



**The Conversational Implicatures and Violations of Maxims
In the Utterances of the Characters Sabdo and Intan Kuncoro in the Film
*Janur Ireng***

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Abstract

The film *Janur Ireng* contained conversational implicatures and maxim violations in the dialogue between the characters Sabdo and Intan, which were deliberately used to attract viewers to the story. This research aims to analyze the use of conversational implicatures and maxim violations in the utterances of the characters Sabdo and Intan Kuncoro to reveal the implied meaning behind the conflict. The approach used was a descriptive qualitative approach, using the Miles and Huberman interactive analysis model, which included data reduction, data presentation, and conclusion. Data in the form of characters' utterances that contained maxim violations were collected by listening to and taking notes on relevant dialogue in the film. The research results showed that all key utterances were special conversational implicatures whose meanings were highly dependent on the context of mystical revenge. Sabdo violated the maxims of relevance and manner through philosophical allusions as an instrument of intimidation and power, creating a mystical atmosphere. On the other hand, Intan violated the maxims of quantity and quality as a form of self-defense mechanism, a reflection of trauma, and a denial of the reality of the terror she experienced. This research concluded that the use of indirect language in this film set in Javanese culture was effective in building narrative tension while strengthening the portrayal of the characters as both perpetrators and victims of curses.

Keywords: *implicature; pragmatics; Janur Ireng; maxim; Sabdo; Intan*

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INTRODUCTION

Communication is a fundamental aspect of human social interaction, conveying intentions and goals. In pragmatic studies, the continuity of ideal communication requires speakers to adhere to the Cooperative Principle. Grice (1975) formulated this principle into four conversational maxims: the maxim of quantity, the maxim of quality, the maxim of relation, and the maxim of manner. Through

these four maxims, speech is expected to be informative, correct, relevant, and clear. However, in everyday communication and in fictional dialogues, speakers often intentionally disobey these rules. This phenomenon of disobedience is known as flouting maxims, which is not done to disrupt communication but rather to conceal a specific intention that creates an implied meaning or conversational implicature.

Extensive research has been conducted on flouting maxims and conversational implicatures in audio-visual media, particularly film. However, most of these pragmatic studies are dominated by comedy or romantic films, in which maxim violations are analyzed to elicit laughter or create humorous effects (e.g., Ramadhan, 2022; Sari, 2024). On the other hand, research on drama films generally focuses more on linguistic politeness in maintaining family harmony. Very little research has explored how maxim violations and implicatures are used in horror-mystery or tragedy films that contain psychological conflict, intimidation, and suspense.

This research was studied using one of the linguistic disciplines, namely the branch of pragmatics and the theory of power and domination. Pragmatics in Javanese is the study of language use that takes into account social and cultural situations and relationships between speakers. According to George Yule (1996), pragmatics is the study of the meaning conveyed by speakers and interpreted by listeners in certain contexts. In the Javanese context, this meaning is often not conveyed explicitly but through implicature. Implicature is an important concept in the study of pragmatics, referring to the implied meaning in a speech.

According to H. P. Grice (1975), implicature is an additional meaning that is not stated explicitly in the utterance but can be understood by the interlocutor based on the context and the cooperative principle. Based on Grice's opinion (Wijana, 2011), to implement the principle of cooperation, each

speaker must comply with the 4 maxims of conversation, namely: a) the maxim of quantity, the maxim of quantity requires each participant to contribute sufficiently or as much as is required by the interlocutor; b) maxim of quality, this maxim of conversation requires that each participant in the conversation should be based on adequate evidence; c) maxim of relevance, the maxim of relevance requires each conversation participant to make a contribution that is relevant to the discussion problem; d) maxim of manner, the maxim of manner requires that each participant in a conversation speak directly, not vaguely, not excessively and coherently. In this study, the researcher focused on the maxim of quantity, the maxim of quality, the maxim of relevance, and the maxim of manner.

This research is context-bound. Context has a role in determining the speaker's intentions when researching. Based on the research problem's focus, data were collected on violations of the maxim of quantity, the maxim of quality, the maxim of relevance, and the maxim of manner.

The theory of power and domination proposed by Foucault (1972) is famous for its argument that Power and Knowledge are two sides of the same coin. Power does not always take the form of physical repression by the state/ruler, but is produced through discourse that determines what is considered "right", "normal", "wrong", or "taboo". Pierre Bourdieu (1991) sees domination as operating through the social realm (field), where figures compete for various forms of capital. The most lasting domination occurs through Symbolic

Violence, namely the imposition of thought categories by the dominant class on the subordinate class, in which the oppressed class actually considers this domination natural (taken for granted).

To fill the research gap, this study chose the film *Janur Ireng* as its object of study. This film presented a dark narrative of family conflict, revenge, and power struggles, which was strongly reflected in the dialogue. Specifically, this research focuses on the analysis of the utterance interactions between the characters Sabdo and Intan Kuncoro. The relationship between these two figures represented an unequal articulation of power and is filled with mental pressure. Researchers found that their interaction was not just an exchange of information, but an arena of psychological contestation in which the principles of cooperation were severely violated.

The novelty of this research lies in the specificity of the focus and the pragmatic function revealed. If previous research examined maxim violations for humor or communicative efficiency, this research shows that, in the film *Janur Ireng*, the maxim violations committed by Sabdo and Intan Kuncoro were deliberately used as strategies for psychological manipulation (gaslighting), intimidation, self-defense, and the concealment of secret motives. Furthermore, this research maps how power hierarchy status influences the types of maxims that are violated: Sabdo, as a representation of a dominant figure, tends to violate maxims to control the course of interaction, while Intan Kuncoro, in a pressured position, violates

maxims to produce implicatures as a form of repression or to convey implied messages due to fear.

Based on this background, this research aims to identify the types of maxim violations in the speech of Sabdo and Intan Kuncoro in the film *Janur Ireng*, and to dissect the conversational implicatures that result from these violations. It is hoped that this research will make a theoretical contribution to the development of sociopragmatics, particularly by understanding how language is used as an instrument of power and psychological repression in horror-mystery cinema.

METHOD

This research used a qualitative descriptive method. The approach model used was interactive analysis by Miles and Huberman. Sugiyono (2010:38) states that a research variable is an attribute, value, or nature of a person, object, or activity that has variations determined by the researcher to be studied and from which conclusions can be drawn.

In addition, the research used a single variable. The research population consisted of data, namely the characters' utterances that contained implicatures or explicit meanings and violated maxims in the film *Janur Ireng*. In contrast, the research samples were the characters Sabdo and Intan Kuncoro.

Moreover, the data in the research consisted of utterances that contained the maxims of quality, quantity, relevance, and manner. The data collection technique used listening and note-taking techniques for several dialogues that contained violations of maxims

and had explicit implicatures or meanings. The data collection tool used was the researcher himself as the main instrument, assisted by dialogue notes. The technique for validating the data in this research used diligent observation, triangulation of sources, and theory. The data analysis technique in this research used an interactive analysis model by Miles and Huberman: 1) Repeated Listening: Watching the film *Janur Ireng* carefully and repeatedly to fully understand the sociopragmatic context, speech situations, and dialogues containing implicatures and violations of maxims, as well as the mystical background of revenge surrounding the characters Sabdo and Intan; 2) Dialogue Transcription: Transcribing the spoken language in the dialogue between Sabdo and Intan Kuncoro into written form, both in the original language (Javanese) and the translation (Translation); 3) Coding: Identifying and recording key utterances that explicitly or implicitly indicated non-compliance with Grice's cooperative principle. The collected data was then timestamped to facilitate tracking of the cinematic context.

This research used the interactive analysis model by Miles and Huberman. Based on Miles and Huberman's analysis model, there were three frameworks: data reduction, data presentation, and conclusion drawing.

Data Reduction: The process of selecting, focusing on, and simplifying raw data from film dialogue. At this stage, the researcher selected dialogue containing conversational implicatures. The data were grouped based on the characters' psychological characteristics, namely utterances full of veiled threats and

dominance (Sabdo) and utterances reflecting trauma, rejection, or ignorance (Intan Kuncoro).

Data Display: The reduced data were then organized into a systematic textual description by type of maxim violation (quantity, quality, relevance, and manner). This presentation included excerpts from the original dialogue text, timestamps, implicatures contained in the dialogue, the types of implicatures generated, and the types of maxim violations.

Conclusion Drawing and Verification: The final step was to interpret the presented data to discover the pragmatic function of the implicature. The researcher concluded and mapped the utterance functions into two: the power/intimidation function of Sabdo and the defensive/anxiety function of Intan Kuncoro to uncover the distortion of Javanese language ethics in the mystery narrative.

To ensure the scientificity and objectivity of research findings, the data validity checks were carried out strictly through three main techniques: 1) Diligence in Observation: Researchers carry out in-depth, consistent, and repeated observations of each scene and dialogue of the object of study to minimize biased or superficial pragmatic interpretation errors; 2) Source Triangulation: Checking the validity of the speech data in the film by comparing it with script documents, Javanese cultural references to social reality (such as the concepts of rukun, respectful, and empan papan), and relevant linguistic anthropological studies; and 3) Theoretical Triangulation: Integrating and confronting linguistic findings with more than one

compatible theoretical perspective, namely combining Grice's Cooperative Principle (1975) to dissect language structure and Discourse Power/Domination Theory (Foucault, 1972; Bourdieu, 1991) to dismantle the hierarchical asymmetry behind language use contained in dialogue.

RESULTS AND DISCUSSIONS

Based on the results of "Conversational Implicature and Violation of Maxims in the Utterances of Sabdo and Intan Kuncoro Characters in the Film *Janur Ireng*", the results of the interactive analysis showed that the communication that flowed in the film *Janur Ireng* originated from an initially ambiguous utterance (raw data), leading to a deep structural understanding of inter-family resentment. The two analyses to be discussed in this study are as follows.

Axis of Domination (Sabdo) and Axis of Victim (Intan)

How implicatures are used to consolidate power and execute curses. The axis of dominance is determined by possession of social capital, mystical/financial authority, and psychological aggression. Characters within this axis act as "reality-shaping subjects." Violation of maxims within the axis of dominance: Sabdo tends to violate the maxim of quality (providing false/misleading information) and the maxim of quantity (withholding important information). The goal is to create information asymmetry. Implicatures arising from this axis are offensive-manipulative (gaslighting and intimidation).

Victim/Witness Axis (Intan - Ranum) is determined by Intan's position as the depressed party, lacking full access to the truth, or under direct threat. Characters within this axis act as "objects of reality" or passive witnesses attempting to survive through language. Intan frequently violates the maxim of manner (speaking incoherently, ambiguously, or in circles) and the maxim of relevance (changing the topic out of fear). The implicatures arising from this axis are defensive-protective (expressions of trauma, resignation, or disguised requests for help).

Theoretically, the concept of this axis emerged from the fusion of Grice's (1975) cooperative principle and the Theory of Power/Dominance of Discourse (Foucault, 1972; Bourdieu, 1991). In Grice's view, an ideal speech occurs when both parties have equal standing and a shared desire to cooperate so that information can be conveyed effectively. However, in the social reality represented in the extremes of "Janur Ireng," communication often occurs within an unequal hierarchical structure.

These two axes were chosen because Sabdo and Intan are the driving forces behind the core conflict in *Janur Ireng*. Without the asymmetry of speech between these two characters, the film's psychological tension would not have been built.

Sabdo was chosen as the axis of dominance because their speech reflects their complete control over the other characters' fates. Meanwhile, Intan was chosen as the axis of victim/witness because her speech represents the direct psychological impact of this domination. Through the linguistic contrast

between these two axes, researchers can uncover how verbal and psychological violence operate within the structure of a mystery narrative.

This research focuses on the characters Sabdo and Intan Kuncoro because their communication dynamics reflect the narrative's central conflict. One of the most interesting points of Grice's argument is that humans often intentionally violate these maxims. However, this violation does not necessarily mean communication has failed.

According to Grice, when someone appears to be disobeying a maxim explicitly (for example, answering a question with a riddle), the listener will assume that the speaker is still cooperating. However, there is an implied meaning being conveyed. This phenomenon is what Grice calls conversational implicature.

This study aims to determine whether the implicature in the film *Janur Ireng* represents Javanese euphemism and metaphorical communication.

Javanese society tends to avoid direct conflict (*rukun*). In this film, Sabdo and Intan's use of implicature represents a form of linguistic "cold war".

In sociopragmatic studies, language never arises in a vacuum. The use of implicatures (implied meanings) arising from the violation of maxims in the film *Janur Ireng* is not merely a dramatic device in the script, but a radical reflection of Javanese euphemism and metaphorical communication.

In the film, this communication pattern is used to conceal horror, revenge, and dominance. Meanwhile, in the real world, the

same pattern is part of the social mechanisms of Javanese society to maintain harmony.

In Javanese culture, there are principles of "empan papan" (knowing one's place in one's environment) and "menawan tanpa ngasorake" (keeping face). In *Janur Ireng*, these principles are darkly deconstructed. The characters in the axis of dominance (Sabdo/Canguksono) rarely directly convey death threats or curses. They envelop them in euphemisms (softening of language) and metaphors (similes).

1. Tradition and Mystical Euphemisms: When Sabdo violates the maxims of quality or quantity, he often uses terms that sound like sacred ritual, destiny, or family salvation. In fact, the implications behind it are subjugation, sacrifice, and massacre. Death or disaster is not referred to as "murder", but rather "cleansing", "debts that must be paid", or "the return of the coconut leaves".
2. Natural and Symbolic Metaphor: The unequal power relationship means that the victim axis (Intan) cannot scream for help directly because of repression. Intan uses an ambiguous metaphor (violating the maxim of manner) to express her trauma. Metaphorical language serves as the final shield, preventing Sabdo and Intan from being immediately destroyed by the power holders.

The communication patterns full of implicatures in *Janur Ireng* feel very real to the audience because they are deeply rooted in everyday Javanese interpersonal communication. Here is a comparison of how

these pragmatic mechanisms operate in the film versus in the real world.

1. The communication aspect in the film Janur Ireng: The main goal is Psychological Manipulation & Terror: Wrapping up threats, domination, and malicious intent so that the victim (Intan) submits unconsciously or is unable to resist legally. The use of euphemisms uses mystical terms to depict the cruelty of a massacre or family exploitation. Metaphors use symbols such as "*janur ireng*" ("tree that must be cut down") as codes for execution or curses. The victim's (Intan) response: Fear & Compliance: The inferior character (Intan) chooses silence or ambiguous responses because she understands the threatening implications behind her superior's words.
2. The communication aspect in a real social context: The main goal is social harmony (harmony and respect): avoiding open conflict, protecting the feelings of the interlocutor, and maintaining social order. Euphemisms use words such as "*ngukur jalan*" (unemployed), "*under a healthy condition*" (dying), or "*called by the Almighty*" (dead). Metaphors use subtle innuendo, such as "*debt of life for life*" in disputes, or satirize stingy people with the term "*ndas korengan*". The response of victims Sungkan and Ewuh Pekewuh: Subordinates or young people choose to agree ("*nggih-nggih*") even though they disagree, out of respect for hierarchy.

The uniqueness of this communication pattern lies in the concept of Javanese Language Ethics introduced by

anthropologists such as Hildred Geertz and Franz Magnis-Suseno, which is rooted in two principles: *rukun* (maintaining harmony) and respect (recognizing hierarchy).

In real life, outside of films, if a Javanese mother-in-law says to her son-in-law, "*Yen sore kuwi lampune ndang dimurupke, Nduk,*" (It is evening, turn on the lights soon, son), this would literally violate the maxim of quantity (lack of information). However, the implication is that the son-in-law is being lazy or late in tidying up the house. The real world of Javanese people is filled with *wong sing pinter sawung lan tanggap ing sasmita* (people who are adept at reading situations and understanding their surroundings) and can pick up on implied signals.

The communication patterns in Janur Ireng represent a dark distortion of Javanese language etiquette. This film demonstrates that Javanese euphemisms and metaphors, which in the real world serve as social glue and symbols of politeness, can transform into deadly verbal weapons when used within a manipulative framework of domination. This characteristic makes the terror in Janur Ireng feel so "close," chilling, and real to Translation society.

Violation of Maxim

In visual literary works such as films, implicature was a crucial tool for building character depth and narrative tension. One film rich in symbolic and implied language was "*Janur Ireng*." This film focused not only on supernatural and mystical elements but also on the complexity of its characters' relationships, marked by secrets, revenge, and power plays.

Mulyana (2001) states that conversational implicatures emerge during a conversation. If speakers have shared experiences and knowledge in the conversation, the implicatures will be easier to understand.

Implicatures in pragmatic studies essentially refer to the classification proposed by H.P. Grice (1975). H.P. Grice distinguished two main types of implicatures: conventional implicatures and conversational implicatures.

According to H. P. Grice (1975), conventional implicature is an implied meaning directly attached to a particular word or structure in a language, making it less dependent on the conversational context. This meaning is fixed and generally understood by speakers of the language. Similarly, Geoffrey Leech (1983) states that conventional implicature arises from the consistent use of certain linguistic elements that carry additional meaning. Conversational implicature is an implied meaning that arises from the situation and the cooperative principle of communication. H. P. Grice (1975) explains that this type is highly dependent on the speech situation and can change accordingly.

According to George Yule (1996), conversational implicature occurs when a speaker conveys something beyond what is literally said, and the listener must infer its meaning. Conversational implicature is then divided into two subtypes: General conversational implicature. According to Stephen C. Levinson (1983), this type of implicature does not require a specific context to be understood, as it is already customary in everyday language use. Listeners can

immediately infer implicit meaning without any specific additional information. According to Stephen C. Levinson (1983), specific conversational implicatures are highly dependent on the specific context of the conversation. Without understanding the specific situation or background, the implicit meaning is difficult to understand.

The following was the framework for this research, based on Miles and Huberman's interactive analysis model. This stage involved selecting, focusing attention, and simplifying raw data from film dialogue. Utterance identification differentiates dialogue that contains conventional implicatures (meanings that are attached to words in general) and conversational implicatures (meanings that arise due to violations of Grice's principles of cooperation for a particular purpose). For Sabdo Kuncoro, it is about a story full of hidden threats, power, and revenge, wrapped in calm but deadly language. For Intan Kuncoro, Context focuses on utterances that reflect innocence and ignorance but carry the emotional burden of being a victim of a curse. The reduced data were then organized to reveal the pattern of relationships among utterances.

The researchers found a total of 4 data containing maxim violations with details of 1 violation of the maxim of quantity, 1 violation of the maxim of quality, 1 violation of the maxim of relevance, and 1 violation of the maxim of manner.

According to H.P. Grice (1975), in communicating, a speaker must adhere to the following rules of quantity: provide as informative information as necessary, not withhold information needed by the

interlocutor, so that the message is conveyed clearly. Do not provide more information than necessary. Providing excessive details can actually obscure the point of the conversation and waste time.

Intan: "*Aku ora ngerti... kabeh dadi peteng.*"

Translation:

Intan: "I do not know... everything went dark."

Timestamp: [00:22:15 - 00:22:30]

The quote above shows that she felt helpless, mentally depressed, and unable to process the terror that was occurring. This was a special conversational implicature because Intan did not explain in detail what she saw, only saying "dark." This is included in Violation of the Maxim of Quantity, because Intan often provided very limited information, as she herself did not understand the mystical situation she was in.

According to H.P. Grice (1975), violations occur when the speaker intentionally or unintentionally uses convoluted language, uses foreign terms that the interlocutor does not understand, or the story sequence jumps around, confusing the interlocutor.

Sabdo: "*Janur ireng wis melengkung, dadi tandha yen utang getih kudu dibayar getih.*"

Translation:

Sabdo:

"The black coconut leaf has bent, a sign that a blood debt must be repaid with blood."

Timestamp: [00:45:12 - 00:45:30]

The quote above shows that the curse ritual had begun, and there was no turning back; death was the only way to pay. This was a special type of conversational implicature, as Sabdo did not directly say "*I will kill you all*," but instead used the symbol of the curse, the black coconut leaf. This violated the

maxim of manner, as Sabdo frequently used figurative language (i.e., ambiguous language).

A violation of the maxim of quality occurs when the speaker says something false. Apart from that, violations of the maxim of quality can be found in speech that uses irony, metaphor, hyperbole, and metonymy. Grice (1991) also said that lying is a real violation of the maxim of quality.

Intan: "*Iki mung mimpi, kan? Ora mungkin iki nyata.*"

Translation:

Intan: "This is just a dream, right? There is no way this is real."

Timestamp: [00:58:40 - 00:58:55].

The quote above shows that extreme fear prompts the brain to reject the bitter reality to maintain sanity. This included a special type of conversational implicature because, logically, he knew it was real, yet he denied it (irony/denial). This violates the maxim of quality because, under stress, the character often doubted reality (saying things he knew he was wrong to calm himself down).

According to Grice (1991), the maxim of relevance requires the speaker to make a contribution that is relevant to the topic of the conversation. When someone gives a completely irrelevant answer, deliberately changes the subject, or hides their intentions behind illogical remarks, they are violating the maxim of relevance.

Sugik: "*Opo karepmu, Sabdo?*" Sabdo: "*Saben tanduran kuwi bakal panen, senjata sing nandur wis ora ono.*" Translation:

Sugik: "What do you want, Sabdo?"

Sabdo:

"Every plant will harvest, even if the person who planted it is no longer there."

Timestamp: [01:10:05 - 01:10:20].

The quote above shows that he acted as an executor for the past sins of his interlocutor's family. This was a special type of conversational implicature because Sabdo did not answer Sugik's question, "*What do you want?*", but instead talked about the law of sowing and reaping. This included a violation of the maxim of relevance, because Sabdo often answered questions with statements that were unrelated but contained fatal warnings.

Based on the data presented, the following conclusions could be drawn regarding the functions of the two characters' implicatures. *First*, Power Function (Sabdo Kuncoro): Sabdo used implicature as a tool of psychological intimidation. By not explicitly stating his threat, he created a more tense atmosphere of horror. Implicature here served to maintain his authority as the sender of the curse. *Second*, Defensive and Anxiety Function (Intan): Intan used implicature to reflect her detached subject position. Her speech reflected the confusion between logical reality and the mystical terror she experienced.

Link to Miles and Huberman's Theory: The analysis showed that the communication flow in Janur Ireng moved from ambiguous speech (raw data) to an understanding of the structure of inter-family resentment. This research aims to find that Javanese society tended to avoid direct conflict (rukun). In this film, Sabdo and Intan's use of implicatures represented a form of linguistic "cold war".

1. Sabdo violated a maxim to demonstrate superiority (whoever held the secret, controlled it).

2. Intan violated a maxim to simultaneously demonstrate Submission and Resistance (obeying the rules but still wanting to uncover the truth). Based on Miles and Huberman's interactive analysis model, the preliminary conclusion was that the film's mystical context increased the frequency of violations of the maxim. Language no longer functioned as a means of conveying factual data, but rather as a means of psychological pressure and life protection.

The use of implicature by the two main characters serves two pragmatic functions that are opposite but mutually build the story's tension.

1. Power and Intimidation Function (Sabdo Kuncoro): Sabdo utilized specific conversational implicatures as an instrument of psychological intimidation. By hiding the death threats behind cultural metaphors (such as *janur ireng* and *panen tanaman*), he succeeded in creating an atmosphere of horror that was far more tense than verbal threats. Implicatures in this context effectively maintained Sabdo's authority and dominance as the sender of deadly curses.
2. Defensive Function and Reflection of Anxiety (Intan Kuncoro): On the other hand, Intan used implicature as a self-defense (defensive) mechanism due to her position as an urgent and helpless subject. Her utterances, which violated the maxims of quantity and quality, reflected psychological disorientation and great confusion between the logical reality he knew and the mystical terror he experienced.

CONCLUSION

Based on data analysis using the Miles and Huberman interactive model (data reduction, data presentation, and conclusion drawing) of the film *Janur Ireng*, the following conclusions can be drawn about the functions of the two characters' implicatures. (1) Power Function (Sabdo Kuncoro): Sabdo used implicature as a tool of psychological intimidation. By not explicitly stating his threat, he created a more tense atmosphere of horror. Implicature here served to maintain his authority as the sender of the curse. (2) Defensive and Anxiety Function (Intan): Intan used implicature as a reflection of her detached subject position. Her speech reflected the confusion between logical reality and the mystical terror she experienced. In line with Miles and Huberman's Theory, the analysis showed that the communication flow in *Janur Ireng* moved from ambiguous speech (raw data) to an understanding of the structure of inter-family resentment.

The results of this study showed that, in a cinematic visual work, maxim violations were not merely aesthetic devices to elicit laughter or prolong the narrative. Maxim violations and the use of indirect language had profound psychological implications, distorting sociocultural values. Through the use of traditional euphemisms and mystical metaphors, the Javanese principle of social harmony (*rukun* and *respect*) was deconstructed into an instrument of symbolic violence. Superior figures used it for subtle intimidation (*gaslighting*), while inferior figures used it as a psychological shield to survive amidst repression.

This research provided new theoretical contributions that expanded the map of sociopragmatic studies. While most of the previous research on Grice's cooperative principles was dominated by the comedy genre (triggering laughter) or domestic drama (language politeness), this research provided novelty by proving the effectiveness of Grice's theory when combined with the theory of discourse dominance and power (Foucault & Bourdieu) in the horror-tragedy genre. This study challenged the assumption that non-compliance with maxims always damages communication, instead showing the existence of a linguistic "cold war" strictly dictated by the asymmetry of social status and power hierarchies between speakers.

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