

Final Fantasy VII Intergrade Chapter 17: Deliverance from Chaos' Maxim Violations

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Abstract: Video games have evolved into a sophisticated narrative medium, seamlessly blending interactivity with complex storytelling. Unlike traditional media, games offer players an immersive role, allowing them to experience narratives dynamically rather than passively consuming them. Final Fantasy VII Remake Intergrade exemplifies this evolution, using character dialogue to deepen engagement and emotional investment. However, within its intricate narrative, conversational maxims, established by Grice's Cooperative Principle, are frequently violated, creating layers of meaning that enhance storytelling. This study explores maxim violations in Final Fantasy VII Remake Intergrade's Chapter 17: Deliverance from Chaos, analyzing how these pragmatic deviations shape character development, dramatic tension, and player interpretation. Through qualitative analysis, four primary categories of maxim violations (Quantity, Quality, Relevance, and Manner) are identified, each serving a distinct function in the game's narrative. Findings suggest that these violations are not mere linguistic anomalies but deliberate storytelling devices that reinforce themes of mystery, deception, and emotional depth. By bridging pragmatics and interactive media, this research contributes to the understanding of how digital narratives employ language to craft compelling experiences, opening avenues for further exploration in game studies and linguistic pragmatics.

Abstrak: Video game telah berevolusi menjadi medium naratif yang kompleks, menggabungkan interaktivitas dengan penceritaan mendalam. Berbeda dengan media konvensional, game tidak hanya menyajikan cerita, tetapi juga memungkinkan pemain untuk terlibat secara aktif dalam narasi yang dinamis. Final Fantasy VII Remake Intergrade adalah salah satu contoh cemerlang dari evolusi ini. Dialog karakter tidak sekadar alat komunikasi, tetapi juga instrumen yang memperkaya keterlibatan emosional pemain. Namun, di balik kompleksitas naratifnya, pelanggaran maksim dalam Prinsip Kerja Sama Grice kerap terjadi, menciptakan implikatur yang memperkuat kedalaman cerita. Penelitian ini mengkaji pelanggaran maksim dalam Final Fantasy VII Remake Intergrade's Chapter 17: Deliverance from Chaos dengan menganalisis bagaimana penyimpangan pragmatik ini membentuk karakter, meningkatkan ketegangan dramatis, dan memengaruhi interpretasi pemain. Melalui analisis kualitatif, ditemukan bahwa empat jenis pelanggaran maksim (Kuantitas, Kualitas, Relevansi, dan Cara) memiliki fungsi unik dalam membangun narasi. Hasil penelitian menunjukkan bahwa pelanggaran ini bukan sekadar anomali linguistik, melainkan strategi penceritaan yang disengaja untuk menegaskan tema misteri, manipulasi, dan intensitas emosional. Dengan menghubungkan pragmatik dan media interaktif, studi ini membuka cakrawala baru dalam kajian linguistik dan narasi digital.

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1. INTRODUCTION

In the field of pragmatics, the concept of conversational maxims has been a focal point of research in understanding the dynamics of verbal interaction. The study of maxims extends beyond the mere effectiveness of communication; it also explores how implicatures emerge when conversational principles are intentionally or unintentionally violated. Leech (1983) posits that maxims function as guidelines for maintaining politeness and communicative efficiency, while Levinson (1983) highlights their role in regulating conversational contributions to align with mutual expectations between speakers and listeners.

In classical pragmatic theory, Grice (1975) introduced the "Cooperative Principle," which comprises four fundamental maxims governing conversation:

1. Maxim of Quantity: Providing an appropriate amount of information, neither excessive nor insufficient.
2. Maxim of Quality: Striving for truthfulness, avoiding falsehoods and unsubstantiated claims.
3. Maxim of Relevance: Ensuring contributions are pertinent to the topic of discussion.
4. Maxim of Manner: Avoiding ambiguity and disorderliness, while maintaining clarity and conciseness.

However, in real-world communication, these maxims are frequently violated, either deliberately or inadvertently. Violations of maxims often lead to conversational implicatures, where listeners infer implicit meanings beyond the surface-level utterances. For instance, when a speaker provides excessive or minimal information, it may indicate hidden motives or specific communicative strategies.

Wijaya & Haristiani's (2024) study on maxim violations in the Werewolf Game provides a closer look at interactive media. Their research identifies different types of maxim violations and their motivations among participants. The study found that the most common violations were those of Quantity and Quality, strategically used for deception, persuasion, and maintaining in-game roles.

Extensive research in other media has also examined maxim violations in various communicative contexts. Gani et al. (2024) investigated maxim violations and implicatures in WhatsApp conversations between Gojek drivers and customers, highlighting the potential for communicative breakdowns. Rahmawati (2021) analyzed violations of the Cooperative Principle and politeness strategies in the talk show *Mata Najwa*, identifying frequent breaches of the maxims of relevance and quantity. Nisa (2016) explored violations of the politeness principle in Basuki Tjahaja Purnama's discourse, particularly within directive, expressive, and assertive speech acts.

Alfi and Rosita (2019) examined politeness maxim violations in Joko Widodo's Twitter comment section, revealing the influence of political disagreement. Hidayati (2018) found various maxim violations in the film *Radio Galau FM*, which were strategically used to convey specific implicatures. Wulandari (2017) discussed impoliteness in Oka Rusmini's short story *Harga Seorang Perempuan* as a means of character education.

Ariana et al. (2018) investigated politeness maxim violations in the novel *Nijuushi no Hitomi*, emphasizing the maxims of wisdom and respect.

Permatasari (2024) examined the forms and functions of politeness maxim violations in social media interactions concerning the 2022 Kanjuruhan tragedy. Azizah et al. (2021) analyzed speech maxim violations in Tere Liye's novel *Hujan*, attributing them to emotional and situational factors.

Although previous studies have extensively analyzed maxim violations in spoken and written discourse, as well as social media interactions, research on maxim violations in video game narratives remains limited. Wijaya & Haristiani (2024) focus on maxim violations in a role-playing game setting, where deception and strategy play a significant role. However, their study does not examine the narrative-driven dialogues found in story-rich games. This is where the current research fills the gap by analyzing how maxim violations contribute to storytelling, character development, and player immersion in *Final Fantasy VII Remake Intergrade*.

This research specifically investigates maxim flouting in *Final Fantasy VII Remake Intergrade*, a reconstruction of one of the most revered narratives in gaming history. With deeper character development, more intricate dialogues, and expanded modern storytelling elements, *Final Fantasy VII Remake Intergrade* provides a unique opportunity to explore how maxim violations function to convey emotions, build dramatic tension, and implicitly deliver information to players. This study aims to illustrate how communication strategies in video games enrich player experiences and enhance the narrative impact of interactive media.

Thus, this research endeavors to explore the representation of maxim violations in *Final Fantasy VII Remake Intergrade*. Employing a pragmatic approach, the study will analyze the forms and functions of maxim violations in character interactions within the game. The findings are expected to contribute to a deeper understanding of how pragmatic principles operate in interactive media and how conversational implicatures shape the implicit meaning-making process in digital narratives.

2. RESEARCH METHODOLOGY

This study employs a qualitative descriptive approach to analyze maxim violations in character dialogues within *Final Fantasy VII Remake Intergrade*, specifically in Chapter 17: *Deliverance from Chaos* based on Grice's (1975) theory of conversational implicature. According to Herdiansyah (2010), qualitative research aims to gain an in-depth understanding of a phenomenon within its natural social context, emphasizing the close communicative interaction between the researcher and the subject of study. Meanwhile, the descriptive approach in this study involves utilizing data derived from observable facts or phenomena, allowing for an authentic presentation of language variations (Sudaryanto, 2015).

This research will not examine the entire transcript of the game *Final Fantasy VII Remake Intergrade* from start to finish, but will focus specifically on purposive sampling from Chapter 17: *Deliverance from Chaos*. Chapter 17: *Deliverance from Chaos* was chosen for analysis due to its rich and dynamic character interactions, which present a

high potential for maxim violations that contribute to narrative development and emotional engagement. There are 16 sub-chapters in Chapter 17: Deliverance from Chaos, namely: A Way Out (AWO), Find the Others (FO), Find Barret (FB), Find the Others (continued) (FO), Research the 3rd Ward (R3rdW), Use the Central Terminal (UCT), Research the 3rd Ward (continued) (R3rdW), 2nd Ward (2ndW), 4th Ward (4thW), Rescuing Red XIII (RRXIII), To the Central Terminal (TCT), 4th Ward (continued) (4thW), Source of the Sound (SS), The Ominous Trail (TOT), The Showdown (TS), and The Great Escape (TGE). As a climactic moment in Final Fantasy VII Remake Intergrade, this chapter features intense dialogues involving conflict, deception, persuasion, and implicit messaging, key aspects for studying conversational implicatures. Unlike other chapters that may focus more on action or exposition, Chapter 17 prioritizes dialogue as a storytelling device, making it an ideal setting to examine how maxim violations function within a highly interactive and dramatic context. By analyzing this chapter, the study can provide deeper insights into how conversational maxims are deliberately flouted or upheld to create player immersion and enhance narrative complexity.

The primary data source for this study consists of transcriptions of in-game cutscenes' dialogues, particularly interactions between main and supporting characters in various situations. Data collection is conducted through direct documentation during gameplay, in which dialogues containing maxim violations are recorded and transcribed. To ensure a focused and systematic analysis, dialogues were selected based on explicit instances of maxim violations, identified according to Grice's (1975) Cooperative Principle. Rather than including all instances of dialogue, this study applies a selection criterion wherein only utterances that clearly exhibit violations of Quantity, Quality, Relevance, or Manner are analyzed. This ensures that the data is relevant to the study's objectives while avoiding unnecessary redundancy.

This study employs an observational method with note-taking techniques for data collection. According to Arikunto (2010), observation is a systematic activity that involves using the senses to gather accurate information about the objects being studied. The note-taking technique is then applied as a follow-up step to systematically document data. The collected data is subsequently classified and analyzed based on clause structures within character utterances, as suggested by Sudaryanto (2015), who emphasizes the importance of analyzing language structures to understand their functions in communication.

Data analysis is conducted using the distributional method, which utilizes linguistic elements as analytical tools (Sudaryanto, 2021). In this study, the distributional method is applied through the basic technique of immediate constituent analysis (BUL) and advanced content analysis techniques. The findings are presented using both formal and informal methods, where research results are elaborated through explicit statements and linguistic expressions that support the analysis.

3. FINDINGS AND DISCUSSION

This analysis reveals that the dialogue in Final Fantasy VII Remake contains various violations of Grice's Cooperative Principle maxims. These violations occur within

character interactions and significantly contribute to both narrative dynamics and character development. Based on the collected data, eight instances of maxim violations were identified, categorized into four main types: The Maxim of Quantity, the Maxim of Quality, the Maxim of Relevance, and the Maxim of Manner.

Each violation serves a distinct function in shaping the storyline and character portrayal. Certain characters, such as Aerith and Red XIII, frequently violate the Maxims of Quantity and Manner by providing ambiguous or limited information, thereby fostering a sense of mystery within the narrative. In contrast, Barret tends to violate the Maxims of Relevance and Quality through emotionally charged and often unsubstantiated remarks, highlighting his impulsive nature.

Table 1. Identified Maxim Violations in Final Fantasy VII Remake Intergrade's "Deliverance from Chaos"

No	Types of Maxim Violations	Number of Findings	Percentage
1	Maxim of Quantity	10	22.73%
2	Maxim of Quality	15	34.09%
3	Maxim of Relevance	12	27.27%
4	Maxim of Manner	7	15.91%
Total		44	100%

The following section provides a detailed analysis of selected instances of maxim violations, illustrating how deviations from Grice's Cooperative Principle are represented in Final Fantasy VII Remake Intergrade's Deliverance from Chaos.

3.1 Violation of the Maxim of Quantity

This maxim is violated when a character provides either insufficient or excessive information beyond what is necessary.



Figure 1. Aerith is providing insufficient information beyond what is necessary.

Example 1

Cloud : "...Aerith. Before we break outta here, talk to us. There's so much we don't know."

Aerith : *"I'm... a descendant of the Ancients. That's pretty much it, really. Oh, but just so you know, that's not their actual name. They called themselves... the Cetra."* (AWO/DFC/FFVIIRI)

In this instance, Cloud requests further clarification from Aerith regarding the Cetra, yet her response remains brief and lacking in substantive detail. She provides minimal insight into the Cetra's role or their connection to Shinra, leaving essential narrative elements unexplored.

Example 2

Tifa : *"Barret! Are you hurt!?"*

Barret : *"Don't think so."* (SS/DFC/FFVIIRI)

When Tifa asks about Barret's condition to provide the appropriate care, Barret gives a response that lacks sufficient information. What Barret expresses in response to Tifa is a clear example of a violation of the Maxim of Quantity. His reply lacks the necessary detail and information that would help Tifa understand the situation better, leaving her with more questions than answers.

Example 3

Aerith : *"Look! An elevator!"*

Aerith : *"...And it's not moving."*

Red XIII : *"The professor still has plans for us, I presume."* (TCT/ DFC/FFVIIRI)

In this example, there are two violations of maxims within a single utterance. Red XIII commits both a violation of the Maxim of Quantity and the Maxim of Relevance. He breaches the Maxim of Quantity by expressing his thoughts in a lengthy manner that doesn't seem to help his friends at all in obtaining the information they need. Additionally, he violates the Maxim of Relevance by responding to Aerith's statement with an unrelated remark.

Example 4

Hojo : (laughs) *"So tell me. How are you finding the Drum? You know it's filled with the most advanced technology in Midgar, if not the entire world. You should feel honored to see it firsthand! You'll also have the opportunity to take part in a rather ambitious experiment of mine."*

Barret: *"What!?"* (FO/DFC/FFVIIRI)

This dialogue is a classic case of violating the Maxim of Quantity because Hojo's claims about the area they are in are way over the top (overclaim), lack solid evidence within the context of the story, and talking far more than necessary, offering excessive information that doesn't really important. As we know, one of the key rules for violating the Maxim of Quantity is when someone provides either insufficient or excessive information beyond what is necessary.

3.2 Violation of the Maxim of Quality

A violation of this maxim occurs when a character presents statements that are either false or lack sufficient evidential support.

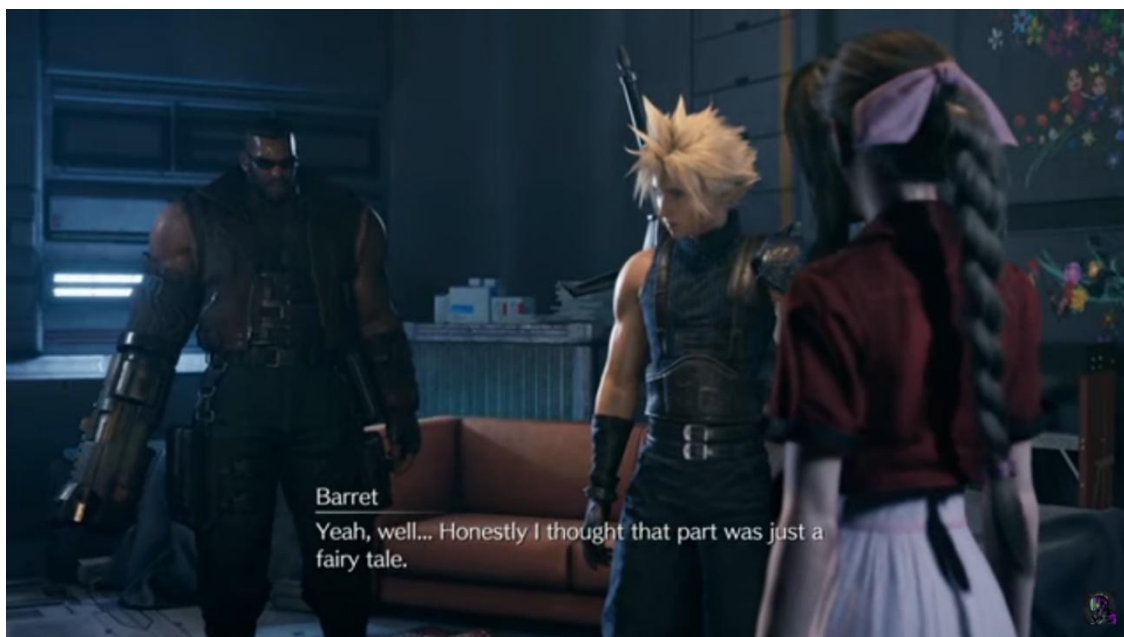


Figure 2. Barret expresses his disbelief about the existence of the Cetra, even though one of their descendants is right in front of him.

Example 5

Aerith : *"I'm...a descendent of the Ancients. That's pretty much it, really. Oh, but just so you know, that's not their actual name. They called themselves...the Cetra."*

Barret : *"We who are born of the planet, with her we speak. Her flesh we shape." "Unto her promised land she well one day return." "By her loving grace and providence may we take our place in paradise."*

Aerith : *"You know it!"*

Barret : *"Yeah, well... Honestly **I thought that part was just a fairy tale**" (AWO/DFC/FFVIIRI)*

Barret doubts Aerith's claim about the Cetra as mere folklore despite having no concrete evidence to substantiate his skepticism (Cetra is a canon being in FFVII universe, equal to Akkadian, Sumerian, Roman, and Ancient Egypt in real-world), so his assertion contradicts the reality that Aerith, a living and last Cetra, undeniably exists, highlighting his tendency to form conclusions without verifiable proof.

Example 6

Tifa : *"Hey, you think Cloud's doing okay? He's been acting really weird lately—more than usual."*

Aerith : *"True, but it's Cloud—**I'm sure he'll be fine.**" (R3rdW/DFC/FFVIIRI)*

This statement highlights a violation of effective communication principles, particularly the Maxim of Quality. Aerith makes a claim about Cloud's condition that is overly speculative and lacks concrete evidence to back it up. Such speculation isn't grounded in verifiable data or facts, which undermines the accuracy of the information being conveyed.

Example 7

Chadley : *"Now that my research is at long last complete... I believe that it's time I told you the truth about myself. **I'm...not human. I'm a cyborg.**"*

Cloud : "Cool." (AWO/DFC/FFVIIRI)

Although it's eventually revealed that Chadley is indeed a cyborg, at this point in the conversation, he violates the Maxim of Quality by making a claim without providing any solid or tangible evidence. His appearance doesn't resemble a cyborg at all, in fact, he looks just like an ordinary human. Chadley also misunderstands the concept of a cyborg. A cyborg is still a human; it simply means that some parts of their body are robotic or mechanical (Clynes and Kline, 1960)

Example 8

Barret : "Wedge!?"

Tifa : "You're here!?"

Barret : "Y-you shouldn't be up and moving!"

Wedge : "I'm feeling much better **thanks to Elmyra's cooking!** Ah, but that's not what I wanted to talk to you about! Listen—any moment now—" (AWO/DFC/FFVIIRI)

People seem to think Wedge is either passed out or dead, but he actually looks perfectly fine. In this conversation, there's a violation of the Maxim of Quality because Wedge doesn't logically explain how he's okay. Normally, you'd expect someone who's seriously hurt to heal through medical treatment, not just by eating food.

3.3 Violation of the Maxim of Relevance

This maxim is violated when a character provides a response that is irrelevant or tangential to the ongoing conversation.

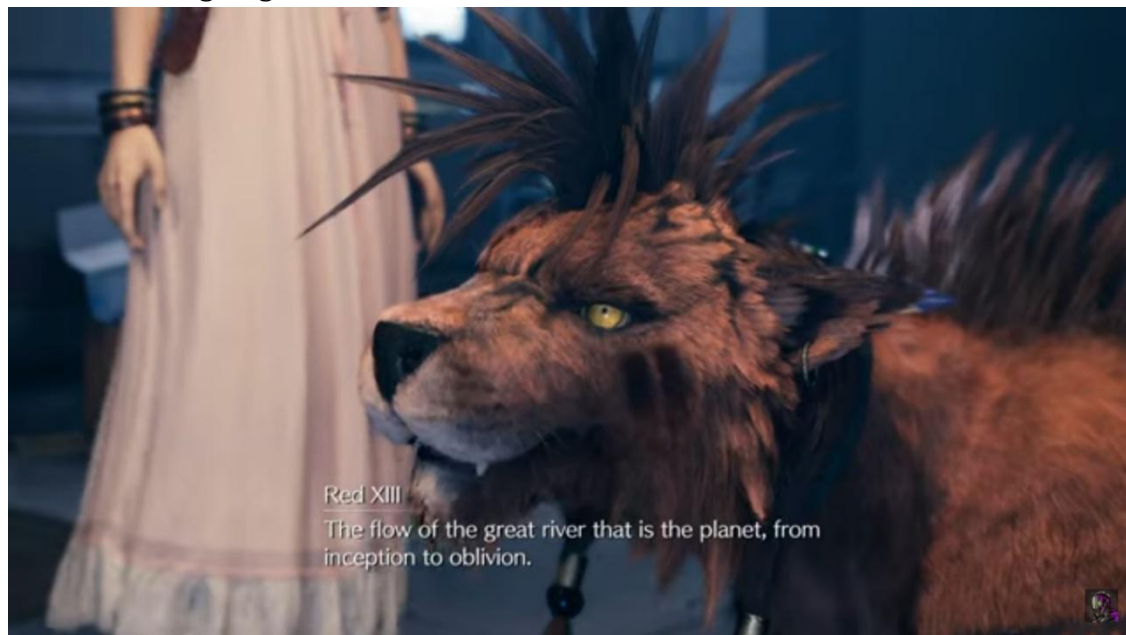


Figure 3. Red XIII ignores Tifa's response and continues to speak about what he wants to say.

Example 9

Red XIII : "Whispers. Perhaps best described as arbiters of fate. They are drawn to those who attempt to alter destiny's course and ensure they do not."

Tifa : "Like capital D... "Destiny"?"

Red XIII : *"The flow of the great river that is the planet, from inception to oblivion."* (AWO/DFC/FFVIIRI)

This exchange violates the Maxim of Relevance because Red XIII does not directly address Tifa's clarification. Instead of confirming or denying her interpretation, he shifts the focus by introducing a metaphor about the planet's flow. While still thematically related, his response does not explicitly engage with Tifa's question, making the conversation less direct and cooperative.

Example 10

Aerith : *"Look! An elevator!"*

Aerith : *"...And it's not moving."*

Red XIII : *"The professor still has plans for us, I presume."* (TCT/DFC/FFVIIRI)

In this example, there are two violations of maxims within a single utterance. Red XIII commits both a violation of the Maxim of Quantity and the Maxim of Relevance. He breaches the Maxim of Quantity by expressing his thoughts in a lengthy manner that doesn't seem to help his friends at all in obtaining the information they need. Additionally, he violates the Maxim of Relevance by responding to Aerith's statement with an unrelated remark.

Example 11

Barret : *"Huh, whaddya know. That's the door to the 4th ward."*

Red XIII : *"If we want to get in, we'll need to go all the way back to the central terminal."* (4thW/DFC/FFVIIRI)

Red XIII holds the record for the most maxims violations known to researchers in this study. For instance, in this conversation, Red XIII responds to Barret's statement with a reply that seems disconnected from what Barret said, prompting readers to think hard about how to make it relevant.

Example 12

(After defeating Swordipede.)

Aerith : *"That's enough."*

Hojo : *"Again you triumph! (laughs) I'd be disappointed if you didn't! Yes... I believe I have just about all the data that I require. Then we are ready to proceed to the next stage."*

Aerith : *"Yes! We got it to work."* (4thW/DFC/FFVIIRI)

What Aerith says here doesn't seem to reference anything at all. Whether she is praising herself based on Hojo's statement or just has a habit of speaking in a quirky way, what she's doing is a clear example of a violation of the Maxim of Relevance.

3.4 Violation of the Maxim of Manner

A character violates this maxim by communicating in an ambiguous, unclear, or overly convoluted manner.

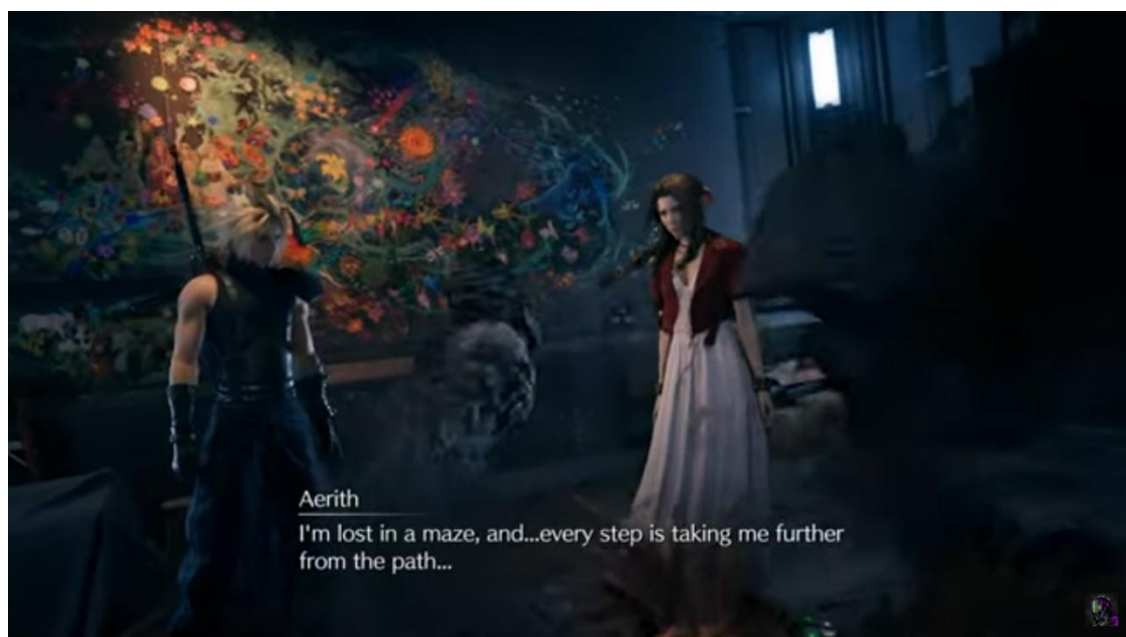


Figure 4. Aerith spoke ambiguously, which serves as evidence of a violation of the maxim of manner.

Example 13

- Tifa : "Aerith. What are you not telling us?"
 Aerith : ***"I'm lost in a maze, and... every step is taking me further from the path... Every time the Whispers touch me... I lose something. A part of myself. Follow them. The yellow flowers."***
 Tifa : "It's okay. We'll find a way out together."
 Aerith : "Okay."
 Barret : "Weird..." (AWO/DFC/FFVIIRI)

Aerith employs a metaphorical and enigmatic mode of expression, making it difficult for her companions to comprehend her intended meaning without additional context. Given the urgency of the situation, her cryptic speech disrupts effective communication and exemplifies a violation of the Maxim of Manner.

Example 14

- Tifa : "Cloud?"
 Cloud : "Tell me. Is it really you?"
 Sephiroth : ***"Don't deny me. Embrace me."***
 Cloud : (screams)
 Aerith : "Cloud!" (AWO/DFC/FFVIIRI)

Sephiroth is practicing a type of maxim violation known as the Maxim of Manner, where he speaks in a metaphorical style that is difficult to comprehend in a straightforward way. His cryptic language makes it challenging for others to grasp his true intentions, adding an air of mystery and confusion to the conversation.

(Upon directing Red XIII to leap across the pods on the far side.)

Example 15

- Red XIII : "Now it's my turn."

Red XIII : *"There's no control panel. We don't have the means to go this way."*
(FO/DFC/FFVIIRI)

It seems that Red XIII's intention might be to express that he and his friends cannot pass through that path. However, his peculiar way of conveying this message could lead to alternative interpretations. This ambiguity in communication can create confusion among listeners, making it difficult for them to understand the intended meaning clearly.

Example 16

Barret : *"We, uh, made Wedge wait a while to be rescued."*

Cloud : *"Guess so."*

Barret : *"You know, he really likes you."*

Cloud : *"Maybe."*

Barret : *"Friendly guy, but he has a hard time opening up to people."*

Cloud : *"Well...that makes two of us."*

Barret : *"He's got your back, though. Heh...makes two of us."* (4thW/DFC/FFVIIRI)

Cloud here is expressing a strange and hard-to-understand statement, even Barret feels that something is off. This is a clear example of a violation of the Maxim of Manner, making Cloud's utterance difficult to comprehend. The fact that Wedge is a guy makes Cloud's statement sound even suspicious.

4. CONCLUSION

This study has illuminated the intricate role of maxim violations in shaping the narrative and character interactions in Final Fantasy VII Remake Intergrade's Chapter 17: Deliverance from Chaos. By applying Grice's (1975) Cooperative Principle, it is evident that these violations are not arbitrary but serve as a crucial storytelling device that enhances dramatic tension, character depth, and player immersion.

The findings reveal that the Maxim of Quality is the most frequently violated, primarily through exaggerated claims, speculative assertions, and ambiguous statements that sustain the mystery and emotional gravity of the narrative. Meanwhile, violations of the Maxim of Quantity occur when characters provide either excessive or insufficient information, strategically leaving gaps that compel players to infer meaning beyond the explicit dialogue. The Maxim of Relevance is breached in moments of tension or deception, subtly redirecting conversations to obscure key information or heighten dramatic effect. Lastly, the Maxim of Manner violations contribute to the game's enigmatic atmosphere by employing cryptic, metaphorical, and convoluted speech that reinforces thematic depth.

Unlike conventional dialogue in literature or film, video game narratives are interactive, meaning that these pragmatic strategies not only shape the story but also directly influence player engagement and interpretation. This study underscores the importance of pragmatic analysis in understanding digital narratives, particularly how conversational implicatures contribute to world-building, character development, and emotional engagement.

Future research may expand this discussion by examining maxim violations across different gaming genres, interactive narratives, and localized game translations to assess

how these pragmatic strategies evolve in diverse linguistic and cultural contexts. As video games continue to push the boundaries of storytelling, the study of pragmatics in interactive media will remain a fertile ground for exploring how communication shapes digital experiences.

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