

IDENTIFICATION OF COMPLIANCE AND VIOLATION OF MAXIMS IN THE CONVERSATION OF THE NOVEL VIOLINIS AND KEDAI RINDU: PRAGMATICS STUDY

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Abstrak

Penelitian ini bertujuan untuk mengidentifikasi dan menganalisis: (1) kepatuhan pada Maksim dan (2) pelanggaran Maksim yang ditemukan dalam novel *Violinis* dan *Kedai Rindu*. Penelitian ini merupakan jenis penelitian kualitatif, analisis deskriptif dengan menggunakan pendekatan pragmatik. Data penelitian ini berupa potongan percakapan antar tokoh dalam novel *Violinis* dan *Kedai Rindu*. Teknik pengumpulan data menggunakan teknik pengumpulan percakapan melalui transkripsi dan kemudian meninjau isinya. Dalam analisis, penulis menggunakan teori (menurut Grice, 1975). Dalam novel *Violinis* dan *Kedai Rindu*, ditemukan dua puluh lima bentuk pelanggaran dan kepatuhan pada berbagai tokoh. Pelanggaran dan kepatuhan tersebut terdiri dari maksim kuantitas, maksim kualitas, maksim relevansi, dan maksim cara. Novel ini mengungkap emosi, niat, dan peran sosial tokoh, yang menggambarkan bahwa dialog sastra dapat secara akurat mencerminkan sifat komunikasi dan interaksi manusia yang dicerminkan dalam novel *Violinis* dan *Kedai Rindu*.

Kata Kunci: identifikasi; maksim; novel *violinis* dan *kedai rindu*

Abstract

This research aims to identify and analyze: (1) Maxim compliance and (2) Maxim violation found in the novels Violinis and Kedai Rindu. This research is a type of qualitative research, descriptive analysis using a pragmatic approach. This research data is in the form of fragments of conversations between characters in the novels Violinis and Kedai Rindu. The data collection technique uses conversation collection techniques through transcription and then reviewing the content. In analyzing the author uses theory (according to Grice, 1975). In the novel Violinis and Kedai Rindu, twenty-five forms of violation and compliance are found in several characters. Violation and compliance consist of the maxim of quantity, the maxim of quality, the maxim of relevance and the maxim of manner. This novel reveals the emotions, intentions, and social roles of the characters, which illustrates that literary dialogue can accurately reflect the nature of human communication and interaction as reflected in the novel of Violinis and Kedai Rindu.

Keywords: identification; maxim; *violinis* and *kedai rindu* novel

INTRODUCTION

Language is a tool for human interaction, including in literary works where it shapes meaning and aesthetic value. (Tarigan, 2008) notes that effective language use requires communicative skill to clearly express ideas and feelings. Language serves three main functions: cooperation, communication, and self identification. As (Wijana, 2010) states, these functions link language closely to the study of

linguistics. Meanwhile, (Nasution, 2021) explains that pragmatics is a key field in language studies, first introduced by philosopher Charles Morris. (Rahardi, 2019) describes it as a branch of linguistics that examines the relationship between language and context, making it an externally oriented analysis. (Putrayasa, 2014) adds that pragmatic analysis requires context, participants, time, place, and topic to interpret meaning accurately, (Wijana, 2010) states that pragmatics studies how language is used in real communication.

Then, (Soeparno, 2002) states that pragmatic meaning is context dependent and must consider situational factors, conversational goals, and speaker–listener roles. A key aspect of language use is the compliance or violation of (Grice, 1975) conversational maxims, quantity, quality, relevance, and manner, which serve as a framework for analyzing dialogue. Although widely applied in studies of speech, films, and classic literature, this framework is seldom used for contemporary Indonesian novels (Kurniawati, 2018) adds that maxims help speakers and listeners connect intended meaning with spoken utterances.

According to (Leech, 2016) the maxim of quantity requires speakers to give information that is sufficient but not excessive. The maxim of quality demands truthful and well-supported contributions. The maxim of relevance instructs speakers to make their statements relevant to the conversation. Finally, the maxim of manner emphasizes clarity by avoiding vagueness, ambiguity, and disorganized speech.

In maxim studies, violations commonly occur because speakers do not always follow Grice's principles. (Ilma, 2022) notes that maxims may be broken for specific purposes, and (Jazeri, 2008) adds that such violations are sometimes unavoidable. (Chaer, 2010) explains that maxim violations may arise from overly dominant speakers, reactions to interlocutors, attempts to create humor, or efforts to obscure information. Similarly (Tupan, 2008) states that people violate maxims for their own reasons.

Applying conversational maxims is the opposite of violating the cooperative principle. Effective communication occurs when speakers and interlocutors cooperate responsively during speech acts (Merri Silvia Basri, 2021). A conversation is considered successful when both parties fulfill the requirements of the cooperative maxims.

Grice emphasized that speakers should follow four conversational maxims; otherwise, violations occur. These maxims are widely applied in language studies, including analyses of dialogues in novels. In *Violinis dan Kedai Rindu* by Ambhita Dhyaningrum, the author's use of language and character interaction can be examined through a pragmatic lens, especially in relation to maxim compliance and violation. This study not only contributes to the linguistic analysis of Indonesian literature but also enriches global discussions on Grice's theory and supports the development of communication skills, reading comprehension, and language education.

The author selected Ambhita Dhyaningrum's *Violinis dan Kedai Rindu* novel as research material because it is a modern Indonesian novel that has never been analyzed using Grice's maxim theory. Its dialogues are simple, easy to understand, and rich in pragmatic features such as indirectness, humor, emotional tone, and clear instances of maxim compliance and violation. Since no previous studies have examined the novel from a pragmatic or conversational-maxim perspective, it offers fresh data for analyzing how characters use and break maxims in their interactions. Therefore, this novel was chosen as the object of study.

METHOD

This study used a descriptive approach, which, according to (Sudaryanto, 1993) defines focuses on linguistic facts as they naturally occur. The analysis of *Violinis* and *Kedai Rindu* novel was then classified into instances of compliance with and violations of Grice's maxims, supported by related theories.

The data were taken from archived versions of the novels and analyzed qualitatively, following (Sugiyono, 2006) view that qualitative data appear as words and sentences. The study examined maxim compliance and violations using documentation techniques. According to (Moleong, 2004), notes, documents are records of past events, including written and visual materials..

In data analysis techniques, (Miles, 1992) data analysis involves reduction, presentation, and conclusion-drawing. In this study, data were reduced to highlight key instances of maxim compliance and violation, then presented through concise descriptions. Finally, following (Sudaryanto, 1992), conclusions were drawn to answer the research questions after the data were classified and analyzed.

DISCUSSIONS

1. Compliance with maxims in the novel *The the Violinis and Kedai Rindu* Novel

a. Compliance with the maxim of quantity

The form of compliance with the quantity maxim will be explained in data (1):

Tara: "If I become a violinist, will I also be sickly, Dad?"

Father: "Of course not," (he whispered.) "You will grow up to be a strong woman. Not only physically, but also mentally. I can see it."

Each night before bed, Tara spoke with her father, a brand master in the artillery unit who had made it a habit to give her advice. Since she was small, he had urged her to practice the violin diligently. Tara loved the instrument, but her playful, childlike nature meant she still preferred spending time with her friends over practicing all day. Her father often told her stories about the history of the violin and the great musicians who mastered it. From these stories, Tara eventually noticed a pattern: many famous composers ended their lives in poor health. This realization sparked the nighttime conversation between Tara and her father. The saying "if I become a violinist, will I also be sickly, Dad?"

The word "whether" signals a question, so Tara needed a clear answer. Her father's reply "of course not... you will grow into a strong woman" gave enough information to satisfy her, showing that his utterance followed the maxim of quantity.

(Tara massaged her forehead. Before she even started, she was already dizzy, wondering what would happen next. After the meeting, Andi approached her.)

Andi: "What's wrong?" (he asked straight to the point.)

Tara: "There's an interesting offer," (Tara admitted. She could never lie to Andi.)

During their discussion about violin practice, Andi asked, "What's up?" Tara replied briefly yet sufficiently, "There's an interesting offer." Her response met the maxim of quantity.

b. Compliance with the maxim of quality

The form of compliance with the quality maxim will be explained in data :

Sir wahib: "what's up sir?"

Aunty samidi: "I'm looking for Firman, Sir. His father had an accident.!"

In data (2), Mr. Wahib asked, "What's wrong, sir?" and Wak Samidi replied, "I'm looking for Firman, teacher. His father had an accident!" His answer matched the real situation with Firman's father was indeed injured, so the exchange complies with the maxim of quality.

Tara: " Wait a minute, the one you call strange, me or him?"

Awan: " You're. He is also. You rarely get along with people. He's the same way. But lately, I've noticed you two seem to be getting along. I know you're not, actually.?"

Tara: " "We're close," (Tara argued.) "We often greet each other."

The conversation occurred on campus when Tara greeted someone. Awan asked about it, and Tara answered honestly since she had a good relationship with the person.

Andi: " I understand what you want, Tara. To get closer to God, right? But I don't think that's the only way. You have other ways, other times that don't sacrifice Lindap. You..."

Tara: "What?" (Tara snapped. She was wide-eyed.) "That's not my reason, Ndi! I'm not that lowly! I considered the offer because I wanted to pursue a more serious career in music. I did it because of my father, because of the legacy he left me. The violin. He wanted me to be a professional violinist. I even dream about it every night." (The anger was starting to take over him.)

The exchange follows the maxim of quality because Tara answered Andi truthfully, she accepted Dewa's offer to pursue music more seriously and gain wider recognition.

c. Compliance with the maxim of relevance

The form of compliance with the relevance maxim will be explained in data (3):

Andi: "thanks. Where is Mrs?"

Awan: "She does not follow, bro. there was an agenda with her friends."

In data (3), Andi asked Awan where his partner was. Awan replied simply, "Not coming, bro. She has an event with her friends," giving a direct, relevant answer. It shows adherence to the maxim of relevance.

Firman: "And now I want to refresh myself. Where are you? How about we go for a walk?"

Tara: "Walk?" (Tara had now completely forgotten her annoyance with Andi.) "Come on. I'm on my way home from campus. I just arrived at the bus stop, stopping a city bus."

Firman: "Okay. Then, you stay there. After this, I'll go there immediately. The bus stop is in front of your campus, right?"

Tara: "Where else? Okay, I'll wait. It won't take long, okay....?".

The exchange follows the maxim of relevance because Tara answers Firman appropriately, when Andi asks where she is, she responds by stating her actual location.

d. Compliance with the maxim of manner

The form of compliance with the manner maxim will be explained in data (4):

Andi: "Yeah, that's how it is. And you know, I've never dressed formally like this. It feels really torturous."

Tara: "I know." (Tara glanced at Andi.) "But you look good in that shirt. You look handsome," she praised sincerely.

In data (4), during a painting exhibition, Andi complained about the formal dress code, and Tara replied clearly, "I know, but you look good. You look handsome." The exchange is straightforward and unambiguous, showing adherence to the maxim of manner

2. Violation of maxims in the *Violinis* and *Kedai Rindu* Novel

a. Violation of the maxim of quantity

The form of violation of the maxim of quantity will be explained in data (5)

Tara: "Yesterday, we were invited to perform at the local government office. There were many local musicians there. We raised funds, and... this is the result. It might not be much, but hopefully it will help with your father's hospital expenses. Will you accept?"

Firman: "... (Firman was stunned to hear it)

Tara: "'I'm sorry we didn't tell you sooner. We didn't plan it at first. It was all so sudden. Thank God, there are still many people who care about others."

In data (5), Tara gives overly long and excessive information, causing confusion. This violates the maxim of quantity because she provides more detail than her listener needs.

Andi: "Martyr?" (Andi's voice rose as he retorted. Tara sighed and continued.)

Tara: "I mean... I need a stage where people can see me in my entirety, not just behind a screen! And if you're now accusing me of doing that just to get close to God, you're dead wrong. You don't understand me at all. And don't ever pretend you understand me."

Astri: "Yes. His main capital is with Haga, but he's managed by Dewa and Haga's wife. I hear Haga has other businesses. Wow, they're a wealthy family. Their businesses are everywhere. No wonder so many women are after him. Of course, he's also good-looking."

In this exchange, Tara asks a question, but Astri responds with excessive information. Her overlong answer violates the maxim of quantity, making the conversation an example of a maxim violation.

b. Violation of the maxim of quality

The form of violation of the maxim of quality will be explained in data (6):

Sir samidi: "can you keep quiet or not?"

Firman: "How can you tell me to be quiet?" (Firman roared) "My father must be dead, right?"

Sir samidi: "Hey, who said your father was going to die? He was just hit by a coffin."

Firman: "Don't lie, bro. That chest is heavy, tons. If it falls on our feet, then."

In data (6), Firman accuses Wak Samidi of lying about the box's weight, saying, "Don't lie, Wak. The box is heavy, tons" This shows a violation of the maxim of quality because the speech is not aligned with the truth.

c. Violation of the maxim of relevance

The form of violation of the relevant maxim will be explained in data (3)

Awan: "Then, if I know him well, what do you want?"

Tara: "chatty like mothers."

In data (3), Tara's reply "probably as mean as a mother" does not answer Awan's question directly, making her response irrelevant and violating the maxim of relevance.

Awan: " "Many people know," replied Awan, "That's right, right??"

Tara: "Who are those many?" Tara asked. She wasn't sure if people were sniffing out something she herself wasn't sure was true.

Awan: " "Me and Andi." Awan scratched his head.

Tara: " You two? You mentioned a lot?"

The exchange violates the maxim of relevance because the speaker responds irrelevantly. Awan misinterprets the word "many" creating an irrelevant and off the topic.

Awan: "We'll practice tomorrow afternoon." (Tara knew Awan was just provoking her reaction. Julia poked Awan in the elbow in annoyance). Julia: "Biarkan dia yang memutuskan," (gumamnya.)

Tara: " "I have a fever," Tara said wearily. "I want to rest. You don't mind, do you?" (Awan and Julia exchanged glances, then shrugged.)

Julia: " Of course," (Julia patted his shoulder. Her smile was legit.)

The conversation violates relevance because Tara avoids Dewa by falsely claiming she's sick, giving information that is neither real nor relevant.

d. Violation of the maxim of manner

The form of violation of the maxim of manner will be explained in data (4)

Andi: "looking for someone?"

Tara: "eh, no way," he avoided.

In data (4), when Andi asks, "Looking for what?" Tara evades with "Not really." Her indirect, unclear answer violates the maxim of manner.

Tara: " You know him well, right?" (Tara whispered.)

Awan: " He often visits my boarding house. He's in the same major as one of my boarding house friends.."

The exchange violates the maxim of manner because Awan answers indirectly. When Tara asks, "You know him, right?" Awan gives an unclear, off the context reply, making his answer ambiguous and confusing for Tara.

Andi: "Tara, A few days ago, I got a question from someone about you."

Tara: "Me?" (Tara is pointing to his chest.)

Andi: "Yes."

Tara: "who?"

Andi: "Can you guess who?"

(Tara thought for a moment. A suspicion crossed her mind, but she quickly dismissed it. It couldn't be, she thought. Tara shook her head.)

The exchange violates the maxim of manner because Andi's response is long-winded and ambiguous. Instead of stating who is looking for Tara, he asks, "Can you guess who?" forcing Tara to hesitate and guess.

(Tara felt intimidated. When they had their first production meeting, she reluctantly asked a question she hadn't asked in her time with Lindap.

Tara: "What if I can't attend every practice?" (Tara asked hesitantly.)

Andi: "Can I know the reason?" he asked again.

Tara: "Ehm..." (Tara almost revealed her reason. But, a moment later she decided against it. Maybe if the collaboration was already underway, she would tell her about it. But, the collaboration was just an offer from Dewa. It wasn't certain that her friends would agree to it. Even if Dewa's friends agreed to it, it wasn't certain that Tara would be suited to the group's concept and then agree to Dewa's offer.)

The exchange violates the maxim of manner because Tara gives an incomplete, hesitant answer to Andi's question, making her response ambiguous.

Firman: "Halo, "Princess, how are you? Long time no see," (Firman's characteristic cheerful voice came over the phone. Tara laughed.)

Tara: "Yeah. You're the one who's always busy, I guess"

The exchange violates the maxim of manner because Tara answers Firman out of context. Instead of responding to "How are you?" she gives an unrelated reply, making the conversation unclear.

Tara: "Stayed up late last night?" (Tara whispers to Awan. Awan doesn't even glance.)

Tara: "Your eyes are red like a dragon."

(Cloud didn't move. Tara poked his elbow angrily. Cloud just muttered something incoherently, then rubbed his face which was covered in shiny black hair, with red eyes. His hair looked more tangled than usual.

Tara: "Why?"

(Clouds glanced briefly.)

Awan: Just think for yourself," (he muttered, and this time Tara could hear him. Tara was stunned for a moment. She almost raised her fist.)

The exchange violates the maxim of manner because Awan avoids answering Tara's question and replies, "Just think for yourself," creating ambiguity.

Tara: "What does it mean? Why worry about me?"

Awan: "Because..." (Awan hesitated for a moment.) "Because Andi told me that you got an offer from Avignam, to join them. You also want to perform at Kedai Rindu. And the most important thing of all is..."

"What is it?" (Tara felt irritated because the sentence seemed to be deliberately left hanging.)

This exchange violates the maxim of manner because Awan hesitates and gives an incomplete, hanging answer to Tara's question.

Tara: "why?"

Awan: "Be careful."

Tara: "He's good," (Tara insisted.)

Awan: "Yes, he's good. But...."

Tara: "Tapi apa?"

This exchange also violates the maxim of manner because Awan's ambiguous reply leaves Tara confused and unable to get the information she needs.

(Tara decided to still leave to go to *Kedai Rindu* that afternoon.

Tara: "Ci, how long have you been going out with your boyfriend? What's his name??"

Astri: "Kemal?"

Tara: "Yes, Kemal. Since when?"

Astri: "These two years. Why?"

This exchange violates the maxim of manner because Astri answers only part of Tara's question. Tara asks both "since when" and "who," but Astri responds incompletely and out of context, creating ambiguity.

Tara: "Hei... where are you?"

Awan: "Playing carom again."

The exchange violates the maxim of manner because Awan responds out of context. When Tara asks, "*Where do you want to play?*" he answers, "*Playing carom again,*" which does not directly address her question.

The study found that dialogues in *Violinis dan Kedai Rindu* novel show both compliance with and violations of Grice's (1975) maxims quantity, quality, relevance, and manner. When the characters follow these maxims, their exchanges remain cooperative, informative, truthful, relevant, and clear.

In contrast, the violations of these maxims such as giving excessive or insufficient information (quantity), expressing unverified or false statements (quality), shifting topics or giving unrelated responses (relevance), and using ambiguous or indirect expressions (manner) function as pragmatic and stylistic strategies. These violations are used by the author to reveal the characters' emotions, inner conflicts, hidden intentions, and social relationships, thereby enriching the narrative's psychological and literary depth.

In *Violinis dan Kedai Rindu* novel, compliance with conversational maxims reflects cooperation and clarity, while violations reveal emotions, social dynamics, and conflict. This shows that the novel's dialogue mirrors real life pragmatic behavior, where language conveys not only information but also emotion, irony, and power relations.

CONCLUSIONS

This study found that *The Violinis* and *Kedai Rindu* contain both compliance with and violations of Grice's maxims. Across nine chapters, twenty five relevant utterances were identified: two cases of quantity compliance, three of quality, two of relevance, and one of manner. There were also seventeen violations three of quantity, one of quality, three of relevance, and ten of manner. *Violinis and Kedai Rindu Novel* showed that both compliance and violating conversational maxims shape the novels' communication dynamics. Compliance supports smooth, cooperative interaction, while violations reveal emotions, tension, and power relations. Through this mix, Ambhita Dhyaningrum uses dialogue to reflect real-life communication, showing characters' intentions, feelings, and social roles. The Violations in the dialogues occur both intentionally and unintentionally, often used to hide facts, shift topics, seek justification, or emphasize a point. Among all maxims, violations of the maxim of manner are most frequent, showing that ambiguity and indirectness dominate the characters' speech. This study covered only nine chapters, so future researchers should analyze the remaining chapters to gain a fuller understanding of Gricean maxim use in *The Violinis* and *Kedai Rindu* novel.

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