



## Violation of Language Politeness and Cooperation Principles in “Mencuri Raden Saleh” Movie: A Socio-pragmatic Study

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### Abstract:

*This study aims to describe the types of violations of politeness maxims and the factors influencing these violations in the movie Mencuri Raden Saleh. Using a qualitative approach, data collection techniques involved listening and noting, while data analysis employed the pragmatic pairing method refined with theoretical triangulation for validation. The research findings reveal: (1) 19 instances of violations of politeness maxims; (2) 15 instances of violations of the cooperation principle; and (3) internal and external factors influencing these violations. The study demonstrates that politeness violations play a critical role in supporting character development, building conflict, and creating tension in the storyline. Additionally, such violations are often strategically employed to achieve specific communication goals, both directly and indirectly. These findings offer valuable insights into the use of language in popular media as a reflection of social interaction and the nuanced dynamics of politeness in communication. Furthermore, this research contributes significantly to socio-pragmatic studies by highlighting the interplay between language use and cultural norms in media narratives, providing a foundation for future studies on the implications of politeness in language, cultural representation, and media discourse.*

**Keywords:** *cooperation principle, Mencuri Raden Saleh movie, politeness violation, socio-pragmatic, social interaction*

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## 1. INTRODUCTION

Language is the main human communication tool that not only functions to convey information, but also to organize actions, form social relationships, and reflect cultural norms. In the context of communication, language plays a role in the formation and defense of social structures (Kuntarto, 2016). Every utterance or speech act performed by individuals not only aims to convey messages or information but also contains certain intentions related to social interaction.

This is in line with Noermanzah (2019), expression in language is closely related to segmental and suprasegmental elements, both oral and body gestures so that the utterances spoken in communication have different functions when delivered with different expressions.

The use of language in movies has an important role in building storylines and bringing characters to life. In this case, film becomes a medium that not only presents entertainment but also reflects the social and cultural norms that apply in society. Language ethics are closely related to the language code used in speech as well as social and cultural norms in society (Yasmin, 2023). The delivery of this language reveals that films can express various forms of social interaction that reflect the reality of everyday life (Yustiani, 2020). Hendayanti (2022) reveals that films can express various forms of social interaction that reflect the reality of everyday life. Therefore, language studies in films are important to understand how language is used as a tool to represent social and cultural values that develop in a community.

One important aspect in the study of language in movies is the adherence to conversational maxims which is part of the theory of language politeness (Culpeper et al., 2021). A fundamental mechanism in shaping politeness in interaction and triggering the search for politeness implicatures. Conversational maxims, as expressed by Grice (1975) include the maxims of quality, quantity, relevance, and manner that must be obeyed to create effective and polite communication. In line with (Jayanti, 2019) adherence to these maxims allows the dialog in the film to feel natural and logical so that the message to be conveyed can be well received by the audience. On the contrary, according to Cahyani, (2020) violations of these maxims are often used strategically to build tension, show character, or strengthen conflict in movie narratives.

In daily communication, language politeness is one of the important aspects that maintain smooth social interaction. In line with Rahmawati (2021), language politeness not only functions to show courtesy but also to maintain harmonious relationships between communication participants. Brown and Levinson (1978) have defined politeness as a product of social order and as one of the human prerequisites to knowing one another. Consistency with norms is a way of characterizing unmarked and appropriate behavior, something which has been said to be key to politeness (e.g. Meier, 1995; Schneider, 2012), and lack of consistency is a way of characterizing marked and inappropriate behavior, whether that be a matter of excessive politeness (i.e. beyond what is appropriate) or of impoliteness (e.g. Locher and Watts, 2005; Terkourafi, 2001).

Politeness strategies in films, such as adherence or violation of conversational maxims, often reveal deeper insights into character relationships and societal dynamics (Fauzia & Prakoso, 2019). Cutting (2008) notices a warning that politeness in Pragmatics accommodates language choices, the linguistic expressions that allow people to perform a friendly attitude towards their hearer. The principle of language politeness, as described in pragmatic theory according to Leech (2014) includes various maxims that must be obeyed, such as the maxims of wisdom, generosity, praise, modesty, agreement, and sympathy. However, in various contexts, including in movie dialogues, violations of these maxims often occur, either intentionally or unintentionally, to achieve certain communication goals.

Language politeness can be threatened if there is sarcasm in the speech event. Sarcasm is often an expression of satire or ridicule that changes the meaning and nuances of communication that should be polite and respectful (Rismaya, 2020). When a speaker uses sarcasm, the message conveyed may seem full of cynicism or condescension which can damage interpersonal

relationships and create misunderstandings. In situations like this, language politeness becomes difficult to maintain due to the negative effects of sarcasm that cause conflict or discomfort between speakers and speech partners (Yanti, 2021).

The accuracy and appropriateness of word choice is an important aspect that speakers must pay attention to speech partners. The right choice of words not only affects the clarity of the message but also shows respect and empathy towards speech partners. In communication interactions, Dozie (2020) stated that speakers must consider the context, relationship, and sensitivity of speech partners to avoid using language that could be considered inappropriate or offensive. Sugiharti (2022) states that by choosing appropriate words and avoiding sarcasm, speakers can ensure that communication takes place smoothly, politely, and effectively, and maintain harmony in interpersonal relationships.

The rapid development of Science and Technology (IPTEK) has a significant impact on language development. According to Gumansi (2021), this can be seen in the position of language which is not only a means of conveying information but also widely penetrates into three-dimensional media. Film is one of the concrete manifestations of language media with a high level of interest among the public. In line with Muchtar (2023), it functions as a means of entertainment, movies also play an important role in shaping public opinion and perception. Through dialog and visual narration, films can influence the audience's perspective on various social and cultural issues, making them a very effective medium in modern communication.

*Mencuri Raden Saleh*, one of the most popular cinematic works in Indonesia, presents various dynamics of interaction between characters that are rich in the use of language. In it, there are various dialogues that explicitly or implicitly violate the principles of language politeness. These violations can be seen as a reflection of the characters, conflicts, and storylines that the filmmakers want to convey (Ishaq & Putra, 2023). For example, the use of language that is disrespectful or not following social norms can be used to show antagonistic characters, create tension, or express deep emotions.

Research on language politeness violations in films is important because it can provide a deeper understanding of how language is used in the context of popular culture to shape audience perceptions of characters and situations. As argued by Lael (2021), the socio-pragmatic analysis of compliance and violation of maxims in this film can reveal the characters' communication strategies and their implications for the audience and the culture of communication in society. By understanding how violations of language politeness can affect social views and interactions, this research can also provide valuable insights for filmmakers and language researchers in designing more effective communication that is sensitive to existing social norms.

Despite the growing interest in socio-pragmatic studies on film discourse, limited research has specifically examined violations of language politeness and cooperation principles in Indonesian cinema, particularly in contemporary heist films such as *Mencuri Raden Saleh*. Previous studies on politeness and cooperation principles have primarily focused on literary texts (Al-Aameri & Jamil, 2020), political discourse (Novira & Rahmat, 2024), and everyday cartoon texts and film (Abdel-Raheem, 2021). However, applying these frameworks to modern or cinematic dialogues remains underexplored, especially in the context of Indonesian cinema, in which cultural and contextual influences shape linguistic interactions. While some research has addressed pragmatic aspects in Indonesian films (Thahira & Tressyalina, 2020; Yustiani et al., 2024), the explicit examination of how characters in *Mencuri Raden Saleh* deliberately break politeness maxims

and cooperative principles for dramatic and narrative purposes is still lacking. This study seeks to fill this gap by providing a detailed socio-pragmatic analysis of the film's dialogues, shedding light on how language violations contribute to character development, plot progression, and audience engagement. By doing so, this research offers a novel contribution to film linguistics and socio-pragmatic studies in Indonesian cinematic contexts.

Through the film *Mencuri Raden Saleh*, this research will examine more deeply the types of language politeness violations contained in the dialog between characters throughout the film. In addition, this study will also explore the factors behind the violation of language politeness. This is done to prove whether the movie *Mencuri Raden Saleh* has a good or bad impact on its audience. Based on the description above, this study aims to describe the types of language politeness violations using Leech's theory. Thus, the results of this study are expected to provide deeper insights into how the film *Mencuri Raden Saleh* represents social interaction through the use of language, as well as its impact on audience perceptions and behavior. The findings are also expected to contribute to socio-pragmatic studies and provide guidance for filmmakers in managing the messages conveyed through character dialog. Therefore, the research questions are:

1. What types of politeness maxim violations are depicted in “*Mencuri Raden Saleh*” movie, and how do they influence character dynamics?
2. How are Grice's Cooperative Principles violated in the movie, and what role do these violations play in advancing the storyline and conflicts?
3. What affects politeness and cooperation principle violations in “*Mencuri Raden Saleh*” movie?

## **2. LITERATURE REVIEW**

### **2.1 Language Politeness Principles in Socio-pragmatics**

Language politeness principles, as outlined by Leech (1983), focus on fostering cooperative communication through maxims such as tact, generosity, approbation, modesty, agreement, and sympathy. These principles serve as guidelines for mitigating potential conflicts and maintaining harmonious interactions. In socio-pragmatic contexts, politeness ensures that utterances align with societal expectations, enabling individuals to navigate diverse social settings effectively. Violating these principles often results in pragmatic failures, which may disrupt the interaction and lead to misunderstandings or conflicts.

In the context of film narratives, politeness violations provide insights into character relationships, cultural norms, and power dynamics. Mujiono & Ula (2020) examined politeness strategies in *Tinker Bell* to highlight how characters balance cooperative and conflicting intentions through language. Their findings align with Riyanto (2023), those who observed moderate politeness in Indonesian classrooms, emphasizing its role in shaping interactions. Mejia & Ngo (2024) explored how violations of politeness maxims on social media create dramatic effects similar to film narratives. For instance, Wijayanto et al. (2021) analyzed how Indonesian films depict impoliteness strategies to highlight social hierarchies and tensions. Their findings suggest that impolite speech acts are not random but contextually motivated to enhance dramatic effects or underscore conflict. This perspective underlines the socio-pragmatic relevance of politeness in exploring verbal exchanges in films.

## **2.2 Cooperative Principles in Pragmatics**

Grice's (1975) cooperative principles propose that effective communication relies on adhering to maxims of quantity, quality, relation, and manner. These maxims ensure that speakers convey relevant, truthful, and clear information while avoiding unnecessary verbosity. In socio-pragmatic analysis, violations of these principles are deliberate acts that signal implicit meanings, sarcasm, or manipulation. Such violations are particularly prevalent in cinematic dialogue, where they serve to develop character depth or plot complexity.

Research on violations of cooperative principles in Indonesian films remains limited but insightful. Pratama et al. (2022), for example, explored how characters in a popular drama series flout Gricean maxims to reflect cultural and personal tensions. Their study revealed that these violations often occur in high-stakes interactions, emphasizing the speaker's intentions or the societal constraints influencing communication. Herawati (2013) noted the complexities of applying Grice's theory to Indonesian contexts, particularly in films that challenge traditional norms. This framework is crucial for analyzing the dialogue in *Mencuri Raden Saleh*, where violations of cooperative principles could mirror underlying themes of trust, deception, and conflict.

## **2.3 Socio-pragmatic Analysis of Film Dialogue**

Film dialogue is a rich source of socio-pragmatic data, offering a lens to examine language use in constructed social realities. Socio-pragmatic analysis considers the interplay between language, context, and power structures, providing a deeper understanding of how communication shapes relationships and societal norms. According to Culpeper (2011), film characters use language strategically to assert dominance, express solidarity, or highlight conflicts. This approach emphasizes the intentionality behind language use and its sociocultural implications.

In Indonesian films, socio-pragmatic studies often focus on how cultural values and social hierarchies are reflected in character interactions. Kurniawan (2020), for instance, examined dialogue in local films to uncover themes of inequality and resistance. The findings suggested that language deviations, such as impoliteness or violations of cooperative principles, are not mere artistic choices but tools to critique societal norms. . Pastor (2020) explored identity and pragmatics in digital stories, shedding light on how media dialogues reflect broader social dynamics. Applying this perspective to *Mencuri Raden Saleh* will illuminate how socio-pragmatic elements drive the narrative and character development.

## **3. RESEARCH METHODOLOGY**

This research uses a qualitative approach with a descriptive-analytical method. The socio-pragmatic approach is used to examine how compliance with the maxims (Grice, 1975) affects language politeness in film narratives (Prayitno, 2017). The subject of this research is the dialogues that occur in the film *Mencuri Raden Saleh*. The focus of the study is on compliance with the maxims (Grice, 1975), such as the maxims of wisdom, generosity, respect, modesty, agreement, and sympathy. The data were collected through note-taking techniques by listening to the dialogues in the film carefully and in detail. According to Afifah (2022), the technique is one of the data collection methods carried out by listening to research objects, such as conversations or texts, and then recording data that are considered relevant or important. Dialogues that are relevant to the study of violations of language politeness and compliance with the maxims of cooperation are transcribed in detail for further analysis.

The subject of this research is the dialog of the characters in the film *Mencuri Raden Saleh* published in 2020. The object of this research is the adherence to the principles of language politeness and the politeness scale contained in the characters' speech and its relevance to learning. The research instrument used (Abdussamad, 2021) is the researcher himself (human instrument) as the main researcher who is the planner, executor, data collection, data analyzer, data interpretation, and reporter of the research results. According to Leech (1993), other instruments that can be utilized as indicators of language politeness are the use of data recording cards and stationery.

The data that has been reduced is divided into two analyses, namely narrative data analysis by understanding the factors behind the violation of language politeness in the film. This includes an analysis of how the narrative shapes or influences compliance with the maxims of politeness. Furthermore, socio-pragmatic data analysis is taken to see how compliance with Grice's maxims is applied and its impact on language politeness. Each dialogue is analyzed in the context of the character's social interaction, considering factors such as power relations, communication goals, and situational context. In line with Tarigan (2022), the data findings will be presented in the form of major themes identified during the analysis. The presentation of qualitative data is supported by tables and graphs to show the distribution of compliance and violation of maxims in the film dialog. Each theme found will be interpreted to show the relationship between narrative intervention, maxim compliance, and language politeness. In line with Riska (2020), triangulation is needed to involve socio-pragmatic experts and peers to ensure the consistency and accuracy of the findings.

#### 4. RESULTS

This section presents the findings related to language politeness violations that occur in the movie *Mencuri Raden Saleh* based on a socio-pragmatic review. The analysis focuses on verbal interactions that show deviations from the principles of politeness, both in the form of direct and indirect speech acts. The findings are then linked to the social and cultural context surrounding the movie, to provide a deeper understanding of the characters' language strategies in reflecting their power relations, conflicts, and communication goals. This discussion also explores how language politeness violations affect the dynamics of interaction between characters.

**Table 1.** Framework of Principles of Language Politeness

No.	Principle of politeness	Indicator	Sub-indicators
1	Tact	(+) maximizing others' benefits (-) minimizing others' losses	1. Other-centered 2. Uses interrogative sentences for commands 3. Offers something that benefits the other person 4. Provide information that does not harm others 5. Reduce expressions that imply things that harm others.
2	Generosity	(+) maximizing one's own losses (-) minimizing one's own gain	1. Self-centered 2. Implying one's own loss 3. Making offers to others as if the person making the offer has nothing to lose 4. Giving a favor of something in the form of self-action 5. Helping by giving advice

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3	Approbation	(+) maximizing praise to others (-) minimizing criticism to others	1. Giving sincere appreciation such as admiring, praising, respecting, not mocking, and not demeaning. 2. Not saying things that displease others.
4	Modesty	(+) maximizing self-condemnation (-) minimizing self-praise	1. Not pointing out one's own strengths and abilities 2. Pointing out one's own weaknesses 3. Attempts to criticize oneself, but does not exaggerate
5	Agreement	(+) maximizing self and others' agreement (-) minimize self and others' disagreement	1. Wanting oneself and others to agree, concur, or get along. 2. Does not always have to agree, shows disagreement with reasons.
6	Sympathy	(+) maximizing sympathy between self and others (-) minimize antipathy between self and others	1. Feeling what others feel 2. Expressing condolences for the misfortune of others 3. Congratulating others on something nice

The table above is a framework of language politeness principles that outlines various communication strategies to maximize kindness and minimize potential harm in interaction. The main function of this table is to guide individuals in choosing communication strategies that are appropriate to the conditions so that interactions are maintained within the bounds of politeness (Peng, 2020). The positive and negative indicators in the table help to understand how an action or utterance can affect others so that it can be adapted to the context or needs of communication. This table can also be utilized as an evaluation tool in education, language learning, and the development of effective interpersonal communication skills.

The following will present the percentage results of language politeness violations in the film *Mencuri Raden Saleh* along with data cards that summarize the types of violations. The following data presents an overview of the frequency and types of language politeness violations that appear in the characters' dialogues, making it easier for readers to understand how these violations affect the interactions between characters in the film.

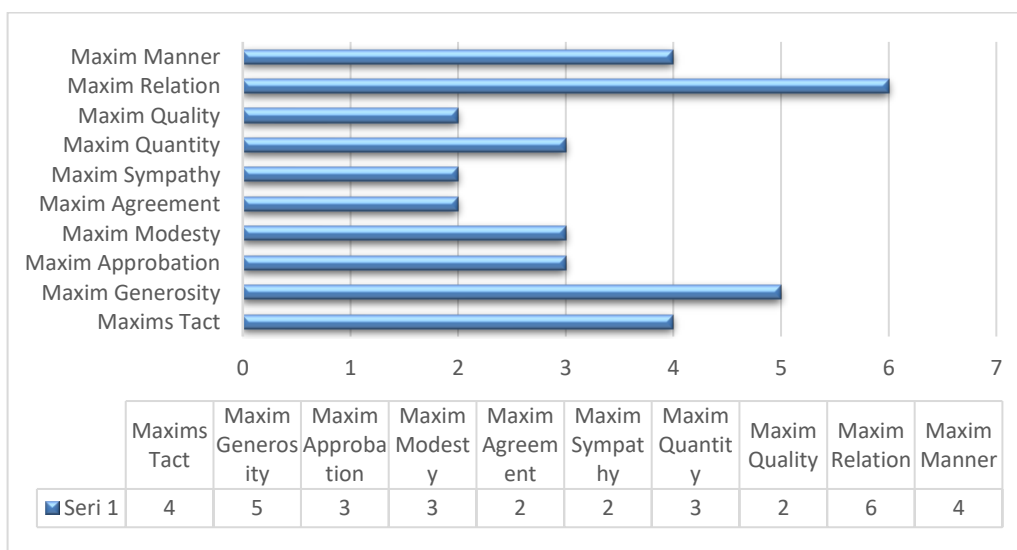


Figure 1. Percentage of Violation of Politeness in Language

The graph above shows the frequency of violations of several maxims in the analyzed conversations. Maxim Relation dominates the violation with a total of six cases, indicating that many speakers provide information that is irrelevant to the context of the conversation. In line with Retnosari (2020), this happens because of an attempt to divert attention or complicate a conversation that should be direct. Meanwhile, the Maxim of Generosity, with five violations, shows the tendency of inefficient speakers to make proportional conversational contributions, as a result of one party's dominance in the conversation or unwillingness to allow speaking (Musa, 2022). On the other hand, the violation of the Simplicity Maxim and the Appreciation Maxim, which were recorded three times each, may reflect the complexity of the conversation as well as the low attention to social care in maintaining the honor of the interlocutor. Finally, the lack of violations of some maxims such as the Maxim of Sympathy and the Maxim of Consensus indicates an effort to maintain harmony and avoid conflict directly in the conversation.

### Violation of the Maxim of Tact

Speech Snippet	<p>Gofar: <i>Diem ternyata, diem anjing, lho kan yang paling tau plannya, paling paham sama semuanya, nulis sana sini, giliran kaya gini diem, bangsat tau ngga lho!</i></p> <p>Sarah: <i>nangis</i></p> <p>Fella: <i>tapi, tuktuk ngga bakal bocor kan?</i></p> <p>Gofar: <i>ngomong apa lho? Gue sama ade gue emang ngga sekolah ya, tapi bukan berarti kita cepu tau ngga! Mentang-mentang orang kaya, ngomong seenaknya lho anjing!</i></p> <p>Gofar: Shut up, shut up dog, you know, the one who knows the plan the best, understands everything the most, writes here and there, it's his turn to shut up, you know!</p> <p>Sarah: Crying</p> <p>Fella: But, the tuktuk won't leak, right?</p> <p>Gofar: What are you saying? My brother and I didn't go to school, but that doesn't mean we're clueless! Just because you're rich, you can talk like a dog!</p>
Indicative Information (Additional Implicature)	<p>a. <i>Tuturan terjadi di markas</i></p> <p>b. <i>Penutur Gofar yang merasa marah dan tidak terima karena adiknya Gofar (tuktuk) tertangkap polisi saat menjalankan aksi penukaran lukisan</i></p> <p>c. <i>Mitra tutur Ucup, Sarah, Piko, dan Fella sebagai anggota tim yang disalahkan karena tidak ada usaha untuk membebaskan tuktuk</i></p> <p>a. The speech took place at the headquarters</p> <p>b. The speaker Gofar who felt angry and did not accept that his younger brother Gofar (tuktuk) was caught by the police while carrying out the painting swap action</p> <p>c. Speech partners Ucup, Sarah, Piko, and Fella as team members who are blamed for not making any effort to free Tuktuk</p>
Context	<p>Gofar clearly showed intense anger because his younger brother, Tuktuk, was caught by the police in the action they were planning. Gofar felt angry and unacceptable, so he channeled his emotions with harsh words that did not pay attention to the feelings of other speech partners. Gofar used harsh words such as “dog,” “bastard,” and so on. This shows that Gofar did not try to respect the speech partners, instead, he insulted them.</p>

**Violation of the Maxim of Generosity**

Speech Snippet *Permadi: “Anak kamu yang satu-satunya itu sengaja saya libatkan dalam kasus pencurian ini”*  
*Budiman: menghela napas dan menunjukkan emosi*

Permadi: “I deliberately involved your only son in this theft case”  
 Budiman: sighed and showed emotion

Indicative Information (Additional Implicature) a. The speech occurred in prison  
 b. Speaker: Permadi (former President).  
 c. Speech partner: Budiman (Piko's father) who was promised freedom by Permadi when the painting of Diponegoro was completed by his son.

Context In this speech, Permadi as the speaker does not pay attention to the maxim of tact, which should reduce the burden for the speech partner (Piko). Permadi indirectly shows his superiority by bringing up Piko's relationship with Budiman, her father, as if putting psychological pressure on Piko. Instead of helping Piko solve the problem in a tactful way, Permadi adds pressure by mentioning personal factors that might trigger guilt or discomfort in Piko. This violates the principle of tact because it increases Piko's psychological burden instead of decreasing it.

Permadi also did not provide a solution or a balanced response to Piko's demand for two billion, but instead diverted the conversation with a more confrontational statement and reminded Piko of her personal position. This makes Permadi's speech a violation of politeness, especially in the context of tact.

**Violation of Maxim of Appreciation**

Speech Snippet *Gofar: “Tuk???”*  
*Tuktuk: “Hai nyet! gue bebass”*

Gofar: “Tuk???”  
 Tuktuk: “Hi nyet! I'm free”

Indicative Information (Additional Implicature) a. The speech took place at the headquarters after they argued about the solution to free Tuktuk from prison.  
 b. The speaker is Gofar as Tuktuk's older brother  
 c. The speech partner is Tuktuk who suddenly appeared and was free from prison

Context In this speech, Tuktuk as the speaking partner does not pay attention to the maxim of respect, which should minimize insults. When Tuktuk appeared suddenly after being released from prison, Gofar's response of “Tuk???” was answered with the rude greeting “Hi nyet!” not showing respect for Gofar's situation or feelings. The use of the word “nyet” (which is implicitly rude and demeaning).

In this context, Tuktuk's speech shows a violation of the maxim of respect because he does not prioritize Gofar's feelings who are worried about his situation while in prison.

### Violation of Simplicity Modesty

Speech Snippet	<p>Piko: “<i>Saya cukup dengan 2 miliar yang udah dijanjiiin Pak, cukup, Bapak sama mbak Dini mau ngapain aja sama lukisan ini terserah, Saya enggak peduli, Saya mau 2 miliar Saya.</i>”</p> <p>Permadi: “<i>Don, Doni, kenal ini siapa?</i>” sembari menunjukkan video ayah Piko</p> <p>Piko: “I am enough with the 2 billion that has been promised, sir, enough, you and Ms. Dini want to do whatever with this painting, I don't care, I want my 2 billion.”</p> <p>Permadi: “Don, Doni, do you know who this is?” while showing a video of Piko's father</p>
Indicative Information (Additional Implicature)	<p>a. The speech takes place in a warehouse and at night Closing: Piko to Mr. Permadi who offers them the task of exchanging paintings.</p> <p>b. Speech partner: Mr. Permadi as the orderer of the fake painting and wants Piko to exchange it with the threat that Piko's father will be tortured.</p>
Context	<p>In the conversation above, the violation occurs when Permadi diverts the conversation from Piko's direct request (two billion) by showing a video of Piko's father as a form of threat. This violates the maxim of simplicity because instead of responding directly to Piko's request, Permadi uses redundant information (the threatening video) to strengthen his position and manipulate Piko. The information about the video of Piko's father is not something that is needed in the context of a bargain that should only discuss money and the tasks assigned. Permadi uses the video as an intimidation tool that makes the conversation more complicated and not simple, and adds psychological pressure on Piko.</p>

### Violation of the Maxim of Agreement

Speech Snippet	<p>Fella: “<i>Mulai hari ini gue yang pegang kendali operasional</i>”</p> <p><i>Teman-teman lain hanya mengangguk dan tersenyum</i></p> <p>Fella: “Starting today, I'm in charge of operations.”</p> <p>The other friends just nodded and smiled</p>
Indicative Information (Additional Implicatur)	<p>a. The speech takes place at ucap and piko's headquarters or warehouse.</p> <p>b. Speaker: Fella as the initiator of the party preparation agency for Permadi's birthday event.</p> <p>c. The speech partners consist of piko, sarah, fella, tuktuk, and gofar. They agreed to infiltrate Permadi's birthday party as fella's staff.</p>
Context	<p>The violation of the maxim of agreement occurs because there is an implication that Fella uses a direct and authoritative communication strategy to organize her friends, without further negotiation or deliberation. This one-sided communication ignores the possibility of disagreement or other considerations from her speech partners. In this case, Fella minimizes the space for dialogue that allows for consensus among group members.</p>

### **Violation of the Maxim of Sympathy**

Speech Snippet	<p><i>Fella: "Gua nggak ngerti ya motivasi lo apa, tapi kalau mau ngajak gue ngedate dengan bakar duit kayak gini Sorry Yo Can't"</i></p> <p><i>Ucup: "Kalau gue kasih lho petualangan dengan taruangedua setengah miliar, masih mau bilang itu bukan style lho"</i></p> <p>Fella: "I don't know what your motivation is, but if you want to invite me to a date by burning money like this Sorry Yo Can't"</p> <p>Ucup: "If I give you an adventure with half a billion dollars, you still want to say it's not your style"</p>
Indicative Information (Additional Implicature)	<p>a. The speech takes place at the gambling location or Fella's headquarters</p> <p>b. Speaker: Fella as a bookie who feels confused by Ucup's attitude.</p> <p>c. Speech partner: Ucup as a gambling player and intends to invite Fella to work together.</p>
Context	<p>In this speech, the violation of maxim of sympathy occurs because the speaker (Fella) does not show empathy or attention to the feelings of his speech partner (Ucup). Maxims of sympathy require speakers to pay attention to the feelings and interests of speech partners, and avoid speech that can hurt or demean. Fella seems to mock Ucup by considering a very large offer (taruangedua half a billion) as unimportant or not in accordance with Ucup's "style". Fella ignores the fact that Ucup might actually be looking for an opportunity or solution and focuses more on mocking rather than understanding Ucup's position or feelings. Overall, the violation of the maxim of sympathy in this speech arises because Fella does not show empathy or support for Ucup and instead highlights her disinterest in a way that is condescending and does not pay attention to the feelings of her speech partner.</p>

### **Violation of Quantity Maxim**

Speech Snippet	<p><i>Fella: "Telusuri jejak digital gue sosial media gue mulai dari teller blogspot, terus apa lagi?"</i></p> <p><i>Ucup: sampe akun instagram rahasia</i></p> <p><i>Fella : owhhh, jadi selamaa ini..” (bersuara manja)</i></p> <p><i>Ucup : itu namanya strategi</i></p> <p>Fella: "Trace my digital footprint on my social media starting from teller blogspot, and then what else?"</p> <p>Ucup: "Until the secret Instagram account"</p> <p>Fella: "Owhhh, so all this time..." (in a spoiled voice)</p> <p>Ucup: "That's called strategy"</p>
Indicative Information (Additional Implicature)	<p>a. The utterance took place on the sidewalk of the street</p> <p>b. Speaker: Fella is thinking of a strategy to create a traffic jam during the painting exchange.</p> <p>c. Speech partner: Ucup who keeps kicking Fella and trying to get close to her.</p>
Context	<p>In this utterance, Fella violates the maxim of quantity, as she should provide enough information, no more and no less than what is needed. Fella provides incomplete and unclear information about the details of her strategy. Ucup adds information about Fella's secret Instagram account, but this is also not relevant enough to their conversation about the painting swap strategy.</p>

### Violation of Quality Maxim

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Speech Snippet	<p><i>Budiman: "Saya sudah memberi Anda rencana sempurna untuk mendapatkan apa yang Anda inginkan"</i></p> <p><i>Permadi: "Saya ini bukan lagi presiden, kamu tahu itu, Poltak akan cari jalannya, dia itu pengacara yang licin. tanggung jawab saya atas perjanjian kita itu tuntas sampai di sini"</i></p> <p><i>Budiman: "Saya bisa buka mulut soal lukisan itu, kalau saya mau"</i></p> <p>Budiman: "I've given you the perfect plan to get what you want"</p> <p>Permadi: "I'm no longer president, you know that, Poltak will find a way, he's a slippery lawyer. my responsibility for our agreement ends here"</p> <p>Budiman: "I can open my mouth about the painting, if I want to"</p>
Indicative Information (Additional Implicature)	<p>a. The speech took place in a special room of the prison</p> <p>b. Speaker: Permadi who broke his promise to help Budiman to get out of prison</p> <p>c. Speech partner: Budiman who felt lied to by Permadi and threatened him back. However, Permadi's men started beating him after Budiman put up a fight.</p>
Context	<p>In this speech, the violation of the maxim of quality occurs because the speakers do not convey information that is completely true or reliable. The maxim of quality requires every speaker to speak honestly and only say things that are in accordance with the facts. In this context, both speakers use information that is not entirely honest or relevant to reality, either to avoid responsibility (Permadi) or to try to intimidate the interlocutor (Budiman), thus violating the maxim of quality.</p>

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### Violation of Relation Maxim

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Speech Snippet	<p><i>Piko: "Saya mau dua miliar saya!"</i></p> <p><i>Permadi: "Kenal ini siapa? Budiman? Bapakmu kan?"</i></p> <p>Piko: "I want my two billion!"</p> <p>Permadi: "Who do you know, Budiman? Your father, right?"</p>
Indicative Information (Additional Implicature)	<p>a. The speech took place in the warehouse at night during the delivery of the painting.</p> <p>b. Speaker: Permadi (former President).</p> <p>c. Speech partner: final year student who is looking for additional income.</p>
Context	<p>In this speech, Permadi as the speaker does not pay attention to the maxim of tact, which should reduce the burden for the speech partner (Piko). Permadi indirectly shows his superiority by bringing up Piko's relationship with Budiman, her father, as if putting psychological pressure on Piko. Instead of helping Piko solve the problem in a tactful way, Permadi adds pressure by mentioning personal factors that might trigger guilt or discomfort in Piko. This violates the principle of tact because it increases Piko's psychological burden instead of decreasing it.</p> <p>Permadi also did not provide a solution or a balanced response to Piko's demand for two billion, but instead diverted the conversation with a more confrontational statement and reminded Piko of her personal position. This makes Permadi's speech a violation of politeness, especially in the context of tact.</p>

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**Violation of Maxim of Manner**

Speech Snippet	<p><i>Budiman: “Harusnya ujunya ngga gini Pik”</i></p> <p><i>Piko: “Aku bisa bebasin papah”</i></p> <p><i>Budiman: “Ngga ada yang bisa bebasin papah, Permadi ngga cuma ngejebak kamu, tapi papah”</i></p> <p><i>Piko: “Terus ini maksudnya apa?”</i></p> <p><i>Budiman: “Cuma ini satu-satunya cara untuk bisa nyelametin papah Pik”</i></p> <p><i>Budiman: “It shouldn't end like this Pik”</i></p> <p><i>Piko: “I can free papah”</i></p> <p><i>Budiman: “No one can free papah, Permadi didn't just trap you, but papah”</i></p> <p><i>Piko: “So what does this mean?”</i></p> <p><i>Budiman: “It's the only way to save papah, Pik”</i></p>
Indicative Information (Additional Implicature)	<p>a. The utterance occurs in the middle of the road with heavy rain conditions and Piko is down after fighting with his father.</p> <p>b. The speaker is Budiman who tried to take the painting of Prince Diponegoro from Piko by beating and forcibly stopping his car.</p> <p>c. The speech partner is Piko who lost after fighting and found out that the attacker was his own father.</p>
Context	<p>In this speech, Budiman as the speaker violates the maxim of manner, which should require speakers to convey messages in a clear, structured, and unambiguous manner. Budiman tries to explain that the situation they are facing is very complex and that there is no way out for Piko to free her father, but the way Budiman conveys this is vague and not transparent. Budiman's speech is emotional rather than factual, which exacerbates Piko's confusion and frustration.</p>

**Internal and External Factors of Violation of Language Politeness and Cooperation Principles**

In interacting with speech partners, aspects beyond language play an important role in shaping the understanding and interpretation of the meaning conveyed. In addition to the language itself, the social context, the relationship between speakers, and internal and external factors influence how conversations are understood. Internal factors relate to conditions or traits that come from within the individuals involved in the conversation. Some of the things included in internal factors include: (a) different personalities, such as patient, angry, or friendly. This personality will be reflected in the way a person speaks (Claudel, 2020). Polite people usually have personalities that tend to be gentle and respect the feelings of others; (b) motivation and intention or one's purpose in communicating affect the level of politeness in language. If someone has good intentions and wants to maintain harmonious relationships, then they will try to use more polite language; (c) a person's emotional state when communicating can affect the politeness or impoliteness of language. For example, someone who is angry tends to use rude or less polite language than when they are calm; and (d) one's understanding of social and language norms also plays a role in influencing language politeness. Individuals who have a better knowledge of manners and etiquette in speaking will usually be more conscious of choosing polite words.

External factors are things outside the individual that affect the way of communication, such as the social environment, culture, and situation. Some external factors that affect the politeness and impoliteness of language include: the social status of speech participants who are not symmetrical, feeling uncomfortable or embarrassed, the goals to be achieved, appreciation of

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speech partners, and the place where the conversation takes place also affect politeness (Culpeper, 2011). In formal situations, such as meetings or official gatherings, people tend to be more careful in using polite words. In contrast, in more casual situations, the language used may be more flexible and less formal.

## 5. DISCUSSION

### *Politeness Maxim Violations in the Film Context*

The analysis of politeness maxim violations in *Mencuri Raden Saleh* reveals their role in shaping character interactions, advancing the plot, and reflecting broader social dynamics. Language politeness violations, such as the maxims of tact, generosity, and respect are used strategically in this movie to create tension, increase conflict, and give depth to the characters (Leech, 2014). According to Grice's (1975) theory, adherence to these maxims ensures effective and polite communication. As supported by Ulfa (2019), these violations can serve narrative functions, while Grice (1975) theory, adherence to these maxims ensures effective and polite communication. However, as highlighted by Mudiono (2022), in fictional narratives such as movies, violations are often intentional to convey underlying emotions or power dynamics.

The movie *Mencuri Raden Saleh* shows how violations of Grice's politeness maxims serve to establish social dynamics between characters. For example, when characters use impolite language or show disrespect, this often serves to emphasize conflicts or personality traits. Terran Mott (2024) notes that such offenses are a tool for filmmakers to create emotional engagement with the audience. Similarly, these findings support previous research that identifies the narrative importance of politeness offenses in the media. Offenses such as these do not always have a negative impact. Disrespectful language or insults in films can enhance narrative intensity and deepen characterization (Maria Pavesi, 2021). Therefore, civility violations are not simply communication breakdowns, but strategic tools to shape the audience's experience and advance the storyline.

### *Violation of Grice's Principles of Cooperation in the Movie*

Grice's principle of cooperation includes the maxims of quantity, quality, relevance, and manner that must be followed to create effective communication. In *Mencuri Raden Saleh*, some characters intentionally violate this principle of cooperation to convey hidden messages or to create dramatic effects. For example, in the dialog between Piko and Permadi, there is a violation of the maxim of relevance when Permadi diverts the conversation from the issue being discussed, which indirectly shows his dominant position and pressures his interlocutor. According to Dewi (2023), non-compliance with this principle often appears in movies to depict tension or emotional chaos.

This violation is often used to manipulate conversations in favor of one party and reinforce unbalanced power relationships. In "*Mencuri Raden Saleh*" movie, these maxims are violated intentionally, similar to strategies observed by Rabaab (2022) in her analysis of maxim violations in character interactions. Lee (2023) notes that in these situations, noncompliance with the maxims of cooperation often occurs with characters who have greater authority. These violations create communication distortions that make it difficult for the other party to challenge or argue, thus reinforcing injustice in the conversation.

*Violation of Language Politeness and Cooperation Principles in “Mencuri Raden Saleh” Movie  
Factors Affecting Politeness and Cooperation Principles Violations*

Several factors influence politeness violations in *Mencuri Raden Saleh*, such as social hierarchies and situational pressures. Khairiah (2020) demonstrates how context dictates linguistic choices. The socio-pragmatic analysis of *Mencuri Raden Saleh* identifies several factors that contribute to the frequent violation of politeness maxims. Social relations between characters, such as power imbalance, play an important role. According to Safitri (2014), power dynamics often influence how politeness is expressed or violated. In the movie, characters who are in a position of power tend to violate the maxims of generosity by making self-interested statements that reduce the agency of others, thus increasing their own dominance.

In addition, situational contexts, such as high-stakes or emotionally charged scenarios, also contribute to violations. As pointed out by Riyanto (2023), in moments of heightened tension, characters may abandon conventions of politeness and opt for more direct or aggressive language to assert control. This observation resonates with the behavior of some characters in the film, whose language becomes more confrontational at critical moments. Such transgressions, as Lipkin (2002) argues, are not only transgressive but also serve as narrative tools to intensify dramatic tension and emotional stakes.

## 6. CONCLUSION

This study illustrates the importance of socio-pragmatic analysis of the compliance and violation of the maxims of politeness in communication, especially in the dialog of the characters of the movie *Mencuri Raden Saleh*. Based on the results and discussion, it is found that violations of Grice's maxims, such as the maxims of tact, generosity, respect, modesty, and agreement, significantly affect the way characters interact and shape the social dynamics in the movie. These violations not only serve to strengthen characterization and storyline, but also reflect broader social situations in real interactions, such as manipulation, tension, and conflict. In the long run, this research can contribute to a deeper understanding of how language is used as a narrative tool in popular media to influence social perceptions. The findings also open the prospect of further development regarding the application of socio-pragmatic theory to other forms of communication, both in film and literary narratives, to understand how language can shape social perceptions and interactions in the future.

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