(Already, but still dizzy)
Peot : "Bapak salah makan obat kali"
(You ate the wrong medicine)
Rungkat : "Iya kayaknya deh, obat nyamuk kayanya yang gua makan!"
(Yes, I think so, the mosquito repellent is what I ate!)*

In data (7), Rungkat tells his condition, which is still experiencing dizziness despite having taken

medicine before. Peot then responded with the statement "You ate the wrong medicine," which is speculation without concrete evidence. Peot does not have a strong basis to conclude that the cause of Rungkat's dizziness is taking the wrong medicine, so this statement is a form of violation of the maxim of quality because it is not supported by facts. Then Rungkat responded with an even more absurd statement, "Yes, I think so, I ate mosquito repellent!". This statement is doubtful because it is logically impossible for someone to consume mosquito repellent. Not only does this speech violate the maxim of quality due to its incongruity with reality, but it also shows a deliberate language strategy for comedic purposes.

In the context of everyday communication, this kind of quality maxim violation can cause misunderstanding, especially if the listener does not understand the intention behind the utterance. However, in the context of comedy animation, this strategy is accepted as part of the entertainment and considered normal. This violation serves to strengthen the element of cuteness in the conversation, break the ice, and provide entertainment for the audience.

Relevance Maxim Violation

The maxim of relevance requires that every contribution in the conversation remains within the context being discussed. Violations occur when the answers given are irrelevant to the topic of the ongoing conversation.

Data (8)

Peot : *"Na, ada minyak angin gak?"*
(*Na, do you have wind oil?*)
Kona : *"Adanya minyak sayur"*
(*The presence of vegetable oil*)

Peot asked a question that clearly asked about the existence of wind oil, a type of oil commonly used for health purposes. However, Kona gave a completely unrelated answer by mentioning vegetable oil, whose function and use are clearly different from wind oil. The violation of the maxim of relevance in this case occurs because the answer given does not directly answer the question. Instead, the information conveyed is diverted to another object that has no functional relationship with what was asked. As a result, there is a mismatch between Peot's expectations and the information received which can trigger humor, irony, or confusion effects in communication. Kona's response in the conversation shows a violation of the maxim of relevance, as it does not provide an answer that matches the information expected by Peot.

Maxim of Manner Violation

The maxim requires that the information conveyed must be clear, avoid terms that are not understood by the listener, do not provide too much irrelevant information, and also the answer is focused on the core of the question.

Data (9)

Badhot : *"Kamu gak ikut aja sekalian ?"*
(*Aren't you coming along?*)
Kona: *"Iya bener, kasian noh si Robi mendung"*
(*Yes, it's true, I feel sorry for the Robi cloudy*)

In the conversation, Kona should have given an answer that was directly related to Badhot's invitation, for example by determining whether the person invited would come or not. However,

Kona's response contains figurative expressions, such as "poor Robi is cloudy" which can cause confusion in interpretation. The phrase "cloudy" literally describes a weather condition, but here it seems to be used metaphorically to reflect Robi's feelings or emotional state. This vagueness shows that Kona has violated the maxim of manner, as she did not convey the information in a straightforward and direct manner.

In the conversation, there is a violation of maxim of manner, which is a technical term in Kona's answer. *Kasian noh si robie mendung*, the technical term can be said to violate the maxim of manner because not all listeners understand what the utterance means, because some people may be confused about why Robi is cloudy when he is human, while the term *mendung* is for clouds. Thus, it can be concluded that Kona's response in the conversation is a violation of the maxim of manner, because the use of expressions that are not entirely clear, giving rise to potential ambiguity in the understanding of the interlocutor.

Data (10)

Robi : "Lisa, si Dinda mana?"
(Lisa, where's Dinda?)
Lisa : "Arah jam 9 sore bang"
(At 9pm bang)

In data (10), there is a violation of maxim of manner that causes unclear information. Robi, who wanted to know Dinda's whereabouts, asked Lisa directly in the hope of getting a clear and understandable answer. However, Lisa gave an ambiguous and unusual answer, namely "At 9 pm, bang". The answer given by Lisa violates the principle of clarity in communication. The utterance "9 o'clock" is usually used in navigation to indicate the direction to the left based on the position of the clock, but the addition of the word "afternoon" makes the meaning of the utterance vague.

This certainly hinders the effectiveness of communication because the information provided does not directly lead to the answer needed. The violation of the maxim of manner in this speech also has the potential to cause misunderstanding. If Robi does not understand the pattern of using directions in units of hours or considers the mention of time as part of location clues, he might misinterpret Lisa's intention. This misinterpretation could lead to a mistake in finding Dinda that could have been avoided if Lisa had given a clearer answer, such as "Dinda is to the left of the canteen" or "She is near the field."

Data (11)

Mrs. badhot : "Jauh ngga toko kuenya di sini ya?"
(Isn't the cake shop here far away?)
Badhot : "Kan ada di ruko itu"
(It's in that shophouse)
Mrs. badhot : "Ruko yang mana pah?"
(Which shophouse pah?)
Badhot : "Itu loh yang anu... Masa mamah gatau?"
(That's the one... What do you know?)

The violation of maxim of manner appears in Badhot's speech when he gives an unclear and ambiguous answer. Phrases such as "That's what. . ." does not provide explicit information about the location in question, which confuses the interlocutor. In addition, the use of the word "so-and-so" creates confusion due to its non-specific nature which can lead to misunderstandings or require further questions. In terms of pragmatics, the violation in this speech is due to the assumption that the

interlocutor has the same knowledge as the speaker.

In addition, the utterance above uses sentences that tend to be convoluted. Badhot starts with a non-specific answer such as, "It's in that shophouse" which contains vague references. When Mrs. Badhot asked for clarification with the question, "Which shophouse, Pah?" instead of providing more concrete information, Badhot made a more confusing statement by saying, "That's the one. . . Mamah doesn't know?" This utterance contains ambiguity due to the use of the word "anu" which is vague and does not provide clarity about the location in question. The violation of the maxim of manner in this conversation results in communication inefficiency, Badhot's mother has to try hard to interpret the meaning of the answer given. As a result, the exchange of information is less effective, and the conversation may require further clarification so that the true meaning can be properly understood. Looking at the utterance, this offense can occur due to the habit of speaking off point and confusion in conveying what is on her mind. Overall, Badhot's response shows a violation of the maxim of manner due to the convoluted and indirect answer, hindering clear understanding in communication.

The findings reveal that violations of the maxims of cooperation do not always have a negative impact on communication. In this *Dhot Design* animation, such violations are used intentionally to create humor, strengthen characterization, and convey implicit social criticism. This strategy reflects the flexibility of language and artistic value that characterize entertainment media such as animation. Overall, the findings suggest that violations of the maxims of cooperation in animation have strategic value that can enrich dialogue with creative and entertaining elements. The results of this study pave the way for further studies on maxim violation in various genres of animation or other media with the aim of understanding more deeply the dynamics of pragmatic communication in different contexts. It is hoped that future research will examine audience responses to maxim violation, thus providing a new perspective on the relationship between pragmatic principles and aesthetic reception.

DISCUSSION

The results of this study show that maxim violation in *Dhot Design* animation conversations is used as a communication strategy to build humor, develop characters, and increase story appeal. This finding is in line with previous research that also highlights the function of maxim violation in entertainment media and digital content (Yulianti & Utomo, 2020; Nawangsih, 2021).

In line with previous research lies the view that maxim violation is not merely a deviation from Grice's principles, but rather a communication strategy carried out intentionally. Yulianti and Utomo (2020) found that maxim violation in the movie *Laskar Pelangi* serves to increase the impression of conversational realism. Meanwhile, Nawangsih (2021) in her research on the *Yowis Ben The Series* shows that maximal violations are used to support characterization of characters and create a dramatic impression. In the context of *Dhot Design*, maxim violation is used to strengthen character and humor, which plays a role in attracting audience attention.

This research also contributes to the learning of pragmatics, especially in language education by showing how implicature in digital discourse can be understood contextually and relevant to everyday life. The findings can be used as examples in learning about maxim violation in various communication strategies and creative discourse development.

In addition, this study shows that maxim violation can be one of the strategies in creating interesting and creative interactions in digital content production. By prioritizing the aspects of entertainment and interactivity, content creators can utilize this technique to increase audience appeal while strengthening the production of animation and other digital content.

As in the example of data 9, Kona's response in the conversation shows a violation of the maxim of relevance. However, the inappropriate answer can add to the description of the characteristics of the character in the animation. besides that, it also adds a sense of humor to the animation, this can add to the attractiveness of the audience and give an idea of what kind of

entertainment context and genre is displayed in the animation.

This study has limitations because the focus of the analysis is only on one video from the *Dhot Design* channel so that the findings do not represent the entire content of the channel. In addition, the study only highlights violations of Grice's cooperative principle maxims without considering other contextual factors such as culture, social relations between characters, and nonverbal elements in animation. Nevertheless, this study still provides an initial contribution in understanding the use of maxim violation in digital animation conversations.

CONCLUSION

This study examines violations of Grice's four maxims of cooperation in *Dhot Design*'s digital animation conversations. The findings show that maxim violations are not always communication failures, but rather strategies used to build humor, convey implicit social criticism, and strengthen character. These violations contribute to the narrative dynamics and appeal of the animation. Theoretically, this study expands pragmatic research in non-traditional discourse, particularly in digital entertainment media. Practically, the study's findings can serve as a reference for educators, content creators, and media analysts in understanding the use of implicative language in popular entertainment contexts.

Further research is recommended to include various animation genres or other digital platforms to identify similar pragmatic patterns. Cross-cultural studies or interlingual comparisons are also important to understand the influence of cultural context on the use and acceptance of maxim violations. Additionally, studies involving audience responses—through surveys or interviews—can provide deeper insights into perceptions of pragmatic strategies in animation.

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