

**A PRAGMATIC ANALYSIS OF FLOUTING GRICEAN  
MAXIMS IN “*BILA ESOK IBU TIADA*” FILM**

**THESIS**

Submitted by:

NIRMALA SARI

Student ID: 220203050

Student of English Language Education Department  
Faculty of Tarbiyah and Teacher Training Ar-Raniry State Islami  
University Banda Aceh



**FACULTY OF TARBIYAH AND TEACHER TRAINING  
AR-RANIRY STATE ISLAMIC UNIVERSITY**

**BANDA ACEH**

**2026 M / 1447 H**

**A PRAGMATIC ANALYSIS OF FLOUTING GRICEAN  
MAXIMS IN "BILA ESOK IBU TIADA" FILM**

**THESIS**

Has Been Approved and Submitted to the Thesis Munaqasyah Defense  
As One the Requirements to Obtain a Bachelor's Degree  
in the Field of English Language Education

By

NIRMALA SARI

Student ID: 220203050

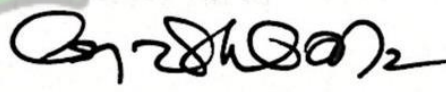
Student of English Language Education Department  
Faculty of Tarbiyah and Teacher Training Ar-Raniry State Islamic University  
Banda Aceh

Approved by:

Supervisor

Head of Department

  
Prof. Dr.phil. Saiful Akmal, S.Pd.I.,MA  
NIP. 198203012008011006

  
Syarifah dahliana, S.Ag., M.Ed., Ph.D.  
NIP. 197504162000032001

It has been defended in *Sidang Munaqasyah* in front of the board of the Examination for the working paper and has been accepted in partial fulfillment of the requirements for the Bachelor Degree of Education in English Language Teaching

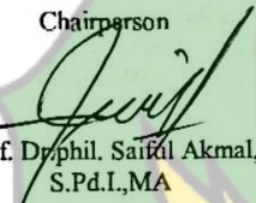
On:

Friday, May, 06<sup>th</sup> 2026 M  
19 Dzulqaidah 1447 H

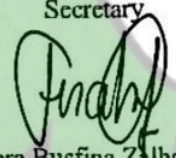
In Darussalam, Banda Aceh

Board of Examiners,

Chairperson

  
Prof. Dr. phil. Saiful Akmal,  
S.Pd.I., MA


Secretary

  
Fera Busfina Zailha, MA

Examiner 1

  
Prof. Dr. Muhammad Nasir, M. Hum

Examiner 2

  
Rita Hermida, M. Pd

Certified by:

The Dean of *Fakultas Tarbiyah dan Keguruan Universitas  
Islam Negeri Ar-Raniry Banda Aceh*

  
  
Prof. Saiful Muluk, S.Ag., M.A., M.Ed., Ph.D.  
NIP. 197301021997031003

## STATEMENT OF ACADEMIC INTEGRITY OF SCIENTIFIC THESIS

I, the undersigned below:

Name : Nirmala Sari  
Student ID : 220203050  
Study Program : English Education Department  
Faculty : Tarbiyah and Teacher Training  
Thesis Title : A Pragmatic Analysis of Flouting Gricean maxims  
in "*Bila Esok Ibu Tiada*" Film

Hereby declare that in writing this thesis, I:


1. Did not use the ideas of others without being able to develop and be accountable for them;
2. Did not plagiarize the work of others;
3. Did not use others' works without proper citation or permission;
4. Did not manipulate or falsify data;
5. Completed this work independently and am fully responsible for it.

If at any point in the future, a party raises a legitimate concern and proves that I have violated this declaration, I am willing to accept the sanctions in accordance with the prevailing regulations on the Faculty of Tarbiyah and Teacher Training, Ar-Raniry State Islamic University Banda Aceh.

This statement is made truthfully and without coercion from any party.

Banda Aceh, May 13, 2026  
Declarant,



  
Nirmala Sari  
220203050

## ACKNOWLEDGMENT

*Bismillahirrahmanirrahim*, in the name of Allah, the Most Gracious and the Most Merciful. All praises and great gratitude are submitted to Almighty God, Allah SWT, for all of His blessings, mercy, and guidance that have been bestowed upon the researcher throughout the entire process of completing this thesis proposal. It is only by His will and grace that the researcher has been granted the strength, patience, and perseverance to carry out this study from its earliest stages to its present form. *Shalawat* and *salaam* are eternally dedicated to our revered Prophet Muhammad SAW, who led his ummah out of the shadows of ignorance toward the illumination of knowledge and iman, and whose model persistently motivates innumerable generations of students and truth pursuers.

The researcher's deepest appreciation and highest respect are addressed to Prof. Dr. phil. Saiful Akmal, S.Pd.I., M.A., as both academic advisor and thesis advisor, who generously devoted his time, expertise, and thoughtful guidance throughout the process of completing this proposal. The researcher is truly grateful for his patience and dedication in mentoring this thesis.

The researcher's deepest love, heartfelt appreciation, and endless thanks are devoted to the researcher's beloved family, who have been the greatest source of strength, motivation, and unconditional love throughout this entire academic journey. Their endless prayers, sacrifices, and moral support have carried the researcher through every challenge and difficulty. The researcher also extends heartfelt gratitude and deep respect to the researcher's beloved parents, although they are no longer physically by the researcher's side, their values, guidance, and love continue to live on in the researcher's heart.

The researcher would also like to express gratitude to the friends who have stood by them throughout this process, both in good times and bad. Their support, camaraderie, and the shared experiences we have gone through together mean a great deal to the researcher. The researcher is grateful to have friends who have offered encouragement and trust throughout this journey.

Finally, the researchers humbly acknowledge that this study is far from perfect, as every scientific work has its own limitations and shortcomings. Therefore, all constructive criticism, wise advice, and academic feedback are sincerely welcomed and greatly appreciated to improve and further develop this study. The researchers genuinely expect that this research will offer advantages for every reader, deliver a significant impact on pragmatics and linguistics, and generate valuable perspectives for teachers, learners, and scholars concerned with language usage.

Banda Aceh, April 15, 2026

Nirmala Sari



## ABSTRACT

Name : Nirmala Sari  
Student ID : 220203050  
Faculty : Tarbiyah and Teacher Training  
Department : English Language Education  
Title : A Pragmatic Analysis of Flouting Gricean Maxims in “*Bila Esok Ibu Tiada*” Film  
Supervisor : Prof. Dr. phil. Saiful Akmal, S.Pd.I., M.A.  
Keywords : Gricean maxims, flouting maxims, conversational implicature, pragmatics, cooperative principle, “*Bila Esok Ibu Tiada*” film.

This study explores the flouting of Gricean maxims in the Indonesian film “*Bila Esok Ibu Tiada*”. Flouting occurs when speakers intentionally do not follow one or more of Grice’s conversational maxims Quantity, Quality, Relevance, and Manner in order to convey implied meanings beyond the literal interpretation of their utterances. This study examines two central issues: (1) which categories of Gricean maxims are violated by the characters, (2) what pragmatic interpretations or implicit meanings arise from the violation of Gricean. A descriptive qualitative method was utilized, applying Grice’s (1975) Cooperative Principle as the core analytical basis. The information was gathered through multiple observations and meticulous transcription of the movie dialogues, producing 23 statements categorized as maxim violation. The results indicate that the four maxims are all violated in the movie. The Maxim of Relevance appears as the most commonly violated, totaling 8 cases (34.7%), followed by Manner with 7 cases (30.4%), Quantity with 6 cases (26.0%), and Quality with 2 cases (8.6%). The examination further reveals five principal pragmatic roles of violation: evasion and avoidance, face protection and politeness, emotional articulation and strength, interpersonal dispute and strain, and humour and social connection. The frequent use of relevance flouting indicates the characters’ tendency to avoid emotionally sensitive topics, while manner flouting reflects heightened emotional states, particularly in situations involving grief and family conflict. In summary, the violation of Gricean maxims within the film functions as an intentional pragmatic technique to convey intricate emotional and relational significance. This research provides an enhanced comprehension of pragmatic characteristics in Indonesian film discourse and delivers practical perspectives for instructing pragmatics in English learning environments.

## TABLE OF CONTENTS

<b>ACKNOWLEDGMENT</b> .....	<b>ii</b>
<b>ABSTRACT</b> .....	<b>iv</b>
<b>TABLE OF CONTENTS</b> .....	<b>v</b>
<b>LIST OF TABLES</b> .....	<b>vii</b>
<b>CHAPTER I</b> .....	<b>1</b>
<b>INTRODUCTION</b> .....	<b>1</b>
A. Background of The Study.....	1
B. Research Question .....	5
C. Research Aim .....	5
D. Significance of The Study .....	6
E. Terminology .....	6
F. Previous Studies .....	6
<b>CHAPTER II</b> .....	<b>10</b>
<b>LITERATURE REVIEW</b> .....	<b>10</b>
A. Pragmatic.....	10
B. Grice’s Cooperative Principle .....	14
C. Flouting of Gricean Maxims .....	17
D. Film “ <i>Bila Esok Ibu Tiada</i> ” .....	21
<b>CHAPTER III</b> .....	<b>23</b>
<b>RESEARCH METHODOLOGY</b> .....	<b>23</b>
A. Research Design .....	23
B. Technique of Data Collection.....	23
C. Technique of Data Analysis .....	24
<b>CHAPTER IV</b> .....	<b>26</b>
<b>FINDINGS AND DISCUSSION</b> .....	<b>26</b>
A. Findings .....	26
B. Discussion .....	50
<b>CHAPTER V</b> .....	<b>51</b>

<b>CONCLUSION AND RECOMMENDATION</b> .....	<b>51</b>
A. Conclusion.....	51
B. Recommendation.....	52
<b>REFERENCES</b> .....	<b>55</b>
<b>AUTOBIOGRAPH</b>	
<b>APPENDICES</b>	



## LIST OF TABLE

Table 4.1.....	27
Table 4.2.....	47



## CHAPTER I

### INTRODUCTION

#### A. Background of the Study

In general, context in communication encompasses various environmental, social, cultural, and psychological factors that shape and influence how messages are formulated, interpreted, and understood. In this case, van Dijk (2008) explains that “context plays an important role in helping language users adapt to the communication environment when interacting”. This view is in line with Jiangli (2021), who asserts that “context has a central position in pragmatics because it directly influences how the meaning of utterances is interpreted”. Thus, in the realm of pragmatics, context becomes a key element in understanding the meaning of language, because the interpretation of utterances does not only depend on literal meaning, but also on the surrounding situation, culture, and social relationships.

The cooperative theory introduced by Grice, referred to as the Cooperative Principle, states that effective communication requires speakers and listeners to collaborate by following four maxims, namely Quantity, Quality, Relation, and Manner. According to Grice (1975), “the Maxim of Quantity directs speakers to provide sufficient information, neither too little nor too much for the conversation. The Maxim of Quality emphasizes the importance of honesty by only conveying information that is true and has sufficient evidence”. Moreover, the Maxim of Relation demands that each contribution within a conversation stays connected to the subject being discussed. Finally, the Maxim of Manner demands clarity in conveying messages by avoiding ambiguity and maintaining order in speech. These principles of cooperation are an important foundation in pragmatics, as they show how communication participants strive to

understand each other through rational guidelines in exchanging messages (Grice, 1975).

Flouting of Gricean Maxims takes place when a speaker intentionally avoids complying with one or more of Grice's cooperative principles. Flouting is not a form of communication failure, but rather an important pragmatic strategy in deepening and enriching the process of conveying and interpreting meaning in conversation (Arifin and Suprayitno, 2017). This action is usually done consciously as a pragmatic strategy so that listeners can grasp the meaning behind non literal utterances, such as sarcasm or expressions of dislike conveyed subtly. As an illustration, a speaker may violate the maxim of quality through false statements intended as irony, or breach the maxim of relation by shifting discussion to signal an implicit intent.

Films can be used as linguistic data because they are capable of representing complex and realistic forms of communication, reflecting how humans interact in various social contexts. Dialogues in films not only display literal exchanges of speech, but also depict emotional expressions, conflicts, and the dynamics of social relationships between characters. Ryan (2020) explains that “films are a suitable medium for modelling the pragmatic aspects of spoken language because they present forms of interaction that resemble real communication, where meaning is conveyed not only through words but also through intonation, expression, and social context”. In addition, Xu and Wijitsopon (2023) add that “film scripts contain lexical bundles and natural linguistic patterns that reflect the use of language in everyday life. Thus, films provide a rich source of data on natural forms of language in a structured form that is easy to analyse linguistically”.

The researcher analyse “*Bila Esok Ibu Tiada*” film, which portrays a family’s emotional struggle after the father’s death, focusing on the relationship between a mother and her four children. The characters express affection, sadness, and conflict not directly or explicitly, but through various

pragmatic strategies that rely heavily on implied meaning. Rather than openly expressing their feelings, they tend to conceal their emotions in their speech, allowing the audience to infer deeper meanings from the context. Various forms of flouting Grice's Maxims can be observed throughout their interactions, such as the use of irony, deliberate topic shifts, and ambiguity. These strategies allow speakers to communicate complex emotional states while maintaining politeness or avoiding confrontation. For example, irony can be used to conceal true feelings, topic shifts can serve as a way to avoid sensitive issues, and ambiguity allows characters to remain intentionally vague. Through these forms of breach, the characters are able to convey implicit meanings such as sarcasm, subtle rejection, emotional discomfort, or hidden pain. Consequently, these pragmatic strategies not only enrich the dialogue but also highlight the nuanced ways in which interpersonal relationships and emotional tensions are constructed and negotiated in the film.

Most research on flouting of Grice's maxims still focuses on Western film. Studies of Indonesian language films are still rare (Mahpudin, 2020). Therefore, the researcher aims to identify and analyze the types and functions of Gricean maxim violations found in the film *"Bila Esok Ibu Tiada"*, as well as to explore how these pragmatic strategies contribute to the expression of emotions and interpersonal meaning. Such as, the Saiful Akmal (2020) on the film *"Kingdom of Heaven"* revealed that "flouting maxim particularly the maxim of quantity often occur as a speaker's strategy to convey implied meaning while maintaining indirectness and avoiding conflict". Furthermore, research on Indonesian films, such as the analysis of *"Doa untuk Ayah"*, demonstrates that film dialogue reflects socio-cultural contexts and contains various linguistic expressions that can be interpreted pragmatically, including figurative and implicit meanings that enrich interpretation. These studies indicate that while pragmatic analysis in film has been extensively explored, research focusing on Indonesian films

particularly regarding flouting maxim and their emotional and interpersonal functions remains limited.

The selection of "*Bila Esok Ibu Tiada*" as the object of this study is driven by both personal and academic motivations that are deeply intertwined. On a personal level, this film holds a profound and deeply emotional significance for the researcher. The researcher's own mother, has passed away, and the experience of losing a mother is something the researcher carries with great weight throughout her life. When encountering this film for the first time, the researcher was immediately struck by how authentically it captured the grief, longing, and unspoken words that children often leave unsaid until it is too late. The title itself which translates to "If Mother is Gone Tomorrow" resonated deeply, as it mirrors the very reality the researcher has lived through. The characters' conversations in the film, layered with indirect expressions, suppressed emotions, and avoidance of painful truths, felt remarkably familiar and real. This personal connection did not cloud the researcher's analytical objectivity; rather, it sharpened her sensitivity to the nuanced ways in which grief, love, and family tension are communicated through language particularly through the pragmatic strategies of flouting Gricean maxims. Studying this film became, for the researcher, both an academic pursuit and a personal act of understanding a way of making meaning from loss through the lens of linguistic inquiry.

From an academic standpoint, the research gap in existing literature further justifies the selection of this film. In everyday communication, especially within family relationships, people often do not express their feelings or intentions directly. Speakers tend to avoid explicit answers, change the subject, use sarcasm, or give ambiguous responses to maintain social relationships and avoid conflict. This phenomenon relates to violations of Gricean principles because the intended meaning often emerges implicitly through conversational implicatures. Therefore, this study focuses on how the characters in the film "*Bila Esok Ibu Tiada*" use

violations of Gricean principles to convey emotions, conflicts, and hidden meanings in family communication.

The researchers chose “*Bila Esok Ibu Tiada*” because the film is dominated by emotional and indirect communication, making it a richer source of data on flouting maxim compared to other films whose dialogue tends to be more literal or purely entertainment-oriented. Characters often convey feelings, tension, and interpersonal conflict through implied meanings, topic shifts, ambiguous responses, and indirect expressions, rather than through explicit statements. This communication pattern is closely tied to the Indonesian socio-cultural context, where people often avoid direct confrontation to maintain harmony, respect family relationships, and protect others’ feelings. Therefore, this film provides valuable pragmatic data for analyzing conversational implicatures and Gricean maxim violations in Indonesian family discourse.

## **B. Research Question**

According to the background of the study, the research questions of this study were:

1. What types of Gricean maxims are flouted by the characters in “*Bila Esok Ibu Tiada*” film?
2. What are the pragmatic meanings or implied messages behind the flouting of Gricean maxims in “*Bila Esok Ibu Tiada*” film?

## **C. Research Aim**

This research aims to identify the types of Gricean maxims flouted by the characters in “*Bila Esok Ibu Tiada*” film and to analyse the pragmatic meanings behind these flouting. It seeks to reveal how the characters use maxim violations to express emotions, convey implicit messages, and reflect cultural communication patterns in the film.

## **D. Significance of the Study**

### **1. Theoretical Significance**

This research enriches pragmatics by showing the operation of Grice's Cooperative Principle alongside maxim violations within cinematic conversations. It highlights how characters use implicit meaning such as irony and ambiguity to express emotions and manage relationships, and demonstrates that meaning in cinematic discourse is often negotiated indirectly.

### **2. Practical Significance**

Practically, this research can help students, teachers, and linguistics researchers recognize how pragmatic strategies are used to express emotions and implied meanings in communication. It can further function as a source for subsequent research examining violations of maxims in Indonesian films.

## **E. Terminology**

In order to prevent misinterpretation of terminology applied in this study, the researcher offers a number of explanations so readers grasp the discussed ideas precisely.

### **a. Pragmatic**

Within linguistics, pragmatics concerns the examination of language use in context and the way meaning is shaped by social and situational conditions (Yule, 2017). The pragmatic focus is on phenomena such as deixis and implicature, which help speakers express and interpret meaning beyond the literal words. Since communication often involves understanding not only what is said but also the speaker's intentions and emotional states, pragmatics is closely related to human emotion. A specific type of sensations or feelings is called emotion (Scarantino and de Sousa, 2021). Humans have evolved to be receptive and sensitive to the needs and emotional states of others, such as family members, neighbours, and social group members (Decety, 2021).

### **b. Gricean Maxims**

Gricean Maxims are four conversational principles formulated by H. P. Grice to maintain effectiveness and cooperation in communication. These principles include the Maxim of Quantity, Quality, Relation, and Manner (Grice, 1975). The Maxim of Quantity obliges speakers to deliver adequate information without excess or deficiency. The Maxim of Quality emphasizes truthfulness, encouraging speakers to avoid saying anything false or without adequate evidence. The Maxim of Relation requires each utterance to stay connected to the topic, whereas the Maxim of Manner emphasizes clarity, structure, and the elimination of ambiguity in communication (Grice, 1975). The application of these four maxims forms the foundation of the Cooperative Principle in conversational pragmatics (Jeffries & McIntyre, 2010).

### **c. Flouting Maxims**

Flouting maxims is a pragmatic strategy in which a speaker intentionally violates one of the Gricean Maxims, not to hinder communication but to create implied meaning or implicature (Grice, 1975). In pragmatic analysis, flouting maxims are commonly found in everyday conversations, dramas, and films, as they serve to enhance the emotional depth and social interaction among characters (Greatrex, 2022).

### **d. Film**

A film is an audiovisual work of art consisting of a series of moving images that convey a story, expression, or idea to the audience. It combines visual, sound, and dialogue elements to express emotions, messages, and social values. In pragmatic analysis, films often serve as valuable data sources because their dialogues reflect real life communication, allowing The researcher to explore language use, implied meanings, and interpersonal interactions.

## F. Previous Studies

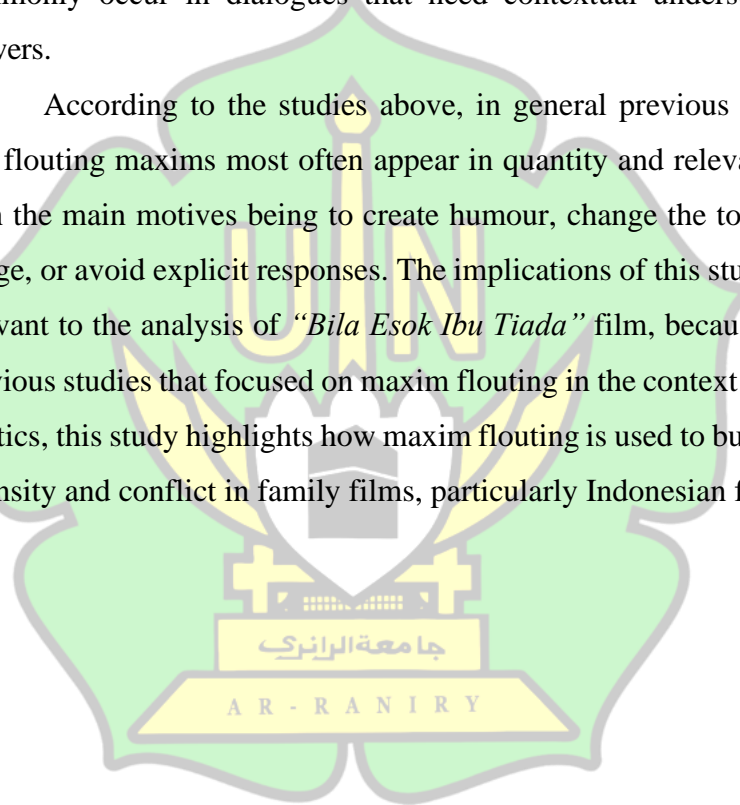
Earlier research has examined instances of violating Gricean maxims across films and talk shows to uncover hidden meanings within character speech. In a study by Marlisa & Hidayat (2020), “An Analysis of The Good Morning America Talk Show” found that “the four Grice maxims were often flouted by both the host and guest stars, with flouting of the maxims of quantity and manner occurring most frequently”. The main reasons for flouting were the desire to establish pleasant communication, reinforce elaboration of explanations, or generate humour. This study also concluded that the reasons behind the flouting depended on the situation, interaction, and cultural differences and perspectives of the dialogue participants.

Meanwhile, in a study of the film “La La Land” conducted by Wahyuni, Arifin, & Lubis (2019), it was found that “the main character routinely flouted four maxims, with quantity occurring most frequently that is, when the character provided excessive information to add depth to the interaction or hide their true motives”. The resulting implied interpretations vary widely, including sarcasm, indirect appeals, and forms of appreciation or criticism that require contextual awareness from the listener.

Another study was conducted by Ramadhan and Elfiondri (2024) who analysed the flouting maxims in the Sherlock Holmes movie using Cutting's (2002) pragmatic theory. The research employed a qualitative method by analysing 30 utterances classified as flouting maxims. The results identified four categories of maxim violations in the film, including flouting maxim of quantity (3 utterances), flouting maxim of quality (8 utterances), flouting maxim of relation (18 utterances), and flouting maxim of manner (1 utterance), with relation being the most prevalent. The study further explained that the characters frequently flouted this maxim by providing irrelevant responses, deliberately denying inquiries, or steering the conversation away from the main topic in order to avoid prolonged and unnecessary discussion with their interlocutors.

Akmal and Yana (2020) found that “particularized implicature appears more frequently than generalized implicature, with flouting the maxim of quantity being the most dominant type of flouting”. Analysis of 20 dialogue data showed that quantity flouting occurred 9 times, manner flouting 7 times, relation flouting 3 times, and quality flouting 1 time. These outcomes align with earlier research indicating that characters often deliver limited information to preserve emotional tone, imply meanings, or prevent direct conflict. Instances of violating the maxim of quantity and manner commonly occur in dialogues that need contextual understanding from viewers.

According to the studies above, in general previous studies agree that flouting maxims most often appear in quantity and relevance relation, with the main motives being to create humour, change the topic, shape an image, or avoid explicit responses. The implications of this study are highly relevant to the analysis of “*Bila Esok Ibu Tiada*” film, because it is unlike previous studies that focused on maxim flouting in the context of humour or politics, this study highlights how maxim flouting is used to build emotional intensity and conflict in family films, particularly Indonesian films.



## CHAPTER II

### LITERATURE REVIEW

#### A. Pragmatics

Pragmatics represents a linguistic discipline that studies the influence of context on meaning in communication, going beyond literal word meaning to cover intentions, societal rules, and situational elements affecting language use and comprehension (Yule, 1996). The study of pragmatics has developed through the contributions of several foundational scholars whose theories continue to inform contemporary linguistic research.

Pragmatics is widely recognized as an inquiry into contextual language utilization, concentrating on the processes through which speakers generate and comprehend meaning within authentic communicative circumstances. Instead of analyzing language merely as a theoretical structure, pragmatics underlines the influence of contextual conditions, cultural dimensions, and interpersonal relations in forming meaning. As explained by Senft (2016), “language use depends not only on grammatical and lexical knowledge but also on broader contextual elements, including social conventions and interactional purposes”. From this perspective, pragmatics explores the manner in which speakers utilize language as social behavior, in which meaning remains dynamic and arises from the interplay between participants and their communicative settings. Therefore, understanding pragmatics requires attention to how context, convention, and speaker intentions work together to produce meaning beyond the literal level of utterances.

Building on this foundation, Grice (1975) proposed the Cooperative Principle, which suggests that “speakers and listeners generally adhere to a shared set of expectations in conversation. He formulated four conversational maxims quantity, quality, relation, and manner that guide

effective communication”. Significantly, Grice asserted that whenever speakers seem to disregard or intentionally break these maxims, hearers tend to derive supplementary interpretations referred to as conversational implicatures that extend past the explicit meaning of the statement (Grice, 1975). This framework has established a crucial foundation for interpreting implicit communication and suggested meanings within discourse.

Complementing Grice’s framework, Austin (1962) and Searle (1969) developed Speech Act Theory, which “reconceptualizes utterances not merely as statements but as actions performed through language”. As discussed by Mabaquiao (2018), “this theory emphasizes the importance of speaker intention and context in interpreting meaning”. In this model, speech acts may be interpreted across several layers, comprising locutionary acts that denote the explicit meaning of an expression, illocutionary acts that signify the speaker’s intended function such as asking, assuring, or cautioning, and perlocutionary acts that indicate the impact of the expression on the audience. This perspective reinforces the idea that meaning is not only encoded in words but also constructed through interaction.

Another influential contribution to pragmatic theory is Politeness Theory, developed by Brown and Levinson (1987). Drawing on Goffman’s (1967) concept of face the public self-image that “individuals seek to maintain in social interaction”. Brown and Levinson suggested that speakers utilize diverse politeness techniques to reduce face-threatening acts. Their model differentiates positive politeness that highlights intimacy and mutual rapport with the interlocutor and negative politeness that demonstrates regard for the interlocutor autonomy while aiming to lessen imposition. This theory has been widely applied in analysing politeness strategies across different cultural, social, and institutional contexts (Brown & Levinson, 1987).

In addition to the basic theories already discussed, modern pragmatics has evolved to encompass several key areas relevant to the analysis of dialogue in films. One of these is deictics, which refers to linguistic elements used to refer to information based on context, such as people, places, time, and social relationships. According to Huang (2017), “deictics consist of several types, namely personal deictics (e.g., I, you, we), locative deictics (e.g., here, there), temporal deictics (e.g., now, then), and social deictics (e.g., the use of honorifics or status markers)”. In film, deictics are crucial because they help the audience understand the relationships between characters and indicate the emotional closeness or distance between them.

Another key concept in pragmatics is presupposition, which refers to the assumptions or background knowledge that speakers and listeners are presumed to share, enabling a statement to be understood correctly (Birner, 2019). Presuppositions typically arise from specific linguistic forms, such as definitive descriptions (e.g., “the car,” which presupposes the existence of a specific car), factual verbs like “know” or “regret” that assume the subsequent information is true, and temporal clauses like “before he left,” which presuppose that the event actually occurred. In film dialogue, presuppositions help writers convey information more concisely and without unnecessary verbosity. Additionally, presuppositions can create dramatic or humorous effects, especially when what a character assumes turns out to be inconsistent with reality. As explained by Wilson and Sperber (2020), “the discrepancy between what a character believes and the actual circumstances often generates tension or even humour in the story”.

Furthermore, the field of pragmatics has increasingly converged with the investigation of emotion and affect in communicative exchanges. Scholars such as Foolen (2019) contend that “emotional significance cannot be comprehensively accounted for by truth conditional semantics alone; rather, emotions are conveyed and interpreted via pragmatic devices,

including prosody, lexical selection, and conversational structuring”. In family dramas like “*Bila Esok Ibu Tiada*”, characters articulate grief, guilt, love, and resentment not through overt declarations but via nuanced pragmatic strategies, such as the purposeful violation of Gricean maxims. This emotion-pragmatics framework resonates with the propositions of Langlotz and Locher (2017), who posit that “interpersonal relationships are collaboratively constructed through sequential pragmatic choices that both mirror and influence the affective dynamics of the interaction”.

The use of pragmatics in analysing film and media discourse has developed into a dynamic area called media pragmatics or cinematic pragmatics (Dyner, 2019). Unlike real-life conversations, which happen spontaneously, film dialogue is carefully written to support the story and artistic goals. Yet, as Bednarek (2018) explains, “effective film dialogue needs to blend realism with stylized elements it must feel believable enough to draw in audiences while also driving the plot forward and revealing character traits”. Thus, pragmatic studies of film dialogue must consider both the appearance of natural talk and the intentional creative decisions that influence how characters speak.

Cross-cultural pragmatics has made important contributions to explaining how communication rules differ between societies (Kecskes, 2019). What counts as relevant, clear, or honest in conversation varies based on cultural norms around indirectness, preserving face (social dignity), and keeping relationships harmonious. For instance, in Indonesian culture, there is a strong emphasis on social harmony and avoiding direct conflict, which often results in more frequent violations of relevance and manner maxims to handle delicate issues tactfully (Wijana, 2021).

Extending this cultural viewpoint, recent advances in experimental pragmatics have offered solid evidence on how listeners understand implicatures and other pragmatic inferences (Noveck, 2018). These studies show that people actively figure out hidden meanings using both context

and cultural background knowledge. When watching films, audiences do this kind of inferential work all the time, usually without realizing it. Therefore, analysing film dialogue through pragmatics is not just scholarly work it reveals key insights into how stories are comprehended and felt by viewers.

## **B. Grice's Cooperative Principle**

Grice 1975 identified multiple manners in which a speaker may not accomplish a maxim. These include: (a) violating a maxim quietly or unostentatiously (often leading to misunderstanding), (b) opting out of the CP (e.g., saying "I cannot say more"), (c) being hampered by a clash of maxims (e.g., unable to be both sufficiently informative and truthful), and (d) flouting a maxim the speaker deliberately and openly fails to follow a maxim with the intention of generating a conversational implicature. Among these categories, flouting holds the greatest pragmatic relevance for indirect communication since it depends on the listener capacity to deduce the speaker intended meaning beyond the literal expression (Grice, 1975; Yule, 1996).

The Cooperative Principle presented by Grice 1975 in the well known work *Logic and Conversation* functions as a fundamental pillar of pragmatic theory by clarifying how speakers and listeners work together to produce effective and meaningful interaction. Grice proposed that participants in a conversation should "make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged," which implies that communication functions optimally when both parties cooperate toward shared conversational goals. This principle underlies the assumption that conversation is a rational, goal-oriented activity guided by mutual understanding (Levinson, 1983; Yule, 1996).

Within Cooperative Principle theory, four conversational maxims exist; maxim of quantity, maxim of quality, maxim of relation or relevance,

and maxim of manner. These principles direct interaction so information transfer becomes efficient and misunderstanding can be reduced. Initially, the maxim of quantity obliges speakers to deliver adequate information without shortage or excess. Subsequently, the maxim of quality stresses honesty, indicating that speakers must avoid statements considered false or unsupported by evidence. Furthermore, the maxim of relation underscores relevance, ensuring every contribution aligns with the ongoing topic. Finally, the maxim of manner instructs speakers to express ideas clearly, systematically, and without vagueness (Grice, 1975).

Nevertheless, in everyday communication, these maxims are not consistently obeyed. Speakers can deliberately breach or flout them to express meanings exceeding literal interpretation. This occurrence results in what Grice identified as conversational implicature, in which listeners derive implied meanings from context and mutual knowledge (Grice, 1975). Accordingly, the Cooperative Principle holds significant importance in explaining how meaning is formed in real communication, especially in examining implied meanings and indirect expressions in discourse.

The Cooperative Principle is essential in pragmatic and discourse studies, as it helps explain how implicatures function across social and linguistic contexts. Studies show that flouting maxims can serve strategic purposes such as expressing politeness and emotion (Oktaviabri, 2023). In EFL contexts, observing and flouting these maxims reflects learners' pragmatic and intercultural communication competence (Putri, 2024). Grice's Cooperative Principle, first proposed in 1975, has undergone significant development over time. Far from staying static, it has faced challenges, refinements, and extensions from numerous scholars seeking to overcome its shortcomings and adapt it to diverse communication contexts. A key critique focuses on its premise that rationality and cooperation are universal features of all interactions. As Kádár and Haugh (2017) observe, "not all conversations are truly cooperative; participants may harbour

conflicting or even adversarial goals. In conflict-laden scenarios, such as family arguments or legal proceedings, cooperation can be minimized, paused, or strategically undermined”.

A further significant advancement involves merging Grice's framework with Relevance Theory, as developed by Sperber and Wilson (2020). This approach posits that communication is driven by one core principle of relevance, rather than four distinct maxims. It holds that every utterance comes with an expectation of optimal relevance delivering sufficient cognitive benefits while demanding minimal processing effort from the listener. In contrast to Grice's emphasis on speakers adhering to conversational rules, Relevance Theory highlights how listeners derive meaning via cognitive reasoning. Nevertheless, both theories concur that implicatures emerge when speakers go beyond what is literally stated. Wilson and Sperber (2020) further recognize that “Gricean maxims, particularly the Maxim of Relevance, remain valuable for analysing real-world conversational behaviours, even though Relevance Theory provides a more profound account of the underlying cognitive mechanisms”.

In educational contexts, Grice's Cooperative Principle has been extensively applied to build learners' pragmatic skills, especially in second language acquisition. Taguchi and Roever (2017) demonstrate that “students acquainted with Gricean maxims are better equipped to recognize indirectness, politeness, and sarcasm in native-speaker discourse”. Classroom activities focused on examining maxim violations in film and TV dialogues have shown strong results in improving learners' skills to understand and generate implicatures (Ishihara & Cohen, 2021). For Indonesian English as a Foreign Language (EFL) students, films such as “*Bila Esok Ibu Tiada*” provide engaging and culturally relevant material, presenting genuine dialogues in familiar contexts that enhance pragmatic understanding.

The application of the Cooperative Principle has also extended to digital communication. In text-based platforms like messaging apps, social media, and email, the lack of vocal tone and visual cues can make it harder to recognize when maxims are being flouted (Crystal, 2019). To compensate, users often rely on alternative signals such as emojis, ellipses, or intentional misspellings to convey humour or sarcasm. Herring and Androutsopoulos (2004) argue that “while Gricean principles still apply in computer-mediated communication, researchers must consider the specific conventions of each platform and the reduced contextual richness”. In contrast, film dialogue offers a richer audiovisual context, making it easier to identify maxim flouting and interpret implied meanings, which makes film a valuable source for pragmatic analysis.

### **C. Flouting of Gricean Maxims**

Flouting maxim refers to a deliberate non-observance of Grice’s conversational maxims, where the speaker intentionally disobeys one or more maxims to create implied meanings or conversational implicatures (Grice, 1975). To operationalize the Cooperative Principle, Grice (1975) proposed four conversational maxims “quantity, quality, relevance, and manner which guide participants in maintaining effective communication”. Nonetheless, in actual interactions, speakers frequently flout these maxims intentionally to communicate meanings exceeding literal interpretation. Each form of flouting possesses distinct pragmatic functions, as outlined below:

#### **1. Flouting the Maxim of Quantity**

This situation occurs in interaction when a speaker intentionally provides either too much information or too little, thus deliberately violating the Maxim of Quantity which is a fundamental principle in Grice's Cooperative Principle. These violations are generally intentional instead of accidental, and they significantly contribute to producing conversational

implicatures that allow listeners to infer implicit meanings beyond literal expressions. For instance, when a speaker overwhelms the listener with superfluous details, it might subtly convey irritation, sarcasm, or even a desire to belabour a point for emphasis. Conversely, offering only sparse or minimal information can signal hesitation, evasion, reluctance to fully engage, or an attempt to withhold something sensitive. As highlighted by linguist George Yule in his 1996 work, these strategic deviations from expected norms underscore a fundamental truth about human communication: meaning is rarely confined to explicit statements alone but is richly enriched and often fundamentally shaped by contextual cues, cultural shared knowledge, and the interpretive inferences drawn by participants in the dialogue. This interplay between what is said and what is implied highlights the dynamic, nuanced nature of everyday interactions.

Recent research by Setyadi et al. (2025) on talk show interactions reveals that “the maxim of quantity is the most commonly violated, accounting for 50% of all detected instances”. This prevalence stems from the necessity to generate humour and captivate audiences in media contexts. Likewise, an analysis of podcast discussions identified over-elaboration offering excessive information as the predominant type of quantity flouting, occurring 12 times, primarily to expand on subjects and sustain listener attention.

## **2. Flouting the Maxim of Quality**

Flouting the Maxim of Quality happens when a speaker intentionally utters a statement that is evidently false or unsupported by sufficient proof, aiming to express an implicit message rather than deceive. This phenomenon is not merely a mistake, but a deliberate communicative tactic applied to generate implicatures, where the audience must derive meaning through contextual understanding. As Thomas (2015) explains, “this strategy is frequently used in humour, dramatic interactions, and emotional

expressions, allowing speakers to communicate indirectly yet effectively”. Similarly, Cummings (2019) highlights that “meaning in communication is derived not only from what is explicitly stated, but also from how and why it is expressed”.

Building on this perspective, contemporary studies have pinpointed concrete linguistic forms of quality maxim flouting, such as intentional falsehoods, hyperbole, sarcasm, and claims without evidence all fulfilling pragmatic roles like protecting one's image and expressing emotional openness (Wayon & Suastini, 2025). Moreover, through the lens of relevance theory, “violating the quality maxim via hyperbole and metaphor is said to yield utterances that deliver substantial cognitive impact with minimal interpretive effort, thus attaining optimal relevance for recipients” (Abbas, 2025). Hyperbole, specifically, emerges as a frequent tactic for quality flouting, commonly used to create humour or heighten drama in everyday conversations (Amartya & Al Rosyidah, 2025).

### **3. Flouting the Maxim of Relevance**

This form appears when a speaker intentionally changes the subject or gives an answer that appears disconnected from the discussion, thus violating the Maxim of Relevance. Although the response appears irrelevant, it is usually intended to convey an implicit meaning. Such flouting encourages the listener to interpret the hidden connection behind the statement. For example, a sudden change of topic may indicate discomfort, avoidance, or a subtle form of refusal. As noted by Yule (1996), “this shows that relevance in communication is not always direct, but can be understood through context and inference”.

The importance of relevance maxim flouting is reinforced by recent pragmatic studies. In interview contexts, violations of the relevance maxim prove especially prevalent, often through abrupt topic changes that subtly communicate unspoken intentions (Azmi et al., 2024). Likewise, in comedic

discourse and classroom exchanges, such breaches occur regularly, fulfilling key pragmatic functions like generating humour, fostering rapport, and managing turn-taking among speakers (Shabira & Winarna, 2025; Dalle et al., 2025).

#### **4. Flouting the Maxim of Manner**

A communicator violates the Maxim of Manner through the use of unclear, vague, or disorganized expressions despite the expectation of clarity. Instead of being direct, the speaker chooses a less clear way of expressing an idea to convey a deeper or indirect meaning. This strategy can serve several purposes, such as softening criticism, creating humour, or expressing emotions in a subtle way. In film dialogues, for example, such ambiguity often reflects a character's inner conflict or an attempt to hide their true feelings. As explained by Stephen C. Levinson (1983), "this shows that lack of clarity can be intentional and meaningful, rather than a failure in communication".

Contemporary studies have elaborated on this theoretical foundation. Flouting the maxim of manner has been documented as one of the dominant types in various discourse genres, often realized through obscure or disorganized language to create specific stylistic effects (Shabira & Winarna, 2025). In media discourse, manner flouting accounts for a notable proportion of all maxim violations, with deliberate obscurity serving as a strategic choice to convey indirect meaning (Setyadji et al., 2025; Amartya and Al Rosyidah, 2025). Moreover, cross-cultural pragmatic research indicates that manner flouting is employed across different cultural backgrounds, suggesting its role in navigating intercultural communication dynamics (Nordin & Anuar, 2024)

#### D. Film “*Bila Esok Ibu Tiada*”

“*Bila Esok Ibu Tiada*” is an Indonesian family drama film directed by Rudi Soedjarwo and released in 2024. The film presents an emotional story about the mother must face the bitter reality of losing her husband, and struggle to maintain harmony among her four adult children, who are each preoccupied with their own egos. A mother who is diagnosed with a serious illness and her four adult children who must face the possibility of losing her. The title, which means When Mother Is No Longer Tomorrow, highlights the theme of anticipatory grief and the vulnerability of family relationships when confronted with potential loss (Wulandari, 2025). Set in a modern urban Indonesian context, the film portrays the conflict between the children’s personal ambitions and their shared responsibility to care for their mother, reflecting the realities of many Indonesian families in a changing society.

The central character, *Ibu* (Mother), serves as the emotional foundation of the family. Her declining health compels her children Ranika, Rangga, Rania, and Hening to face unresolved issues, hidden emotions, and unexpressed feelings. Each child reacts differently: Ranika, the eldest, works in an office and takes responsibility for her siblings; Rangga, the only son, dreams of becoming a successful musician but struggles with insecurity; Rania, the middle child, is sensitive and works as an actress; while Hening, the youngest, is still dealing with her teenage life (Idiani, 2025). The narrative follows their journey from denial and conflict toward acceptance and reconciliation, guided by Ibu’s wisdom and her indirect way of communicating.

From a pragmatic perspective, “*Bila Esok Ibu Tiada*” is particularly interesting because the characters often communicate indirectly rather than expressing their thoughts explicitly. Cultural principles in Indonesia including honoring parents, preserving social balance, and minimizing open

conflict promote indirect communication, particularly in conversations about delicate matters such as death or dissatisfaction (Wijana, 2021). As a result, the dialogue frequently involves hints, avoidance, humour, or silence. This creates many instances of flouting Grice's maxims, where characters intentionally provide limited information, shift topics, speak ambiguously, or express ideas indirectly to convey deeper emotional meanings. The film highlights important moral values, particularly the responsibility of children toward their parents, the importance of maintaining good communication, and the consequences of realizing regret too late.



## CHAPTER III

### RESEARCH METHODOLOGY

#### A. Research Design

This research applies a descriptive qualitative framework with a pragmatic perspective, as the data consist of spoken expressions and the objective focuses on understanding meaning and intention instead of numerical measurement (Creswell and Poth, 2018). The pragmatic approach focuses on language use in context, specifically how meaning is conveyed through conversational behaviour, such as the flouting of conversational maxims (Grice, 1975).

This design allows the researcher to explore and interpret each dialogue in “*Bila Esok Ibu Tiada*” film by analysing how the characters’ utterances deviate from Grice’s Cooperative Principle. The examination seeks to classify forms of maxim violations including quantity, quality, relation, and manner while explaining the implicit meanings and communicative purposes behind them. A descriptive qualitative method is appropriate since it facilitates comprehensive insight into linguistic phenomena occurring in authentic dialogue within the film (Miles, Huberman, and Saldaña, 2014).

#### B. Technique of Data Collection

The data of this research are taken from the dialogues in the film entitled “*Bila Esok Ibu Tiada*”, which serves as the primary data source. This film was selected because its natural conversational exchanges, emotional depth, and family-centred conflicts provide a rich context for observing how speakers deliberately flout Gricean maxims to convey implicit meanings such as avoidance, sarcasm, indirect refusal, or hidden affection. The dialogues are analysed as spoken discourse, with each utterance examined in relation to its surrounding conversational context. Secondary data consist of literature from scholarly books and journals

addressing Grice's cooperative principle, pragmatics, and maxim violation phenomena, which serve to reinforce processes of identification, categorization, and interpretation to maintain theoretical validity. Furthermore, the movie script and subtitles function as written evidence to confirm the correctness of dialogue transcription, and the integration of primary and secondary data enables a thorough pragmatic evaluation of how maxim violations influence character growth and storyline advancement in Indonesian family drama.

The information was gathered by means of observational methods. The investigator viewed the movie repeatedly to comprehend the plot, settings, and interactional contexts in depth. Every oral exchange was converted into textual format. The analyst subsequently detected statements that violated one or several of the four Gricean principles: quantity, quality, relation, and manner (Grice, 1975). These utterances were classified and recorded using a data sheet that included the type of flouting, the context of conversation, and the possible implicature.

### **C. Technique of Data Analysis**

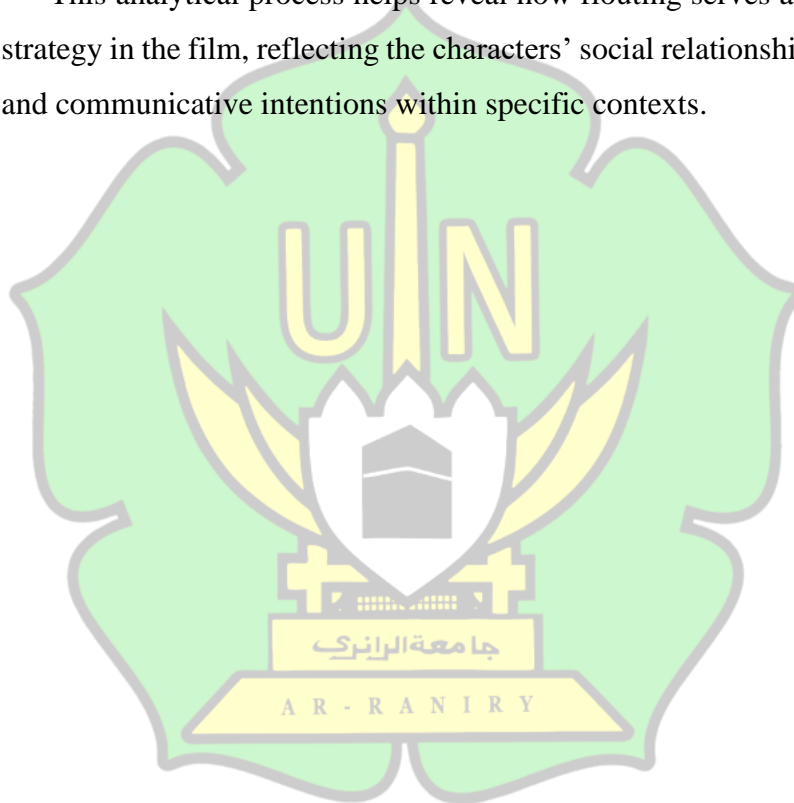
The information was examined through a pragmatic analytical model derived from Grice's 1975 concept of conversational maxims. After identifying and classifying the utterances, each was analysed to determine:

1. The type of maxim flouted (quantity, quality, relation, or manner)
2. The context of the conversation
3. The implied meaning or conversational implicature
4. The pragmatic reasons behind the flouting, such as showing politeness, expressing irony, or conveying emotional nuance.

To guarantee structured examination, this study adopts the qualitative data analysis approach proposed by Miles, Huberman, and Saldaña in 2014, comprising three primary stages:

1. Data reduction selecting and concentrating on statements that exhibit maxim violation.
2. Data display arranging the results into tabular forms and descriptive narratives.
3. Conclusion drawing and verification interpreting patterns and formulating inferences regarding how and why characters violate Gricean maxims in the film.

This analytical process helps reveal how flouting serves as a pragmatic strategy in the film, reflecting the characters' social relationships, emotions, and communicative intentions within specific contexts.



## CHAPTER IV

### FINDINGS AND DISCUSSION

This section presents results and discussion concerning the examination of Gricean maxim violations in the Indonesian film “*Bila Esok Ibu Tiada*”. The study is directed by two inquiries: (1) which categories of Gricean maxims are violated by characters in “*Bila Esok Ibu Tiada*” film and (2) what pragmatic interpretations or implied meanings arise from such violations in “*Bila Esok Ibu Tiada*” film.

#### A. Research Findings

This study examines 23 dialogues from “*Bila Esok Ibu Tiada*” using H. P. Grice’s Cooperative Principle (1975). Even though this principle encompasses four maxims quantity, quality, relevance, and manner speakers may deliberately violate them, producing conversational implicatures where meaning extends beyond literal expressions (Levinson, 1983; Thomas, 1995).

The analysis reveals that flouting occurs across all four maxims throughout the film, though with varying frequencies and communicative functions. Each instance of maxim flouting was identified based on observable deviations from the expected cooperative norms, followed by an interpretive analysis of the implicature generated. The violation of maxims in this film fulfills various pragmatic functions, such as expressing feelings, delivering implicit criticism, easing delicate issues, and strengthening interpersonal connections among characters. These findings reflect the naturalistic and culturally embedded nature of communication, wherein speakers rely on shared context and inferential reasoning to construct meaning beyond what is explicitly stated.

Furthermore, the distribution of maxim flouting across the 23 dialogues indicates that certain maxims are flouted more frequently than others, suggesting that particular communicative strategies are more dominant

within the narrative context of the film. The Maxim of Relevance, for instance, was found to be flouted most frequently, as characters often respond with seemingly unrelated utterances that nevertheless carry significant implied meaning when interpreted within the broader situational and emotional context of the scene. Conversely, the Maxim of Manner appeared less often violated yet generated highly intricate implicatures, especially in scenes depicting conflict or hidden emotions.

According to the analysis, 23 utterances were recognized as violations of Gricean maxims. The distribution of each category is shown below:

Table 4.1 The data that used flouting maxim in the film

Kind of Flouting	Frequency	Percentage
Flouting Maxim of Quantity	6	26.0%
Flouting Maxim of Quality	2	8.6%
Flouting Maxim of Relevance	8	34.7%
Flouting Maxim of Manner	7	30.4%
	<b>23</b>	<b>99.7%</b>

### 1. Types of Gricean maxims are flouted by the characters in “*Bila Esok Ibu Tiada*” film

The study revealed four categories of Gricean maxim violations within the 23 data points: the Maxim of Manner, the Maxim of Relevance, the Maxim of Quantity, and the Maxim of Quality.

#### a) Flouting of the Maxim of Relevance

The Relevance Maxim obliges participants to ensure their utterances relate to the current discussion (Grice, 1975). Eight occurrences of

flouting this principle appeared in the “*Bila Esok Ibu Tiada*” film, indicating it as the dominant breach in the data.

**Time 01:24–01:30**

H: “*Mbak Rania ya?*”

R3: “*Kok aku dibawa-bawa? Mau minum, gak? Obrolannya sudah mulai seru ini.*”

Translation:

H: “Is it you, Rania?”

R3: “Why you dragging me on this? Drink anyone? It is getting interesting.”

Instead of answering the question directly, R3 shifts the topic by offering a drink and commenting on the conversation. This shows a flouting of the maxim of relevance because her response is not related to the question.

**Time 02:13–02:24**

A: “*Kalau waktu dicium ada rasa apa?*”

I: “*Hei, ini, minum dulu. Minum dulu, minum.*”

Translation:

A: “When you get kissed, what do you feel?”

I: “Hey, drink this. Drink up”

I avoids giving a straightforward reply and shifts the interaction by suggesting a beverage. This action indicates a violation of the relevance maxim because the response fails to engage with the question.

**Time: 12:36 – 12:36**

K : “*Eh... kamu..Disini ada restoran Korean barbeque. Kamut tahu gak?*”

R1 : *"Iya, dekat sini kan"*

K : *"Iya, lima menit deh."*

R1 : *"Mau saya bookingin. Berapa orang?"*

K : *"Gak, bukan booking. Kamu sama aku pergi, mau?"*

Translation:

K: "Hey...you... The Korean BBQ restaurant...do you know about it?"

R1: "Yeah, it's nearby, right?"

K: "Yeah, five minutes away."

R1: "I will give them a call. For how many?"

K: "No, no. not like that. Just you and I. It is a date, Okay?"

K initially discusses the restaurant, but then shifts to a personal invitation. This reflects a flouting of the maxim of relevance, as the response moves away from the ongoing topic.

**Time 21:08–21:15**

R2 : *"Mbak, lagi ulang tahun Ibu. Tahan dulu napa handphonennya. Budak korporat."*

R1 : *"Kamu punya masalah apa si, ditolak lagi sama label?"*

Translation:

R2: "Mbak, it is Mother's birthday. Put your phone away. You sure a corporate slave"

R1: "What's is wrong with you? Another label rejected you?"

Instead of responding to R2's request, R1 gives a sarcastic and personal comment about his work. This response is not related to the original request, so it shows a flouting of the maxim of relevance.

**Time 21:24**

I: *"Makan dulu. Diskusinya nanti lagi."*

Translation:

I: "dig in. Let's talk later, okay.?"

I's response does not directly address the ongoing conflict, but instead shifts the conversation to eating. This shows a flouting of the maxim of relevance, as her response is not related to the issue being discussed. The shift functions as a way to reduce tension in the conversation.

**Time 26:03–26:09**

R2: *"Kamu happy?"*

T2: *"Sudah malam ni mas. Tidur yuk."*

Translation:

R2: "Are you happy?" R Y

T2: "It's getting late. Let's sleep."

T2 does not directly answer R2's question about her happiness. Instead, she suggests going to sleep. This shows a flouting of the maxim of relevance, as her response is not related to the question.

**Time 26:15–26:20**

R2: *"Kamu kecewa sama aku?"*

T2 : *“Ni kamu kemakan omongan Mbak Nika ni. Omongan mbak Nika gak usah kamu masukin ke hati. Dia cuma lagi emosi. Kamu kaya gak kenal kakak kamu sendiri lho.”*

Translation:

R2: “Are you disappointed in me?”

T2: “See. Now, she is in your head. You know how she is when she gets emotional. It is your sister we are talking about.”

Instead of giving a direct yes or no answer, T2 shifts the conversation to Mbak Nika’s emotional condition. This shows a flouting of the maxim of relevance, as her response does not directly answer the question.

**Time: 01:40:32**

R2 : *“Terima Kasih”*

R1 : *“Untuk apa?”*

Translation:

R2 : “Thank you”

R1 : “For what?”

R1 responds with a very brief question, *“For what?”*, which does not directly align with or fully address the preceding statement. The utterance is minimal and lacks sufficient contextual detail, making the connection to the prior discourse unclear. This can be considered a flouting of the maxim of relevance, as the response does not explicitly relate to the ongoing topic and instead requires the listener to infer the intended meaning.

### b) Flouting of the Maxim of Manner

The Maxim of Manner requires speakers to be clear, avoid ambiguity, be brief, and present their ideas in an orderly way (Grice, 1975). In the *“Bila Esok Ibu Tiada”* film, seven instances of flouting this maxim were found. These cases mostly involve utterances that are unclear, emotional, or not well-organized. As a result, the message becomes less direct. This shows that the speakers intentionally reduce clarity to express their feelings or convey implied meanings.

#### Time 01:01

A: *“Tapi, semuanya dimulai...ini kata mereka ya. Ini bidadariku yang satu ini.”*

Translation:

A: *“But, it all started with...they said..well, this one, my angel.”*

In this utterance, A introduces someone in an unclear and slightly disorganized way. The phrase *“well, that’s what they say”* creates ambiguity because it refers to an unspecified group (“they”). As a result, the sentence becomes less clear.

#### Time: 01:34–02:01

A : *“Sudah sampai mana?”*

Translation:

A: *“what stage are you at?”*

A’s utterance, *“How far”* is indirect and vague, as it does not clearly state what he is referring to. This lack of clarity creates uncertainty for the listeners, especially since the topic is sensitive. This reflects a

flouting of the maxim of manner, as the message is not expressed clearly or directly.

**Time: 02:30 – 02:35**

R2 : “*Coba lihat?*”

Translation:

R2 : Let me see?”

R’s response, “*Let me see?*”, is brief and vague, as it does not clearly specify what the listener should look at. This vagueness indicates a violation of the manner maxim because the statement lacks clarity.

**Time 55:39**

T1 : “*Diam! Kalian semuanya diam. Berhenti bicara dan mulai mendengarkan.*”

Translation:

T1: “quiet down! All of you. Stop talking and start listening.”

T delivers her utterance in a very emotional and abrupt way, which does not follow the expectation of a calm and orderly conversation. Even though the message itself is clear, the way it is expressed shows a flouting of the maxim of manner.

**Time 01:02:18**

I : “*Maafkan ibu ya, anakku. Maafkan ibu.*”

Translation:

I: “Forgive me, my dear. Forgive me”

The repetition of the apology “*Forgive me*” shows that the speaker is not being brief. Instead of giving a single clear apology, I repeats her words to express strong emotion. This may be interpreted as a flouting

of the manner maxim due to the lack of conciseness and efficiency in the delivery.

**Time 01:21:06–01:21:08**

H: *“Mau pakai atau tidak, kamu itu mabuk-mabukan waktu Ibu sakit, Mbak.”*

Translation:

H: “Whether you are using it or not, you were still wasted when mother was sick, Rania.”

H expresses her accusation in a very emotional and somewhat disorganized way. She mixes two different issues, namely a current problem and a past situation. This indicates a violation of the manner maxim as the statement is not presented in a structured and understandable manner.

**Time 01:39:10**

R1 : *“Aku gak tau sekarang mau ngapain. Aku kaya kehilangan arah.”*

Translation:

R1: “I don’t know what to do now. I feel like I’ve lost my compass.”

R1 expresses her feelings in a vague and metaphorical way by saying “*lost my way*” (losing direction). This expression is not precise and makes the meaning less clear. Consequently, it represents a violation of the manner maxim as the speaker fails to communicate the message with clarity.

### c) Flouting of the Maxim of Quantity

The quantity maxim obliges speakers to provide information in an appropriate amount without excess or deficiency (Grice, 1975). Six instances of this maxim being flouted were found, characterized by responses that are deliberately under informative.

#### Time 02:01–02:07

R1 : “*Tahu dari mana?*”

H : “*Tidak tahu. Tahu saja. Kan sekolah.*”

Translation:

R1: “How do you know?”

H: “I just did... they taught you at school.”

H’s response is vague and does not give enough information, as she says she knows something without explaining how she knows it. This indicates a violation of the quantity maxim since the speaker supplies insufficient information.

#### Time 08:15

R3 : “*...Masa aku hanya FTV saja.*”

Translation:

R3: “...until when will I keep doing TV movies.”

R3 expresses discontent without elaborating on her situation or what she wishes to achieve instead. The underinformative nature of this statement generates an implicature of professional frustration and ambition.

**Time 09:44–09:47**

T2 : *“Mau ke rumah Ibu jam berapa?”*

R2 : *“Lihat nanti. Aku sedang dapat ide. Tanggung.”*

Translation:

T2: *“What time should we go to Mother’s house?”*

R2: *“Later. I am working on something.”*

R2 does not provide sufficient information to answer the question about time. Instead of giving a clear and complete answer, he gives a vague response by saying that he is in the middle of getting an idea. This demonstrates a flouting of the quantity maxim because the speaker delivers inadequate information.

**Time 11:31**

T1 : *“...Gak bisa lama-lama soalnya Mas sebentar lagi sampai rumah.”*

Translation:

T1: *“...I can’t stay long my husband will be home soon.”*

T1 provides a minimal reason for her departure without elaborating. This polite brevity serves to end the interaction without disruption.

**Time: 15:02 – 15:03**

H : *“Mbak juga lupa.”*

Translation:

H: *“You forgot too.”*

H gives a very brief response without elaboration. This indicates a violation of the quantity maxim since she gives information below expectations.

**Time 01:37:24–01:37:37**

R2 : *“Untuk apa kesini, Mbak?”*

R1 : *“Tidak tahu.”*

Translation:

R2: *“What are you here, Ranika?”*

R1: *“I don’t know.”*

R1 response is very short and provides almost no information. She only gives a minimal answer without any explanation. This demonstrates a violation of the quantity maxim because the speaker provides limited information compared to expectations.

#### **d) Flouting of the Maxim of Quality**

The quality maxim obliges speakers to avoid stating falsehoods and to refrain from claims without proper evidence (Grice, 1975). Two instances of this maxim being flouted were identified in the film, involving humorous exaggeration and sarcasm.

**Time 02:48**

I : *“Tidak boleh segelas berdua sejak pandemi.”*

Translation:

I: *“Since the pandemic, we’re not allowed to share a glass.”*

I uses a humorous reference to pandemic hygiene rules to explain why they should not share a glass. This utterance contains hyperbole and is not intended as a literal claim. Consequently, it indicates a violation of the quality maxim as the speaker does not adhere to strict truthfulness.

**Time 23:13–23:21**

R3 : *“Iya deh. Cuma kamu doang yang jelas, semua gak jelas.”*

Translation:

R3: “I get it. You are the decent one.”

R3’s statement that only Ranika is “clear” while everyone else is not is clearly exaggerated and not meant to be taken literally. This indicates a violation of the quality maxim because the speaker does not convey literal truth.

**2. Pragmatic meanings or implied messages behind the flouting of Gricean maxims in “*Bila Esok Ibu Tiada*” film**

The second research inquiry addresses the pragmatic interpretations or implicatures arising from violations of Gricean maxims in the film. Drawing on Grice's (1975) framework, “implicatures are meaning units that go beyond what is literally said, requiring the listener to apply contextual and inferential reasoning. Five overarching pragmatic functions were identified in the dataset”.

### a. Evasion and Avoidance

The most recurrent pragmatic function of maxim flouting in the film is evasion. Characters frequently avoid directly answering questions particularly emotionally charged ones by shifting topics or providing minimal responses.

#### Time 01:24--01:30

H: *"Mbak Rania ya?"*

R3: *"Kok aku dibawa-bawa? Mau minum, gak? Obrolannya sudah mulai seru ini."*

Translation:

H: "Is it you, Rania?"

R3: "Why you dragging me on this? Drink anyone? It is getting interesting."

Instead of directly answering the question, R3 shifts the topic by offering a drink and commenting on the conversation. The implicature suggests that R3 feels uncomfortable or self-conscious about being directly mentioned, so she avoids answering.

#### Time 09:44--09:47

T2 : *"Mau ke rumah Ibu jam berapa?"*

R2 : *"Lihat nanti. Aku sedang dapat ide. Tanggung."*

Translation:

T2: "What time should we go to Mother's house?"

R2: "Later. I am working on something."

R2 does not provide a clear answer about the time. The implicature is that he prioritizes his work over family commitments and avoids giving a direct response.

**Time 21:08--21:15**

R2 : *"Mbak, lagi ulang tahun Ibu. Tahan dulu napa handphonennya. Budak korporat."*

R1 : *"Kamu punya masalah apa si, ditolak lagi sama label?"*

Translation:

R2: "Mbak, it is Mother's birthday. Put your phone away. You sure a corporate slave"

R1: "What's is wrong with you? Another label rejected you?"

Instead of responding to R2's request, Ranika gives a sarcastic and personal comment about his work. The implicature shows emotional tension and conflict between the siblings.

**Time 26:03--26:09**

R2: *"Kamu happy?"*

T2: *"Sudah malam ni mas. Tidur yuk."*

Translation:

R2: "Are you happy?"

T2: "It's already late. Let's sleep."

T2 does not directly answer R2's question about her happiness. The implicature suggests that Thea may feel uncomfortable expressing her true feelings or is trying to protect Rangga from a difficult truth.

**Time 26:15--26:20**

R2 : *"Kamu kecewa sama aku?"*

T2 : *"Ni kamu kemakan omongan Mbak Nika ni. Omongan mbak Nika gak usah kamu masukin ke hati. Dia cuma lagi emosi. Kamu kaya gak kenal kakak kamu sendiri lho."*

Translation:

R2: "Are you disappointed in me?"

T2: "See. Now, she is in your head. You know how she is when she gets emotional. It is your sister we are talking about."

Instead of giving a direct yes or no answer, T2 shifts the conversation to Mbak Nika's emotional condition. The implicature suggests that T2 is avoiding expressing her true feelings and is also trying to protect R2's feelings.

**Time 01:37:24--01: 37:37**

R2: *"Untuk apa kesini, Mbak?"*

R1: *"Tidak tahu."*

Translation:

R2: "What did you come here for, Sis?"

R1: "I don't know."

R1's response is very short and provides almost no information. The implicature suggests deep sadness and emotional numbness after her mother's death.

### b. Face-Saving and Politeness

Several instances of maxim flouting serve to protect the face of either the speaker or the addressee. Rather than confronting uncomfortable truths or situations directly, these characters use underinformative or irrelevant responses to preserve harmony.

#### Time 11:31

T1: *"...Gak bisa lama-lama soalnya Mas sebentar lagi sampai rumah."*

Translation:

T1: *"...I can't stay long my husband will be home soon."*

T1 provides a minimal reason for her departure without elaborating. The implicature suggests that she is observing social norms of politeness by avoiding overstaying her welcome.

#### Time 21:24

I: *"Makan dulu. Diskusinya nanti lagi."*

Translation:

I: *"dig in. Let's talk later, okay.?"*

I's response does not directly address the ongoing conflict, but instead shifts the conversation to eating. The implicature suggests that I wants to stop the conflict from escalating and uses topic change as a way to manage the situation.

#### Time 26:15--26:20

R2: *"Kamu kecewa sama aku?"*

T2: *"Ni kamu kemakan omongan Mbak Nika ni. Omongan mbak Nika gak usah kamu masukin ke hati. Dia cuma*

*lagi emosi. Kamu kaya gak kenal kakak kamu sendiri lho.”*

Translation:

R2: “Are you disappointed in me?”

T2: “See. Now, she is in your head. You know how she is when she gets emotional. It is your sister we are talking about.”

T2's deflection, where she redirects focus to Mbak Nika rather than addressing R2's question, can be understood as a positive politeness strategy: she protects R2's emotional wellbeing by softening the impact of a potentially hurtful truth.

### c. **Emotional Expression and Intensity**

Flouting of the Maxim of Manner in particular functions as a vehicle for intense emotional expression. The disorderliness of the manner is itself meaningful it tells the listener that the speaker's emotional state has overwhelmed their capacity for calm, structured speech.

**Time 55:39**

T1: “*Diam! Kalian semuanya diam. Berhenti bicara dan mulai mendengarkan.*”

Translation:

T1: “Quiet. All of you. Stop talking and start listening.”

T1 delivers her utterance in a very emotional and abrupt way. The implicature shows urgency and also reflects her authority within the family.

**Time 01:02:18**

I: *“Maafkan ibu ya, anakku. Maafkan ibu.”*

Translation:

I: *“Forgive me, my dear. Forgive me.”*

The repetition of the apology shows that the speaker is not being brief. The implicature shows deep regret and strong emotional feelings as a mother.

**Time 01:21:06--01:21:08**

H: *“Mau pakai atau tidak, kamu itu mabuk-mabukan waktu Ibu sakit, Mbak.”*

Translation:

H: *“Whether you using it or not, you were getting drunk when Mom was sick, Sis.”*

H expresses her accusation in a very emotional and somewhat disorganized way. The implicature suggests that H feels deep anger and wants to blame Mbak Nika for what she sees as neglect.

**Time 01:39:10**

R1: *“Aku gak tau sekarang mau ngapain. Aku kaya kehilangan arah.”*

Translation:

R1: *“I don't know what to do now. I feel like I've lost my compass.”*

R1 expresses her feelings in a vague and metaphorical way by saying “lost my way.” The implicature reflects confusion and emotional distress after losing her mother.

#### d. Interpersonal Conflict and Tension

Several flouting instances occur in contexts of interpersonal conflict, where characters use irrelevant or sarcastic responses to signal hostility or frustration without direct confrontation.

##### Time 21:08--21:15

R2 : *“Mbak, lagi ulang tahun Ibu. Tahan dulu napa handphonennya. Budak korporat.”*

R1 : *“Kamu punya masalah apa si, ditolak lagi sama label?”*

Translation:

R2: “Mbak, it is Mother’s birthday. Put your phone away. You sure a corporate slave”

R1: “What’s is wrong with you? Another label rejected you?”

R1's sarcastic remark to R2 generates implicature of resentment and sibling rivalry. This indirect expression of conflict allows the character to convey negative emotions without fully committing to open hostility.

##### Time 23:13--23:21

R3 : *“Iya deh. Cuma kamu doang yang jelas, semua gak jelas.”*

Translation:

R3: “I get it. You are the decent one.”

R3's statement that only R3 is “clear” while everyone else is not is clearly exaggerated and sarcastic. The implicature reflects R3's frustration and resentment toward the situation in the family.

#### e. Humour and Social Bonding

A smaller subset of flouting instances serves a positive social function: the creation of humour and the strengthening of interpersonal bonds.

##### Time 01:01

A: *“Tapi, semuanya dimulai...ini kata mereka ya. Ini bidadariku yang satu ini.”*

Translation:

A: “But, it all started with...they said..well, this one, my angel.”

The unclear reference to “they” and the playful wording create ambiguity. The implicature suggests that Ayah is trying to introduce someone in a playful and affectionate way rather than in a direct manner.

##### Time 02:48

I: *“Tidak boleh segelas berdua sejak pandemi.”*

Translation:

I: “Since the pandemic, we're not allowed to share a glass.”

I uses a humorous reference to pandemic hygiene rules to explain why they should not share a glass. The implicature is to lighten the mood and make the situation more relaxed.

## Summary of Findings

The following table provides a consolidated overview of all 23 data points, categorizing each by time, maxim flouted, and the primary pragmatic implicature generated.

Table 4.2 Summary of Gricean Maxim Flouting in “*Bila Esok Ibu Tiada*” film

No	Timestamp	Maxim Flouted	Pragmatic Implicature
1	01:01	Manner	Playful/indirect introduction; implies affection
2	01:24– 01:30	Relevance	Avoidance of confirming identity; evasion strategy
3	01:34	Manner	Playful and indirect introduction
4	02:01– 02:07	Quantity	Shyness or reluctance to elaborate on information source
5	02:13– 02:24	Manner	Topic is embarrassing; avoidance through distraction
6	02:30– 02:35	Relevance	Confusion; seeks clarification indirectly
7	02:48	Quality	Humorous exaggeration to lighten the mood
8	08:15	Quantity	Frustration and ambition about career limitations
9	09:44– 09:47	Relevance	Work prioritized over family commitments
10	11:31	Quantity	Politeness; desire to leave without causing offence
11	12:36	Relevance	Personal romantic interest revealed through topic shift
12	15:02– 15:03	Quantity	Defensiveness; avoidance of blame
13	21:08– 21:15	Relevance	Emotional tension; sarcastic deflection
14	21:24	Relevance	Conflict-reduction; defusing tension through distraction

15	23:13– 23:21	Quality	Frustration expressed via sarcasm and exaggeration
16	26:03– 26:09	Relevance	Avoidance of emotional disclosure; topic redirection
17	26:15– 26:20	Relevance	Face-saving; emotional consideration for partner
18	55:39	Manner	Authority and urgency conveyed through abruptness
19	01:02:18	Manner	Deep regret and sorrow through repetitive apology
20	01:21:06– 01:21:08	Manner	Anger and frustration; emotionally charged accusation
21	01:37:24– 01:37:37	Quantity	Confusion and emotional emptiness; minimal disclosure
22	01:39:10	Manner	Emotional confusion and loss of direction
23	01:40:32	Relevance	Indirect clarification-seeking; emotional reticence

As the table illustrates, the Maxim of Relevance is the most frequently flouted (8 instances, 34.7%), followed by the Maxim of Manner (7 instances, 30.4%), the Maxim of Quantity (6 instances, 26.0%), and the Maxim of Quality (2 instances, 8.6%). This distribution suggests that the film's characters most commonly generate implicatures through topic avoidance and conversational redirection, reflecting the emotional complexity of the narrative's themes of family, loss, and unspoken grief.

## B. Discussion

The findings of this study affirm the centrality of Grice's (1975) Cooperative Principle as a framework for understanding the pragmatic dimensions of cinematic dialogue. The 23 instances of maxim flouting analysed in “*Bila Esok Ibu Tiada*” film demonstrate that conversational implicature is not merely a linguistic curiosity but a powerful narrative

device through which character, emotion, and relational dynamics are communicated.

The high frequency of Relevance maxim flouting is particularly noteworthy. In many cases, characters do not give relevant responses, and this becomes a way to show their inner feelings, such as grief, guilt, and unresolved conflict. This supports the idea of Yus (2011), who explains that “violations of relevance often create strong implicatures in interpersonal communication because they encourage the listener to understand deeper meanings”.

The flouting of the maxim of manner mostly appears in emotional scenes. The use of unclear, repetitive, or disorganized expressions such as Ibu’s apology, Tante Esti’s command, and Ranika’s emotional statement, shows feelings that cannot be fully expressed through direct words. As stated by Dan Sperber and Deirdre Wilson (1986), the way something is said is also part of its meaning. In this film, the way characters speak reflects their emotional condition.

The lower number of flouting of the maxim of quality may relate to the serious tone of the film. According to Joan Cutting (2002), “this type of flouting is often used for humour or irony. The limited use of it in this film shows that humour is only used in certain moments to reduce tension”.

Overall, the findings show that film dialogue, like real-life conversation, follows pragmatic principles that go beyond literal meaning. The flouting of Gricean maxims in this film is intentional and meaningful. It reflects how people communicate when dealing with strong emotions, complex relationships, and family issues. Findings related to the second research question indicate that violations of Grice’s maxims in “*Bila Esok Ibu Tiada*” generate various pragmatic meanings and implicit messages closely linked to the emotional and interpersonal dynamics among the characters. Based on this analysis, five main pragmatic functions were identified: evasion and avoidance, face-saving and politeness, expression and intensity of emotion, interpersonal conflict and tension, and humor and

social bonding. Among these functions, evasion and avoidance occur most frequently, particularly through flouting of the principle of relevance, where the characters avoid direct answers to emotionally sensitive questions by shifting the topic or providing indirect responses. Additionally, some utterances serve to protect the feelings of the interlocutor and maintain family harmony, reflecting Indonesian socio-cultural communication patterns that value indirectness and politeness.



## CHAPTER V

### CONCLUSION AND RECOMMENDATION

#### A. Conclusion

This study analysed the flouting of Gricean maxims in the Indonesian film *“Bila Esok Ibu Tiada”* with the aim of identifying the types of maxims flouted by the characters and examining the pragmatic meanings or implied messages behind such flouting. Based on the analysis of 23 dialogue data, the following conclusions are drawn in direct response to the research questions.

In response to the first research question regarding the types of Gricean maxims flouted in the film, the analysis found that all four maxims were violated: the Maxim of Relevance, the Maxim of Manner, the Maxim of Quantity, and the Maxim of Quality. The Maxim of Relevance was flouted most frequently, occurring in 8 instances (34.7%), followed by the Maxim of Manner with 7 instances (30.4%), the Maxim of Quantity with 6 instances (26.0%), and the Maxim of Quality with 2 instances (8.6%). The predominance of relevance flouting reflects a communicative pattern in which characters deliberately avoid or redirect conversations, particularly in emotionally charged situations. The Maxim of Manner was the second most flouted, appearing in scenes where characters express strong emotions through disorganized, repetitive, or vague language. The Maxim of Quantity flouting occurred when characters provided insufficient information, often as a form of avoidance or defensiveness. The Maxim of Quality was flouted least frequently, limited to moments of hum or and sarcasm that served to lighten emotional tension.

In response to the second research question concerning the pragmatic meanings or implied messages generated by the flouting, five major pragmatic functions were identified. First, evasion and avoidance was the most dominant function, where characters shifted topics or gave minimal

responses to avoid addressing emotionally sensitive questions. Second, face-saving and politeness strategies were evident in instances where characters used irrelevant or under informative utterances to preserve relational harmony and protect both their own face and that of their interlocutors. Third, emotional expression and intensity was conveyed through the flouting of the Maxim of Manner, where disorganized or repetitive speech communicated feelings of grief, guilt, anger, and urgency that could not be adequately expressed through direct language. Fourth, interpersonal conflict and tension were communicated indirectly through sarcastic or irrelevant responses, allowing characters to signal hostility or resentment without overt confrontation. Fifth, humour and social bonding appeared in a smaller number of instances in which flouting the Maxim of Quality or Manner created moments of lightness and warmth between characters.

Overall, this study demonstrates that the flouting of Gricean maxims in *“Bila Esok Ibu Tiada”* is not incidental but is a deliberate and meaningful pragmatic strategy. The characters’ conversational behaviour reflects the emotional complexity of family communication in the context of grief and loss, revealing how implied meaning often carries greater communicative weight than what is explicitly stated.

## **B. Recommendation**

Based on the findings and conclusions of this study, several recommendations are offered for different stakeholders.

### **1. For Teachers and Lecturers**

Teachers and lecturers of English, linguistics, and communication studies are encouraged to incorporate film-based pragmatic analysis into their teaching materials. The use of authentic cinematic dialogues, such as those found in *“Bila Esok Ibu Tiada,”* can effectively illustrate how Gricean maxims operate and are flouted in natural communication. This approach can deepen students’ understanding of conversational

implicature, indirect speech, and the pragmatic dimensions of language beyond its literal meaning. Such instructional strategies are particularly valuable in English as a Foreign Language (EFL) context, where developing pragmatic competence is an important but often underemphasized goal.

## **2. For Future Researchers**

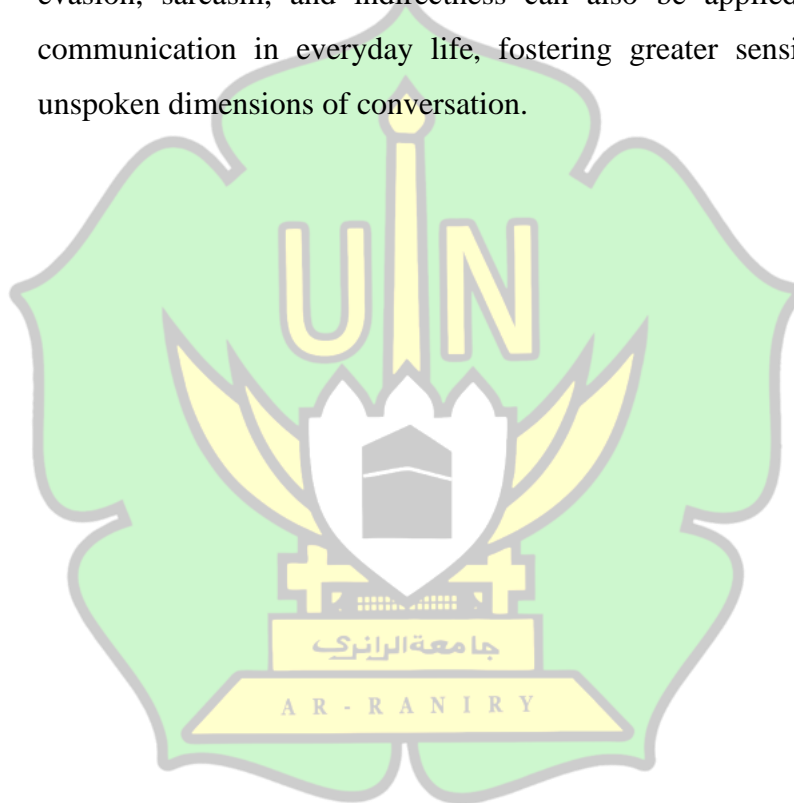
Future researchers interested in the field of pragmatics and discourse analysis are encouraged to expand upon this study in several directions. First, a broader corpus of Indonesian films representing diverse genres such as comedy, action, or social drama could be analysed to examine whether the patterns of maxim flouting identified in this study are genre-specific or broadly characteristic of Indonesian cinematic dialogue. Second, researchers may consider applying additional theoretical frameworks, such as Speech Act Theory or Relevance Theory, in conjunction with Grice's Cooperative Principle to produce a more comprehensive analysis. Third, comparative studies that contrast maxim flouting across Indonesian and other Southeast Asian films could contribute to a richer understanding of how cultural values and communication norms shape pragmatic behaviour in film discourse.

## **3. For Students of Linguistics and English Education**

Students of linguistics and English language education are encouraged to develop awareness of pragmatic phenomena in everyday communication, including in media such as film and television. Recognizing how speakers convey implied meanings through the deliberate violation of conversational norms is a valuable skill for both language learning and critical media literacy. Engaging with local Indonesian films as linguistic data is also recommended, as it strengthens understanding of how pragmatic strategies operate within culturally specific communication contexts.

#### 4. For General Readers

For general readers and film enthusiasts, this study offers a new perspective on how to appreciate and interpret film dialogue. Understanding that characters in films often communicate through implied rather than explicit meaning enriches the viewing experience and allows audiences to engage more deeply with the emotional and interpersonal layers of a story. Awareness of pragmatic strategies such as evasion, sarcasm, and indirectness can also be applied to improve communication in everyday life, fostering greater sensitivity to the unspoken dimensions of conversation.



## REFERENCES

- Abba, A. G., et al. (2022). *Applications of pragmatic theories in sociolinguistic contexts*.
- Abbas, R. O. (2025). Achieving optimal relevance through maxims flouting: A pragma-stylistic study of British commentary on FIFA World Cup 2022. *Al-Bahith Journal*, 44(3), 916–940. <https://doi.org/10.63797/bjh.v44i3.4130>
- Akmal, S., & Yana, D. U. (2020). Conversational implicature analysis in *Kingdom of Heaven* movie script by William Monahan. *Buletin Al-Turas*, 26(2), 335–350.
- Amartya, B. A., & Al Rosyidah, A. A. (2025). Analyzing the use of flouting maxims in Deddy Corbuzier's podcast. *Jurnal Sosial dan Humaniora*, 8(1), 45–58.
- Arifin, A., & Suprayitno, E. (2017). *Flouting the Grice's maxims found in "Mr. Popper's Penguins" movie*. Seminar Nasional Prasasti: Pragmatik, Sastra, dan Linguistik, Universitas Sebelas Maret. <https://jurnal.uns.ac.id/prosidingprasasti/article/viewFile/434/400>
- Austin, J. L. (1962). *How to do things with words: The William James Lectures delivered at Harvard University in 1955* (J. O. Urmson, Ed.). Clarendon Press.
- Azmi, N. U., Sabat, Y., & Sulistyaningsih. (2024). Flouting maxim produced by Lay Zhang in I Heart Radio interview: A pragmatics analysis. *Elite: English and Literature Journal*, 11(1), 52–62. <https://doi.org/10.24252/elite.v11i1.47761>
- Bednarek, M. (2018). *Language and television series: A linguistic approach to TV dialogue*. Cambridge University Press.
- Birner, B. J. (2021). *Pragmatics: A slim guide*. Oxford University Press.
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*. Cambridge University Press.
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative inquiry and research design: Choosing among five approaches* (4th ed.). SAGE Publications.
- Crystal, D. (2019). *The Cambridge encyclopedia of the English language* (3rd ed.). Cambridge University Press.

- Cummins, C., & Katsos, N. (Eds.). (2019). *The Oxford Handbook of Experimental Semantics and Pragmatics*. Oxford University Press.
- Dalle, M., Hasbi, M., & Abidin, A. (2025). A Gricean maxim analysis in English teaching and learning process at English Learning Centre. *Inspiratif: Jurnal Pendidikan Bahasa Inggris*, 7(2), 101–118. <https://doi.org/10.24256/itj.v7i2.8462>
- Davies, B. (2007). *Pragmatic analysis of classroom discourse*.
- Decety, J. (2021). Why empathy has a beneficial impact on others in medicine. *Academic Medicine*, 96(1), 3–6. <https://doi.org/10.1097/ACM.0000000000003598>
- Dynel, M. (2019). *The pragmatics of humour in film and television*. Palgrave Macmillan.
- Foolen, A. (2019). *Pragmatics and emotion*. In K. P. Schneider & E. Ifantidou (Eds.), *Developments in pragmatic theory* (pp. 289–312). John Benjamins.
- Greatrex, T. (2022, July 4). *Gricean conversational implicature: What we say and what we mean*. 1000-Word Philosophy. <https://1000wordphilosophy.com/2022/07/05/gricean-conversational-implicature/>
- Grice, H. P. (1975). *Logic and conversation*. In P. Cole & J. L. Morgan (Eds.), *Syntax and semantics: Vol. 3. Speech acts* (pp. 41–58). Academic Press.
- Hamani, T. (2019). *Pragmatics analysis of maxim flouting done by the main characters of the novel "The Old Man and the Sea"*. *British (Jurnal Bahasa dan Sastra Inggris)*, 8(2), 69–77. <https://journal.umgo.ac.id/index.php/British/article/view/331>
- Han, D. (Ed.). (2023). *Southeast Asia on screen* (pp. 1–14). Amsterdam University Press. [https://assets.ctfassets.net/4wrp2um278k7/PymqMsgIMf8DtUVBZWvYP/bce2783ee0621e94f637bad1c510d555/9789048541904\\_ToC\\_Intro](https://assets.ctfassets.net/4wrp2um278k7/PymqMsgIMf8DtUVBZWvYP/bce2783ee0621e94f637bad1c510d555/9789048541904_ToC_Intro)
- He, Q. (2015). Flouting of cooperative principle in *Sherlock Holmes*. *Theory and Practice in Language Studies*, 5(3), 588–592. <https://doi.org/10.17507/tpls.0503.15>
- Helpful Professor. (2023, September 20). *Context in communication: 10 important types*. <https://helpfulprofessor.com/context-in-communication/>
- Huang, Y. (2017). *Pragmatics* (2nd ed.). Oxford University Press.

- Idiani, I. (2025). Representation of family communication in the film *Bila Esok Ibu Tiada*. *Analytica: Jurnal Ilmu Sosial dan Humaniora*, 7(2), 88–96.
- Ishihara, N., & Cohen, A. D. (2021). *Teaching and learning pragmatics: Where language and culture meet* (2nd ed.). Routledge.
- Jeffries, L., & McIntyre, D. (2010). *Stylistics*. Cambridge University Press.
- Jiangli, S. (2021). *Context and pragmatics*. *Education Quarterly Reviews*, 4(4). <https://ssrn.com/abstract=3982476>
- Kádár, D. Z., & Haugh, M. (2017). *Understanding politeness*. Cambridge University Press.
- Karim, S. A. (2016). *Analysis on cooperative principle and conversational implicature*. *Journal of Research on English and Education*, 1(1), 1–6.
- Kebar, M. I. (2025). Exploring cooperative principles in plastic use discourse in podcasts. *Lunar*, 3(1).
- Kecskes, I. (2019). *English as a lingua franca: The pragmatic perspective*. Cambridge University Press.
- Langlotz, A., & Locher, M. A. (2017). *The role of emotions in relational work*. *Journal of Pragmatics*, 108, 1–16.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.
- Levinson, S. C. (2000). *Presumptive meanings: The theory of generalized conversational implicature*. MIT Press.
- Li, M., & Sun, J. (2023). The current state of research and analysis of pragmatics. *European Journal of English Language and Literature Studies*, 11(3), 1–9. <https://doi.org/10.37745/ejells.2013/vol11n319>
- Lingame. (2025, March 9). *Context in pragmatics: Understanding its types and examples*. <https://www.lingame.com/2025/03/context-in-pragmatics-understanding-its.html>
- Mabaquiao, N. M., Jr. (2018). *Speech act theory: From Austin to Searle*. ResearchGate. [https://www.researchgate.net/publication/353274370\\_Speech\\_Act\\_Theory\\_From\\_Austin\\_to\\_Searle](https://www.researchgate.net/publication/353274370_Speech_Act_Theory_From_Austin_to_Searle)
- Mahpudin, M. (2020). Pelanggaran maksim Grice dalam film *Forrest Gump*. *Jurnal Gramatika*, 6(2), 167–178. <https://doi.org/10.22202/jg.2020.v6i2.4035>

- Marlisa, R., & Hidayat, D. N. (2020). The analysis of flouting maxim in *Good Morning America (GMA)* talk show. *Englisia: Journal of Language, Education, and Humanities*, 7(2), 132–142.
- Morris, C. W. (1938). *Foundations of the theory of signs*. In *International encyclopedia of unified science* (Vol. 1, pp. 77–138). University of Chicago Press.
- Munir, E. (2024). *Study of pragmatic analysis of literature on the development of ELT students' pragmatic competence*. ScienceDirect.
- Nordin, N. A. A., & Anuar, N. (2024). Flouting of maxim by Indian-American and American characters in the *Never Have I Ever* series. *International Journal of Modern Languages and Applied Linguistics (IJMAL)*, 8(2), 1–19. <https://doi.org/10.24191/ijmal.v8i2.7428>
- Noveck, I. (2018). *Experimental pragmatics: The making of a cognitive science*. Cambridge University Press.
- Nuzulia, I. F. L. (2020). Pragmatic analysis of flouting maxim in Donald Trump's interview. *Journal of English Language Teaching and Linguistics (JELTL)*, 5(3), 333–347.
- Oktaviabri, R. (2023). Cooperative principles at work: Unveiling EFL classroom interaction in AKM University through a sociopragmatic lens. *Journal of Pragmatics Research*, 5(2), 123–138.
- Pratiwi, N. F. (2018). A pragmatic analysis of maxim flouting in the movie *Sherlock Holmes*. *JET (Journal of English Teaching)*, 4(3), 231–242. <https://doi.org/10.33541/jet.v4i3.888>
- Putri, A. A. M. (2024). An analysis of Grice's maxims in *Finding Nemo* and *Finding Dory*. *Sintaksis*, 2(5), 217–230.
- Ramadhan, A., & Elfiondri. (2024). Analysis of the flouting maxims in *Sherlock Holmes* movie.
- Rosalinah, Y., Afriyandi, H., & Arief, M. (2024). Maxim violation in *The Fall Guys* movie through lens of Gricean maxim. *Jurnal Pendidikan Tambusai*, 8(3), 44028–44037.
- Ryan, J. (2020). *The suitability of film for modelling the pragmatics of spoken language*. *Journal of Pragmatics*, 171, 1–16. <https://www.sciencedirect.com/science/article/abs/pii/S0346251X19300533>

- Sagheer, I., Nadeem, T., & Nasir, J. (2024). An analysis of flouting maxims in *The Magician's Elephant* movie (2023). *Annals of Human and Social Sciences*, 5(1), 298–309.
- Scarantino, A., & de Sousa, R. (2021). Emotion. In E. N. Zalta (Ed.), *The Stanford Encyclopedia of Philosophy* (Fall 2021 ed.). <https://plato.stanford.edu/entries/emotion/>
- Searle, J. R. (1969). *Speech acts: An essay in the philosophy of language*. Cambridge University Press.
- Senft, G. (2016). Pragmatics. In K. B. Jensen & R. T. Craig (Eds.), *The International Encyclopedia of Communication Theory and Philosophy*. Wiley. <https://doi.org/10.1002/9781118766804.wbiect165>
- Setyadji, B., Wirawan, J. R. A., Hazmi, M. R., & Rahayu, D. (2025). Flouting conversational maxims: A pragmatic analysis of Anne Hathaway's interviews on the Tonight Show. *Proceedings Series on Social Sciences & Humanities*, 24, 291–297. <https://conferenceproceedings.ump.ac.id/pssh/article/view/1609>
- Shabira, S., & Winarna, W. (2025). *An analysis of flouting and violating of maxims in Viral Hit comic season 1* (Undergraduate thesis, Universitas Teknologi Yogyakarta). UTY Open Access. <https://eprints.uty.ac.id/17648/>
- Sinha, K. K. (2021). The role of pragmatics in literary analysis: Approaching literary meaning from a linguistic perspective. *International Journal of English and Comparative Literary Studies*, 2(2), 29–40. <https://doi.org/10.47631/ijecls.v2i2.211>
- Sitorus, T. K., Gea, J. A., & Sari, A. A. (2025). Flouting of conversational maxims among characters in *Conclave* (2024). *E-Structural: English Studies on Translation, Culture, Literature, and Linguistics*, 8(2), 100–119.
- Sperber, D., & Wilson, D. (1986). *Relevance: Communication and cognition*. Blackwell.
- Sukriawati, S., Salija, K., & Sahril. (n.d.). *A Gricean maxim analysis in EFL classroom interaction*.
- Suparno, D. (2015). Film Indonesia *Doa untuk Ayah*: Tinjauan unsur intrinsik dan ekstrinsik. *Al-Turās*, 21(1), 17–34.
- Taguchi, N., & Roever, C. (2017). *Second language pragmatics*. Oxford University Press.
- Thomas, J. A. (2015). *Meaning in Interaction: An Introduction to Pragmatics*. Routledge.

- Togatorop, F. (2024). The use of cooperative principle in students' conversation. *Journal of Applied Linguistics*, 7(2).
- Van Dijk, T. A. (2008). *Context theory and the foundation of pragmatics*. <https://discourses.org/wp-content/uploads/2022/07/Teun-A.-van-Dijk-2008-Context-theory-and-the-foundation-of-pragmatics.pdf>
- Viryani, N. I. (2022). *Grice (1975)*. *Journal of Linguistics and Language Teaching*, 13(30), 1–14.
- Wahyuni, M., Arifin, M. B., & Lubis, I. S. (2019). An analysis of flouting of maxims done by main characters in *La La Land* movie. *Jurnal Ilmu Budaya*, 3(3), 384–392.
- Wayon, M. I., & Suastini, N. W. (2025). An analysis of flouting of maxims of quality in the “Uptown Girls” movie used by the main character. *Elysian Journal: English Literature, Linguistics and Translation Studies*, 5(3), 120–135. <https://doi.org/10.36733/elysian.v5i3.12344>
- Westby, C. E. (2023). *Understanding Grice's maxims in conversation*. *Word of Mouth*, 34, 8–10.
- Wijana, I. D. P. (2021). *Pragmatik: Teori dan analisis* (2nd ed.). Pustaka Pelajar.
- Wilson, D., & Sperber, D. (2020). *Pragmatics and the philosophy of language*. In L. Cummings (Ed.), *The Routledge pragmatics encyclopedia* (2nd ed., pp. 367–374). Routledge.
- Wulandari, W. (2025). Analisis unsur intrinsik pada film *Bila Esok Ibu Tiada* karya Nuy Naniga. *Metamorfosa: Jurnal Pembelajaran Bahasa dan Sastra Indonesia*, 8(1), 10–19.
- Xu, R., & Wijitsopon, T. (2023). *Lexical bundles in mainstream film script*. *LEARN Journal: Language Education and Acquisition Research Network*, 16(1), 545–574. <https://files.eric.ed.gov/fulltext/EJ1380789>.
- Yule, G. (1996). *Pragmatics*. Oxford University Press.
- Yus, F. (2011). *Cyberpragmatics: Internet-mediated communication in context*. John Benjamins.

## CURRICULUM VITAE

### PERSONAL INFORMATION

Name : Nirmala Sari  
Gender : Female  
Place/Date of Birth : Paya Gajah/11-07-2004  
Address : Paya Gajah  
Nationality : Indonesia  
Religion : Islam  
Status : Student  
Faculty / Department : Tarbiyah and Teacher Training/English Education  
Phone No. : 082273903795  
Email : sarinirmala671@gmail.com

### Educational Background

Elementary School (Year) : MIN 1 Bener Meriah  
Junior High School (Year) : MTsN 1 Bener Meriah  
Senior High School (Year) : SMAN Unggul Binaan Bener Meriah

### Parental Information

Father's Name : Ismuha  
Mother's Name : Rusdiana

## APPENDICES

### Appendix 1: Film Transcript of “*Bila Esok Ibu Tiada*”

A : Ayah  
 I : Ibu  
 R1 : Ranika  
 R2 : Rangga  
 R3 : Rania  
 H : Hening  
 T1 : Tante Esti  
 T2 : Thea  
 D : Dito  
 K : Kevin  
 M : Manager  
 S : Seller  
 P : Police

Time	Character	Utterance	Type
00:42	A	Halo, Tuhan, terima kasih banyak. Keluargaku itu diberi empat bidadari.	
00:52	H	Asyik! Eh, empat bidadari? Oh, satunya juga, Mas Rangga?	
00:55	A	Dan satu seorang pujangga.	
00:58	H	Asyik! (tertawa)	
01:01	A	Tapi, semuanya dimulai...ini kata mereka ya. Ini bidadariku yang satu ini.	Maxim of Manner
01:10	R2	Apa?	

01:15	A	Si kecil ini...sudah berani pacaran.	
01:18	R3	Ah yang bener	
01:24	H	Lah kok gitu. Ibu ya? Mba Rania ya?	Maxim of
01:28	R3	Kok aku di bawa-bawa Mau minum, tidak? Obrolannya sudah mulai seru ini.	Relevance
01:32	R2	Boleh.	
01:34	A	Sudah sampai mana? (Laugh)	Maxim of Manner
01:37	H	Apanya, Pak?	
01:40	A	Disini, katanya sudah dicium.	
01:44	I	Aduh, Bapak! Sudah	
01:48	A	Ini, Bu. Anakku ini perempuan semua.	
01:50	I	Terus kenapa? Jangan diajari.	
01:52	A	Justru kita beri tahu bahayanya. Seperti itu. Iya, kan?	
01:59	H	Sudah paham, Pak.	
02:01	A	Belum.	
02:05	R1	Tahu dari mana?	
02:07	H	Tidak tahu. Tahu saja. Kan sekolah.	Maxim of Quantity
02:13	A	Kalau waktu dicium ada rasa apa?	Maxim of Relevance
02:18	I	Hei, ini, minum dulu. Minum dulu, minum.	
02:24	H	Aku tidak tahu mau jawab apa.	
02:25	I	Tidak usah di jawab, Nak. Bapak ini mengaur	
02:30	A	Ayo kasih lihat.	Maxim of Manner
02:32	R2	Apa yang dikasih lihat?	

02:35	A	Satu gelas, kita berdua. Itu. Kalau ditanya sudah sampai mana, sudah sampai melahirkan kalian.	
02:43	R3	Aduh. Aku geli membayangkannya.	
02:44	R1	Jangan. Tapi emang bener sih.	
02:48	I	Tidak boleh segelas berdua sejak pandemi. (Laugh)	Maxim of Quality
03:10	R1	Ayo. Sudah rapi. Siapa duluan? Gambreng ya kita?	
03:13	R3	Aku sambil megang kamera nih.	
		Hompimpa alaium gambreng!	
04:45	I	Bapak? Pak? Pak? Bapak? Ranika! (Berteriak)	
	<i>3 years later</i>		
06:37	I	Bu, boleh minyak gorengnya satu ya, Bu?	
06:39	S	Boleh ambil saja, Bu. Apa lagi, Bu?	
06:43	I	Tomatnya, Bu sekilo.	
06:45	R1	Tapi belum tau yang mana ya diantara dua ini?	
06:47	K	Belum, makanya adanya kita disini, mau mengarah kemana packaging dan brandingnya.	
06:54	R1	Sebenarnya kalau dari kita, selama bisa manis disatukan dengan PR package yang akan kita kirimkan.	
07:00	K	Kita kirimkan ke KOL, aman maksudnya, manis.	

07:04 07:10	R1	Iya. Harus manis, kan?  Itu sebabnya, tadi saya bilang kalau packaging-nya manis,  Jadi, secara organik mereka juga dengan senang hati untuk memposting.	
07:19	K	Pokoknya kita bayar mahal kalian supaya bagus. (Laugh)	
08:07	M	Aku taruh sana ya.	
08:09	R3	Itu apa?	
08:10	M	Ini skripmu, by the way	
08:15	R3	Kamu kapan bisa dapatin iklan atau merek-merek yang besar untuk ku? Masa aku hanya FTV saja. Walaupun memang lumayan gajinya, tapi aku juga ingin level up. Nanti bisa dapat Film, terus bisa membeli rumah dan mobil. Masa aku naik mobil itu terus.	Maxim of Quantity
09:30	T2	Mas...	
09:34	R2	Iya?	
09:35	T2	Mau kerumah Ibu jam berapa?	Maxim of
09:44	R2	Lihat nanti. Aku sedang dapat ide. Tanggung.	Quantity
09:47	T2	Yasudah, Jangan keasikan ya.	
10:40	T1	Selamat 65 Mbakku	
10:45	I	Aduh, Kok repot-repot lagi?	
10:48	T1	Ini kuenya, Gak repot	
10:51	I	Terima Kasih tumpengnya  Ya Allah, besar amat tumpengnya	
10:57	T1	Gapapa, biar banyak makan ya  Duh mbak. Selamat Ulang Tahun.  Pokoknya aku do'a in mbak biar sehat, ya kan?	

11:15	I	Aamiin	
11:17	T1	Cantik terus dan Bahagia selalu	
11:23	I	Aamiin ya Rabbal Alamin Kukira kau tak bisa datang	
11:31	T1	Datang dong. Masa Mbak Ulang Tahun aku gak datang. Gak mungkin banget. Mbak tapi aku minta maaf ya. Aku gabisa lama-lama soalnya Mas sebentar lagi sampai rumah. Gapapa, ya?	Maxim of Quantity
11:54	I	(ngangguk). Mbak sudah senang kau datang. Terima Kasih ya tumpengnya, kuenya dan do'anya semua.	
12:04	T1	Iya. Ini anak-anak datangnya jam berapa?	
12:07	K	Maaf kamu jadi lembur juga ya	
12:09	R1	Gapapa, Mas. Tenang aja Kan cakupan marketingnya luas. Produknya juga sudah bagus. Saya ngerti kok, kompetitor memang sudah duluan rilisnya. Bisa kok.	
12:24	K	Eh... kamu..Disini ada restoran Korean barbeque. Kamut tahu gak?	Maxim of Relevance
12:31	R1	Iya, dekat sini kan	
12:33	K	Iya, lima menit deh	
12:34	R1	Mau saya bookingin. Berapa orang?	
12:36	K	Gak, bukan booking. Kamu sama aku pergi, mau?	

12:53	R1	(Telpon berdering). Maaf saya angkat dulu ya. Maaf banget Mas Kevin. Halo, iya tante Esti. Emang sekarang tanggal...astaga, kok aku bisa lupa. Aduh jam segini beli dimana ya kue ulang tahun buat ibu? Ya ya, aku telpon adik-adik. Oke, makasih tante Esti.	
13:26	K	Kue?	
13:27	R1	Iya, ibu saya ulang tahun. Aduh, sorry ya mas Kevin	
13:34	K	Kue ya, aku pesenin ya.	
13:36	R1	Eh jangan, ngerepotin	
13:38	K	Gak kok, gampang. Aku bilang asistenku, nanti langsung dianterin ya.	
13:44	R1	Aduh, ini ngerepotin banget, harusnya saya yang nge servis Mas Kevin.	
13:48	K	Gapapa kok, langsung diantar ya.	
14:48	R1	Halo?	
14:49	H	Halo, Mbak.	
14:50	R1	Ning! Kamu kemana aja? Mbak telponin dari tadi kenapa gak diangkat-angkat? Mas kamu gak tahu kemana, Mbak kamu juga gak tahu kemana. Ibu tu harini Ultang Tahun lho. Masa gak ada yang nemenin.	
15:02	H	Mbak juga lupa.	Maxim of Quantity
15:03	R1	Mbak juga lupa. Masa apa-apa harus mbak yang inisiatif, heran. Pulang sekarang! Coba telpon Mas sama Mbak, ya	

15:09	H	<p>Astaga, iya-iya aku telpon.</p> <p>Aku yakin ni sekarang Mbak Nika lagi marah. Mbak Nika emang gitu bisanya nyuruh orang aja, terus marah. Sekarang aku haru nelpon, Mas Rangga. Mas Rangga gak pernah angkat telpon, aku harus nelpon Mbak Thea. Terus belum lagi nelepon Mbak Rania yang sibuknya kaya apaan.</p>
15:36	D	Sabar.
15:38	H	Sabar terus!
15:40	D	Mau gimana lagi? Emang resiko anak bontot ya begitu
15:44	H	To, jam berapa?
15:46	D	<p>Jam 08.15 pm</p> <p>Beli martabak dulu buat ibu.</p>
15:48	H	Iya
16:29	H	Bu? Assalamu'alaikum
16:29	D	Assalamu'alaikum
16:31	I	Wa'alaikumussalam
16:33	H	Ibu, Selamat Ulang Tahun
16:37	I	Terima Kasih
16:39	H	Bu, maaf ya kemalaman, ya?
16:41	I	<p>Ibu ngerti. Kamu dari kampus ya?</p> <p>Bawa apa itu repot-repot</p>
16:49	D	Gak bu, Selamat Ulang tahun ya Bu. Panjang umur sehat selalu.
16:50	I	Terimaka Kasih saying. Aamiin ya Rabbal alamain
16:54	D	Maaf ini Dito Cuma bisa bawa martabak untuk Ibu.

16:57	I	Justru ini, tahu aja kesukaan Ibu.	
18:10	R2	Selamat Ulang Tahun Ibu. Maaf lama sekali. Ada ide tadi tanggung banget. Sehat-sehat Bahagia dunia akhirat.	
18:20	I	Aamiin yaRabbal alamin.	
18:30	T2	Ibu, Selamat ulang tahun.	
18:32	I	Kok repot-repot. Gak usah dikasi kado. Kalian datang saja sudah jadi kado yang terindah.	
18:38	R1	Mas. Dari mas Kevin ya?	
18:40	O	Iya. Atas nama Ranika ya?	
18:41	R1	Iya betul.	
21:08	R2	Mbak, Lagi Ulang Tahun Ibu. Tahan dulu napa handphonennya. Budak korporat.	Maxim of Relevance
21:15	R1	Kamu punya masalah apa si, ditolak lagi sama label?	
21:18	R2	Becanda, Mbak.	
21:24	I	Makan dulu. Diskusinya nanti lagi.	Maxim of Relevance
22:40	R1	Kuliah kamu gimana dek?	
22:42	H	Baik	
22:45	R1	Udah beres semuanya? Yang kemarin sudah dibayar sudah beres juga?	
22:47	H	Sudah	
22:49	R1	Kamu harus ingat. Kuliahnya harus cepat beres biar kerjanya lancar. Biar jelas, jangan gak kerja.	
23:01	R3	Mbak jangan gitu, kenapa si mbak. Mas juga kerja jelas lho. Dia kan musisi.	
23:08	R1	Aku gak bilang musisi gak jelas.	

23:13	R3	Iya deh. Cuma kamu doang yang jelas, semua gak jelas. Aktor gaj jelas, musis gak jelas.	Maxim of Quality
23:21	R1	Eh aku gak pernah bilang musisi gak jelas atau actor gak jelas ya. Justru pekerjaan-pekerjaan ini membutuhkan konsentrasi, skill tinggi, empati yang besar. Kamu jadi actor, aku gak tau tu ya.	
23:32	R2	Aku pulang.	
23:46	R1	Kamu tu kebiasaan ya rangga. Haduh	
23:57	R3	Lagian kamu juga si mbak. Kenapa kamu harus ngomong kaya gitu. Nih ya mbak, gajiku aja mungkin lebih besar daripada gaji mbak.	
24:08	R1	Oh ya? Oh jadi gajimu lebih besar daripada gaji mbak. Kalo gitu mulai bulan depan kamu aja yang bayar bulanan. Gimana? Hening juga banyak tu yang harus dibayar. Rangga juga cicilannya masi banyak. Gimana? Nanti sekalian aja ada nomor bu RT, ada juga nomor pak Ujang yang ngurusin kebun kita tiap bulan, ya sekalian aja kamu yang ngurusin.	
24:29	R3	Aku juga gak masalah kok Mbak. Mbak mikir selama ini aku gak kooperatifya? Emang selama ini aku gak pernah bantu. Aku bantu mbak.	
24:50	I	Sudah kak. Sayang inikan Ulangtahun ibu. kita baru mau makan bareng, baru kumpul.	
25:03	R3	Udah Bu, lupain sekarang kita makan Bu.	
25:48	T2	Udah deh Mas. Omongan Mbak Nika tu gak usah dipikirin, kamu pusing sendiri mikirin dia.	

26:03	R2	Kamu happy?	
26:09	T2	Sudah malam ni mas. Tidur yuk.	Maxim of Relevance
26:15	R2	Kamu kecewa sama aku?	
26:20	T2	Ni kamu kemakan omongan Mbak Nika ni. Omngan mbak Nika gak usah kamu masukin ke hati. Dia Cuma lagi emosi. Kamu kaya gak kenal kakak kamu sendiri lho.	Maxim of Relevance
26:31	R2	Ya tapi kamu berharap hidup kamu lebih baik dari in ikan?	
26:34	T2	Ya, emang apa salahnya aku berharap hidup kita lebih baik dari sekarang? Kamu tuh nyari apa sih sebenarnya. Apa yang kamu cari?	
26:49	R2	Ya kesempatan untuk jadi musisi sukses.	
26:55	T2	Ya itu gak usah kamu bilang sama aku, aku udah tahu. Ini, kita gobrol sekarang ini kamu cari apa? Validasi kalo omongan Mbak Nika salah? Kalo omonga mbak Nika salah terus kenapa? Dan kalo ternyata bener gimana?	
35:00	I	Aku boleh jujur gak	
35:01	T1	Boleh dong	
35:04	I	Aku gak bisa sampein ke anak-anak. Aku gak mau nanti anak-anak kepikiran dan tambah beban lagi buat mereka..	
35:17	T1	Apa Mbak?	
35:28	I	Aku pengen sekali ke Pekalongan.	
35:35	T1	Yasudah. Gak usah sedih dong Mbak. Berangkat, ya.	

35:43	I	Gak mungkin dikasi sama anak-anak. Kalo aku bilang pasti gak dikasi.
35:50	T1	Kalo nanti disana Mbak pusing, sendirian, terus gimana. Aku khawatir
36:57	I	InsyAllah gak. Aku jugak gak akan memaksakan diri kalo aku belum fit. Disanakan juga ada sepupunya Mas Haryo yang bisa jemput aku, nemenin aku. Dikereta juga Cuma duduk. Aku pikir Cuma kamu yang ngerti perasaanku setelah ditinggal Mas Haryo. Didepan anak-anak aku terlihat kuat tapi kamu tahu aku kan bergantung sama Mas haryo.
37:58	T1	Sudah Mbak. Yasudah iya.
55:00	T1	Assalamu'alaikum.
55:01	R2	Ibu? Tante?
55:03	R3	Tante tidak sama Ibu? Aku pikir tante sama Ibu. Masalahnya Ibu ke pekalongan, kalo misalkan tidak sama Tante, sama siapa? Berarti benar-benar sendiri?
55:14	H	Mba Nika? Ada tante Esti?
55:20	R3	Tante lihat sendiri ya. Ibu ke rumah sakit dan kita tidak tau ibu sakitnya apa.
55:22	R2	Tante tau tidak Ibu sakit?
55:24	R3	Ibu tidak cerita sama kami
55:27	R2	Tante tau Ibu sakit?
55:29	T1	Tante tahu Ibu sakit.
55:32	R3	Kenapa Tante tidak memberitahu kita? Kita ini anak-anaknya. Kita berhak tau, tante.

55:39	T1	Diam! Kalian semuanya diam. Berhenti bicara dan mulai mendengarkan.	Maxim of Manner
55:52	R1	Kalau tante tahu Ibu sakit. Kenapa tante biarkan ibu pergi ke pekalongan sendirian, Tante.	
56:09	T1	Yah, karena tante menghormati keputusan Ibu kalian untuk tidak memberi tahu kalian semuanya. Jadi, sudah. Sudah ya. Tante minta tolong, sekali ini saja. Biarkan Ibu.	



56:49	I	<p>Banyak sekali yang ingin aku ceritakan, Mas. Sejak kepergianmu, anak-anak semakin sibuk dengan pekerjaannya dan urusannya masing-masing. Atas kehendak Allah, aku bersyukur dan berterima kasih. Banyak sekali pembelajaran hidup dan kenangan manis yang telah Mas berikan padaku selama 40 tahun kita menikah. Terkadang aku tidak tahu harus bagaimana dan berbuat apa pada saat menghadapi anak-anak, terutama waktu mereka lagi bertengkar. Tapi aku selalu ingat Mas selalu mengatakan sama aku “jangan batasi keikhlasan dan kesabaranmu. Jagalah dan jalanilah kehidupan dengan ikhlas dan sabar tanpa batas.” (isakan tangis). Astagfirullahaladzim. Ranika dan Rania bekerja keras, Mas. Rangga terkadang tidak punya percaya diri seperti ibunya. Si Bungsu Alhamdulillah cukup bisa menjaga dirinya, walaupun aku tidak paham pergaulan anak-anak muda zaman sekarang.</p> <p>Mas selalu akan ada dan hadir dalam hidup kami. Tidur yang nyenyak ya, Suamiku. Aku kangen. Aku kangen. Terima kasih, Mas Haryo, telah mendidik anak-anak kita menjadi anak-anak yang luar biasa. Mas pasti bangga.</p>	
01:01:45	C	Ibu.	
01:02:18	I	Maafkan ibu ya, anakku. Maafkan ibu.	Maxim of Manner

01:03:27	T1	Sudah. beri ibu waktu dulu. Tante permisi ya, Assalamualaikum.
01:03:42	R2	Wa.alaikumussalam. Hati-hati ya, Tante.
		(Ibu Menangis)
01:14:35	T2	Ibu baiknya gimana ya, Mbak?
01:14:45	R2	Tadi aku dan Mbak sudah mengurus pemakaman Ibu di pekalongan. Biar Ibu dimakamkan di samping makam Bapak.
01:14:55	R1	Iya, Ibu pasti maunya pulang sama bapak. Tidak mungkin kalo gak.
01:15:02	R2	Siang ini kita berangkat, supaya sempat dimakamkan sebelum magrib.
01:15:07	R1	Siang ini banget?
01:15:08	H	Mba Rania?
01:15:10	R2	Kita tidak mungkin menunggu dia, dia masih belum jelas.
01:15:16	R1	Dia pasti akan kecewa sekali.
01:15:19	R2	Aku sudah ke kantor polisi, tidak bisa ketemu dia. Masa jadi jenazah ibu yang menunggu dia? Dia yang salah, masih ibu juga yang ribet?
01:16:28	P	Ternyata temanmu yang pakai. Mbak Rania boleh keluar.
01:18:41	R3	Ibu!
01:18:43	R2	Nia, Ibu sudah tidak ada. Lihat, lihat itu,
01:18:49	R3	Ibu!
01:18:50	R2	Nia
01:18:55	R3	Ibu mana?
01:18:59	R2	Ibu sudah tidak ada. Sudah dimakamkan di Pekalongan.

01:19:06	R3	Kamu jangan bohong, Mas Ibu mana?	
01:19:17	R2	Ibu sudah tidak ada, Nia.	
01:19:49	R3	Kenapa tidak ada yang nungguin aku? Kenapa?	
01:20:20	R2	Ibu harus segera dikubur, Nia.	
01:20:05	R3	Aku ini juga anaknya, Mas.	
01:20:56	H	Kamu itu tertangkap polisi, Mbak!	
01:21:02	R3	Ya! Aku memang tertangkap, tapi aku tidak pernah pakai.	
01:21:06	H	Mau pakai atau tidak, kamu itu mabuk-mabukan waktu Ibu sakit, Mbak. Mbak Nika. Mbak, lihat. Mbak pernah nggak berpikir kenapa Ibu meninggal di tangannya Mbak? Padahal aku yang di sini setiap hari. Aku yang menjaga Ibu. Aku yang selalu meluangkan waktu untuk Ibu, Mbak. Mbak, mau tidak mau, kau ini anak yang paling besar. Kau seharusnya mengayomi kami, Mbak, tapi kau tidak bisa. Selalu menyalahkan kami. Kenapa, Mbak? Mbak selalu merasa paling repot, paling Lelah. Kami juga Lelah, Mbak. Mbak Rania, Mas Rangga kalian berdua tidak pernah disini. Tidak pernah mengeluarkan waktu untuk Ibu. Tapi kalian berdua selalu saja menyalahkan kalua Mbak Nika butuh membuat keputusan besar. kalian berdua bisa tidak, selama ini sudah jarang di sini buat aku dan mbak Nika.	Maxim of Manner

		Sekarang bisa tidak kita jadi kakak dan adik yang baik? Kita jadi anak sudah gagal lho, Mas.	
01:37:06	T2	Hampiri sana.	
01:37:24	R2	Aneh ya rasanya lihat termos ibu kosong. Untuk apa kesini, Mbak?	Maxim of Quantity
01:37:37	R1	Tidak tahu.	
01:37:49	R2	Kamu mau sendirian atau aku boleh gabung? Mau martabak tipker cokelat keju?	
01:38:05	R1	Mau deh.	
01:38:06	R2	Oke.	
01:38:11	R1	Kau sudah beli?	
01:38:12	R2	Sudah.	
01:39:10	R1	Aku gatau sekarang mau ngapain. Aku kaya kehilangan arah.	Maxim of Manner
01:39:26	R2	Kalau kamu gak sibuk ngurusin Ibu dan adik-adik, kira-kira kamu bakal ngapain?	
01:39:39	R1	Itu pertanyaan bagus	
01:39:54	R2	Mungkin dari sekarang kamu harus mikir itu. Makasih ya Mbak	
01:40:32	R1	Buat?	Maxim of Relevance
01:40:37	R2	Buat semuanya.	

## Appendix 2: Thesis Approval Letter



### KEPUTUSAN DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH NOMOR: 1476 TAHUN 2025

#### TENTANG: PENGANGKATAN PEMBIMBING SKRIPSI MAHASISWA DENGAN RAHMAT TUHAN YANG MAHA ESA

#### DEKAN FAKULTAS TARBIYAH DAN KEGURUAN UIN AR-RANIRY BANDA ACEH

- Menimbang** :
- bahwa untuk kelancaran bimbingan skripsi mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh maka dipandang perlu menunjuk pembimbing skripsi;
  - bahwa yang namanya tersebut dalam Surat Keputusan ini dianggap cakap dan mampu untuk diangkat dalam jabatan sebagai pembimbing skripsi mahasiswa;
  - bahwa berdasarkan pertimbangan sebagaimana dimaksud dalam huruf a dan huruf b, perlu menetapkan Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh.
- Mengingat** :
- Undang-Undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
  - Undang-Undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
  - Undang-Undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
  - Peraturan Presiden Nomor 74 Tahun 2012, tentang perubahan atas peraturan pemerintah RI Nomor 23 Tahun 2005 tentang pengelolaan keuangan Badan Layanan Umum;
  - Peraturan Pemerintah Nomor 4 Tahun 2014, tentang penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
  - Peraturan Presiden Nomor 64 Tahun 2013, tentang perubahan Institut Agama Islam Negeri Ar-Raniry Banda Aceh Menjadi Universitas Islam Negeri Ar-Raniry Banda Aceh;
  - Peraturan Menteri Agama RI Nomor 44 Tahun 2022, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
  - Peraturan Menteri Agama Nomor 14 Tahun 2022, tentang Statuta UIN Ar-Raniry Banda Aceh;
  - Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Depag RI;
  - Keputusan Menteri Keuangan Nomor 293/KM.05/2011, tentang penetapan UIN Ar-Raniry Banda Aceh pada Kementerian Agama sebagai instansi Pemerintah yang menerapkan Pengelolaan Badan Layanan Umum;
  - Surat Keputusan Rektor UIN Ar-Raniry Banda Aceh Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh.
- MEMUTUSKAN**
- Menetapkan** : Keputusan Dekan Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh tentang Pembimbing Skripsi Mahasiswa.
- KESATU** : Menunjuk Saudara :
- Prof. Dr.phil. Saiful Akmal, S. Pd. I., M.A**
- Untuk membimbing Skripsi
- Nama : **Nirmala Sari**  
NIM : 220203050  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : **A Pragmatic Analysis of Flouting Gricean Maxims in "Bila Esok Ibu Tiada" Film**
- KEDUA** : Kepada pembimbing yang tercantum namanya diatas diberikan honorarium sesuai dengan peraturan perundang-undangan yang berlaku.
- KETIGA** : Pembiayaan akibat keputusan ini dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Nomor SP DIPA-025.04.2.423925/2025 Tanggal 02 Desember 2024 Tahun Anggaran 2025.
- KEEMPAT** : Keputusan ini berlaku selama enam bulan sejak tanggal ditetapkan;
- KELIMA** : Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan bahwa segala sesuatu akan dirubah dan diperbaiki kembali sebagaimana mestinya, apabila kemudian hari ternyata terdapat kekeliruan dalam Surat Keputusan ini.



Ditetapkan di : Banda Aceh  
Tanggal : 30 Oktober 2025

#### Tembusan

- Sekolah Kementerian Agama RI di Jakarta;
- Deputy Pendidikan Islam Kementerian Agama RI di Jakarta;
- Direktori Perguruan Tinggi Keagamaan Islam Kementerian Agama RI di Jakarta;
- Kantor Pelayanan Perbendahkaraan Negara (KPPN) di Banda Aceh;
- Rektor UIN Ar-Raniry Banda Aceh di Banda Aceh;
- Kepala Bagian Keuangan dan Harta UIN Ar-Raniry Banda Aceh di Banda Aceh;
- Yang bersangkutan;
- Arsip.

