



**TELEVISION TALK SHOW DISCOURSE AS A SOURCE FOR PRAGMATICS
LANGUAGE LEARNING: VIOLATIONS OF THE COOPERATIVE PRINCIPLE
IN THE *MAIN HAKIM SENDIRI* PROGRAM ON NET TV**

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ABSTRACT

This study aims to analyze violations of the cooperative principle in the television talk show *Main Hakim Sendiri* broadcast on NET TV and to examine its potential as a source for pragmatics language learning. According to Grice, the cooperative principle consists of four conversational maxims, namely the maxim of quantity, the maxim of quality, the maxim of relevance, and the maxim of manner. This research employed a descriptive qualitative research design. The data were collected using observation and note-taking techniques. The subject of this study was the *Main Hakim Sendiri* program on NET TV, while the object of the study focused on the pragmatic analysis of the cooperative principle within television talk show discourse. Data analysis was conducted using the referential (padan) method with the basic technique of determinant element sorting (Pilah Unsur Penentu/PUP), followed by the matching-equivalence technique (Hubung Menyamakan/HBS) as an advanced analytical procedure. The findings reveal 23 instances of cooperative principle violations in the program, consisting of 3 violations of the maxim of quantity, 7 violations of the maxim of quality, 8 violations of the maxim of relevance, and 5 violations of the maxim of manner. These findings indicate that television talk show discourse, particularly *Main Hakim Sendiri*, can serve as an authentic and meaningful source for teaching and learning pragmatics in language education.

Keywords: *Pragmatics Language Learning, Cooperative Principle, Television Talk Show Discourse, Conversational Maxims, Main Hakim Sendiri*

1. INTRODUCTION

Language does not merely function as a means of conveying messages, but also serves as a primary medium for constructing meaning in social interaction. Through language, individuals do not simply exchange information; they also negotiate intentions, attitudes, and communicative goals (Jurafsky & Martin, 2023; Jaya et al., 2025; Ramirez, 2021). Therefore, language plays a strategic role in shaping shared understanding among participants involved in the communication process (Ulandari et al.,

2025; Malini et al., 2022; Jaya et al., 2025a).

In everyday communication practices, the meaning of an utterance cannot always be interpreted solely from its linguistic structure. Meaning is often determined by context, communicative purposes, and the strategies employed by speakers in delivering their utterances to interlocutors. Consequently, contextual understanding becomes a crucial aspect in interpreting utterances comprehensively (Himawan & Fathonah, 2020; Saimon et al., 2023; Rojo-Ramos et al., 2025).

Pragmatics emerges as a linguistic field that explains how language is actually used in specific communicative contexts (Afisi, 2020; Birner, 2025; Blitvich & Sifianou, 2019). Pragmatics does not only examine what is said by the speaker, but also what is intended and how the utterance is interpreted by the hearer. This perspective is highly relevant for understanding various forms of communication, including non-formal and entertainment-oriented discourse.

One of the most complex forms of language use in social interaction is conversation. Conversation involves reciprocal processes between speakers and interlocutors that require shared understanding (Darmaliana et al., 2020; Sujariati et al., 2016; Ding & Yusof, 2025). Without such mutual understanding, conveyed messages may become distorted or even fail to be comprehended.

The success of a conversation is not determined solely by grammatical competence, but also by the ability of speakers and interlocutors to adjust their utterances to the communicative situation and context (Istiqomah, 2020; Rahmawati & Setyaningsih, 2021; Torky & Ahmed, 2025). In other words, effective conversation requires adherence to certain principles governing language use in interaction.

In pragmatic studies, conversational effectiveness is regulated by what is known as the cooperative principle. This principle emphasizes that speakers are expected to make contributions that are appropriate to the needs of the conversation in order to achieve communicative goals. Such contributions involve the amount of information provided, the truthfulness of utterances, topic relevance, and clarity of expression (Lo et al., 2025; Saptiany & Prabowo, 2024; Huang, 2014).

Pavajeau and Montero (2023) explains that the cooperative principle is realized through four conversational maxims: the maxim of quantity, the maxim of quality, the maxim of relevance, and the maxim of manner. Adherence to these maxims allows conversations to proceed coherently and be easily understood. However, in actual language use, speakers do not always consistently comply with the cooperative principle.

Violations or deviations from the cooperative principle are often viewed as indicators of communicative failure (Diana & Wirawati, 2020), as they may result in ambiguous, irrelevant, or misleading utterances that cause misunderstanding between speakers and interlocutors. For this reason, the cooperative principle is frequently used as a benchmark for evaluating conversational success.

Nevertheless, violations of the cooperative principle do not always produce negative effects. In certain contexts, such violations are deliberately employed as communicative strategies. One context that consciously exploits violations of the cooperative principle is humorous discourse. In humor, the incongruity between utterances and listeners' expectations is often used to generate comedic effects. Violations of conversational maxims encourage listeners to engage in additional interpretation, and it is this interpretive process that gives rise to humor (Attardo, 2020; Yunus et al., 2024).

Along with the development of mass media, humor is no longer confined to informal spoken interaction, but is also prominently featured in conceptually designed television programs. Television comedy programs not only function as entertainment, but also serve as sites for the practical use of language rich in pragmatic strategies. One television comedy program that is particularly interesting to examine is *Main Hakim*

Sendiri, broadcast on NET TV. This program adopts a mock courtroom concept with a semi-talk show format. Interactions among the host, performers, and guest stars are constructed through dialogues that extensively employ linguistic play.

In the conversations presented in *Main Hakim Sendiri*, violations of the cooperative principle are frequently used as a primary device for creating humor. Moreover, the program utilizes language as a medium for delivering satire and social criticism wrapped in a comedic tone. To date, studies on the cooperative principle have predominantly focused on maxim violations in everyday conversations, films, or literary works. Research that specifically examines violations of the cooperative principle in Indonesian television comedy programs, particularly those set in a courtroom-like context such as *Main Hakim Sendiri* on NET TV, remains relatively limited.

This condition indicates a research gap in pragmatic studies, especially concerning the use of cooperative principle violations as a strategy for humor creation in television media. Such phenomena are worth investigating, as they reveal the dynamic use of language in complex entertainment contexts and offer authentic discourse materials for pragmatics language learning.

Based on this rationale, the present study aims to examine violations of the cooperative principle in the *Main Hakim Sendiri* program on NET TV from a pragmatic perspective. The research focuses on identifying the types of conversational maxim violations that occur and analyzing their functions in constructing humor. This study is expected to contribute theoretically to the development of pragmatic studies and practically to the understanding of how television talk show discourse can serve as an effective and authentic source for pragmatics language learning.

2. METHODS

This study employed a descriptive qualitative method aimed at describing and analyzing linguistic phenomena in depth based on the data obtained (Neuman, 2019; Patton, 2020; Tisdell et al., 2025). A qualitative approach was chosen because the study does not focus on numerical measurement, but rather on the interpretation of utterances and the contexts in which they are used, particularly those related to violations of the cooperative principle within a pragmatic framework.

The subject of this study was the television talk show program *Main Hakim Sendiri* broadcast on NET TV. The object of the study was violations of the cooperative principle that occur in conversations among performers, the host, and guest stars in the program. The research data consisted of utterances containing violations of conversational maxims, including the maxims of quantity, quality, relevance, and manner.

The research was conducted over a period of two months. This study was not classified as field research, as the researcher did not directly visit a specific location to collect data. All data were obtained through observation of episodes of *Main Hakim Sendiri* accessed via television broadcasts and digital platforms. Therefore, the research setting was flexible and included locations such as boarding houses, libraries, homes, and areas around the city of Yogyakarta.

In the data collection process, several instruments were utilized, including a laptop, stationery, and data cards (Mauliddiyah, 2021; Herdayati & Syahrial, 2019; Susanto et al., 2023). The laptop was used to access, play, and replay episodes of *Main Hakim Sendiri* in order to obtain data carefully and repeatedly. Stationery and data cards were used to record utterances containing violations of the cooperative

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principle and to classify them according to the type of conversational maxim violated.

The data collection method applied in this study was the observation method (*simak*) (Van Maanen, 2025). This method was carried out by observing language use in the conversations presented in the *Main Hakim Sendiri* program. The basic technique employed was the tapping technique (*sadap*), which involved recording utterances produced by speakers without direct participation in the conversation. Furthermore, the advanced technique used was the note-taking technique (*catat*), in which relevant utterances were documented in accordance with the research focus.

Data analysis in this study employed the pragmatic referential (*padan*) method. This method was used to determine the meaning of utterances by considering the context of language use and the relationship between speakers and interlocutors. The basic analytical technique applied was the determinant element sorting technique (*Pilah Unsur Penentu / PUP*), which involved classifying utterances based on elements that determine the occurrence of cooperative principle violations.

At the advanced stage, data analysis was conducted using the matching-equivalence technique (*Hubung Menyamakan / HBS*). This technique was used to relate and align the utterance data with pragmatic concepts, particularly Grice's cooperative principle and conversational maxims. Through this technique, the researcher was able to identify types of conversational maxim violations and explain their functions in constructing humor within the *Main Hakim Sendiri* program on NET TV.

The results of the data analysis were then presented descriptively by providing systematic explanations of the forms of cooperative principle violations identified in the television talk show discourse. Thus, the methodological approach employed in this

study is expected to provide a clear and in-depth understanding of language use in television comedy discourse and its potential as an authentic source for pragmatics language learning.

3. RESULTS AND DISCUSSION

Violations of the cooperative principle in conversation occur when speakers fail to provide contributions as expected within a communicative interaction. According to Slavin (2019), the cooperative principle requires speakers to be informative, truthful, relevant, and clear. However, in actual language use particularly in entertainment discourse these principles are often deliberately violated for specific purposes, one of which is to create humorous effects. This phenomenon is prominently observed in the television program *Main Hakim Sendiri* aired on NET TV.

Based on the data analysis obtained from episodes of *Main Hakim Sendiri* broadcast during the May–June period, a total of 23 instances of cooperative principle violations were identified. These violations were classified into four types of conversational maxims: 3 violations of the maxim of quantity, 7 violations of the maxim of quality, 8 violations of the maxim of relevance, and 5 violations of the maxim of manner. Among these, violations of the maxim of relevance were the most dominant. This dominance indicates that contextual incongruity and topic deviation function as primary strategies for constructing humor in the program. Such findings highlight the richness of television talk show discourse as authentic material for pragmatics language learning.

1. Violations of the Maxim of Quantity

Violations of the maxim of quantity occur when a speaker provides either insufficient or excessive information beyond what is required by the interlocutor. The following excerpts illustrate violations of the maxim of quantity found in *Main Hakim Sendiri*.

Conversation Data 1

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Context: Santo works as an on-demand service provider. Desta asks about the price of Santo's services.

Desta: *How much do you usually charge for requests?*

Santo: *It depends on the job, Sir. For example, if it's just buying food within the same complex, like three menu items say cigarettes, fried rice, and meatball soup it's still within the complex, so the delivery fee is only ten thousand. The price stays the same as the shop price; we only take profit from the delivery fee. For manual labor, like cleaning bathrooms or tidying up, we look at the job first. If it's easy, maybe around fifty to a hundred thousand for bathrooms. If it's harder, like major cleaning, it can be three hundred thousand up to millions.*

Conversation Data 2

Context: Eca reads Malih's profile, mentioning that he once dropped out of school.

Eca : *Why did you drop out of school?*

Malih : *I didn't drop out. I was just too lazy to go. Back in the village, school was expensive. I thought as long as I looked cool, it'd be fine. Turns out I wasn't cool, didn't go to school, and ended up like a bum.*

In both examples, the speakers provide information that exceeds what is required. In Conversation Data 1, Santo's response violates the maxim of quantity because it is overly detailed and lengthy, whereas a brief explanation stating that the price depends on the type of job would have sufficed. Similarly, in Conversation Data 2, Malih's answer expands into a personal narrative that goes beyond the informational needs of the question. These excessive explanations function as humorous devices while simultaneously illustrating violations of the maxim of quantity.

2. Violations of the Maxim of Quality

The maxim of quality requires speakers to provide truthful information and to avoid saying things they believe to be false or lack sufficient evidence (Grice, 1975). Yule (2014) explains that violations of this maxim occur when speakers convey information that contradicts facts or common logic.

Conversation Data 4

Context: Desi is Ryan's aunt. She is addressed as "Ide Desi." Desta asks the reason for this address.

Desta: *Why "Ide"? Is there a specific reason?*

Ryan: *Because she is my father's biological sister.*

Conversation Data 5

Context: Jegel comments on Arumi's fair skin while talking to Rigen at a food stall.

Jegel: *Mrs. Arumi is really fair-skinned, right? It's like when she was little she was transparent.*

Rigen: *That's impossible transparent?*

In Conversation Data 4, Ryan's explanation is inconsistent with Javanese kinship norms, where a father's older sister is typically addressed as *Budhe*, not *Ide*. This mismatch between the utterance and socio-cultural reality constitutes a violation of the maxim of quality (Rahardi, 2005). In Conversation Data 5, Jegel's utterance is biologically illogical and hyperbolic, thereby violating the maxim of quality due to its lack of factual basis (Chaer, 2010). Such violations contribute to humor through exaggeration and absurdity.

3. Violations of the Maxim of Relevance

The maxim of relevance requires that utterances be related to the ongoing topic of conversation (Grice, 1975). Levinson (1983) emphasizes that relevance is essential for communicative coherence, and responses that deviate from the topic disrupt discourse continuity.

Conversation Data 11

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Context: A defense lawyer presents Diaz as a witness in court.

Desta: *Who are you?*

Diaz: *I'm the one who will testify that Ifan is innocent.*

Conversation Data 12

Context: Jegel, Dicky, and Boiyeen are gathered in an office.

Jegel: *Why did Your Honor gather us here?*

Dicky: *I don't know, I've been wondering about that since morning.*

In Conversation Data 11, Desta's question pragmatically demands personal identification, yet Diaz responds by stating his role rather than his identity, making the response irrelevant. Likewise, in Conversation Data 12, Dicky's response does not directly address the reason for the gathering but instead shifts focus to his personal confusion. These deviations from topical relevance are intentionally used to provoke humor and audience interpretation.

4. Violations of the Maxim of Manner

The maxim of manner requires speakers to be clear, unambiguous, and orderly in their utterances (Grice, 1975). Violations occur when utterances contain ambiguity or lack clarity (Levinson, 1983).

Conversation Data 19

Context: Ryan and Kiki from the band D'Masiv were raised by their aunt.

Desta: *I heard that Aunt Desi took care of Ryan and Kiki from a young age.*

Desta: *Was Ryan fat back then, since you "took care" of him?*

Conversation Data 20

Context: Rigen and Boris ask why Boiyeen is represented only by a picture.

Rigen: *Why is Boiyeen here in 2D form?*
Inggar: *She's indisposed.*

Rigen: *She can still come as long as she uses a pad.*

In Conversation Data 19, the word *took care of* is interpreted ambiguously, leading Desta to misinterpret it humorously. In Conversation Data 20, the word *indisposed* is pragmatically ambiguous and interpreted as menstruation, whereas the intended meaning refers to another reason for absence. Such lexical ambiguity results in violations of the maxim of manner and functions as a key mechanism for humor creation.

Overall, these findings demonstrate that violations of the cooperative principle in *Main Hakim Sendiri* are systematically employed as pragmatic strategies to construct humor. From a pedagogical perspective, this television talk show discourse offers rich, authentic examples for pragmatics language learning, enabling learners to understand how meaning, context, and conversational principles interact in real communicative situations.

Discussion

The findings of this study demonstrate that violations of Grice's Cooperative Principle in *Main Hakim Sendiri* are not random occurrences but systematic and purposeful pragmatic strategies used to construct humor and maintain audience engagement. A total of 23 violations were identified, with the maxim of relevance appearing most frequently, followed by the maxims of quality, manner, and quantity. According to Koraiishi (2023), effective communication is guided by four maxims: quantity, quality, relevance, and manner, which require speakers to be informative, truthful, relevant, and clear. However, as George Yule (2020) explains, speakers may deliberately flout these maxims to generate implicatures and achieve particular communicative effects, including humor. In the context of entertainment discourse, especially television talk shows, such deviations are not perceived as communicative failures but as creative

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linguistic strategies aligned with audience expectations.

The dominance of relevance violations in this study indicates that topic deviation and contextual incongruity function as primary mechanisms for humor construction. Sapitri et al. (2019) emphasizes that relevance is essential for discourse coherence; therefore, when speakers intentionally provide responses that are not directly related to the question, they create incongruity that invites audience interpretation and laughter. This finding is consistent with Gee and Gee (2020) theory of verbal humor, which highlights incongruity as a central element of comedic discourse. Similarly, violations of the maxim of quality through exaggeration, absurdity, and hyperbole demonstrate how speakers intentionally suspend literal truth to produce humorous effects. Dincer and Dariyemez (2020) states that speakers should not say what they believe to be false, yet in humorous settings, non-literal expressions are expected and appreciated. Thi and Que (2025) argues that such non-bona fide communication is characteristic of humorous interaction, where the goal is entertainment rather than factual accuracy.

Violations of the maxim of quantity, reflected in overly detailed or excessively elaborate responses, also contribute to humor by transforming simple answers into entertaining narratives. As Holmes (2020) notes, exaggeration and over-informativeness often serve as conversational humor strategies. Meanwhile, violations of the maxim of manner, particularly through lexical ambiguity and double meanings, encourage multiple interpretations and activate pragmatic inference. Birner (2025) explains that ambiguity can function as a pragmatic resource when contextual cues guide interlocutors toward implied meanings. In *Main Hakim Sendiri*, ambiguous expressions are deliberately exploited to trigger humorous misunderstandings that are later resolved through contextual awareness.

From a broader perspective, these findings reinforce Afisi (2020) view that pragmatics must be understood within its social and situational context. The courtroom parody format of *Main Hakim Sendiri*

legitimizes exaggeration, absurdity, and ambiguity as part of its genre conventions. Yunus et al. (2024) further explains that talk shows represent semi-institutional discourse in which spontaneity and scripted humor coexist, allowing for creative manipulation of conversational norms. Therefore, violations of the cooperative principle in this program reflect pragmatic creativity rather than communicative incompetence.

Pedagogically, this study highlights the value of television talk show discourse as authentic material for pragmatics language learning. Authentic audiovisual materials expose learners to real-world language use, including implicature, irony, exaggeration, and contextual meaning negotiation. By analyzing cooperative principle violations, students can better understand how conversational norms operate dynamically across different communicative settings. Communicative competence, which emphasizes the importance of using language appropriately according to context. Thus, incorporating entertainment discourse such as *Main Hakim Sendiri* into pragmatics instruction can bridge theoretical knowledge and authentic practice, fostering deeper interpretative skills and pragmatic awareness among learners.

4. CONCLUSION

Based on the results and discussion of the study, it can be concluded that the television program *Main Hakim Sendiri* on NET TV consistently displays violations of Grice's Cooperative Principle, encompassing the maxims of quantity, quality, relevance, and manner. These violations do not occur randomly; rather, they are intentionally employed as pragmatic strategies to construct humor and enhance entertainment appeal. The dominance of relevance maxim violations indicates that topic deviation and contextually inappropriate responses serve as the primary techniques for generating comedic effects in the program. Therefore, violations of the Cooperative Principle in entertainment discourse should not be viewed merely as communication failures, but rather as forms of contextual linguistic creativity.

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The implications of this study demonstrate that pragmatic analysis, particularly Grice's Cooperative Principle, is highly relevant for examining entertainment discourse in mass media, especially television talk shows. This research enriches the understanding that maxim violations are not inherently negative; instead, they may fulfill important social and aesthetic functions in communication. Furthermore, the findings of this study can be utilized as instructional material in pragmatics language learning to help students comprehend the application of theoretical concepts in authentic communicative contexts. For future research, it is recommended to expand the object of study to other types of entertainment programs or different media platforms, such as podcasts or social media, and to relate maxim violations to theories of conversational implicature or linguistic politeness in order to achieve a more comprehensive and in-depth analysis.

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