VOLUME 16, NO. 2, DECEMBER 2026

ALLEMANIA

Journal homepage:
https://ejournal.upi.edu/index.php/allemania/index

Grice's Cooperative Principle in the Animated Short Film *Der Besuch* from Filmakademie Baden-Württemberg

Armray Sinus Fajr[1] Uryadi Rohimin[1] Kurniasih Ratri Handayani[1]
[1]Program Studi Pendidikan Bahasa Jerman, Universitas Negeri Jakarta, Indonesia

Article Info

Paper Type:
Research Paper

Received: August 13, 2026
Revised 1: October 17, 2026
Revised 2: November 7, 2026
Accepted: November 23, 2026
First Available online: December 01, 2026
Publication Date: December 01, 2026

Abstract

This study aims to describe the forms of compliance with and violations of Grice's Cooperative Principle in the utterances of the animated short film Der Besuch *by Conrad Tambour from Filmakademie Baden-Württemberg. This study employed a descriptive qualitative method. The data consisted of utterances in the film that demonstrated compliance with or violations of the four conversational maxims proposed by Grice: Quantity, Quality, Relation, and Manner. Data were collected through repeated viewing, listening, and note-taking and were analyzed using the stages of data reduction, data display, and conclusion drawing.*

The findings show that 35 utterances contained 39 forms of maxim compliance and violation, as several utterances demonstrated more than one maxim simultaneously. Compliance was found in the maxim of Quantity (9), Relation (9), Quality (7), and Manner (2), while violations occurred in the maxim of Quality (7), Relation (3), and Quantity (2); no violation of the maxim of Manner was identified. Compliance was more dominant than violation, indicating that the characters generally maintained sufficient and relevant contributions in their interactions. Meanwhile, violations, particularly of the maxim of Quality, were associated with hyperbole and the characters' psychological conditions. The novelty of this study lies in its examination of both compliance with and violations of all four maxims in a German animated short film that has not previously been examined from this perspective. The study is limited to the utterances and conversational contexts found in Der Besuch*. The findings may contribute to pragmatic studies of German audiovisual works and provide an alternative contextual material for teaching the Cooperative Principle in German language learning.*

Keywords: *Grice's Cooperative Principle; Conversational Maxims; Animated Short Film;* Der Besuch*; Pragmatics*

[1]*Corresponding author: armraysinusfajr18@gmail.com

1. INTRODUCTION

Pragmatics is an important field of linguistics that examines how meaning is conveyed and interpreted in relation to context. In communication, speakers and hearers do not merely exchange linguistic forms but also rely on contextual information to understand the intended meaning of an utterance. One of the important concepts in pragmatic studies is Grice's Cooperative Principle, which explains how conversational participants contribute to an interaction through four conversational maxims: Quantity, Quality, Relation, and Manner. The principle is relevant to the analysis of dialogue because speakers may comply with or violate these maxims depending on the communicative situation and their purposes.

The application of the Cooperative Principle can also be observed in audiovisual works, including animated short films, in which verbal utterances interact with visual and contextual elements such as gestures, facial expressions, and intonation. Nonverbal elements can provide additional information that supports the interpretation of a speaker's attitude and communicative behavior (Knapp et al., 2012). One example is *Der Besuch*, an animated short film by Conrad Tambour from Filmakademie Baden-Württemberg. The film presents interactions between an elderly woman, her son Wolfgang, and an elderly couple, Herr and Frau Linzer. The conversations involve various situations, including the elderly woman's confusion about a kitchen stove, her memories, and her belief that the Linzers will visit her. The film is particularly relevant for pragmatic analysis because it portrays communication between an elderly mother who appears increasingly confused and forgetful and her adult son, a situation in which misunderstandings, repetition, and emotional tension frequently arise. Such intergenerational interaction makes both the observance and the non-observance of conversational maxims highly visible. In addition, as an animated film, Der Besuch relies on deliberately designed gestures, facial expressions, and intonation, which makes it a suitable object for examining how nonverbal cues support the interpretation of utterances.

These interactions contain utterances that demonstrate both compliance with and violations of Grice's conversational maxims. Although previous studies have applied the Cooperative Principle to various forms of audiovisual discourse, the use of this principle in *Der Besuch* has not been specifically examined. Therefore, examining the conversational interactions in *Der Besuch* is important for understanding how Grice's Cooperative Principle operates within the context of a German animated short film. This study aims to describe the forms of compliance with and violations of Grice's Cooperative Principle found in the utterances of the film's characters. The novelty of this study lies in its focus on both compliance and violations of the four conversational maxims in *Der Besuch*, while also considering relevant conversational and nonverbal contexts as supporting aspects in interpreting the utterances. Accordingly, this study addresses two research questions: (1) What forms of compliance with and violations of Grice's conversational maxims occur in the characters' utterances in Der Besuch? (2) What communicative functions do these forms serve within their conversational and nonverbal contexts?

2. LITERATURE REVIEW

Grice's Cooperative Principle explains how participants contribute to a conversation in accordance with its purpose and direction. Grice (1989) formulates the principle through four conversational maxims: Quantity, Quality, Relation, and Manner. The Maxim of Quantity requires speakers to provide sufficient information, neither more nor less than necessary. The Maxim of Quality requires speakers to provide information that they believe to be true and for which they have adequate evidence. The Maxim of Relation requires contributions to be relevant to the ongoing conversation, while the Maxim of Manner requires speakers to express their contributions clearly, briefly, and orderly. These maxims provide a framework for determining whether a speaker's contribution follows the expectations of cooperative communication.

However, speakers do not always comply with the conversational maxims. A contribution may provide more or less information than required, contain information that is not adequately supported, shift away from the topic being discussed, or be expressed in a way that is unclear. Such occurrences are relevant to the analysis of maxim violations because the interpretation of an utterance cannot always be determined solely from its linguistic form. Conversational context and the relationship between participants may influence how an utterance is understood (Yule, 1996; Hindelang, 2010). Therefore, the analysis of compliance with and violations of the Cooperative Principle requires attention to the context in which an utterance occurs.

Grice (1989) further distinguishes several ways in which a speaker may fail to observe a maxim. A speaker may violate a maxim, that is, quietly and unostentatiously fail to observe it, so that the hearer is likely to be misled; opt out of a maxim by indicating unwillingness to cooperate; face a clash between two maxims; or flout a maxim by blatantly failing to observe it, so that the hearer is expected to recognise the failure and infer an additional meaning. Thomas (1995) adds infringing, which occurs when a speaker fails to observe a maxim without any intention of generating an implicature, for example because of imperfect linguistic performance or impaired cognitive capacity, and suspending, which occurs when the expectation of observing a maxim is suspended by the situation or by cultural norms. The distinction between violating and flouting is closely related to conversational implicature: whereas a violation tends to mislead the hearer, a flouting invites the hearer to look for an implied meaning beyond what is literally said (Grice, 1989; Thomas, 1995). In this study, the term violation is used in a broad sense to refer to any non-observance of a maxim in the quantitative recapitulation, while the discussion of the examples specifies whether the non-observance constitutes a violation in the narrow sense or a flouting.

This contextual consideration is particularly important in audiovisual works such as films. Film dialogue is not presented through verbal language alone but is accompanied by visual and auditory elements that may support the interpretation of an utterance. Facial expressions, gestures, body movements, and intonation can provide additional information about the speaker's attitude, emotions, and communicative intention (Knapp et al., 2012). In *Der Besuch*, these nonverbal elements are relevant to interpreting the characters' utterances, particularly when a character's emotional condition influences the way information is expressed. Therefore, the present study considers relevant nonverbal elements as supporting aspects in analyzing the conversational context, rather than treating them as independent objects of analysis.

Several studies have applied Grice's Cooperative Principle to different forms of discourse. Armry Zai et al. (2023) examined the Cooperative Principle in interviews on the television

program *Quotidien* and identified 30 speech events involving the conversational maxims. Yulianti (2018) investigated the Cooperative Principle and implicature in code-switching utterances in German films, while Aditya (2024) examined compliance with and violations of Grice's Cooperative Principle in a podcast conversation between Deddy Corbuzier and Doctor Tirta. Studies outside Indonesia and on fictional audiovisual works show similar tendencies. Al-Zubeiry (2020) found that violations of Grice's maxims in an Arabic comedy generate humorous implicatures, while Apriyani (2021) and Sagheer et al. (2024) showed that characters in feature films frequently flout the maxims to convey implied meanings. Psycholinguistic research further indicates that the ability to recognise maxim violations is related to cognitive development (Okanda et al., 2015), and discourse research has compared the conversational coherence of older adults with and without dementia (Dijkstra et al., 2004), which is relevant to the portrayal of the elderly character in Der Besuch. These studies indicate that Grice's Cooperative Principle can be applied to both spontaneous and mediated discourse, including interviews, films, and podcasts. However, the different characteristics of these discourse types also show the need to consider the specific communicative context of each object of study. In audiovisual works, for example, the interpretation of an utterance may also be supported by visual and auditory elements. Research on film discourse further shows that fictional dialogue is deliberately constructed for the audience and functions as a means of characterisation, which makes it a legitimate object of pragmatic analysis (Culpeper, 2001; Dynel, 2011).

However, previous studies have not specifically examined the Cooperative Principle in the animated short film *Der Besuch* from Filmakademie Baden-Württemberg. The present study differs from previous research by examining both compliance with and violations of all four conversational maxims in the utterances of the film's characters. The analysis also considers conversational context and relevant nonverbal elements, such as facial expressions, gestures, and intonation, as supporting aspects in interpreting the utterances. In this way, the study does not merely apply Grice's framework to a new object but also examines how nonverbal cues contribute to identifying compliance and non-observance, and how non-observance of the maxims is linked to the representation of an elderly character's psychological condition and of strained intergenerational communication. Based on this research gap, the present study aims to describe the forms of compliance with and violations of Grice's Cooperative Principle found in the utterances of *Der Besuch*.

3. METHODOLOGY

This study employed a descriptive qualitative method to describe the forms of compliance with and violations of Grice's Cooperative Principle in the animated short film *Der Besuch* by Conrad Tambour. The data consisted of utterances in the film that demonstrated compliance with or violations of the four conversational maxims: Quantity, Quality, Relation, and Manner. The data source was the animated short film *Der Besuch*, produced in 2010, with a duration of 8 minutes and 31 seconds, and uploaded on December 15, 2014, on the Filmakademie Baden-Württemberg YouTube channel under the title *The Visit – Animated short film (2010)*.

Data were collected using the listening and note-taking technique proposed by Sudaryanto (2015). The film was watched repeatedly to identify and transcribe the utterances and speech

events relevant to the Cooperative Principle. The identified utterances were then recorded and classified according to the four conversational maxims and whether they represented compliance or violation.

The unit of analysis was the utterance, defined as a single speaking turn of one character or, when a turn contained several topically distinct contributions, a clearly delimited part of that turn. Each utterance was examined in relation to the preceding turn and the situational context of the scene. An utterance was classified as complying with the Maxim of Quantity if it provided the information required by the preceding turn, with the Maxim of Quality if it contained information that the speaker could be assumed to believe true and for which contextual evidence was available, with the Maxim of Relation if it addressed the topic or question of the preceding turn, and with the Maxim of Manner if it was expressed clearly and unambiguously. Utterances that did not meet these criteria were classified as non-observance of the respective maxim. Relevant nonverbal cues, such as gestures, facial expressions, gaze, body movement, and intonation, were noted alongside each transcribed utterance and used as supporting evidence in the interpretation. Because one utterance may involve more than one maxim, each maxim realised in an utterance was counted as one form. To enhance the trustworthiness of the analysis, the classification was reviewed and discussed by the second and third authors until agreement was reached.

The data were analyzed using the qualitative data analysis procedure of Miles et al. (2014), consisting of data reduction, data display, and conclusion drawing/verification. During data reduction, utterances containing compliance with or violations of the maxims were selected and classified. The data were then presented narratively and analyzed according to the relevant maxim. Finally, the interpretation of the utterances and their conversational contexts was used to draw conclusions regarding the application of Grice's Cooperative Principle in *Der Besuch*.

4. RESULTS AND DISCUSSION

The analysis identified 35 utterance data containing 39 forms of compliance with and violations of Grice's Cooperative Principle. The number of forms exceeds the number of data because several utterances demonstrate more than one maxim simultaneously. Of the 39 forms identified, 27 are instances of compliance and 12 are violations. Compliance consists of 9 instances of the Maxim of Quantity, 9 of the Maxim of Relation, 7 of the Maxim of Quality, and 2 of the Maxim of Manner. Meanwhile, violations consist of 7 instances of the Maxim of Quality, 3 of the Maxim of Relation, and 2 of the Maxim of Quantity. No violation of the Maxim of Manner was identified.

4.1. Maxim of Quantity

Compliance with the Maxim of Quantity can be observed in the following utterance.

Die alte Frau: "*Jetzt haben wir ihn gerade erst gekriegt und jetzt ist er schon hin. Kannst du dich erinnern, wie die Solle mit dem Herd getanzt hat? Da haben sie ihn draufgebracht und sie hat gleich gesagt, dass der Herd zu lieb schaut und dann hat sie ihn bei der Hand gepackt und mit ihm getanzt.*"

(It's practically brand new, and it's already broken. Do you remember Isolde dancing with the cooker? It was when they delivered it, and she said the cooker looked so friendly. And she took it by the hand and started dancing with it.)
Der Sohn: "***Da war ich noch nicht auf der Welt.***"
(**That was before I was born.**)

The utterance occurs when *die alte Frau* asks *der Sohn* whether he remembers an event involving Isolde and the stove. *Der Sohn* responds that he had not yet been born when the event occurred. The response directly answers the question and provides sufficient information to explain why he cannot remember the event.

The utterance "*Da war ich noch nicht auf der Welt*" complies with the Maxim of Quantity because the speaker provides information that is sufficient for the needs of the conversation without adding unnecessary information. Through this utterance, *der Sohn* intends to explain why he cannot remember the event mentioned by *die alte Frau*.

In contrast, a violation of the Maxim of Quantity can be observed in the following utterance.
Die alte Frau: "*Ja, hab ich hier. Na ja, hab ich... Aber es hat nicht aufgehört.*"
(I did. But I.. but it wouldn't turn off.)
Der Sohn: "*Schau, jetzt hab ich dir das schon hundertmal erklärt und jetzt erkläre ich das noch einmal zum 127. Mal. Du drehst da auf Null und dann geht das da aus. Das braucht halt ein bisschen. Mein Gott, das war immer so.* ***Seit 50 Jahren kommst du damit zurecht und auf einmal stellst du dich so an.***"
(Look, I've explained it to you a hundred times and now I'll explain it again now, for the 127th time. You turn this knob to zero and then it goes off. It just takes a while. My god it always has. **You've been using it for 50 years, and now all this fuss.**)

The utterance occurs when *der Sohn* explains how to turn off the stove after *die alte Frau* claims that she has already tried to do so. After demonstrating the procedure by repeatedly turning the stove knob to the zero position, he points toward the stove with an open hand, emphasizing the result of his demonstration.

The statement "*Seit 50 Jahren kommst du damit zurecht und auf einmal stellst du dich so an*" violates the Maxim of Quantity because the information about *die alte Frau* having used the stove for 50 years is not necessary to explain how the stove should be turned off. The additional information functions to emphasize the speaker's frustration and criticize the hearer's reaction. Thus, the speaker provides information beyond what is required to resolve the immediate problem.

4.2. Maxim of Quality

Compliance with the Maxim of Quality is illustrated by the following utterance.
Die alte Frau: "*Wenn ich zurückdreh, wird's nur noch schlimmer!*"
(When I turn it down, it gets worse!)
Der Sohn: "*Wieso denn Mutti?* ***Das braucht seine Zeit.*** *Stell dich bitte nicht so an. Jetzt muss man sich schon wirklich Sorgen machen um dich.*"
(What do you mean? **It just takes a while.** Don't start again, please. I'm really starting to get worried about you.)

The utterance occurs when *die alte Frau* believes that the stove is malfunctioning because it does not immediately stop after being turned to the zero position. *Der Sohn* explains that the stove requires some time before it completely stops. He delivers the explanation while bringing his palms together, showing that he is attempting to convince his mother to understand his explanation.

The utterance complies with the Maxim of Quality because the speaker states information that he believes to be true based on his understanding of how the stove works. His statement is also supported by his previous demonstration that the stove can be turned off by turning the knob to the zero position. Therefore, the utterance is not merely an unsupported assumption but corresponds to the situation demonstrated in the scene. Through this utterance, *der Sohn* intends to convince *die alte Frau* that the stove needs some time before it completely stops.

Non-observance of the Maxim of Quality, in the form of flouting, can be observed in the following utterance.

Die alte Frau: "*Ja, hab ich hier. Na ja, hab ich... Aber es hat nicht aufgehört.*"
(I did. But I.. but it wouldn't turn off.)
Der Sohn: "***Schau, jetzt hab ich dir das schon hundertmal erklärt und jetzt erkläre ich das noch einmal zum 127. Mal. Du drehst da auf Null und dann geht das da aus.*** *Das braucht halt ein bisschen. Mein Gott, das war immer so. Seit 50 Jahren kommst du damit zurecht und auf einmal stellst du dich so an.*"
(**Look, I've explained it to you a hundred times and now I'll explain it again now, for the 127th time.** You turn this knob to zero and then it goes off. It just takes a while. My god it always has. You've been using it for 50 years, and now all this fuss.)

The utterance occurs when *der Sohn* repeatedly explains to *die alte Frau* how to turn off the stove. He states that he has already explained the procedure "a hundred times" and will explain it for the "127th time." The expressions *hundertmal* and *zum 127. Mal* are not intended to refer to the actual number of explanations. Instead, they function as hyperbolic expressions emphasizing the speaker's frustration. This is also supported by his manner of speaking and his repeated demonstration of how to operate the stove.

The utterance does not observe the Maxim of Quality because the speaker uses exaggerated numerical expressions that are not literally true. Since the exaggeration is overt and can be readily recognised by the hearer, this non-observance constitutes a flouting rather than a violation in the narrow sense, as the speaker does not intend to mislead the hearer. The flouting does not prevent the communication from being successful; instead, it generates a conversational implicature. The hearer can interpret the exaggeration as an expression of the speaker's annoyance rather than as factual information about the exact number of explanations. Thus, the flouting serves a pragmatic function by emphasizing the speaker's emotional state. Through this flouting, der Sohn intends to express his frustration at having to repeatedly explain the same procedure to *die alte Frau*.

4.3. Maxim of Relation

Compliance with the Maxim of Relation is illustrated by the following utterance.

Der Sohn: "*Warum du jetzt so feierlich aufkochst und den Tisch hast auch gedeckt?*"
(Why are you cooking such a posh meal, and why have you set the table?)
Die alte Frau: "***Naja, die Linzer haben gesagt, sie kommen heute noch.***"

(**The Linzers said they'd come around.**)

The utterance occurs when *der Sohn* asks why *die alte Frau* has prepared a large amount of food and set the dining table. In response, *die alte Frau* states that the Linzer family said they would come that day. Her response directly provides the reason for the situation questioned by *der Sohn*.

The utterance complies with the Maxim of Relation because the information is directly related to the question being asked. The speaker remains on the same conversational topic and provides the reason needed by the hearer to understand why the food was prepared and the table was set.

A violation of the Maxim of Relation can be observed in the following utterance.

Die alte Frau: "*Ja, Wolfgang! Was werden wir da tun? Ich hab mich nicht mehr getraut hinzugekommen.*"

(Oh, Wolfgang. What are we going to do? I was to frightened to touch it again.)

Der Sohn: "*Ja, ja, werden wir schon schauen, gell? Servus!* ***Du, darf man das da kurz ausmachen? Du kannst doch nicht so laut Radio hören mitten in der Nacht.*** *Sag einmal, was wunderst dich denn, wenn nicht abdreht ist. Musst halt da auf Null drehen.*"

(We'll sort it out, don't worry. Hello! **Hey, can we turn that off for a sec? You can't have it so loud in the middle of the night.** It's no wonder, the thing isn't turned off. You just have to turn the knob to zero.)

The utterance occurs when *die alte Frau* is worried because she is afraid to approach the stove. After initially reassuring her, *der Sohn* shifts his attention to the radio and comments on its volume. He points toward the radio while walking toward it.

The analysis focuses on the part of der Sohn's turn concerning the radio ("Du, darf man das da kurz ausmachen? Du kannst doch nicht so laut Radio hören mitten in der Nacht."), since he returns to the topic of the stove only at the end of the turn. This part of the utterance violates the Maxim of Relation because the speaker shifts the conversational focus from the problem concerning the stove to the volume of the radio. The radio is present in the situation, but its volume does not directly answer *die alte Frau's* concern about the stove. The accompanying gesture of pointing toward the radio and moving toward it further emphasizes the shift in conversational focus. Through this violation, der Sohn expresses his annoyance toward his mother for playing the radio loudly in the middle of the night. The non-observance is therefore local and temporary; it can also be understood as a reaction to the disturbing situation, which explains why the speaker eventually returns to the original topic.

4.4. Maxim of Manner

Compliance with the Maxim of Manner is illustrated by the following exchange. Although part of this exchange also appears in Section 4.3, the two sections analyse different turns: Section 4.3 focuses on die alte Frau's answer, whereas this section focuses on der Sohn's reformulation of his question.

Der Sohn: "*So. Was siehst du? Funktioniert ja eh. Warum tust du denn jetzt kochen?*"

(You see? It works. Why are you cooking now, anyway?)

Die alte Frau: "*Was?*"

(What?)
Der Sohn: "*Warum du jetzt so feierlich aufkochst und den Tisch hast auch gedeckt?"*
(Why are you cooking such a posh meal, and why have you set the table?)

The utterance occurs when *der Sohn* asks why *die alte Frau* is preparing a large amount of food and setting the dining table. After she responds with "Was?", indicating that she does not understand his previous question, *der Sohn* reformulates and specifies his question by referring to the actions that prompted his curiosity.

The utterance complies with the Maxim of Manner because the speaker clarifies his previous question and expresses it more specifically, making the intended meaning easier for the hearer to understand. By explicitly referring to the food being prepared and the table being set, the speaker reduces the ambiguity of his previous question and provides the hearer with a clearer basis for understanding what he is asking about. Thus, the utterance demonstrates compliance with the Maxim of Manner through a clearer and more specific formulation of the intended question.

No violation of the Maxim of Manner was identified in the analyzed data. This finding indicates that, despite the misunderstandings and emotional tension between the characters, the utterances classified under this maxim remain sufficiently clear and understandable.

4.5. Recapitulation of the Findings

The following table summarizes the forms of compliance with and violations of Grice's Cooperative Principle identified in the animated short film *Der Besuch*.

Table 1. Recapitulation of the Findings

Grice's Cooperative Principle Maxim	Compliance	Violation	Total
Maxim of Quantity	9	2	11
Maxim of Quality	7	7	14
Maxim of Relation	9	3	12
Maxim of Manner	2	0	2
Total	27	12	39

Based on Table 1, a total of 39 forms of compliance and violations were identified from 35 utterance data. The difference between the number of utterance data and the number of forms results from several utterances containing more than one maxim. Overall, compliance is more frequent than violation, with 27 forms of compliance and 12 forms of violation.

The Maxim of Quality appears most frequently, followed by the Maxims of Relation and Quantity. In contrast, the Maxim of Manner occurs least frequently and is represented only by compliant utterances, with no violations identified in the analyzed data.

The relatively high occurrence of compliance with the Maxim of Quantity and Maxim of Relation indicates that the characters generally provide information that is adequate and relevant to the ongoing conversation. Nevertheless, violations also occur, particularly in situations involving emotional tension between the characters. These violations do not necessarily indicate that communication completely fails. In several cases, the violation of a maxim functions pragmatically to express emotions, emphasize a particular attitude, or shift the direction of the conversation. Therefore, the occurrence of maxim violations in *Der Besuch* needs to be understood not merely as a failure to communicate, but also as part of the way the characters convey their intentions within the conversational context.

These findings can be compared with those of previous studies. Armry Zai et al. (2023) also found that the Maxim of Quality was the most frequently used maxim in television interviews (14 of 30 speech events), while no use of the Maxim of Manner was identified. A similar tendency appears in the present study, in which the Maxim of Quality is the most frequent maxim and the Maxim of Manner the least frequent. However, whereas interview participants are expected to provide accurate information to the audience, the non-observance of the Maxim of Quality in Der Besuch is mainly associated with emotional tension and hyperbole between family members. Yulianti (2018) found that both observance and non-observance of all four maxims occur in code-switching utterances in German films and that their interpretation depends on contextual factors such as the speaker, the hearer, and the situation. The present study supports this finding by showing that the interpretation of compliance and non-observance in Der Besuch also depends on the conversational situation and on nonverbal cues. Compared with Aditya (2024), who examined a podcast conversation, the present study shows that in fictional film dialogue the non-observance of maxims is not only a matter of information exchange but also a means of characterisation and of representing conflict (Culpeper, 2001). These differences suggest that the distribution and function of the maxims are influenced by the genre and the communicative purpose of the discourse.

5. CONCLUSION

This study examined compliance with and violations of Grice's Cooperative Principle in the animated short film *Der Besuch*. The analysis shows that the characters' utterances reflect all four conversational maxims: Quantity, Quality, Relation, and Manner. Compliance is generally realized through utterances that provide sufficient, relevant, clear, and adequately supported information, while violations occur through excessive or insufficient information, statements that contradict facts, and shifts in the topic of conversation. These forms demonstrate how the characters adjust their contributions according to the conversational situation and the communicative needs of the interaction.

Compliance occurs more frequently than maxim violations, suggesting that most interactions in the film remain cooperative despite the conflicts between the characters. The characters use compliant utterances to convey information, respond to questions, clarify situations, and provide explanations that support the continuation of the conversation. In contrast, maxim violations, particularly violations of the Maxim of Quality, are closely related to the characters' emotional and psychological conditions, such as panic, annoyance, and confusion. In der Sohn's utterances,

for instance, the Maxim of Quality is flouted through hyperbolic expressions used to emphasize annoyance rather than to mislead the hearer.

An important finding of this study is that maxim violations do not necessarily result in communication failure. Rather, a violation may serve a particular communicative purpose and contribute to the interpretation of the utterance within its context. For example, the use of hyperbolic expressions by *der Sohn* does not prevent *die alte Frau* from understanding his intention; instead, the exaggeration emphasizes his frustration toward having to repeatedly explain the same matter. Similarly, shifts in conversational relevance may express irritation or redirect the interaction toward another immediate concern. Therefore, the interpretation of Grice's maxims in film dialogue needs to consider not only the verbal utterances but also the conversational context and the communicative intentions of the characters.

Overall, the analysis indicates that Grice's Cooperative Principle in *Der Besuch* functions not only as a framework for understanding how communication is maintained but also as a means of revealing the characters' emotions, psychological conditions, and interpersonal relationships. Compliance tends to support the flow of communication and problem-solving, whereas violations contribute to the representation of conflict, emotional reactions, and characterization. Thus, the application of Grice's Cooperative Principle provides a relevant perspective for examining pragmatic phenomena in German-language film dialogue.

The findings also indicate that Grice's Cooperative Principle can be relevant to German language learning, particularly in developing learners' pragmatic awareness and speaking skills. The film can be used as contextual learning material to help learners identify maxim compliance and violations and understand their functions within communicative contexts. Through film-based examples, learners can also observe how linguistic expressions interact with the situation, emotions, and intentions of the speakers. For further research, *Der Besuch* may be examined from other linguistic or literary perspectives, while Grice's Cooperative Principle may also be applied to other films, animated series, or literary works with complex interactions between characters.

Author contribution statement

Author 1: Conceptualization, Methodology, Investigation, Data Curation, Formal Analysis, Writing Original Draft, Writing Review & Editing.
Author 2: Supervision, Validation, and Final Approval of the Manuscript.
Author 3: Supervision, Writing Review & Editing, Validation, and Final Approval of the Manuscript.

Acknowledgements

The authors would like to express their gratitude to their supervisors, family, friends, colleagues, and loved ones who have provided support, encouragement, and input during the research process and the preparation of this article.

REFERENCES

Aditya, R. B. (2024). *Pematuhan dan pelanggaran prinsip kerja sama Grice dalam percakapan "podcast" Deddy Corbuzier bersama Dokter Tirta*.

Al-Zubeiry, H. Y. A. (2020). Violation of Grice's maxims and humorous implicatures in the Arabic comedy Madraset Al-Mushaghbeen. *Journal of Language and Linguistic Studies, 16*(2), 1043–1057. https://doi.org/10.17263/jlls.759363

Apriyani, K. (2021). The flouting of Grice's conversational maxims in Pirates of the Caribbean 1–5. *Lexicon, 7*(1). https://doi.org/10.22146/lexicon.v7i1.64586

Armry Zai, S., Subur Ismail, & Yunilis Andika. (2023). Prinsip kerjasama dalam wawancara di acara televisi "Quotidien." *Franconesia, 2*(1). https://doi.org/10.21009/franconesia.21.2

Culpeper, J. (2001). *Language and characterisation: People in plays and other texts*. Longman.

Dijkstra, K., Bourgeois, M. S., Allen, R. S., & Burgio, L. D. (2004). Conversational coherence: Discourse analysis of older adults with and without dementia. *Journal of Neurolinguistics, 17*(4), 263–283. https://doi.org/10.1016/S0911-6044(03)00048-4

Dynel, M. (2011). Stranger than fiction? A few methodological notes on linguistic research in film discourse. *Brno Studies in English, 37*(1), 41–61.

Grice, P. (1989). *Studies in the way of words*. Harvard University Press.

Hindelang, G. (2010). *Einführung in die Sprechakttheorie: Sprechakte, Äußerungsformen, Sprechaktsequenzen*. De Gruyter.

Knapp, M. L., Hall, J. A., & Horgan, T. G. (2012). *Nonverbal communication in human interaction*. Wadsworth Cengage Learning.

Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). SAGE Publications.

Okanda, M., Asada, K., Moriguchi, Y., & Itakura, S. (2015). Understanding violations of Gricean maxims in preschoolers and adults. *Frontiers in Psychology, 6*, Article 901. https://doi.org/10.3389/fpsyg.2015.00901

Sagheer, I., Nadeem, T., & Nasir, J. (2024). An analysis of flouting maxims in "The Magician's Elephant" movie 2023. *Annals of Human and Social Sciences, 5*(1), 298–309. https://doi.org/10.35484/ahss.2024(5-I)27

Sudaryanto. (2015). *Metode dan aneka teknik analisis bahasa*. Sanata Dharma University Press.

Thomas, J. (1995). *Meaning in interaction: An introduction to pragmatics*. Longman.

Yule, G. (1996). *Pragmatics*. Oxford University Press.

Yulianti, A. A. (2018). Prinsip kerja sama dan implikatur pada tuturan alih kode dalam film-film Jerman. *Belajar Bahasa, 3*(2). https://doi.org/10.32528/bb.v3i2.1582