An Analysis of Flouting Maxims and the Impact on the Storyline in the Animated Movie "Hotel Transylvania 1"

Raisa Eka Putri [a,1,*],
Elisna Huan [b,2],
Gupuh Rahayu [c,3]

[a,b,c] English Education Study Program, Nusa Cendana University, Kupang, 85001, Indonesia
[1] raisaeka3@gmail.com*;
[2] elisna@staf.undana.ac.id,
[3] gupuh.rahayu@staf.undana.ac.id

KEYWORDS	ABSTRACT
Cooperative Principles Flouting Maxims Freytag's Pyramid Hotel Transylvania 1 Movie	Flouting maxims is a concept introduced by H.P. Grice to describe situations when someone intentionally does not follow one of the principles in the Cooperative Principle. This phenomenon is not only found in everyday conversation but also appears in film dialogues, such as in Hotel Transylvania 1. This research aims to describe instances of the maxims of Quantity, Quality, Relation, and Manner being flouted and analyze the impact on the development of the film's storyline. A descriptive qualitative method was used, with data taken from dialogues between characters in the movie. The results showed 25 cases in total: 4 flouting Maxim of Quantity, 12 flouting Maxim of Quality, 6 flouting Maxim of Relation, and 4 flouting Maxim of Manner. These instances of flouting not only function as linguistic features but also support the storyline based on Freytag's Pyramid structure. In the exposition, flouting introduces characters and their relationships; in the rising action, it builds tension and conflict; in the climax, it reflects emotional shifts; in the falling action, it helps repair character relationships; and in the resolution, it conveys implied meanings. The conclusion drawn is that flouting of cooperative principles in the characters' dialogues contributes significantly to the development of the storyline in Hotel Transylvania

INTRODUCTION

Language is an essential tool that people use to communicate in their daily lives. Through language, we can share ideas, express feelings, and exchange information with others. However, communication does not always go smoothly because it is influenced by many factors, including the context in which it takes place. In linguistics, this is studied under the field of pragmatics, which focuses on how context helps shape meaning in communication. Grice (1975) explains that communication involves more than just the literal meaning of words — it also depends on the speaker's intention and how the listener interprets it. Yule (1993, pp. 3–4) defines pragmatics as "the study of speaker meaning." This means that when a speaker says something, it should be understood by the listener, who interprets it based on the context, including who is speaking, to whom, where, what, and when the conversation takes place. In other words, social conditions play an important role in how language is used in communication. One of the key theories in pragmatics is Grice's Cooperative Principle, which states that in order for conversations to be effective, speakers and listeners are expected to work together by following four conversational maxims:

1. Maxim of Quantity: provide enough information, not too much or too little
2. Maxim of Quality: say what is true
3. Maxim of Relation: stay relevant to the topic
4. Maxim of Manner: be clear and orderly in what you say

In reality, people sometimes intentionally break these maxims for certain purposes. This is known as flouting maxims. Flouting happens when a speaker wants to convey a hidden meaning, create humor, or avoid an uncomfortable topic. As Cutting (2002) explains, flouting occurs when speakers do not follow a maxim but still expect listeners to understand the implied meaning behind their words. This often appears in daily conversation and is common in films, especially comedies.

In relation to storyline, Prince (1982) defines plot as the sequence of events that is structured to create meaning in a story. Lodge (1992) describes plot as consisting of exposition, conflict, climax, and resolution. This study used Freytag's Pyramid to examine how flouting maxims appear at different stages of the plot — whether in introducing characters, building tension, or resolving conflicts.

Many previous studies have explored flouting maxims. Gara (2019) found that quantity and quality maxims were frequently flouted in Toy Story 3. Wahyuni (2019) examined La La Land and discussed flouting of all types of maxims. Fitri and Qodriani (2016) found that the quantity maxim was the most frequently flouted in the novel Divergent. However, most of these studies focused on identifying the types of flouting maxims and their implied meanings. They did not examine how flouting maxims contribute to plot development, particularly in animated films.

The animated film Hotel Transylvania 1 provides an interesting example, as many of its character dialogues contain flouting maxims. The story centers on Dracula, who tries to protect his daughter, Mavis, from the human world by hiding her in a hotel. When a human named Jonathan accidentally enters the hotel, Dracula frequently flouts maxims — by providing too much or too little information, lying, being unclear, or giving irrelevant answers — to hide Jonathan's presence. These floutings not only create humor but also play an important role in moving the plot forward through conflict and the dynamics between characters.

Based on this background, the research questions for this study are: "What are types of flouting maxims are found in the characters' dialogue in Hotel Transylvania 1?" and "How does the flouting of these maxims affect the development of the film's storyline?". The objectives of this study are: To identify and analyze the types of flouting maxims that occur in the characters' dialogue in Hotel Transylvania 1, to examine how these flouting contribute to the development of the film's plot. This research aims to contribute to the study of pragmatics by showing that flouting maxims are not only used as a humorous strategy but also serve as an important part of building the storyline and character relationships. The findings may also be useful for teaching pragmatics through engaging media that is easier for students to understand.

METHOD

This research used a descriptive qualitative method to describe the types of flouting maxims and their impact on the storyline in Hotel Transylvania 1. The qualitative approach was selected because it focuses on describing natural phenomena and language use based on the context of the social life (Creswell, 1998). The data source was the dialogue from the animated movie Hotel Transylvania 1, directed by Genndy Tartakovsky and released in 2012, with a duration of 91 minutes. This film was chosen because it contains rich character interactions that often feature humor, irony, and language that flouts Grice's maxims. Data were collected through non-participatory observation by analyzing the film's official transcript obtained from the "Fandom" website. Dialogues containing flouting of maxims were identified, extracted, and classified based on Grice's maxims: Quantity, Quality, Relation, and Manner. The data were then analyzed using the model by Miles and Huberman (1994), which consists of data reduction, data display, and conclusion drawing. Data reduction was carried out by selecting only the relevant dialogues, while data display involved presenting these dialogues in narrative form to show how flouting maxims influenced the plot. Finally, conclusions were drawn and verified by linking the findings to Grice's Cooperative Principle to ensure accuracy and relevance.

FINDINGS AND DISCUSSION
Findings

There were 25 instances of maxim flouting found in the dialogues of the animated film Hotel Transylvania 1. These included all four types of Grice's maxims: Quantity, Quality, Relation, and Manner. The researcher identified and analyzed these instances to see how they affect the plot and the relationships between the

characters. Most of these instances helped create humor, show the personalities of the characters, and build the relationships and conflicts in the story.

The frequency of maxim flouting found in the film is as follows:

a. Frequency of the flouting maxims

No.	Types of Flouting Maxims	Frequency
1	Maxim of Quality	12
2	Maxim of Quantity	4
3	Maxim of Relation	6
4	Maxim of Manner	3

Flouting of Maxims in the Character's Dialogue

This section explains the flouting of Grice's Cooperative Principle in Hotel Transylvania 1. Each case describes the type of maxim flouted, the reason, and its effect on the story.

1. Flouting Maxim of Quantity

Data 1 Time; (05:35)

Dracula : Looks good. Only monsters can get in?

Builder   *: Oh, absolutely. It's hidden real nicely. You got 400 acres of haunted forest   in front of you. You got the Land of the Undead on the   perimeters. Any humans daring to even look over there will run away real quick. But, of course, be smart. No bonfires, no firework shows.*

The builder flouts the maxim of quantity by giving much more information than needed. Instead of simply confirming Dracula's question, he explains unnecessary details about the surroundings. This makes the conversation longer and less direct.

Data 2 (09:20)

Wanda : If only Martha were here to see his

Dracula   : She always here, Wanda. Okay, friends, I am so glad you are here to celebrate another birthday for my sweet little Mavis. She's growing up so fast and another successful year of refuge from them! These are recent human images our surveillance has uncovered. They are getting fatter so as to overpower us. And they are wearing less clothing, allowing more movement to strangle us or cut open our heads and put candy in them. But they will never find us here. Evil villain, you will never win! Okie doke. The fun starts in 30 minutes. Right now, I have to see my little girl

Dracula flouts the maxim of quantity by delivering an overly long and irrelevant speech during Mavis's birthday. This shows his overprotective nature and builds tension in the scene.

Data 3 (Time: 18:02)

Dracula   : How'd it go? How was the big world? How was it out there?

Mavis   : *It was okay, Dad.*

Mavis flouts the maxim of quantity by giving too little information. Her short reply does not match the amount of information Dracula expects. This reflects her disappointment and unwillingness to talk.

Data 4 (Time: 26:24)

Johnny   : Uh, can I just ask, what exactly is this place?

Dracula   : What is this place? It is a place I build for all those monsters out there lurking in the shadows, hiding from the persecution of human kind. A place for them and their families to come to and free themselves. A place void of torches, pitchforks and angry mobs! A place of peace, relaxation and tranquility.

Dracula flouts the maxim of quantity by giving a dramatic and detailed speech when Johnny asks a simple question. This is done to impress or distract Johnny rather than give a clear answer.

2. Flouting Maxim of Quality

The maxim of quality requires speakers to say something in accordance with reality. The statement expressed by the speaker must be accompanied by sufficient evidence. If the rule or principle is flouted, it is called the flouting maxim of quality, which is stating something that is dishonest or not in accordance with the fact. The following are examples of flouting maxim of quality in the dialogue between characters in Hotel Transylvania 1 animated movie:

Data 5 (Time: 09:20)

Wanda : If only Martha was here to see this.

Dracula : *She's always here, Wanda*.

Dracula flouts the maxim of quality by saying that Martha is always here, whereas the fact is that she has died. Dracula says it because he still loves Martha and wants to feel that she is still with him. Dracula says something untrue to express his feelings.

Data 6 (Time: 18:19)

Mavis : And they had garlic on bread.

Dracula : What? Look at me. I'm getting goosebumps, I'm so scared. I'm so sorry, sweetheart. I hate that you had to see that.

Dracula flouts the maxim of quality by exaggerating his fear of garlic. In fact, he is not scared, but he wants Mavis to think that the humans are very dangerous.

Data 7 (Time: 28:21)

Johnny : Sure! Uh, well, how old are you?

Mavis : A hundred and eighteen.

Johnny : *A hundred and—?! [Dracula elbows him] Uh! Yeah… I'm 121.*

Johnny flouts the maxim of quality by lying about his age. He says he is 121 years old to   make Mavis believe that he is a monster.

Data 8 (Time: 30:15)

Mavis : Yeah, my mom picked it. So, are you going to tell me your name?

Johnny : Me? My name? Good question. Well, obviously*, I'm Frankenstein.*

Johnny flouts the maxim of quality by saying his name is Frankenstein, which is untrue.
He does this to hide his real identity as a human.

Data 9 (Time: 33:47)

Johnny-Stein : Woah! What was that?!

Dracula : Oh, sorry. I should really clear my throat when I speak. Anyway,   what brings you here?

Johnny-Stein: Oh, uh... Party planner

Johnny flouts the maxim of quality by lying that he is a party planner. He does this to cover his real purpose of coming to the hotel.

Data 10 (Time: 38:06)

Dracula : No, no, no, no. I'm not hungry. [Esmeralda squeaks]

Quasimodo : What? Esmeralda, you smell it again? Human!

Dracula   : I am hungry.

Dracula flouts the maxim of quality by changing his statement. At first, he says he is not hungry, but then he says he is hungry to cover up Johnny's presence.

Data 11 (Time: 45:37)

Franskestein   : Yeah, he's an animal. And it was so nice seeing Mavis laughing and hitting it off with him.

Dracula   : Who's hitting what off? Please! Mavis could never be with... someone of his kind.

Dracula flouts the maxim of quality by saying that Mavis would not be interested in someone with red, curly hair. He says this to cover up the real reason why he does not want Mavis to be with Johnny.

Data 12 (Time: 46:21)

Dracula : Look, settle down, fellas. This is all a moot point. You see, Johnny... He left.

Murray : Wait a minute, he left?

Dracula : Yes! He decided he didn't like Mavis, or any of us.

Dracula flouts the maxim of quality by lying that Johnny left and that Johnny did not like Mavis or the others.

Data 13 (Time: 53:02)

Quasimodo : Now you are helping him? What is it with you and this human?

Dracula : He is not a human. He's a Stein!

Johnny-Stein : That's right, little man, I'm a Stein!

Dracula and Johnny flout the maxim of quality by lying that Johnny is not a human. He is Stein.

Data 14 (Time: 1:03:05)

Dialogue:

Mavis : I don't care! I still want to be with you.

Johnny : *Uh... Well, tough! 'Cause I don't want to be with you. Because... you're a monster! And I hate monsters! Goodbye!*

Johnny flouts the maxim of quality by saying that he does not want to be with Mavis and that he hates monsters. He says this to protect Mavis from the danger of being with him.

Data 15 (Time: 1:18:52)

Dialogue:

Mavis : Dad?

Dracula : *I'm fine. I'm just a little sunburnt.* Honey, I always thought the worst thing ever would be seeing you go. But the worst is seeing you unhappy. Mavey, I want you to live your life.

Dracula flouts the maxim of quality by saying that he is fine, even though he is actually injured by the sunlight.

Data 16 (Time: 1:21:34)

Dialogue:

Johnny : Drac, you ready to throw down?

Dracula: No, no, I just came closer to hear you better.

Dracula flouts the maxim of quality by saying that he came closer to hear Johnny
Better, in fact, he came closer because he wanted to talk to Johnny.

3. Flouting Maxim of relation

Flouting the maxim of relation is a form of a violation in conversation that occurs when someone flouted the conversational rules (maxim) that regulate the relevance and appropriateness of an utterance to the context or topic of the conversation.

Data 17 (Time: 10:25)

Wayne : Drac! How's it going?

Dracula : Wayne, my old friend!

Dracula flouts the maxim of relation because his response is irrelevant to Wayne's question. Instead of explaining the situation at the hotel, he only gives a friendly greeting.

Data 18 (Time: 08:07)

Dialogue:

Murray :Drac, how are you, buddy?

Dracula : The sand, Murray, the sand! Always with the sand!

Dracula flouts the maxim of relation because he gives an irrelevant, sarcastic comment about sand rather than answering Murray's question about his condition.

Data 19 (Time: 17:29)

Dialogue:

Mavis : Everything okay? My name is Mavis Dracula, and I...

Villager 1 : Vampire. Burn clothes.

Mavis : Burn my clothes? Really?

Villager 2 : Vampire! We take your candy.

The villagers flout the maxim of relation because their responses ignore Mavis' introduction and give irrelevant, nonsensical comments that do not relate to her words.

Data 20 (Time: 28:41)

Suit of Armor: Sir, there's an emergency!

Dracula: Not now. Can't you see we're in the middle of something very normal here?

Analysis: Dracula flouts the maxim of relation because he avoids addressing the emergency and instead of gives an irrelevant statement about being in a normal situation.

Data 21 (Time: 1:01:38)

Dialogue:

Mavis : Well, you can't be sure. It's all in how you present yourself!

Drac :No, that won't make a difference!*

Mavis : How do you know?

Drac : Because it just won't!

Mavis : Why, why won't it?!

Drac : Because that village doesn't really exist!

Dracula flouts the maxim of relation because he avoids giving a logical and relevant reason to Mavis' question until he finally reveals the truth at the end.

Data 22 (Time: 1:19:29)

Mavis   : I don't know how I'm supposed to do that.

Dracula   : You know, Mommy already gave you her birthday present. Can I now give you mine?

Dracula flouts the maxim of relation because he changes the subject by giving a birthday present rather than addressing Mavis' concern or question.

4. Flouting Maxim manner

Flouting maxim of manner happens when a speaker delivers information in a way that is unclear, ambiguous, or disorganized, causing confusion for the listener. This is usually done to hide something, create humor, or avoid directly answering. The following are examples of flouting maxim of manner in Hotel Transylvania 1

Data 23 (Time: 25:25)

Dialogue:

Mavis   : Um, who is that?

Dracula   : Who is that? Oh! Oh! That is nobody.

Dracula responds in an unclear and roundabout way, repeating the question and saying "that is nobody." His speech avoids clarity and confuses Mavis. This shows he is flouting the maxim of manner to hide Johnny's true identity.

Data 24 (Time: 27:56)

Mavis   : Who exactly is that?

Dracula   : Mmmmmm... Honey bat, you see, it's your birthday, and, you know, I want you to have the best, specialist party of your life. So... well... I... needed some help.

Dracula answers with hesitation, fillers ("Mmmmmm..."), and unnecessary details that

Blur the focus of Mavis's question. His disorganized speech style flouts the maxim of manner because it prevents Mavis from getting a clear answer

Data 25 (Time: 1:02:23)

Mavis   : What was it? What exactly did you have to do? Tell me!

Dracula   : I—I built the town, the staff put it all together, the... the zombies dressed up as the townspeople.

Dracula's fragmented and hesitant explanation makes his message hard to follow. His lack of directness and clarity reflects an attempt to hide the truth about the fake village, showing how he flouts the maxim of manner.

The Impact of Flouting Maxims on the Development of the Storyline

The flouting of conversational maxims in *Hotel Transylvania 1* is not only used for humor but also plays an important role in developing the storyline, building character relationships, and creating emotional moments. Using Freytag's Pyramid, we can see that these maxim violations appear throughout all stages of the plot. In the exposition, they help introduce the setting, characters, and their relationships in a unique way. As the story moves into the rising action, the flouting adds misunderstandings and emotional distance, especially between Dracula, Mavis, and Johnny. At the climax, emotionally charged and serious violations lead to major turning points and broken trust. In the falling action, the flouting starts to reflect Dracula's emotional growth and his concern for Mavis's feelings. Finally, in the resolution, small lies show his willingness to change and rebuild relationships. In short, the flouting of maxims helps move the story forward and shows the characters' development in meaningful ways.

Discussions

To understand how flouting maxims influence the flow of the story in Hotel Transylvania 1, this study uses Freytag's Pyramid structure. This model divides the plot into flve stages: exsposition, rising action, cliax, falling action, and resolution. By using this structure, the role of flouting maxims can be explained more clearly in each

stage of the story. The following section analyzed the use flouting maxims based on the five stages of Freytag's Pyramid, beginning with the exposition to Resolution.

1. Exposition

In the exposition stage, the flouting of conversational maxims plays a key role in introducing the setting, characters, and their relationships. For instance, the builder's excessive explanation about the hotel's security (Data 1) flouts the maxim of quantity and helps establish the hotel as a highly protected space designed for monsters, emphasizing Dracula's overprotectiveness. Dracula also flouts the maxim of relation when welcoming guests like Wayne (Data 17) and Murray (Data 18), by giving off-topic responses. These exchanges not only reflect familiarity and warmth but also introduce the close-knit, friendly relationships within the monster community. Additionally, when Dracula says Martha is "always there" (Data 5), he violates the maxim of quality, revealing his deep emotional attachment rather than speaking literally. Further examples, such as the villagers' irrelevant responses to Mavis (Data 19) and Dracula's exaggerated warnings about the fake village (Data 3 and 6), show how maxim flouting is used to manipulate Mavis's perception of the human world and conceal the truth, setting up the protective conflict that drives the story forward.

2. Rising Action

As the story enters the rising action, the flouting of maxims contributes to growing tension and emotional distance among characters. Dracula begins to give vague or incomplete answers to Mavis (Data 4), flouting the maxim of quantity, which sparks her curiosity and suspicion. He also lies to hide Johnny's true identity (Data 25), violating the maxim of quality and deepening the internal conflict. In Data 7, Dracula flouts the maxim of relation, making Mavis feel dismissed and weakening their trust. Ambiguous responses (Data 20) show a flouting of the maxim of manner, which confuses characters and complicates their interactions. Dracula's exaggerated claims (Data 8) raise further doubts among the monsters, while his withholding of information (Data 9) makes Mavis feel excluded and motivates her to dig deeper. The flouting continues to strain relationships, with irrelevant responses (Data 10), evasive language (Data 11–12), and key facts being hidden (Data 13), all contributing to emotional confusion and setting the stage for the eventual climax.

3. Climax

In the climax, the story reaches its emotional and narrative peak as the effects of earlier maxim flouting come to a head. Dracula flouts the maxim of relation during an emotional argument with Mavis (Data 21), offering a vague and emotionally charged response that leads to the accidental revelation of the truth about the fake village. This moment shatters Mavis's trust. Similarly, in Data 26, his unclear and hesitant speech reflects his emotional struggle and the breakdown of the lies he's built. Johnny, too, participates in this climax by flouting the maxim of quality (Data 14), pretending to hate monsters to protect Dracula's secret, which ends up deeply hurting Mavis. These violations reveal the emotional consequences of deception and show how the flouting of maxims leads to a powerful turning point in the story.

4. Falling Action

During the falling action, the tension begins to lessen as characters confront the consequences of their earlier actions. Dracula's emotional growth becomes more apparent when he says "I'm fine" (Data 15), flouting the maxim of quality. Though untrue, it reflects his attempt to hide his own pain for the sake of Mavis's feelings, showing a shift in his priorities. In Data 22, rather than offering a verbal explanation, Dracula gives a gift to Mavis, flouting the maxim of relation. This act of comfort serves as an emotional gesture to mend their relationship and reduce the strain caused by earlier conflicts

5. Resolution

In the resolution, the story comes to a close as relationships are repaired and characters find emotional healing. Dracula's small lie—claiming he came to the stage "just to hear better" in Data 16 is a final

flouting of the maxim of quality. Though minor, it reveals his lingering awkwardness and vulnerability, while also showing that he is willing to change. This gentle, light-hearted moment marks the reconciliation between Dracula and Mavis, bringing hope and closure to the emotional arc of the film.

CONCLUSION

Flouting Grice's conversational maxims occurs when characters intentionally disobey the maxims to create certain effects, such as humor, hiding the truth, misleading others, or creating tension in communication. The research concludes that flouting maxims often happens in Hotel Transylvania 1 and plays an important role in supporting the storyline. The researcher conclude that flouting maxims often happens in Hotel Transylvania 1 and plays an important role in supporting the storyline. From 25 dialogues analyzed, it was found that, Maxim of Quantity was flouted 4 times when characters gave too much or too little information, causing confusion or emphasizing certain points. Maxim of Quality was the most often flouted (12 times), mainly through lies or hiding facts, especially by Dracula to protect Johnny's identity. Maxim of Relation was flouted 6 times through off-topic or irrelevant responses to divert attention or create comedy. Maxim of Manner was flouted 3 times, shown by unclear, ambiguous, or confusing speech, often in stressful situations.

Based on the analyzes of the data the researcher found that each flouting contributed to the plot's progression. During the exposition, the floutings helped introduce characters, the hotel's setting, and the relationships between them. In the rising action, flouting increased tension and showed characters' inner struggles. The climax featured flouting that highlighted emotional conflicts as secrets were exposed. In the falling action, flouting showed characters trying to repair damaged relationships. Finally, in the resolution, flouting reflected characters' emotional growth and efforts to rebuild trust.

REFERENCES

Asri, D.E.S(2015). *An analysis of flouting maxim in EFL classroom interaction.* Vol 4.No.2. Universitas Muria Kudus. https://journal.walisongo.ac.id/index.php/vision/article/view/1592

Chaer A.. (2010). Sosiolinguistik Perkenalan Awal. Jakarta: Rineka Cipta.

Cutting, J. (2002). *Pragmatics and Discourse: A resource book for students*. Routledge.

Creswell, John W., (2009). Research Design: *Qualitative, quantitative, and mixed methods approaches*. 3rd edition, California: SAGE.

E.S, A.D. (2015). *An analysis of Flouting maxim in EFL classroom interaction*. Journal for Language and Foreign Language Learning, 4(2), 243-259.

Fitri, E., & Qodrani, L.U(2016). *A study on flouting maxims in Divergent novel. Teknosastik, 14(1), 32-40*

Gara, S. M. (2019). *An analysis of flouting maxim in "Toy Story 3" movie script by Michael Arndt* (Skripsi Sarjana, Universitas MuhammadiyahMataram). http://repository.ummat.ac.id/id/eprint/6759

Grice, H.P. (1989). *Studies in the way of words.* In New York: Academic Press. Harvard.

Grundy, P. (2000). *Doing pragmatics*. Routledge.

Griyani, P., & Efransyah, E. (2020). *Flouting Maxims on the Dialogue of Characters In Up! Animated Movie*. Project (Proffessional Journal of English Education), Vol 3(4), 512. https://doi.org/10.22460/PROJECT.V3I4.P512-517

Hastuti, R.K., Padmila, T., Yulianingsih, E., Mauludiyah, W., & Syehtrianto, D. (2024). *An analysis of floating maxim in Hotel Transylvania 2 movie. Journal of English Development*, 4(1), 102-111.

Leech, G. N. (1983). *Principles of pragmatics*. Longman.

Levinson, S.C. (1995). *Pragmatics.* Cambridge: Cambridge University Press

Little, P. (1965). *Communication in business*. Longmans.

Lodge, D. (1993). *The Art of Fiction: Illustrated from Classic and Modern Texts*. New York: Viking.

Merriam, S. B. (2009). Qualitative research: A guide to design and implementation. San Francisco, CA: Jossey-Bass..

Mey, J. L, (1993) *Pragmatics: An Introduction*. Blackwell Publishing.

Prince, G. (2002). *Narratology: The form and Functioning of Narrative* (Vol.108). Walter de Gruyter.

Thomas, J. (1996). *Meaning in Interaction: An Introduction to Pragmatics.* London: Longman.

Wahyuni, M., Arifin, M.B., & Lubis. I.S(2019). An analysis of flouting maxim done by characters in La La Land Movie. Jurnal Ilmu Budaya. Vol 3(3). 384.

Wening, A. C., Sabat, Y., & Prasetyo, Y. (2024). Flouting Maxim Found in Whatsapp Group Chat: Pragmatics Analysis: English. Journal of English Development,4(01),169.182.https://journal.iaimnumetrolampung.ac.id/index.php/jed/article/view/4138 Yule, G. (1993). *Pragmatics*. Oxford University Press.