

Adherence to the Cooperative Principle Among Characters in the Film *Miracle in Cell No. 7*

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ABSTRACT

This study aims to examine the form of compliance with Grice's cooperative principles in the film *Miracle in Cell No. 7*. Cooperative principles are an important aspect in creating effective and harmonious communication between speakers and their interlocutors. Films were chosen as the object of study because they present communicative interactions that reflect human values amid social limitations. This study uses a qualitative approach with a descriptive method. Data were collected from the characters' utterances using listening techniques, followed by the non-participatory observation technique (*Simak Bebas Libat Cakap*) and note-taking, as well as element sorting techniques. The findings show that all four maxims of cooperation were observed: 22 instances of the maxim of quantity, 13 instances of the maxim of relevance, 4 instances of the maxim of manner, and 2 instances of the maxim of quality, for a total of 41 instances. The dominance of quantity is influenced by the police and legal context, which demands concise information and asymmetrical power relations, while the low compliance with the quality and manner maxims is related to conflict and emotional tension in the storyline. Overall, this study shows that the characters' communication patterns are directed at building effective and cooperative interactions, while reflecting the messages of humanity, empathy, and solidarity that are at the heart of the story. This study focuses on maxim compliance as a form of communicative cooperation that is in line with the film's theme of humanity.

Keywords: *Principles of Cooperation, Pragmatics, Film, Communication*

INTRODUCTION

Communication is an important aspect of life that requires cooperation between speakers and listeners to achieve the goals of conversation effectively. The cooperative

principle is an important aspect of communication that needs to be understood by speakers and listeners so that the process of conveying messages is effective and smooth (Ali et al., 2022). Communication is considered effective when the listener can understand the true meaning that the speaker wants to convey through their words. This shows that successful communication can be achieved when both parties cooperate in the conversation process (Ramli et al., 2022). According to Izar et al. (2023), every utterance spoken by a person is always related to the context behind it. In the conversation process, the existence of context plays an important role in creating smooth and effective communication (Gustianingsih & Widayati, 2017; Joyce, 2021). Therefore, understanding the context by both parties is a major factor in determining the success of a communication interaction. Increasingly diverse social life makes communication an important bridge between cultures, facilitating the process of adaptation and interaction between individuals from different backgrounds (Faisal et al., 2024). Thus, cooperation between speakers and conversation partners is the key to creating harmonious and meaningful interactions.

The cooperative principle was proposed by Grice (1975), who grouped these principles into four maxims, namely the maxim of quantity, the maxim of quality, the maxim of relevance, and the maxim of manner. Furthermore, according to Citra and Fatmawati (2021), the maxim of quantity requires speakers to provide only the necessary information, neither less nor more than what is needed by their conversation partners. The maxim of quality emphasizes that speakers should convey information that is true and supported by evidence (Mbisike, 2021). The maxim of relevance requires speakers to contribute appropriately and relevantly to the topic of conversation (Bintoro et al., 2022). The manner maxim emphasizes that each speaker should convey their speech concisely, clearly, and easily understood, as well as avoid ambiguity so as not to cause confusion or new questions (Li et al., 2025). The application of these four maxims of cooperation helps conversations to be effective because each participant contributes appropriately to the context and purpose of communication.

The cooperative principle is not only applied in real life, but also exists in films. This is in line with Sahara's (2020) opinion, which states that the cooperative principle does not only occur in everyday life, but also applies to conversations that do not actually take place,

such as dialogues in a film. According to Asri (2020), films are audiovisual communication media used to convey messages to a group of people in a certain place. In addition, films are also considered effective mass communication media because of their audiovisual nature, which enables them to convey a lot of information and stories in a relatively short time. Films serve as a means of communication that has its own power in conveying meaning. The purpose of watching movies is not only to enjoy the visual effects, but also to discover hidden messages and understand a language (Al-Faruq & Putra, 2024). Through films, various messages can be communicated to the target audience (Dalimunthe et al., 2020). According to Jannah & Yohanes (2025), the dialogue between characters in a film not only serves to convey the storyline, but also functions as an important means of shaping characters, creating conflict, displaying cultural values, and building emotional bonds with the audience. The choice of language used by the characters can reflect the ideology, social identity, and power dynamics that exist in society.

The film *Miracle in Cell No. 7* is a melodrama that premiered in theaters on September 8, 2022. It was produced by Falcon Picture and directed by Hanung Bramantyo. The film was chosen as the subject of this study because it shows various forms of interaction between characters in social conditions with various limitations. This film highlights the struggles of a father with intellectual disabilities who must face legal injustice and communication limitations. Based on data from the Central Statistics Agency (BPS, 2023), the number of people with disabilities in Indonesia has reached 22.97 million or around 8.5% of the total population, while the poverty rate remains at 8.47% or around 23.85 million people as of March 2025 (BPS, 2025). This condition confirms that issues of disability and social inequality are still present in Indonesian society. Although Grice's cooperative principle is based on the assumption of rational equality and communicative intentionality, this study utilizes it to examine dialogue patterns in films by viewing intellectual disability as a context that influences communication, rather than as a deficiency, so that the analysis highlights the adjustment of other characters' communication strategies in asymmetrical interactions. Therefore, the complexity of communication interactions involving characters with disabilities in the context of cinematic melodrama makes this film a relevant object to be

studied through Grice's cooperative principle. However, this study limits the scope of analysis to the description of compliance with Grice's cooperative principle, without positioning the principle as a framework capable of comprehensively explaining the complexity of communication in Indonesian melodramatic films featuring characters with disabilities.

The study of Grice's cooperative principle is one area of pragmatics that is often the subject of research. Most previous studies have focused on violations of the cooperative principle, such as that conducted by Afiya et al. (2022), who analyzed violations of the cooperative principle in Kery Astina's video content on the TikTok platform. Meanwhile, compliance with the cooperative principle shows that harmonious and effective communication can be formed through the linguistic and social awareness of speakers. Research related to the film *Miracle in Cell No. 7* has been conducted by Triyani et al. (2025), who examined the issues of discrimination and legal injustice against people with disabilities in the Indonesian version of the film. The results show that the film reflects Indonesian social realities, such as torture in the legal process, forced confessions, and stigma against people with disabilities. However, the study has not explored pragmatic linguistic aspects, particularly the pattern of compliance with the principle of cooperation in speech structures and the context of conversations between characters that function linguistically to build empathetic interpersonal relationships and communicative solidarity amid the injustice described. This study analyzes speech structures and situational contexts to empirically prove the role of maxim compliance as a pragmatic strategy in the construction of these human values. The novelty of this study lies in shifting the focus of the study from violation to compliance with Grice's cooperative principles and in analyzing their pragmatic function in melodramatic film discourse. Therefore, this study positions itself in pragmatic studies by focusing on compliance with Grice's cooperative principles as a relevant research gap, as it presents a linguistic perspective that complements ethical and social studies. Theoretically, this study contributes to the development of pragmatic studies by expanding the application of Grice's cooperative principles in the analysis of melodramatic film discourse, as well as emphasizing that compliance with maxims not only serves the effectiveness of

communication but also plays a role in the formation of empathy, social solidarity, and human values through cinematic representation.

This study focuses on the adherence to the cooperative principle between characters in the film *Miracle in Cell No. 7*, not only limited to the relationship between father and son, but also including all characters present in the story. This is because each character has a complementary role in building the flow of conversation and the overall social meaning of the film. Through observation of all the characters, the application of the cooperative principle can be seen in its entirety, including forms of interaction that demonstrate honesty, empathy, and mutual support in various contexts of communication. By limiting the study to compliance with the cooperative principle, this research is not intended to review the entire complexity of the film's social aspects comprehensively, but rather to emphasize the role of language as a means of constructing human meaning through cooperative communication. The limitation of this study to the observance of cooperation principles is not intended to review the social complexity of the film as a whole, but rather to emphasize the role of language as a means of forming human meaning through cooperative communication. The purpose of this study is to identify the forms of observance of cooperation principles used in the film *Miracle in Cell No. 7*.

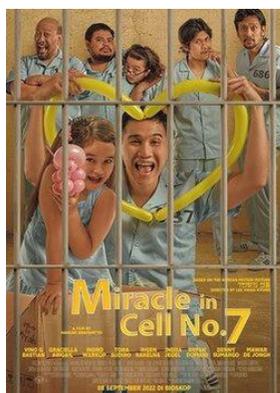


Figure 1. Movie Poster for *Miracle in Cell No. 7*
(Source: Indonesian Wikipedia)

RESEARCH METHODS

This study uses a qualitative approach with a descriptive method. This approach was chosen because the study focuses on understanding the meaning and forms of compliance

with the principles of cooperation found in the Indonesian version of the film *Miracle in Cell No. 7*. The descriptive method is used to systematically and factually describe the various maxims of cooperation that appear in the dialogue between characters in the film. The data source in this study was the Indonesian version of the film *Miracle in Cell No. 7*, while the type of data used was the characters' speech containing compliance with the principles of cooperation, including maxims of quantity, quality, relevance, and manner. Film dialogue is treated as valid data because it represents everyday communication practices, with analysis focused on the pragmatic form and function of speech, rather than on the narrative intent of the scene. The data was collected using the listening technique followed by the non-participatory observation technique (SBLC), in which the researcher did not participate directly in the conversation but acted as an observer of the dialogue that appeared in the film and took notes. Dialogue that contained adherence to the principles of cooperation was recorded and classified for analysis using the determining element analysis technique (PUP). The analysis was carried out by classifying utterances based on the type of maxims obeyed and summarizing them based on the research problem formulation. The validity of the data was tested through theoretical triangulation by comparing the results of the analysis with Putrayasa's (2014) pragmatic theory to ensure consistency and accuracy of interpretation.

RESULTS & DISCUSSION

This study describes the forms of compliance with Grice's cooperative principles in the film *Miracle in Cell No. 7* by focusing the analysis on compliance with four maxims, namely the maxims of quantity, quality, relevance, and manner. This limitation of focus is a conscious methodological choice, considering that melodramatic films also represent violations of maxims and communicative tension that serve as narrative drivers. Nevertheless, this study deliberately emphasizes compliance with maxims in order to examine an aspect that has been relatively unexplored in film pragmatics, namely the role of communicative cooperation in building empathy, solidarity, and human values among characters. Based on the results of the analysis, many utterances were found that showed compliance with Grice's cooperation principle and reflected effective and harmonious interactions, while also

supporting the development of the storyline, even though this pattern coexisted with maxim violations that were not the focus of this study. The following are the results of the study on compliance with the cooperative principle in the film *Miracle in Cell No. 7*.

Table 1. Number of data findings

No.	Maxim	Amount
1	Maxim of quantity	22
2	Maxim of quality	2
3	Maxim of relevance	13
4	Maxim of manner	4
Total		41

Maxim of quantity

The maxim of quantity requires speakers to contribute sufficient answers that are in line with the expectations of their conversation partners. In line with the opinion of Purbosari & Nurhadi (2020) and Saleh et al. (2023), the maxim of quantity emphasizes that speakers must provide sufficient information in accordance with the needs of their conversation partners without giving excessive information. This maxim is also understood as a principle that requires speakers to contribute sufficiently to the conversation (Mandarani & Ardiansyah, 2018; Saleh et al., 2023). In the film *Miracle in Cell No. 7*, there are 22 instances of adherence to the maxim of quantity. This number arises due to the practical nature of conversations in hierarchical interactions between police and prisoners or superiors and subordinates, the use of language that requires concise and precise information in a legal context, and the constrained emotional conditions in a prison environment, which cause the characters to tend to speak only when necessary.

Data (1):

Duration: 12:21—12:34

Context: During preparations for Melati Wibisono's birthday party at her home, the decorators were busy arranging various parts of the house. Near the swimming pool, there were several ropes scattered on the floor that could be dangerous if not cleaned up

immediately. Sonya Wibisono, Melati's mother, then asked one of the maids to pick up and tidy up the ropes.

Sonya Wibisono : *"Pak Warno, itu tali apa ya?"*

Warno : *"**Itu tali, tali untuk ikat dekorasi ini Bu.**"*

Sonya Wibisono : *"Oh, nanti kelar pesta itu diberesin, tadi saya hampir kesandung."*

Warno : *"**Baik.**"*

Sonya Wibisono : *"Ya."*

In data (1), there is a statement by Mr. Warno, *"**Itu tali, tali untuk ikat dekorasi ini Bu.**"* and *"**Baik.**"* in a conversation between Sonya Wibisono and Warno. In this context, the utterance *"**Itu tali, tali untuk ikat dekorasi ini Bu.**"* is a clear and informative answer to Sonya Wibisono's question. This utterance shows an answer that is in accordance with what was asked without adding excessive information. In addition, the statement *"**Baik.**"* also shows that the answer is short, precise, and sufficient to confirm Warno's acceptance and willingness to carry out Sonya Wibisono's request to clean the rope. Based on the context, the conversation took place in a formal but relaxed work situation intending to ensure the safety and tidiness of the event venue. Warno's statement reflects a polite and cooperative attitude towards his superior, maintaining the harmony of the context of speech. His answer is sufficient, neither too little nor too much, thus creating effective communication. Both statements, *"**Itu tali, tali untuk ikat dekorasi ini Bu.**"* and *"**Baik.**"* show compliance with the maxim of quantity, namely Warno's short, precise, and sufficient response in accordance with the needs of her conversation partner.

The characters in the film provide sufficient information that appears to comply with the maxim of quantity. They also ensure that all information conveyed is truthful and accountable. Compliance with the maxim of quality was recorded in two instances in this study.

Maxim of quality

The maxim of quality emphasizes that speakers provide answers that contain truth and are based on strong evidence. The maxim of quality requires every speaker and conversation partner to convey information that is true, reliable, and based on valid data or

facts (Aresta et al., 2018; Purbosari & Nurhadi, 2020). In another view, this maxim requires speakers to only reveal things that are in accordance with reality and supported by strong evidence (Igwedibia, 2017; Saleh et al., 2023). The application of this maxim is very important in building trust in conversation. In this study, two pieces of data were found that indicate compliance with the maxim of quality. This number is relatively small because the storyline is full of conflict and misunderstanding related to the Dodo Rozak case, so that the truth cannot be conveyed directly due to the manipulation of facts and Dodo's limited understanding as a person with intellectual disabilities.

Data (2)

Duration: 1:56:53—1:57:14

Context: When Hendro met Dodo in the detention area, Japra asked about the progress of Dodo Rozak's clemency petition ahead of Eid al-Fitr. Hendro responded by explaining the current status of Dodo's legal proceedings.

Japra : *"Izin Pak, mau tanya masalah grasi untuk Dodo, bagaimana Pak?"*

Hendro : *"Dua hari sebelum lebaran Dodo akan dipindahkan ke Nusakambangan, eksekusinya akan dilakukan di sana."*

In data (2), Hendro says, *"Dua hari sebelum lebaran Dodo akan dipindahkan ke Nusakambangan, eksekusinya akan dilakukan di sana."* Hendro provides accurate and factual information about Dodo's status, without adding to or detracting from the truth. He gives a convincing and accountable answer, even though it is bitter for Japra. Based on the context, the conversation took place in a crowded and noisy prison environment, full of inmate activity. However, after Japra asked Hendro, the atmosphere made Japra feel tense and anxious about Hendro's answer as the prison warden. Hendro adjusted his speech to the situation, delivering the news firmly, clearly, and relevantly. Hendro's speech contained truth, accuracy, and credibility, so that communication remained effective and informative in accordance with his conversation partner's questions. Thus, Hendro's speech demonstrated adherence to the maxim of quality because he only conveyed information that was factual and did not deviate from his conversation partner's questions.

The application of the maxim of quality in the above data examples shows that the figures strive to convey accurate information and that consistency goes hand in hand with efforts to maintain the coherence of speech so that communication remains coherent. This can be seen in the adherence to the maxim of relevance, which was recorded in 13 data points and shows the appropriateness of the figures' responses to the context of the conversation. These findings illustrate that the figures are conscious of providing responses that are in line with the topic being discussed.

Maxim of relevance

The Relevance Maxim requires speakers to contribute answers that are relevant to the context of the conversation. The Relevance Maxim encourages each speaker to contribute directly to the topic of conversation in order to create coherent communication between speakers and conversation partners (Purbosari & Nurhadi, 2020; Sidabutar & Johan, 2022). This maxim indicates that what the speaker says must have a contextual relationship with the content of the conversation (Omwancha et al., 2024; Saleh et al., 2023). In this study, 13 data points were found that showed compliance with the maxim of relevance, and this high number reflects the efforts of the characters to maintain conversational cooperation even in tense situations.

Data (3)

Duration: 59:22—1:00:19

Context: One night, Kartika spent the night in cell No. 7 accompanying her father, Dodo Rozak. Before going to sleep, they had a warm conversation about their longing.

- Kartika : *"Bapak, memang Bapak penjahat?"*
- Dodo : *"**Bukan, jadi orang kan ga boleh jahat Ika.**"*
- Kartika : *"Bapak, Ika kangen terbang sama Bapak."*
- Dodo : *"**Bapa juga kangen terbang sama Ika. Bapak janji nanti kita terbang sama-sama lagi ya. Terbangnya tinggi banget. Nanti kita ketemu Bu Uwi, terbang, terbang berdua sama Ika.**"*
- Japra : *"Do. Tidur Do, berisik kali loh."*

Dodo : ***“Kita bobo dulu ya biar bisa main lagi. Berdoa dulu. Bismilahirahmanirrahim. Aamiin. Selamat malam.”***

In data (3), there is Dodo's statement, ***“Bukan, jadi orang kan ga boleh jahat Ika.”*** in a conversation between Kartika and her father, Dodo Rozak. In this context, Kartika asks whether her father is a criminal. Dodo's statement is a direct response to the question and is therefore relevant to the topic being discussed. Furthermore, there is also Dodo's statement, ***“Bapa juga kangen terbang sama Ika. Bapak janji nanti kita terbang sama-sama lagi ya. Terbangnya tinggi banget. Nanti kita ketemu Bu Uwi, terbang, terbang berdua sama Ika.”*** which appears after Kartika expresses her longing to fly together. This statement is relevant because it responds appropriately to his child's expression of feelings by emphasizing that he also feels the same longing and adding a reassuring promise. Then, at the end of the conversation, Dodo says, ***“Kita bobo dulu ya biar bisa main lagi. Berdoa dulu. Bismilahirahmanirrahim. Aamiin. Selamat malam.”*** as a response to Forman's reminder for Dodo and Kartika to go to sleep. These utterances are relevant because they are appropriate to the context of the situation, namely that it is late at night, so Dodo ends the conversation by inviting his son to say prayers together. Dodo's three utterances demonstrate compliance with the maxim of relevance because each response is always appropriate to the question, feelings, and situation at hand. Thus, Dodo's utterances represent a form of effective and cooperative communication in accordance with Grice's cooperative principle.

Not only are they relevant to the topic of conversation, as in the example of compliance with the maxim of relevance above, the utterances of the characters are also delivered in a clear, straightforward, and structured manner. Compliance with the maxim of manner, recorded in 4 data points, shows the speaker's effort to maintain clarity in their utterances so that the message can be understood without ambiguity. These findings complement the cooperative aspect of communication by ensuring that information is conveyed accurately to the interlocutor.

Maxim of manner

The maxim of manner requires speakers to convey their answers clearly, coherently, and using language that is easy to understand. The maxim of manner also requires that each utterance be moderate and easily understood by the addressee (Saleh et al., 2023). The maxim of manner requires the speaker and addressee to convey utterances clearly, free from ambiguity, and arranged in a coherent and orderly manner (Aporbo, 2022; Hadi & Isa, 2023; Hossain, 2021; Purbosari & Nurhadi, 2020). In this study, four data points were found that indicated compliance with the maxim of manner, and this number is relatively low due to the many formal situations, such as interrogations and trials, which use complex legal language, coupled with tense emotional conditions, so that clarity of speech is not always a priority.

Data (4)

Duration: 1:38:01—1:39:16

Context: Dodo Rozak's trial continued with Kartika as the plaintiff against the prosecutor and the state defense team. There was a debate regarding the validity of the evidence submitted by Kartika to defend Dodo.

- Defense Attorney : *“Saya keberatan Yang Mulia, pihak penggugat hanya memberikan bukti dirinya sendiri. Kalau itu dijadikan rujukan untuk mengubah sebuah keputusan seorang pembunuh dan juga pelaku pelecehan seksual terhadap anak kecil jadi bebas, maka akan mencederai supremasi hukum di negeri ini. Oleh karenanya kesaksian penggugat sangat tidak relevan.”*
- Kartika : *“Tidak relevan? Baik, saya akan menghadirkan seorang saksi yang melihat saya bersama Dodo Rozak semasa di penjara, Yang Mulia izinkan saya menghadirkan saksi tersebut.”*
- Presiding Judge : *“Silakan.”*
- Kartika : *“Kepala lapas Mahameru, Bapak Hendro Sanusi. Silakan memasuki ruang sidang. Bapak Hendro Sanusi silakan ceritakan yang Anda ketahui tentang kasus Dodo Rozak terima kasih.”*

In data (4), Kartika stated, *“Tidak relevan? Baik, saya akan menghadirkan seorang saksi yang melihat saya bersama Dodo Rozak semasa di penjara, Yang Mulia izinkan*

saya menghadirkan saksi tersebut.” In this context, Kartika's statement is a direct response to the defendant's lawyer's objection that her testimony is irrelevant. The statement is delivered clearly, straightforwardly, and without ambiguity. Kartika systematically states her objection, offers a solution by presenting a new witness, and requests permission from the presiding judge in language that is easy to understand and does not cause ambiguity. In addition, there was also Kartika's statement, ***“Kepala lapas Mahameru, Bapak Hendro Sanusi. Silakan memasuki ruang sidang. Bapak Hendro Sanusi silakan ceritakan yang Anda ketahui tentang kasus Dodo Rozak terima kasih.”*** This statement was delivered in a structured manner, clearly stating the witness's identity, giving specific instructions, and closing with an expression of gratitude. This statement shows clarity, sequence, and does not cause ambiguity for the interlocutor. Thus, Kartika's two statements in data (4) show compliance with the maxim of manner because they are delivered clearly, sequentially, straightforwardly, and directly to the point. This indicates effective and cooperative communication in accordance with Grice's cooperative principle.

In the film *Miracle in Cell No. 7*, the maxim of quantity is the most frequently observed maxim. Most conversations are practical and responsive, especially in interactions involving differences in roles, such as between police and prisoners or superiors and subordinates. This situation requires the characters to provide information concisely, accurately, and as needed, especially since many of the dialogues take place in the context of policing, law, and court proceedings. Limited emotional and social conditions also cause the characters to convey only the necessary information, making the fulfillment of the maxim of quantity more prominent. This shows that information efficiency is a top priority in most of the film's dialogues.

Compliance with the maxim of quality in this film is less than the maxim of quantity. The storyline, which is full of conflict and misunderstanding, especially regarding Dodo's case, means that the truth cannot always be revealed directly. Manipulation of facts, situational pressure, and Dodo's limited ability to understand the context mean that some of the dialogue does not meet the demands of truthfulness, which is at the core of the maxim of

quality. This situation shows that the accuracy of information is often hindered by the instability of the situation and the limitations of the characters.

Relevant maxims indicate a fairly high level of compliance, as the figures generally respond appropriately to the context of the conversation. Many conversations take place in formal and structured situations, such as investigations, trials, and conversations between officials, so each utterance tends to remain focused on the main topic. The characters' awareness of maintaining a coherent dialogue flow shows that relevance is an important part of maintaining effective interaction in tense situations. This indicates that the focus of the conversation is maintained so that the flow of information is not interrupted amid emotional pressure.

In contrast to the maxim of relevance, adherence to the maxim of manner is found less frequently. Many dialogues occur in formal contexts such as interrogations and trials that use complex legal language, so that clarity of utterances is not always a priority. In addition, the emotional state of the characters, who are often under pressure, causes some of their speech to be rushed or not fully structured. These factors cause the maxim of manner to not be consistently fulfilled in the film's conversations. This stressful situation makes it difficult to achieve consistent clarity of language.

Overall, the application of Grice's cooperative principles in *Miracle in Cell No. 7* shows a strong tendency toward fulfilling the maxim of quantity and a stable level of compliance with the maxim of relevance. Meanwhile, the maxims of quality and manner are more difficult to fulfill due to the influence of conflict, emotional pressure, and a formal context that demands quick responses and the use of complex legal language. This pattern illustrates that the dynamics of the situation in the film place greater emphasis on conveying core information, the relevance of the conversation, and the need to maintain the flow of conversation, even though the clarity and accuracy of the information cannot always be fully expressed. Thus, compliance with maxims in the film reflects the complexity of communication influenced by situational pressure and character limitations.

CONCLUSION

This study examines compliance with Grice's cooperative principles in the film *Miracle in Cell No. 7*, four maxims: the maxims of quantity, quality, relevance, and manner. The results of the analysis show that maximum quantity is the most frequently observed maximum, in line with conversation patterns that tend to be short and function-oriented in hierarchical communication relationships, such as between police officers and prisoners or between superiors and subordinates. In such situations, the efficiency of information delivery does not fully reflect voluntary cooperation, but is also influenced by the existence of an unequal institutional power relationship within the legal and police systems. The limited emotional conditions in the prison environment also make the characters tend to speak only when necessary. Therefore, compliance with the quantity maxim can be understood from two perspectives, as a form of cooperation and empathy in communication, and as speech compliance that arises as a result of power structures. Adherence to the maxim of relevance remains strong and reflects the characters' efforts to maintain cooperation despite the tense situation. Conversely, adherence to the maxim of quality is relatively low because the storyline is filled with conflicts and misunderstandings related to the Dodo Rozak case, so that the truth is often obscured by the manipulation of facts and Dodo's limited understanding as a person with intellectual disabilities. Overall, the communication pattern in the film emphasizes the delivery of core information amid conflict and situational pressure, while reflecting the values of humanity, empathy, and solidarity as the central message of the story. Film dialogue in this study is understood as a representation of everyday communication practices that have been constructed narratively so that the application of Grice's cooperative principle is not intended to equate cinematic dialogue with natural conversation, but rather to explain the pragmatic function of maxim compliance as a narrative strategy in constructing meaning, power relations, and human values in cinematic discourse.

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