

Violation of the Principle of Cooperation in the Drama Script "Strangers" by Rupert Brook: A Pragmatics Study

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Abstract This study aims to describe the violation of the principle of cooperation contained in the drama script "Stranger" by Rupert Brook using pragmatic studies. This type of research is qualitative which is descriptive qualitative. The data in this study used the drama script *Stranger* by Rupert Brook translated by D.Djajakusuma. While the data source is obtained through the internet sourced from achmadnur.blogspot.com which is a translated script from D.Djajakusuma. The method of data collection in this study uses the Simak method with advanced techniques, namely note-taking techniques. Meanwhile, the data analysis method uses two methods, namely Intralingual Pairing as the first step to examine the data through efforts to compare one sentence with other sentences in order to get a dialog that violates the principle of cooperation and Extralingual Pairing to examine something that is outside the language such as concerning the meaning, information and context of speech. The method of presenting the results of data analysis uses Formal methods in the form of parentheses (()) and Informal methods. The result of this research shows the violation of four maxims of cooperation principle, with the number of them are: 1) violation of quantity maxim 40 utterances; 2) violation of quality maxim 4 utterances; 3) violation of relevance maxim 35 utterances; and 4) violation of manner maxim 2 utterances. The use of dialog that violates the principle of cooperation created by the author aims to create an interesting conflict and also provide tension in a story. This also appears to be related to the theme in the drama script which is a tragedy. So as to create interesting dynamics by deliberately violating the maxim of quantity in order to provide a high effect of tension and curiosity by violating the maxim of relevance.

Keywords: Violation of the Principle of Cooperation, Drama Script, Pragmatics

I. INTRODUCTION

In communication, there are often misunderstandings of speech partners in responding to messages conveyed by speakers. The misunderstanding in question can occur because the speech conveyed does not match reality, the information provided is excessive, the information is not clear and between one speech with another is irrelevant. Things like this are studied in the field of pragmatics. The pragmatic

study used to answer such problems is the principle of cooperation. The principle of cooperation requires speakers or speech partners to contribute to the conversation in accordance with what is desired.

The linguistic phenomenon as described in the paragraph above can occur in the dialog of a drama performance. Such phenomenon is found in the dialog of Rupert Brook's drama script "Strangers". This stranger drama script is a

tragedy, in that it tells the story of the life of a poor rural family. The family has to work hard to survive. The infertile living environment makes it difficult for the family to get decent crops. The poor family in this story has two children, one a boy and the other a girl. The barren environment forced the boy to leave his parents' house at the age of 11. The boy left without knowing where he was going.

Twenty years passed, and one night a young man came to the village and stopped by the house. He was well dressed and had some money in a suitcase as well as jewelry he was wearing. He was the son of the family who had run away a long time ago. But the young man did not immediately introduce himself as the son of the family. Instead, he tried to surprise her with the excuse that he didn't know the way to find a hotel or inn nearby. Seeing the treasure he brought, the girl was tempted to take possession. She asked her father to kill her, but he didn't have the courage. Finally, the girl did it with the help of her mother. Actually, the mother felt an inner connection with the guest, but she was overpowered by the desire to seize the treasure and live happily in the city. The guest was killed. This stranger drama script was adapted by D. Djajakusuma into an Indonesian story set in Bumiayu in Central Java. A manuscript with a heartbreaking inner conflict against a background of poverty so twisted that it makes people not care about even blood ties.

The following is an example of a dialog in the drama script "Strangers" that violates the principle of cooperation:

(1) Stranger : (standing)
Aren't you afraid to be alone in this remote house, just two women, at this time of night...

Mother : What will we be afraid of? What will be robbed from us and who will want to be with me? Sinah will beat them up. She is stronger than most men. (approaches sinah)

Context: Stranger asks mother about the fear of living in a remote house with two women.

The utterance in data (1) shows the phenomenon of violation of the principle of cooperation that occurs in the mother's speech as a speech partner. The speech illustrates the violation of the principle of cooperation on the maxim of quantity. This is because the mother as the speech partner in the conversation said more information than the speaker needed. It can be

seen from her speech, namely "What are we afraid of? What will be robbed from us and who will want to be with me? Sinah will beat them up. She is stronger than most men." The mother's speech is excessive in responding to the message conveyed by the speaker. Whereas the speaker only needs an answer of fear or not.

(2) Father: How did you get into the forest dressed like that?

Stranger : (somewhat confused) I got lost. I tried to walk to Bumiayu. It was a very sunny day. I really like walking and I happened to be walking around this small town, on...business...yes, government business.

Context: Father was asking a stranger about how he got to the forest dressed like a villager. The dialog conversation in data (2) above shows not only one violation that occurs in the drama script of Strangers. The violation of the principle of cooperation also occurs in the maxim of quality. The utterance is said to violate the maxim of quality because the utterance made by the Stranger does not match the facts or makes it up. This is due to the utterance "I got lost. I tried to walk to Bumiayu." Showing a lie or not in accordance with the facts, because the Stranger basically aims to come to the house (told in the drama script the stranger is his son who ran away when he was 11 years old whose whereabouts were never known so that his family did not recognize him when he returned). The lie is also compounded by the line " on...business...yes, government business." Even though Stranger are not employees of the government, all of this information does not match the facts.

(3) Stranger : (pushing his chair back and finishing his drink) It's good, it's very good. I really think, well I'm full now. I'm very tired after walking through the forest. Thank God I was lucky enough to find this house. (sits down)

Mother : If you'll wait a moment, my husband will be here soon from the fields. (sits down)

Context: The stranger was tired from walking from the forest so the mother of the house gave the stranger some food to eat.

Data (3) above illustrates the violation of the principle of cooperation, namely the maxim of relevance. Violation of the maxim of relevance is caused by speech that is not in accordance with the topic being discussed in the conversation. In the conversation above, the mother's speech as

the speech partner has no relevance to the topic discussed by the speaker. This is because the speech partner said "If you'll wait a moment, my husband will be here soon from the fields." The mother's speech is not related to the statement of the speaker who did not ask about the mother's husband at all.

(4) Stranger : I think you will be happy after saving a little money and then leave here and live in the city.

Father : It will happen when the recluse goat suckles its kid or when fortune falls from the sky in front of the poor.

Context: the stranger thinks that mom and dad will be happy if they have a lot of money and go to the city.

The conversation in data (4) is said to violate the principle of cooperation in the maxim of manner. It is said so because there is a father's speech that contains excessive vagueness and seems ambiguous in the words "It will happen when the recluse goat suckles its kid." This seems ambiguous and unclear in response to the speaker's speech. The recluse goat suckling its kid is interpreted as an impossible thing for the father to live in the city because his finances are never enough to live on. That is why the father's speech is said to violate the maxim of manner.

Based on the above speech examples, the drama script "Stranger" by Rupert Brook translated by D. Djajakusuma was chosen by the researcher to be studied because the researcher saw a linguistic phenomenon that was not in accordance with the principle of cooperation. In addition, this drama script has never been studied before related to the violation of the principle of cooperation. Thus, this study can improve research findings, especially in the field of pragmatics, and become a source of information for similar studies in the future. Moreover, it is also shown so that readers know how important the role of the principle of cooperation is in speech when communicating in daily life. So as to provide valuable insights into how social values are reflected in literary works and how it affects the understanding of communication.

II. METHODS

This type of research is qualitative which is descriptive qualitative. The data in this study used the drama script "Stranger" by Rupert Brook translated by D. Djajakusuma. While the data source is obtained through the internet sourced

from achmadnur.blogspot.com which is a translated script from D. Djajakusuma. The data collection method in this study uses the Simak method, namely simak bebas libat cakap where the researcher will be an observer or listener so that he does not participate in participating in the speech in the script. then after that the researcher uses the note technique to record every conversation that contains violations of the principle of cooperation found in the drama script Stranger based on the context of the conversation. After the data collection, the collected data were classified according to Grice's four types of violations of the principle of cooperation, namely the maxim of quality, the violation of the maxim of quantity, the violation of the maxim of relevance, and the violation of the maxim of manner. This is done in order to find data that is really thorough. Meanwhile, the data analysis method uses two methods, namely Intralingual Pairing as the first step to examine the data through efforts to compare one sentence with other sentences in order to get a dialog that violates the principle of cooperation and Extralingual Pairing to examine something that is outside the language such as meaning, information and context of speech. The method of presenting the results of data analysis uses Formal methods in the form of parentheses (()) and Informal methods.

III. RESULT AND DISCUSSION

3.1 Result

Based on the results of data analysis successfully obtained in this study, there was a violation of the principle of cooperation in the drama script "Stranger" by Rupert Brook, with the data results in the following table:

Table 01. Violation of Quantity Maxim

No.	Data	Context
1.	Stranger: (standing) Aren't you afraid to be alone in this remote house, just two women, at this time of night... Mother : What will we be afraid of? What will be robbed from us and who will want to be with me? Sinah will beat them up. She is stronger than most men. (approaches sinah)	Stranger asks mom about the fear of living in a remote house with two women
2.	Stranger: (bowing in distaste) The boy is well-built. (In the center) Mother : She's strong. She has to work in the fields with her father.	Stranger see and judge Girl who have a well-built body
3.	Stranger: Ah, I guess it's hard, to take care of everything with just one man in the family or... (obviously) mom has a son of course. (sarcastically) (On the far left) Mother : No, there was one. He left when he was thirteen years old.	A stranger asks a mother if she has a son
4.	Mother: This is my husband. (Stranger approaches father, somewhat nervous) Stranger: Are you the host here? How are you, sir? Your wife is very kind to let me sleep here. I got lost in the forest and spent the night. But I'm very lucky to find this house.	Mom introduces her husband to strangers
5.	Father : Bumiayu? You strayed too far from the main road. You must be tired. Especially with that suitcase. Ngoro might get robbed. Stranger : (opening his suitcase) Ah, there's not much in this suitcase, only papers only. (Cheerfully) But a lot of money. (Pulls out money) Look at the amount of money. With this I can buy a house ten times this size complete with contents. I bet you've never seen so much money on the table. (He takes it out again, laughs hysterically and drinks his tuak) (cheerfully)	Father was worried about the stranger who brought a suitcase to the village
6.	Stranger: I'm really tired of walking in that forest. I'd better go to bed already far into the night of course. (quiet for a moment) Father: About eight o'clock. Stranger: (laughs) Of course you don't have a watch. (pauses then laughs loudly) Of course you don't know what time to go to bed. I'll lend you my watch for the night. Yes, (takes the watch out of his pocket) Look. It's	The Stranger complained of being tired from walking in the forest so he wanted to rest

	gold, all gold. I'll hang it there on that wall. I bet you guys have never seen a gold watch hanging on your wall, have you?	
7.	<p>Mother : (picks up the lamp) May I take you to your room? Stranger : Sure. I really need to sleep. (looks at the watch) Well, let's see. (Approaching girl) Good night, sis. (Girl stands stiffly and bows) Good night. (To father) I'm afraid most of of your food has been eaten. I apologize. But I will remplace it. You will not regret being kind to me. (Approaches father as if to shake hands. Hesitates and then follows mother to the right door) (quick response)</p>	Mom asks a stranger for permission to escort her to the bedroom
8.	<p>Mother : What did you bring from the forest? Father : Didn't bring anything. The forest is cursed. There are no animals, no birds.</p>	Mom asks a stranger for permission to escort her to the bedroom
9.	<p>Mother : If he's crazy, we can get a reward for keeping him. His parents must be rich. Father : He's not crazy, but he's weird. Something is making him crazy. Why did he come here? All that money, the way he talks. You think he has all that.</p>	Mom estimates that if the stranger is crazy, the family can get a reward for keeping the stranger
10.	<p>Father : Why are you looking at me? Mother : (wringing her hands as she approaches the kitchen) We'll starve in the rainy season. Father : (shaking) Why are you looking at me. What do you guys think. I don't understand what you're thinking. Mother : You're shaking, sir. Even the table is shaking.</p>	Mother told father about the fear that the family would starve if the rainy season came.
11.	<p>Mother : (in a fast low voice) He slept. Just once. He's not going to fight back. We'll come to him. No one knows. We have to get the money... you coward. Father : I can't. (takes a few steps back) You're dirty. Wait here. You can't touch her. I'll take care of it. (Quickly enter the guest room)</p>	Mom tells Dad that the stranger is sleeping and tells Dad to kill the stranger and get the money.
12.	<p>Mother : Is it done? (quick response) Father : I... no. I think I'm going to throw up. I can't. I'm not going in. I worked all day. I got sick.</p>	Mom asked dad if he had succeeded in killing a stranger

13.	<p>Father : I can't... like this. Tuak. I need tuak. Mother : It's all gone. You have to do it. (Father staggers to the back wall and puts on a shirt) Father : (reaching into his pocket) I'll go to the stall to buy tuak. I have a little money. I must drink tuak, otherwise I can't do the work. I'll drink until I'm half dead. Yes, God. (Straightens up his body and speaks more regularly) When I come back, look, I'll be ready to stab anyone. I'm tired and sick now. I can't kill people if my esophagus is capable and feeling sick. I've been working all day. (Opens door) I'll be back soon. I swear, I will kill him.</p>	<p>Father made a statement to mother that he could not do without tuak.</p>
14.	<p>Girl : He's a coward. Mother : He's not a coward. He just thinks too much. You don't understand that he's drunk... done. He won't think anymore.</p>	<p>Girl tells mother that father is a coward</p>
15.	<p>Girl : If I want to kill someone. I don't need to drink tuak first. Mother : Yes, you will..... Girl : He'll be drunk. Mother : There's not enough money to get drunk... besides he already knows what to do when he comes back.</p>	<p>The girl was upset with her father who had to drink tuak first before he killed a stranger.</p>
16.	<p>Girl : He went out for a run. (pauses for a moment) I can't wait. waiting. Mother : He will act if he comes back. (stands towards the door stranger's door. then returns, stands up) I know him... (picks up watch and looks at it) Do you think he's a thief? Girl : I don't know, we're going to be rich anyway. We're going to move out of here.</p>	<p>The girl couldn't wait for her father to come home. She wanted to take possession of a Stranger's property as soon as possible.</p>
17.	<p>Mother : Who's going to come at night anyway like this Girl : Sometimes they come. Mother : Yes, sometimes they come to see you, don't they? Young people used to come once a week. When I was a girl.</p>	<p>Mom said that no one would come to visit at night.</p>
18.	<p>Mother : You always hate me. I'm your mother. You're wrong to hate your mother. Girl : The mom who hated me. You were right mom, but now love has changed.</p>	<p>Mom was upset with her daughter's girl who always hated her.</p>
19.	<p>Mother: What do you want, sir? Stranger : Oh, is your husband not around?</p>	<p>Mom asked a stranger what she needed when she woke up.</p>

	<p>Mother : He's out for a while. Is there something bothering Sir? Stranger : No, I don't. You know what, I want to talk to you. I I think I should do it tonight. But never mind. When will your husband come back.</p>	
20.	<p>Mother : (goes quickly to the window) It's very cold outside. We'll go to bed soon. And I'll lock the doors. Let me catch up with you later. Is there anything you want? Strangers : Ah, no. I thought you were there. There's something I want to explain, before I go to sleep. But let it be. (going back to his room)</p>	<p>Mom tells the stranger that they are going to bed soon and asks the stranger if there is anything she wants before they go to bed.</p>
21.	<p>Mother : Did our conversation disturb you? Strangers : Oh, no. It's okay, mom's okay. Just now I took a short nap and suddenly woke up. I fell down, I was so shocked that I couldn't go back to sleep before I explain the problem.</p>	<p>Mom asked the stranger if his conversation with the girl had disturbed her sleep.</p>
22.	<p>Stranger : Tomorrow, I'm going to sleep well. (back toward her room) Mother: (still in front of the window) Yes, sir must be very tired. (girl stands up, stranger enters her room. mom steps forward)</p>	<p>The stranger wanted to see father but since father wasn't around, he decided to go back to sleep tomorrow.</p>
23.	<p>Mother : , Why did she quit? Girl : I don't know. Mother : Did he hear? Girl : I don't think so. Probably surprised to wake up.</p>	<p>Mom questioned the girl about the stranger's conversation and the reason why the stranger suddenly woke up.</p>
24.	<p>Mother : Maybe he was drunk because of the tuak he drank. that little bit. Men do strange things when they're drunk. Girl : Maybe he's coming again Mother : It's going to be messy.</p>	<p>Mom estimated that the stranger was drunk from the tuak he drank before going to bed.</p>
25.	<p>Mother : Ah, you're Siman. Come in. (she welcomes a young man young man, carrying something. young man cleans feet) How late at night. Young man: It's not even half past nine yet. I'll stop by for a while just for a moment. Mother : We're already packing up to go to bed. Young man: I just stopped by to give you this. (puts down the item) Mother : You're too kind. (Noticing the item)</p>	<p>Mom had a visitor at her house late at night and the visitor brought something for her.</p>
26.	<p>Young man : You didn't go to the fields this afternoon. I looked around. Girl : A lot of work at home. (approaches young boy) Go now. Come again... anytime. (sudden rush) Go first!</p>	<p>The youth questioned the girl why she did not come to the fields during the day.</p>

27.	Young man : I'll come again. Girl : Yes, come tomorrow.	The young boy will come again to visit the girl's house.
28.	Mother : ..What is it! Girl : What? Mother: Step people. Girl : Where? Mother : Outside, your father, perhaps.	Mom was startled to hear a faint sound outside her house.
29.	Mother : What do you mean? Girl : Shut up, we'll sort it out ourselves. Mother : (getting up) Don't you think... Girl : He's small and weak. Take the sarong, throw it over his head and seal it so that his hands can't get out. Hold it tight. (mom takes the sarong, girl raises the lamp)	Mom didn't think that her daughter's girl would do such a bad thing to a stranger.
30.	Mother: Why did you hit. Girl : I don't know... Mother : You keep hitting. I thought you were crazy. He first yelled for mom....	Mother scolded the girl for hitting a stranger with the axe she brought for stranger killers.
31.	Mother : He called his mom. His mom won't know. You keep just keep hitting. You're a savage why do you keep hitting. Girl : I can't stop it. (walks around and stands by the fire) Mother : Why do you keep hitting? I thought you were crazy. I hate you.	Mom was angry at the girl who kept hitting the stranger even though the stranger kept calling out the word mom.
32.	Mother : Never mind. He won't move anymore. Your father should plant him in the forest now. Or tomorrow. We'll leave here. Before the rainy season. We won't be poor anymore. (faintly heard outside, some distance away) What's that? That? Your father is coming home. (voice gets louder) Get ready. He's not alone. I hear him talking. Probably with someone else. Get up. See for yourself, we must be ready.	Mom had given up on her daughter's girlhood and told her to get ready because she heard her husband's footsteps coming into the house.
33.	Shopkeeper: He wants to go home by himself. He said he has a job waiting. (laughs) He said that he had to go quietly. He wants to take off his sandals. (holding sandals up high) We couldn't help it. hold her back. She said she had to go quietly. He wants to go quietly... funny... (father falls asleep, falls on the floor near the room.)	The shopkeeper took the woman's husband to the house and explained the reason why the woman's husband had come home in such a hurry.
34.	shopkeeper's son : He came in the shop "I have something to do" he said shaking and pale. Oh my God, "Drink" he said. (chuckles) The stallholder: When I came, he was already blind drunk. He must not have	The shopkeeper's son told the lady of the house that her husband looked pale and trembled when he said what he wanted to do.

	<p>eaten all day. Otherwise, he would have been drunk after only three glasses. He was bragging about his good fortune. We all drank because he had good fortune "Drink as much as you want" he said.</p>	
35.	<p>(father suddenly hss, trying to stand up and crawl on the wall again) Mother : (Sir... Shopkeeper: (Well, aaa. It's okay. You can see him jumping on the ground like a lame rabbit. "I must go in quietly" he said. We laughed, we laughed half to death. "God be praised" I said, "I knew you'd have the good fortune not to starve again." We all drank. (pour tuak in a glass and drink)</p>	<p>Mom screamed as she saw her own husband trying to stand up and crawl to the wall in his drunken state.</p>
36.	<p>Father : Shut up, shut up. (nods head) (mother runs to him and carries him, afraid to see the shopkeeper) shopkeeper's son : (chuckles) He keeps saying "Shut up" like that. Isn't it sir? I have something to do, quietly. He said there should be no sound. He took off his sandals and jumped around in the yard like a... like a... a limping rabbit.</p>	<p>Father gave the code for everyone who was talking to shut up.</p>
37.	<p>Mother : (to the stallholder) You know... Shopkeeper: (chuckles) Many know... Mother: (brightly) Of course you'll get your share of the good fortune that. Shopkeeper: (happily) I'll get my share. I told him. We all get a little bit. Today is a big day. (points to the stranger's room) The person must be there, perhaps. (mom nods) Tired Of course. (laughs)</p>	<p>Mom asked if the stallholder knew about her family's plans.</p>
38.	<p>Mother: So, did he tell you? You saw him too... Shopkeeper: Yes, I saw. When I got to the village he entered my shop. I would never have known him, if he hadn't known me first. After 10 years! We drank tuak together with him. He told me a joke. "I'll be the first one to congratulate them tomorrow morning. Because it's rare for people to see their children again, after they've gone away. Your father is happy to have another son" I said.</p>	<p>Mom asked the stallholder if he knew about her family plan from her husband and saw a stranger coming to her house.</p>
39.	<p>Girl : Do you know him? Shopkeeper: (loudly) Yes, of course. When he told me about the past. Why do you look like that, did he not come here? Girl : He's coming.</p>	<p>The girl asked the stallholder if he knew any strangers.</p>

40.	<p>Father : Something has happened. (mom suddenly yells) Girl : Stop, mom! Shopkeeper : What's going on, what have you done? (the stallholder and his son back away) Why are you looking like that? Did he not tell you that he's your son?</p>	<p>The father noticed something strange in the house, his wife (mother) and daughter (girl) and had a bad feeling about a stranger.</p>
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Data source: Drama Script "Stranger" by Rupert Brook adapted by D.Djajakusuma

Table 02. Violation of Quality Maxim

No.	Data	Context
41.	<p>Father : How did you get into the forest dressed like that? like that? Stranger : (somewhat confused) I got lost. I tried to walk to Bumiayu. It was a very sunny day... I really like walking and I happened to be walking around this small town, on... business... yes, government business.</p>	<p>Father asked the stranger how he got to the forest dressed like a villager.</p>
42.	<p>Mother : It's not safe to walk in the forest with all that. Strangers : There's not a human being I've seen today, nor a house. This is the first house I've come across. I headed straight here, from the forest to the west. I was happy to see the lights on.</p>	<p>Mom told the stranger that it was not safe to carry a suitcase with money in the forest.</p>
43.	<p>Father: Why am I being looked at too. I can't bear to look at your eyes. (long silence, almost crying) I killed a man once... once... in a fight. Oh, God... I... no (they look at each other, silent) I have to think... say nothing... tomorrow... Girl : Now Father: He's our guest. Mother : He's a thief.</p>	<p>Dad panicked when he was stared at by mom and the girl simultaneously who told him to kill the stranger who was their guest that very second.</p>
44.	<p>Mother : (goes slowly to the bright window outside, suddenly) No one saw him come here, right? No one knows that he eats here anyway. (turns around) Girl : No, they won't. They won't see it from the road</p>	<p>Mom asked the Girl about whether or not anyone had seen a stranger come to their house.</p>

Data source: Drama Script "Stranger" by Rupert Brook adapted by D.Djajakusuma

Table 03. Violation of Maxim Relevance

No.	Data	Context
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45.	<p>Stranger: (pushes his chair back and finishes drink) It's good, it's very good. I really think, well I'm full now. I'm very tired after walking through the forest. Thank God I was lucky enough to find this house. (sits down) Mother : If you'll wait a moment, my husband will come from the fields soon. (sits down)</p>	<p>The stranger was exhausted from walking from the forest so the mother of the house gave the stranger some food to eat.</p>
46.	<p>Strangers : It's so quiet and eerie here. I think people go crazy from it... listening to the wind blow in the wood, watching the night come, for months on end. (Turns to look at the people) I tell you frankly, I'm starting to feel bad about walking alone in the woods all day, among those trees. Father: Over there, in the valley. There are some houses about three minutes from here, you certainly didn't go that way. There there are many people. Mother : (preparing more food) He probably wants to go there. to go there. (quick response) Father: Lots of work in the fields. Stranger : But in the rainy season things are more difficult, aren't they? Father: Yes, the rainy season is just around the corner.</p>	<p>A stranger complains about the quietness of the place he lives in and complains about his journey in the forest</p>
47.	<p>Father : (while eating) You always talk about men. That's no a person for you. Why do you keep quiet. He noticed you and got drunk. Girl : (carrying side dishes) Men are weak. His hands like a woman, such an ugly man.</p>	<p>Father scolded the girl for staying silent when a man approached her.</p>
48.	<p>Father: You're scared. You've always been afraid. Girl: He's not a man. He's a sissy, so small, weak and fussy like father.</p>	<p>Father insinuated to the girl about her fear whenever she met men.</p>
49.	<p>Mother: (sitting next to dad) We have nothing. What if it starts raining later. Father : I'm hungry. There's never enough to eat in the devil's house this house of devils. We can't live off this land.</p>	<p>Mom complained to Dad about the lack of cooking ingredients and her worries when the rain came.</p>

50.	<p>Mother : I gave her some food. I know he's rich, we'll get a percentage from him. Enough for eight days, maybe. Father: So? Mother : We are still alive today. Father : He's crazy I say. Who ever heard of people walking in the the forest because he likes it if not because he's crazy. In flashy clothes, carrying a suitcase again.</p>	<p>Mother told father that she had fed the Stranger so she hoped to get a percentage of the Stranger's wealth.</p>
51.	<p>Mother: If it's not his... (quietly) Father: He's like a thief. He acts like a thief. Maybe he stole, he ran, he hid. That's why he came here.</p>	<p>Mother questioned father if the property owned by a stranger did not belong to him, then what would mother and father get.</p>
52.	<p>Father: (taking the watch) This gold item and that money. What rights to this stuff. Maybe many people are starving because he stole. He's a rich thief. (slow) Girl : She's a kate, small and weak.</p>	<p>Father suspected the stranger because the goods and treasures he was carrying were the result of thievery.</p>
53.	<p>Father: (leaning against the table) I work, take care of you both. Work hard and I'll starve to death. But he's a thief, he's alone and has a lot of money. If God existed, would he have tolerated it? Mother: Sir? Father: (as if disliking it and getting louder) We have the same rights, what does it mean for the money of a lone hunted man, like him. Mom: Hesstt... he'll wake up later. (quick response)</p>	<p>Father complained to mother about the unfairness between their lives and the lives of strangers.</p>
54.	<p>Mother: (hangs back watch) It's the same everywhere. But for sure we will starve to death. Girl : It's annoying to wait. Someone has to do it immediately. Don't think too much. Just make it more difficult.</p>	<p>Mother told the Girl that their family would starve to death if they didn't get their hands on the stranger's treasure.</p>
55.	<p>Girl : Mom is always jealous of me. Mother: Jealous! When I was a girl, dozens of young men followed me. Girl: So old and jealous. Mother: You always hate me. I'm your mother. You're wrong to hate your mother, you freak.</p>	<p>The girl is angry with the mother who is always jealous of her about someone visiting the house to meet the girl.</p>
56.	<p>Stranger : When will mom's husband come back. Mother : I don't know, sir. Girl : Maybe he came late. Stranger : (taking a few steps forward) Oh, better tomorrow. Mother : (goes quickly to the window) It's very</p>	<p>The stranger asked the mother when her husband would return home.</p>

	cold outside. We'll go to bed soon. And I'll lock the doors. Let me catch up with you later. Is there anything you want?	
57.	Mother : Master will sleep well. Too tired. You won't hear anything else. Strangers : (suddenly) Yes, I'm sorry I startled you..., (back towards his room)	Mom put the stranger to bed and told him that he would sleep well and never hear a sound again.
58.	Young man : I don't understand why you are sleeping so early. Girl : You don't come often. Yeah, man.	The young boy seemed confused as to why the girl slept early.
59.	Young man: Maybe I wouldn't have come here, if I'd known... you guys are not friendly in this house. Girl: It's good that you brought this.	The young boy did not think that his visit to the girl's house would not be welcomed with kindness and friendliness.
60.	Young man : I just got it. Girl: I want... maybe mom... will lock the door.	The young boy told the girl about the souvenirs he had brought for his visit.
61.	Young man : Aren't you glad I came? Girl : Ah, I'm so tired. I'd better get some sleep.	Young man questions girl if she is happy about him coming home.
62.	Young man : (puts his hand on girl's shoulder) Why don't you like to talk. I don't understand your character. Girl: (breaking away from the young man) Go now. I'll see you later. Young man : (quickly catching the girl's hand as it falls from his shoulder) No, I don't understand your character. Girl : (breaking away) Go!	The young man seems annoyed with the girl because the girl doesn't talk to him much and the young man doesn't understand the girl's character.
63.	Young man : (they sort of wrestle) I'm not so strong. (girl lets go then girl is held again, girl is pushed backwards into the table, making a sound. young man releases girl. girl. girl leans against the table. young man smiles) Girl: You're wasting your energy.	Young boys pretend to be not so strong when wrestling with Girl.
64.	Young man : You're not that strong. Girl : Go away I beg you.	The young man said that the girl was not so strong to fight back against him after their struggle.
65.	Young man : I have something to say. Girl : I have to sleep now.	The young boy has something to say to the girl.

66.	<p>Mother :(quickly exits her room) She's gone. (Girl nods, with her hand pointing at the stranger's room stranger's room) Ah, what if she came out earlier? Girl: Other people can come too.</p>	<p>Mom questioned the girl about whether the visiting young man had gone home and about the fear of strangers waking up again.</p>
67.	<p>Mother : Many young people are asking about you, aren't they? Girl : Ah, crazy... we have to get that money. I'm leaving from here.</p>	<p>Mom made a statement to the girl that many young people were asking about her.</p>
68.	<p>Mother : Do you think people will notice you in the city? Girl city Girl are pretty. Girl : He must come quickly. He must act. (sits) It's been more than an hour.</p>	<p>Mom seemed annoyed with the girl for wanting to leave the village and live in the city.</p>
69.	<p>Girl : I didn't hear anything. Mother : If he doesn't dare this once...</p>	<p>The girl did not hear the faint sound of-sama outside her house.</p>
70.	<p>Mother : If he doesn't dare this once... Girl : He's a coward. Mother: (changing) I'm tired of waiting. It's like someone is peeping at us.</p>	<p>Mom was scared and tired of waiting for her husband to return home and no longer dared to kill strangers.</p>
71.	<p>Mother : What are you doing? Girl : This knife is old and strong.</p>	<p>Mom asked the girl what she was doing.</p>
72.	<p>Mother : What do you mean? Girl : (puts the lamp on the table) Shut up, we'll sort it out ourselves.</p>	<p>Mom asked the girl about what she talked about earlier regarding the activity the girl was doing, which was holding a knife.</p>
73.	<p>Girl : (quickly stands up) Done. We can say we're done everything. I'm glad we can go. We'll be rich. I'll be rich and wear silk clothes. Mother : (interrupting) That's your father. There's someone who mentioned his name, who was with him? He's crazy.</p>	<p>The girl finally felt happy that she would soon leave the village and become a rich person who would wear silk clothes after successfully killing a stranger.</p>
74.	<p>Shopkeeper: Good evening, yu. We're taking the husband home. Mother : Sir?</p>	<p>The stallholder visits the mother's house and takes the mother's drunk husband home.</p>

<p>75. Mother : So, did he tell you? You saw him too... Shopkeeper : Yes, I saw. When I got to the village he entered my shop. I would never have known him, if he hadn't known me first. After 10 years! We drank tuak with him. He told me a joke. "I'll be the first one to congratulate them tomorrow morning. Because it's rare for people to see their children again, after their children have gone away. Your father is happy to have a son again" I said. Mother : (unconscious) Son, son. (leaning on table, girl stands up to help) Shopkeeper: (laughing loudly) Everyone is almost stunned listening. He told me: I'll tell you. I'm a rich man who got lost in the woods and needs lodging. I'll show them my money, I'll look at their faces and I'll look at them. And the next day I will say. Look here is your son who has died and who has returned. Very happy it see Mother "You'll be able to keep your secret all night" I said. And apparently I couldn't. I couldn't keep the secret. "I'll be the first one to congratulate them in the morning" I said. Let me congratulate you all now. (drinking from a glass)</p>	<p>Mom asked the stallholder if he knew about the family's plan to kill the stranger and if the stallholder also saw the stranger so the stallholder revealed everything he knew to mom.</p>
<p>76. Shopkeeper: Aren't you excited. (mom goes to the chair and says) Mother : He shouts "MOM." (then sits down)</p>	<p>The stallholder asked the mother whether or not her son was happy to return home.</p>
<p>77. Shopkeeper : What have you done? Where is he now? Father : No noise! Mother : He yelled "MOM" you just kept hitting him!</p>	<p>The stallholder was curious about what the family had done to the stranger and wanted to know the whereabouts of the stranger in the house.</p>
<p>78. Shopkeeper: What have you done? You have... (stallholder looks, then backs away) shopkeeper's son : (looking at the girl) Look at his hands, dad! Shopkeeper: You have... (run away) Girl : Stop mom!</p>	<p>The stallholder questioned what the homeowner's family had done to the stranger and suspected that they had done something bad to the stranger.</p>
<p>79. Father : Calm down, don't make a fuss. (falling) Girl: They will put me in jail.</p>	<p>Father told all the noisy people in his house to calm down and keep quiet.</p>

Data source: Drama Script "Stranger" by Rupert Brook adapted by D.Djajakusuma

Table 04. Violation of Maxim Manner

No.	Data	Context
80.	Stranger : I think you'll be happy after you've saved up a and then leave here and live in the city. Father : It will happen when the recluse goat suckles its kid or when sustenance falls from the sky in front of the poor.	Stranger think that mom and dad will be happy if they have a lot of money and move to the city.
81.	Mother : Maybe he was drunk because he drank a little tuak. that. Men do strange things when they're drunk. Girl: Maybe he's coming again.	Mom estimated that the stranger was drunk from the tuak he drank before going to bed.

Data source: Drama Script "Stranger" by Rupert Brook adapted by D.Djajakusuma

3.2 Discussion

(Stranger, page. 2)

Based on the results of the data findings above, the following will be presented a description of conversational speech in Rupert Brook's drama script *stranger* that violates the four maxims of the principle of cooperation:

3.2.1 Violation Of Quantity Maxim

This maxim relates to the contribution of speech between speech participants with the expectation that the speech delivered is in accordance with the needs of the conversation, without exceeding or less than what is needed when the conversation takes place. That is, this quantity maxim contributes enough, relatively adequate, as informative as possible and in accordance with what is needed or required from the purpose of the conversation.

If the speech participant contributes information that is not in accordance with what is needed and also the answer delivered is more or less than what is needed, it is certain that the speech is a violation of the principle of cooperation on the maxim of quantity. The following are dialogs or utterances that violate the maxim of quantity in the drama script "Stranger" by Rupert Brook:

(1) Stranger : (standing) Aren't you afraid to be alone in this remote house, just two women, at this time of night...

Mother : **What will we be afraid of? What will be robbed from us and who will want to be with me? Sinah will beat them up. She is stronger than most men.** (approaching sinah)

Context: The Stranger asks Mom about the fear of living in a remote house with two women.

The utterance in data (1) above is a violation of maxim of quantity because the mother as the speech partner contributes more than what is needed by the speaker for her question. It can be seen from the mother's answer that says "What will we be afraid of? What will be robbed from us and who will want to be with me? Sinah will beat them up. She is stronger than most men." Linguistically, the stranger asks the question with the question word 'whether' which in this case extralingually refers to 'ascertaining' that the stranger wants to know whether the mother is afraid or not while living in a remote house. The stranger's question only requires a 'afraid' or 'not afraid' answer from the mother. But the mother said more than what the stranger needed.

Although the speech given by the mother is more than what is needed, the conversation can be understood and accepted by the stranger because the speaker understands the mother's intentions and goals. In this case, the mother's intention explicitly tells that she is not afraid at all, because who would want to scare her and rob someone like her who has nothing and who is old. Moreover, she has a daughter named sinah who has more strength than men. That is why she is not afraid.

(4) Mother : This is my husband. (Stranger approaches father, a bit nervous)

Stranger : **Are you the host here? How are you, sir? Your wife is very kind to let me sleep here. I got lost in the forest and spent the night. But I was very lucky to find this house.**

(Stranger, page. 3)

Context: The mother introduces her husband to the stranger.

The utterance in data (4) shows a violation of the maxim of quantity, this is because the information is too much than what is said. It can be seen from the mother's speech introducing her husband to the stranger by saying "*This, my husband.*" But the answer from the stranger did not respond and instead turned to ask to make sure and exceeded his words by saying "*Are you the host here? How are you, sir? Your wife is very kind to let me sleep here. I got lost in the forest and spent the night. But I was very lucky to find this house.*"

The utterance seems to be a small talk, resulting in an exaggerated utterance. It should have been possible for the stranger to shake hands first, then introduce himself by saying '*oh yes, meet me sir...*' thus, there was no violation of the maxim of quantity.

3.2.2 Violation of Quality Maxim

According to Grice (in Retnosari & Pujiastuti, 2021: 272) explains that this quality maxim is related to the contribution of information where speakers need to convey precise and correct speech to speech partners and vice versa. In line with Grice's opinion, Rahardi in his book (2010: 55) says that a speech participant must express things that are factual, real, and accompanied by clear evidence to support the truth.

Referring to the above opinion, if the speech participant conveys the utterance incorrectly, incorrectly, not according to the facts, there is no information about something real and there is no evidence to support the information. So it can be said that the information spoken contains lies and seems made up. So if that happens, the speech is a violation of the principle of cooperation maxim of quality. The dialogues that violate the maxim of quality in the drama script "*Strangers*" by Rupert Brook are as follows:

(41) Father : How did you get into the forest dressed like that? like that?

Stranger : (somewhat confused) **I got lost. I tried to walk to Bumiayu. It was a very sunny day... I really like walking and I happened to be walking around this small town, on... business... yes, government business.**

(Stranger, page. 3)

Context: Father asked the stranger how he got to the forest dressed like a villager.

The utterance in data (41) above is a dialog that violates the maxim of quality. This is because there is information that is not in accordance with the facts or real, there is no truth, there is no supporting evidence and there are also lies in it. This is because the stranger is basically aiming to come to the small town or village. Strangers are not lost, because everything they say is a lie. Based on the plot of the drama Script *Stranger*, it is known that the stranger was a native of the small town. He could not have gotten lost because he knew the way to the area by heart.

The script tells the story of a stranger, his 11-year-old son, who never knew where he was, so that his family didn't recognize him when he returned, and his son-in-law said, "*I got lost. I tried to walk to Bumiayu. It was a very sunny day... I really like walking and I happened to be walking around this small town.*" is a form of information that doesn't match the facts and is not based on real evidence. It's because the stranger actually intends to come to his father's house and return to the small town of the area in order to find him and give the surprise that his son has been once lost has returned.

If in context, the father asked the stranger about how he got into the woods in clothes that didn't look like villagers. It's because the father saw the clothes of a stranger who was really like a cityman and was dressed fine. Until the father raised a question line like the dialog above. Hearing that, the stranger seemed confused because he didn't want to tell the truth that he really wanted to go to his father's house and he wasn't at all. Therefore, the stranger gives false information to the father. It is also reinforced by his inscription that says "*on... business... yes, government business.*" While it is known that the Strangers are not officials in the government. Except for an ordinary young man who owns a fortune in a big city. The lies made the stranger

say the information so he seemed to think sentence by sentence so that the father believed what he said.

A stranger could actually give information like 'yes, I actually live in the city, and this dress is so impressed that it's so careful that I'm not a villager here.' or any other pattern that matches the facts so that there's no violation of the maximum quality.

3.2.3 Violation of Maxim Relevance

According to Rahardi in his book (2010:56) this maxim of relevance requires participants to contribute relevant information related to matters that remain the subject of discussion. Similarly, Senft (in Hadiwijaya & Amalyasari, 2019:221) disdrama Script s the content of this relevant maxim is "be relevant" in the sense that the attendant must donate relevant information to synchronize with the purposes of the people who are participating in the conversation.

Reference to the opinion, when the participant does not contribute relevant contributions to the subject of the discussion being discussed. It has been determined to be non-compliant and violating the maxima of relevance. The dialogue that violates the maxim of relevance in Rupert Brook's drama script "Strangers" is as follows:

(45) Stranger : (pushes his chair back and finishes drink) It's good, it's very good. I really think, well I'm full now. I'm very tired after walking through the forest.

Thank God I was lucky enough to find this house. (sits down)

Mother : **If you'll wait a moment, my husband will come from the fields soon.**

(sits down)

(Stranger, page. 1)

Context: The stranger was exhausted from walking from the forest so the mother of the house gave the stranger some food to eat.

A data breakdown (45) is a breakdown that contains a violation of maximum relevance. That's what it says, because there's a pattern that doesn't match the subject of the speaker's speech. In this case the stranger as the speaker says "It's good, it's very good. I really think, well I'm full now. I'm very tired after walking through the forest. Thank God I was lucky enough to find this house." Then he answered his partner (mother),

saying "If you'll wait a moment, my husband will come from the fields soon." The mother's speech does not match the statement made by the speaker. In this case, the stranger did not inquire about the whereabouts of the mother's husband, but rather told the stranger that the stranger was full by eating the mother's cooking which tasted very good and felt lucky to find the mother's house.

The mother's speech violates the maxim of relevance, so that the mother's speech should comply with the maxim of quality reads 'thank you sir, please sir rest in this house.' because this speech is in accordance with the topic that the speaker has discussed.

(49) Mother : (sitting next to dad) We have nothing. What if it starts raining later.

Father : **I'm hungry. There's never enough to eat in the devil's house this house of devils. We can't live off this land.**

(Stranger, page. 4)

Context: Mom complained to Dad about the lack of cooking ingredients and her worries when the rain came.

Speech data (49) is information that shows a violation of maxim of relevance. This is because there is information that is not relevant to what is being questioned by the speaker. In the utterance, the mother asks the question 'how' which in this case refers to the 'way or solution' of the father if 'the rain comes.' The mother in her speech shows concern about not having any supplies of staples at home. So she asked her father about the solution or method. However, the father answers with "I'm hungry. There's never enough to eat in the devil's house this house of devils. We can't live off this land." The father's speech does not contain a solution or a method, but rather provides information that contains complaints and anger. And that is not relevant to the question that the speaker is discussing.

The father could have said 'we don't have anything, but I'll go to the forest to look for supplies before the rain comes.' or any other answer that provides a solution or method in accordance with the topic of the mother's question, instead of giving an answer like the one above.

3.2.4 Violation of Maxim Manner

According to Grice (in Suhartono, 2020: 65-66) the maxim of manner reads "try to make your information contributions easy to understand." Referring to this opinion, the maxim of manner is defined as a maxim that requires speech participants in communicating to convey information clearly, easily understood, does not invite ambiguity in speech, does not have double meanings, does not use vague expressions that make communication difficult to understand, and is not wordy.

If speech participants provide information that contains vagueness, information that is not concise, information that is not understood, sometimes also contains ambiguity, has a double meaning, uses vague expressions, and is wordy or convoluted when conveying information, then the speech violates the maxim of manner. The utterances that violate the maxim of manner in the drama Script "Stranger" by Rupert Brook are as follows:

- (80) Stranger : I think you'll be happy after you've saved up a and then leave here and live in the city.
- Father : **It will happen when the recluse goat suckles its kid or when sustenance falls from the sky in front of the poor.**
- (Stranger, page. 4)

Context: Stranger think that mom and dad will be happy if they have a lot of money and move to the city.

The conversation contained in data (80) contains a violation of maxim of manner. It is said so, because there are utterances of information that contain vagueness that makes it difficult to understand and ambiguity. The information in question is contained in the father's speech which says "It will happen when the recluse goat suckles its kid." This seems ambiguous and unclear in responding to the speech of the speaker. The reason is, the speaker says "I think you'll be happy after you've saved up a and then leave here and live in the city." This is information that is clear and easy to understand. However, the speech partner does not contribute information that is also clear and easy to understand, but instead gives expressions that are ambiguous and

unclear. That is why the father speech is said to violate the maxim of manner, because it makes the information difficult to understand for the speaker.

The father could have given easy-to-understand information such as 'it seems very difficult considering we have no money to save and live in the city.' Or any other information that is easily understood by the speaker.

IV. CONCLUSION

Based on the results of the research on the violation of the principle of cooperation in the drama Script "Stranger" by Rupert Brook translated by D.Djajakusuma, it can be concluded that the dialog in the drama Script Stranger violates four maxims on the principle of cooperation, namely:

1. Violations of maxim of quantity amounted to 40 utterances;
2. Violation of the maxim of quality amounted to 4 utterances;
3. Violation of the maxim of relevance amounted to 35 utterances; and
4. Violation of maxim of manner amounted to 2 utterances.

When viewed from this number, the use of dialog that violates the principle of cooperation created by the author aims to create an interesting conflict and also provide tension in a story. This also appears to be related to the theme of the drama Script, which is tragedy. So that with the violation of the principle of cooperation in the drama script dialog, we can find out how the author makes the characters in the drama script interact with each other until the interaction raises the conflict to a peak. And this can affect the plot.

Understanding the violation of the principle of cooperation not only provides knowledge and understanding of drama scripts in literary works, but also provides valuable insight into how to build communication with humans in everyday life in the field of pragmatics.

By creating dialog that violates the principle of cooperation between the characters, the author wants to create a tense situation and show the conflict that occurs between the characters in each character to make the tension peak.

The conflict contained in the stranger drama script requires the author to violate the principle of cooperation and the most common violation created by the author is the violation of the maxim of quantity. When the author deliberately

violates this maxim, the author wants to create tension by making speech or dialogue that exceeds one aspect that is asked or needed.

Similarly, the violation of the maxim of relevance is almost as much as the maxim of quantity. This is also because the author wants to create curiosity or provoke the audience/reader to find out information from the whole story by making speech that has no relevance to the topic of discussion. So this can create a strong sense of curiosity for the audience or reader as a result of the speech given that is different or different from what is being discussed and this can also increase the tension that occurs. Thus, the author can strengthen the conflict in the drama script to create an interesting dynamic between the characters.

In conducting this research, no obstacles were found in the methodology, so the data findings in this study are valid. As in the research results, this study only focuses on one point of the problem, namely the violation of the maxims of cooperation. Based on this, it is hoped that future researchers will take the subject matter of other pragmatic studies in a more varied realm such as implicature, discourse structure or other things.

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