

**A PRAGMATIC ANALYSIS OF CONVERSATIONAL MAXIMS
IN THE FAMILY DIALOGUES OF EUGENE O'NEILL'S
LONG DAY'S JOURNEY INTO NIGHT**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2025

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Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang In partial fulfillment of
the requirements for the degree of Sarjana Sastra (S.S.)

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2025

STATEMENT OF AUTHORSHIP

I state that the thesis entitled **"A Pragmatic Analysis of Conversational Maxims in the Family Dialogues of Eugene O'Neill's Long Day's Journey into Night"** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 25 June 2025

The researcher

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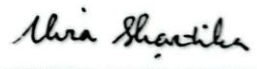

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MOTTO

خَيْرُ النَّاسِ أَنْفَعُهُمْ لِلنَّاسِ

“Sebaik-baik manusia adalah yang paling bermanfaat bagi manusia lainnya.”

(HR. Ahmad).

DEDICATION

I dedicate this thesis to my family especially my beloved parents

I also dedicate it to all parties concerned with the completion of this thesis
especially my supervisor Dr. Agwin Degaf, M.A.

ACKNOWLEDGEMENT

I express my gratitude and all praise to Allah SWT who has bestowed His incomparable grace and gifts so that I can complete this thesis entitled "A Pragmatic Analysis of Conversational Maxims in the Family Dialogues of Eugene O'Neill's Long Day's Journey into Night" as the requirement for the degree of *Sarjana Sastra* (S.S) in English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. May blessings and greetings always be poured out on the Prophet Muhammad SAW who may always provide intercession for all his people.

I would like to express my gratitude to all parties who have supported me in completing this thesis. I would like to express my respect to the Dean of the Faculty of Humanities, Dr. M. Faishol, M. Ag., and Head of the English Literature Department, Mr. Ribut Wahyudi, M.Ed., Ph.D.

Also, I express my deepest gratitude to my thesis advisor and my lecturer advisor, Mr. Dr. Agwin Degaf, M.A. who always helps in completing this thesis so that it can be completed properly. I would also like to express my deepest gratitude to all the lecturers who have taught me so that I have gained a lot of knowledge during the learning process and hopefully it can be useful knowledge for me in the future.

I would also like to express my gratitude to my family, especially my father and mother who always support me during the completion of my thesis and always pray for me. I would also like to thank all my friends who have accompanied me

during this study and especially to my girlfriend, Saskia, who always accompanies and supports me in completing this thesis.

Malang, 25 June 2025

Irza Firmandi Majid

19320188

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ABSTRACT

Majid, Irza Firmandi (2025) A Pragmatic Analysis of Conversational Maxims In The Family Dialogues of Eugene O'Neill's Long Day's Journey Into Night. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Agwin Degaf, M.A.

Keywords: Cooperative principle, Observance of maxims, Non-observance of maxims, Family Dialogue

The principle of cooperation will always be involved in the conversation. With the existence of observance and non-observance of the maxims, the conversation has a specific purpose. In this study, the researcher analyzed a dialogue of the Tyrone family from the drama "Long Day's Journey Into Night" by Eugene O'Neill. The purpose of this study was to analyze the observance of Gricean maxims using Cutting's theory (2002) and non-observance of the maxims using Nemesi's theory (2015) based on the Tyrone family dialogue. This study is descriptive qualitative. In findings, the researcher found the results of observance of the maxim of relation as many as 4 utterances and became the most widely used maxim. Then followed by observance of the maxim of quality and quantity, each of which had 3 utterances. Observance of the maxim of manner was only 1 utterance and became the least observance of the maxim to be used. In addition, the researcher also found the results of non-observance of the maxims from the family dialogue. The researcher found findings of maxim non-compliance in 5 categories: violation with a total of 3 utterances, exploitation with a total of 3 utterances, infringement with a total of 2 utterances, clash with a total of 2 utterances, and opting out with no utterances. Based on these findings, the results of this analysis indicate that although Tyrone's family dialogue is rich in pragmatic research, on the other hand this family dialogue can also be analyzed in terms of psychological and ideological interpretation of each character. Therefore, this study can also help to deepen the characterization in Tyrone's family drama dialogue.

مستخلص البحث

ماجد، إيرزا فيرماندي (٢٠٢٥) تحليل براغماتي للمبادئ الحوارية في الحوارات العائلية في رواية يوجين أطروحة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، "رحلة النهار الطويلة إلى الليل" أونيل جامعة إسلام نيجري مولانا مالك إبراهيم مالانج. المشرف: د. أغوين ديغاف، ماجستير

الكلمات المفتاحية: مبدأ التعاون، مراعاة المبادئ، عدم مراعاة المبادئ، الحوار الأسر.

سيظل مبدأ التعاون مُدرجًا دائمًا في الحوار. بوجود مراعاة القواعد وعدم مراعاة الآخر، يكون للحوار غرض محدد. في هذه الدراسة، حلل الباحث حوارًا لعائلة تايرون من مسرحية "رحلة يوم طويل في الليل" ليوجين أونيل. كان الهدف من هذه الدراسة تحليل مراعاة قواعد جريسيان باستخدام نظرية كاتنج (2002) وعدم مراعاة القواعد باستخدام نظرية نيميسي (2015) بناءً على حوار عائلة تايرون. هذه الدراسة وصفية نوعية. في النتائج، وجد الباحث نتائج مراعاة قاعدة العلاقة بما يصل إلى 4 عبارات، وأصبحت القاعدة الأكثر استخدامًا. ثم تبعتها مراعاة قاعدة الكيف والكم، ولكل منهما 3 عبارات. أما مراعاة قاعدة الأسلوب، فكانت عبارة واحدة فقط، وأصبحت القاعدة الأقل استخدامًا. بالإضافة إلى ذلك، وجد الباحث أيضًا نتائج عدم مراعاة المبادئ من الحوار العائلي. وجد الباحث نتائج عدم الامتثال للمبادئ في 5 فئات: الانتهاك بإجمالي 3 عبارات، والاستغلال بإجمالي 3 عبارات، والانتهاك بإجمالي عبارتين، والتعارض بإجمالي عبارتين، والانسحاب بدون عبارات. بناءً على هذه النتائج، تشير نتائج هذا التحليل إلى أنه على الرغم من أن حوار عائلة تايرون غني بالبحث البراجماتي، إلا أنه من ناحية أخرى يمكن أيضًا تحليل هذا الحوار العائلي من حيث التفسير النفسي والأيدولوجي لكل شخصية. لذلك، يمكن أن تساعد هذه الدراسة أيضًا في تعميق توصيف الشخصية في حوار الدراما العائلية لتأثيرون.

ABSTRAK

Majid, Irza Firmandi (2025) Analisis Pragmatis Maksim Percakapan dalam Dialog Keluarga dalam Novel *Long Day's Journey Into Night* karya Eugene O'Neill. Skripsi Sarjana. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Agwin Degaf, M.A.

Kata kunci: Prinsip Kerjasama, Kepatuhan Maksim, Ketidakpatuhan Maksim, Dialog Keluarga

Prinsip kerjasama akan selalu terlibat dalam percakapan. Dengan adanya kepatuhan dan ketidakpatuhan maksim menjadikan percakapan tersebut memiliki tujuan tertentu. Dalam penelitian ini, sang peneliti menganalisa sebuah dialog keluarga Tyrone dari drama “*Long Day's Journey Into Night*” karya Eugene O'Neill. Tujuan dari penelitian ini untuk menganalisis kepatuhan maksim grice menggunakan teori Cutting (2002) dan ketidakpatuhan maksim menggunakan teori Nemesis (2015) berdasarkan dialog keluarga Tyrone. Penelitian ini bersifat deskriptif kualitatif. Dalam temuannya, sang peneliti mendapatkan hasil temuan kepatuhan maksim relation sebanyak 4 ujaran dan menjadi maksim yang banyak digunakan. Kemudian diikuti dengan kepatuhan maksim quality dan quantity masing masing terdapat 3 ujaran. Kepatuhan maksim manner hanya 1 ujaran dan menjadi kepatuhan maksim yang paling sedikit untuk digunakan. Disamping itu, sang peneliti juga mendapatkan hasil temuan ketidakpatuhan maksim dari dialog keluarga. Sang peneliti mendapati temuan ketidakpatuhan maksim dalam 5 kategori: violation dengan jumlah 3 ujaran, exploitation dengan jumlah 3 ujaran, infringement dengan jumlah 2 ujaran, clash dengan jumlah 2 ujaran, dan opting out dengan tanpa adanya ujaran. Berdasarkan temuan temuan tersebut, hasil analisis ini menunjukkan bahwa meskipun dalam dialog keluarga Tyrone kaya akan penelitian secara pragmatis, disisi lain dialog keluarga ini juga dapat dianalisis secara interpretasi psikologis dan ideologis dari masing masing karakter.

CHAPTER I

INTRODUCTION

This chapter outlines the rationale for the study such as the background that highlights the research on pragmatics, specifically Grice's cooperative principle as it relates to literary dialogue. This is followed by the research question, the significance of the study, and the scope and limitations of the study, which collectively establish the direction and focus of the study.

A. Background of the Study

Communication is an essential aspect of human life, serving as a medium for exchanging information between individuals. Within the field of linguistics, communication is studied through pragmatics, which focuses on how meaning is conveyed and interpreted in context. As stated by Yule (1996), pragmatics examines the relationship between speakers and listeners, specifically how meaning is constructed and understood during interaction. Likewise, Chapman (2011) explains that linguistics aims to analyze and describe how human language functions in a variety of interactional settings.

To ensure that communication between speakers and listeners runs effectively, Ephratt (2012) introduces the notion of the cooperative principle, originally proposed by Grice (1989). According to this principle, communication involves certain expectations, such as clarity and relevance, that must be fulfilled to enable efficient and meaningful information exchange between interlocutors.

The cooperative principle is also a basic concept in pragmatics, especially in analyzing how meaning is constructed and interpreted in contextually rich interactions such as in everyday conversation or literary dialogue.

Expanding on this idea, Huang (2018) asserts that speakers and listeners subconsciously follow the rules embedded in the cooperative principle during conversations. This principle comprises four conversational maxims, namely quantity, quality, relation, and manner, as discussed by Grice (1989) based on classifications attributed to Kant. Observance of these maxims contributes to effective communication and fosters mutual understanding.

However, in actual communicative practice, these maxims are not always followed. When they are disregarded, the result is often the emergence of implicature, or implied meaning that goes beyond what is explicitly stated. Thomas (1995) and Nemesi (2015) categorize such occurrences as non-observance, while Goatly (2012) refers to them as the breaking of maxims. These forms of non-observance include violation, which involves intentional deception; infringement, which refers to accidental failure; opting out, which indicates explicit refusal to cooperate; clash, which occurs when two maxims conflict; and exploitation, where the speaker deliberately flouts a maxim to generate implicature.

Drawing from these theoretical foundations, *Long Day's Journey Into Night* by Eugene O'Neill serves as a relevant object of study due to its rich and emotionally intense interpersonal dialogue. The play portrays the complex relationships within the Tyrone family, which are shaped by addiction, illness, and

denial. The characters often communicate using indirect expressions or implied meanings, offering a substantial basis for analyzing both the observance and non-observance of Gricean maxims. Through a pragmatic perspective, this study uncovers how conversational strategies are used to convey emotional tension, avoid direct confrontation, or maintain fragile familial relationships, making the play a suitable source for examining the application of the cooperative principle in emotionally charged interactions.

This research is further supported by a range of previous studies that have explored the application of the cooperative principle across various media contexts. For instance, Akmal and Yana (2020) analyzed conversational implicature and non-observance in *Kingdom of Heaven*, revealing that particularized implicatures were most common and that the maxim of quantity was flouted most frequently. Similarly, Simaremare, Nainggolan, and Herman (2021) used Grice's theory to examine the film *Mulan*, identifying 29 implicature-rich utterances, with 58% involving maxim flouting. Sheikh (2022) explored the same concepts in the Pakistani film *Bol*, highlighting the significance of implicature in building narrative meaning. Mane (2012) devised a Grice-based analytical model to interpret dialogue in various texts and found that both generalized and particularized implicatures were frequently employed to express complex thoughts and emotions. Complementing these findings, Ya Ye (2022) investigated maxim violations in *Green Book*, concluding that such violations not only contribute to character development but also enhance cultural depth and entertainment value.

Beyond film, the cooperative principle has been explored in commercial discourse. Susanti and Setiawan (2019), for example, analyzed the *Djarum 76 Jin Version* advertisement, showing that maxim violations did not impede audience comprehension but rather added appeal. Likewise, Prastio et al. (2020) examined seller–buyer interactions in a traditional market, discovering six question patterns that functioned through conversational implicature. Wedananta, Nitiasih, and Kaewsa-ard (2020) studied student interpretations of advertising slogans, finding frequent violations of the maxims of quantity, manner, and quality as persuasive tools.

In educational contexts, Gricean theory has also proven valuable. Martini (2018) identified higher rates of particularized implicature in student conversations, while Mohammadzadeh, Razi, and Yavuz (2019) assessed Turkish ELT student teachers' comprehension of implicatures. Li (2021) further demonstrated that explicit instruction in Gricean theory significantly improved the listening comprehension of English majors.

Recent contributions have begun to focus more intently on the application of pragmatic theories to literary texts. For instance, Mouelhi (2019) highlighted the ongoing communication breakdown in *Long Day's Journey Into Night*, driven by denial and avoidance, which results in fragmented exchanges and emotional disconnection. These dysfunctions often manifest through non-observance of the maxims of quantity, relevance, and manner. Such findings underline the play's potential for a comprehensive pragmatic analysis.

Insights from other dramatic works reinforce this relevance. Jafari (2013), Khan and Bughio (2012), and Bobin (2011) demonstrate that violations of Gricean maxims in theatrical dialogue, such as in *The Importance of Being Earnest*, *Hamlet*, and other narratives centered on conflict, generate implicatures that reflect hidden meanings and psychological states. Similarly, Aliwie (2024) focuses on strategic silence in Harold Pinter's *The Birthday Party*, showing that silence itself can function as a powerful pragmatic act associated with avoidance and authority. These communicative strategies echo themes that are also present in O'Neill's drama.

Together, these studies affirm that examining both the observance and non-observance of conversational maxims provides a powerful lens for interpreting emotion, power dynamics, and relational complexity in various genres. While many of these studies concentrate on educational, commercial, and cinematic discourse, the present research contributes a literary dimension by analyzing how Eugene O'Neill's *Long Day's Journey Into Night* illustrates the use of pragmatic strategies in intimate family dialogue. By focusing on both compliance with and violations of Grice's maxims, this study aims to deepen our understanding of how meaning is negotiated in emotionally fraught communicative situations.

B. Research Question

The following research questions will guide the research to remain focused. These questions aim to outline the application of the cooperative principle,

specifically in terms of how the maxims are observed and not observed in the dialogues of *Long Day's Journey Into Night*.

1. What types of Gricean maxims are observed in the characters' dialogues in Eugene O'Neill's *Long Day's Journey Into Night*, as outlined by Cutting (2002), and in what contexts do these observances occur?
2. What types of non-observance of Gricean maxims, as categorized by Nemesi (2015), are found in the dialogues of Eugene O'Neill's *Long Day's Journey Into Night*, and in what contexts do these occur?

C. Significance of the Study

This study is expected to contribute practically to the field of pragmatics, particularly in the application of Grice's cooperative principle. Theoretically, this research enriches the understanding of how conversational maxims are observed and not observed within literary texts, especially in dramatic dialogue. By analyzing the observance and non-observance of Gricean maxims in Eugene O'Neill's *Long Day's Journey Into Night*, the study provides insights into how language is used to convey meaning implicitly, manage interpersonal tension, and reflect psychological depth in family interactions.

Practically, the findings of this study may serve as a reference for students, educators, and researchers who are interested in pragmatics, discourse analysis, or literary studies. It can help readers better understand how conversational principles operate in both fictional and real-life communication. In addition, the research may

offer useful examples for teaching pragmatic concepts such as implicature, maxims, and communication strategies in emotionally charged contexts.

D. Scope and Limitation

This research is limited to the analysis of pragmatic elements related to the cooperative principle, with a specific focus on the observance and non-observance of Gricean maxims in the dialogues of Eugene O'Neill's *Long Day's Journey Into Night*. The study examines only the spoken utterances of the characters in the drama, identifying moments where the conversational maxims are either followed, based on Cutting's cooperative principle theory (2002), or not followed, as categorized in the framework of non-observance developed by Nemesi (2015). This research does not address other aspects of pragmatics such as politeness strategies, speech act theory, or broader discourse structures. The scope is therefore confined to exploring how the maxims of quantity, quality, relation, and manner are either observed or disregarded within the play's character interactions.

E. Definition of Key Term

To provide conceptual clarity and prevent misinterpretation, the following key terms are defined in accordance with their relevance to this study:

1. **Pragmatics:** A subfield of linguistics that examines the relationship between language and its users, specifically how speakers convey meaning and how listeners interpret utterances within specific contexts.

2. **Cooperative Principle:** A principle introduced by Grice that guides effective communication by encouraging speakers to make contributions that are appropriate in terms of quantity, quality, relation, and manner, so that the message is clearly and accurately conveyed.
3. **Observance of Maxims:** The adherence to Cutting's four conversational maxims during communication, which helps maintain clarity, relevance, truthfulness, and order in conversation.
4. **Non-observance of Maxims:** The failure to comply with one or more of Grice's maxims, either deliberately or unintentionally, which often results in implied meanings or implicatures. In the context of this study, non-observance is analyzed based on the framework proposed by Nemesi (2015).
5. **Family Dialogue:** The verbal exchanges that occur between members of a family, which in this study refers to the conversations among the Tyrone family members in Eugene O'Neill's *Long Day's Journey Into Night*.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher presents the theoretical framework that supports the analysis in this study. The discussion in this chapter includes relevant pragmatic theories, particularly focusing on the cooperative principle and the classification of Grice's maxim compliance outlined by Cutting (2002), along with the classification of Grice's maxim non-compliance based on Nemesi (2015).

A. Pragmatics

Pragmatics is a branch of linguistics concerned with how meaning is communicated through language in context. According to Yule (1996), pragmatics focuses on what the speaker actually means rather than merely what is said literally. This makes pragmatics closely related to contextual factors, such as the relationship between speaker and listener, the situation in which the utterance takes place, and the background knowledge shared by the participants. In this way, the meaning of an utterance often depends on how it is used rather than on its literal interpretation.

Leech (1983) distinguishes pragmatics from semantics by explaining that while semantics studies the meaning of words and sentences in isolation, pragmatics examines how meaning is influenced by the presence of a speaker and the communicative intention. Semantics deals with what words mean on their own, whereas pragmatics considers who is speaking, to whom the utterance is directed, and for what communicative purpose. As such, pragmatics includes elements that

go beyond sentence structure to explore meaning in relation to usage and interaction.

This distinction can be illustrated by the well-known example of Queen Victoria's statement, "We are not amused." A semantic analysis would identify the syntactic roles and lexical meanings of the words used. In contrast, a pragmatic analysis, as discussed by Brown and Yule (1983) and Thomas (1995), would take into account the historical and interpersonal background in which the utterance occurred. The Queen's words were likely a response to a joke made by her courtiers, delivered at a time when she was mourning the loss of her husband. Understanding the speaker's intention and the audience's awareness of the situation allows us to interpret this utterance as a subtle demand for respect rather than a literal statement of emotion. This demonstrates how pragmatics and discourse analysis focus on context, speaker intention, and communicative function, and how meaning often emerges from shared assumptions and unspoken knowledge (Stilwell Peccei, 1999; Yule, 1996).

Huang (2014) further contributes to this view through his definition of pragmatics as the systematic study of meaning that arises from language use in context. This refined explanation aligns with the purpose of this research, which is to examine how the characters in Eugene O'Neill's *Long Day's Journey Into Night* construct meaning through spoken interaction. Drawing upon Grice's cooperative principle, this study explores how conversational maxims are either followed or violated. These patterns of communication reveal how the characters manage

meaning, convey emotion, and respond to the complexities of their familial relationships throughout the narrative.

B. Cooperative Principles

The cooperative principle, introduced by Grice (1975), refers to the idea that participants in a conversation typically behave in ways that facilitate effective communication. As cited in Davies (2007), Grice defines this principle as a speaker's contribution that aligns with the accepted purpose or direction of the ongoing conversation. In essence, in order for a conversation to proceed meaningfully, each speaker must contribute appropriately to maintain the coherence and flow of the exchange.

Lindblom (2006) further supports this by quoting Grice (1989), who states that the cooperative principle is upheld when three conditions are met: both interlocutors share a common conversational goal, their contributions are mutually dependent, and the conversation continues until both parties choose to conclude it. These conditions emphasize that the success of communication is not only based on language but also on mutual understanding and shared intentions between the speaker and the listener.

Cutting (2002) elaborates that the cooperative principle is realized through four conversational maxims: quantity, quality, relation, and manner. These maxims function as guidelines that help interlocutors interpret meaning accurately and contribute appropriately. The categorization of each cooperative principle is further explained below.

1. Maxim of Quantity

This maxim instructs speakers to provide the right amount of information. According to Cutting (2002), speakers are expected to avoid giving either too much or too little information. An example is presented below.

Michael: “Is there an event at your house?”

Jackson: “There is my birthday party at 7 p.m.”

In this conversation, Jackson’s response is informative and complete, fulfilling the maxim of quantity. He includes the type of event, the time, and implicitly the location, without adding irrelevant or excessive details.

2. Maxim of Quality

This maxim emphasizes truthfulness. As explained by Cutting (2002), speakers should not say what they believe to be false or lack sufficient evidence to support. An example is presented below.

Saskia: “Did Dwi attend the pragmatics class earlier?”

Danny: “I didn’t see Dwi in class. His name wasn’t on the attendance list either.”

Danny’s response adheres to the maxim of quality because he provides information that he believes is true and supports it with observable evidence.

3. Maxim of Relation

The maxim of relation requires relevance. Speakers are expected to make contributions that are related to the topic at hand (Cutting, 2002). An example is presented below.

Gabriel: “Can I borrow your motorbike?”

Lopez: “You can take the motorbike keys on the table.”

Lopez's answer is directly relevant to Gabriel's request, fulfilling the maxim of relation by maintaining thematic coherence in the dialogue.

4. Maxim of Manner

This maxim focuses on clarity. Cutting (2002) explains that speakers should avoid ambiguity and obscurity, and strive to be orderly and concise. An example is presented below.

Sam: "Do you know where the campus library is?"

Sarah: "The campus library is located between the park and the main building."

Sarah's response is clear and easy to understand, thus meeting the requirements of the maxim of manner.

In the context of Eugene O'Neill's *Long Day's Journey Into Night*, these maxims are essential for understanding how characters convey meaning in emotionally charged conversations, especially when they choose either to observe or violate these conversational norms.

C. Non-Observance of Maxims

While the cooperative principle outlines how conversations should ideally proceed, in practice, speakers do not always comply with these maxims. Lindblom (2006) notes that deviations from maxims can occur for various reasons, such as an intention to mislead, the presence of ethical constraints, or the speaker's inability to satisfy multiple maxims simultaneously.

Nemesi (2015) refines this concept by categorizing five types of non-observance, using the term "breaking the maxims." These categories help explain

why speakers may deviate from cooperative norms, either deliberately or unintentionally, which is explained further below.

1. Violation

Violation occurs when a speaker knowingly provides false or misleading information without alerting the listener (Nemesi, 2015). This typically involves a breach of the maxim of quality. An example is presented below.

Alex: “Have you submitted your assignment?”

John: “Yes, I submitted it.” (Although in reality, he has not.)

John's response constitutes a violation because he intentionally provides incorrect information, misleading Alex.

2. Infringement

Infringement is unintentional non-observance of the maxims caused by external factors such as being drunk, nervous, or having limited language skills Nemesi (2015). An example is presented below.

Ivan: “Can you get me a tissue?”

Sam: “This is money, not tissue. I paid using tissue earlier.”

Here, Sam's answer is irrelevant and confusing. If this resulted from confusion or intoxication, it would be classified as infringement, particularly of the maxim of relation.

3. Opting Out

Opting out refers to the speaker's deliberate refusal to provide information, often for ethical or procedural reasons (Nemesi, 2015). An example is presented below.

Mia: “Can I know the results of my operation?”

Doctor: “Sorry, I can’t share the full results before the lab reports come in.”

The doctor’s response illustrates opting out, as the speaker avoids fully answering due to ethical limitations. This results in non-observance of the maxim of quantity.

4. Clash

Clash occurs when a speaker is unable to fulfill two maxims simultaneously, and must choose which one to prioritize (Nemesi, 2015). An example is presented below.

Nina: “Are you okay?”

Ben: “Just thinking about a problem. It’s okay.”

Ben avoids revealing his actual emotional state, thus compromising the maxim of quality while preserving the maxim of manner in order to maintain social harmony.

5. Exploitation

Exploitation is a strategic non-observance in which the speaker flouts a maxim intentionally to create effects such as sarcasm, irony, or humor (Nemesi, 2015). An example is presented below.

John: “Today is my birthday. Did you forget?”

Sam: “Oh, no, I didn’t mention it earlier because I wanted to surprise you even more.”

Sam’s sarcastic tone and exaggerated explanation reflect exploitation of the maxim of quality, generating humor and irony.

In Eugene O'Neill's *Long Day's Journey Into Night*, instances of these non-observance types can be identified in the emotionally charged conversations between family members. The characters' tendency to withhold truth, evade direct confrontation, or engage in subtle sarcasm demonstrates how pragmatic violations reveal deeper emotional and psychological conflicts.

D. Pragmatics in Literary Work

Pragmatics in literary work concerns the study of how meaning is constructed through language in context, particularly in fictional and dramatic texts. Unlike syntactic or semantic analysis, which focuses on sentence structure or dictionary meaning, literary pragmatics explores how characters in a narrative interact with each other and how readers interpret implied meanings based on shared knowledge, assumptions, and social cues. This field views literary texts not only as linguistic artifacts but also as acts of communication where the author encodes meaning and the reader decodes it through context and interpretation. Meaning in literature, therefore, is not fixed but emerges through the relationship between the text, authorial intention, and reader interpretation (Venediktova, 2022; Mey, 2006; Liyuan, 2017).

One important principle in literary pragmatics is the idea of text as interaction, where the language used in literature serves to represent events and facilitate a communicative relationship between the author and the reader. In dramatic texts such as *Long Day's Journey Into Night*, dialogue becomes the primary tool for expressing emotions, unspoken conflicts, and character dynamics. Through

pragmatic features like implicature, presupposition, and deixis, authors subtly guide readers to interpret hidden meanings. The process of interpreting these features relies not only on what is said but also on what is meant, which depends heavily on the reader's contextual knowledge and interpretive engagement (Mey, 2006; Tevdoradze, 2023; Romanyshyn, 2021).

Theories in pragmatics, such as the cooperative principle and relevance theory, offer systematic frameworks for analyzing how language functions in literary texts. These theories help explain how characters might follow or deviate from conversational norms for various purposes, including to protect themselves, to hide the truth, or to manage their relationships. In Eugene O'Neill's drama, for example, characters often disregard conversational maxims not simply as a failure to communicate clearly, but as an intentional strategy to avoid emotional confrontation or to express psychological tension. This reveals how pragmatic analysis can uncover the emotional and interpersonal layers embedded in dramatic dialogue (Al-Hindawi and Mohammed, 2021; Baikadamova et al., 2023; Bobin, 2011).

The interdisciplinary nature of literary pragmatics further enhances its relevance and applicability. Drawing on knowledge from linguistics, psychology, cognitive science, and anthropology, this approach allows researchers to examine how language in literature is shaped by social and psychological realities. In the case of *Long Day's Journey Into Night*, the characters' silences, vague responses, and emotionally loaded exchanges can be seen as instances of non-observance of conversational maxims. These communicative choices reflect the complex

emotional realities of the characters and reveal how language is used not just to convey information but also to manage relationships and emotional states (Sell, 2014; Khan and Bughio, 2012; Jafari, 2013).

Pragmatics also contributes significantly to disciplines beyond literary analysis. In translation studies, understanding the pragmatic elements of a text supports the accurate transfer of intended meanings and cultural nuances between languages (Valdeón, 2017). In educational contexts, applying pragmatic analysis to literature enables students to develop deeper comprehension and sharpen their critical thinking skills by interpreting implicit meanings and exploring character motivations. Integrating pragmatics into literary interpretation enhances students' interaction with texts and fosters greater language awareness (Munir & Yavuz, 2024).

In conclusion, literary texts offer rich ground for pragmatic analysis, particularly in exploring how language conveys both explicit and implicit meaning. Analyzing the observance and non-observance of conversational maxims in Eugene O'Neill's *Long Day's Journey Into Night* reveals how characters use language to navigate emotional conflict, maintain interpersonal relationships, and express complex psychological states. This kind of analysis allows researchers to interpret not only what is spoken, but also what remains unspoken within the dialogue. The findings from this study are expected to contribute to the broader field of literary pragmatics and demonstrate the applicability of Grice's cooperative principle in interpreting dramatic literature.

CHAPTER III

RESEARCH METHOD

This chapter presents a description of the research design, research instruments, data sources, research data collection, and data analysis techniques used to identify adherence and non-adherence to Gricean maxims in Eugene O'Neill's *Long Day's Journey Into Night*.

A. Research Design

This study employed a qualitative descriptive research design. The data consisted of verbal interactions among characters in the drama *Long Day's Journey Into Night* by Eugene O'Neill. Through this method, the research aimed to analyze the use of the cooperative principle, drawing on Cutting's (2002) theory to identify observance of maxims and Nemesi's (2015) framework to examine instances of non-observance. The analysis focused on how characters comply with or deviate from conversational maxims in order to convey meaning within emotionally charged family interactions.

B. Research Instrument

The primary instrument in this study is the researcher, who functions as the key tool for collecting, analyzing, and interpreting the data. The data source consists of dialogues between characters in Eugene O'Neill's *Long Day's Journey Into Night*. These dialogues were selected to examine the cooperative principle, focusing

specifically on the observance and non-observance of conversational maxims. Through a process of identification, classification, and interpretation, the researcher analyzed how the characters adhere to or deviate from Gricean maxims and how these patterns contribute to the construction of meaning within the play. All selected utterances form the core of the data analyzed in this research.

C. Data and Data Source

The data in this study consist of utterances in the form of words and sentences spoken by the characters in the drama *Long Day's Journey Into Night* by Eugene O'Neill. The primary data source is the script of the play, first published in 1956, which comprises a total of 214 pages. The selected dialogues (21 dialogues) were examined to identify instances of observance and non-observance of Gricean maxims, providing insight into how conversational principles are applied or violated in the context of family interactions depicted in the drama.

D. Data Collection

The data collection process in this study involved several stages. Firstly, the researcher conducted a close reading of Eugene O'Neill's *Long Day's Journey Into Night* to understand the context and flow of the dialogues. Secondly, the researcher identified and analyzed conversations among the characters that were relevant to the application of the cooperative principle. These dialogues were then classified into two categories: observance of the maxims and non-observance of the maxims, based on the theoretical frameworks of Cutting (2002) and Nemesi (2015). Finally,

the identified utterances were organized into a data set for further analysis and interpretation.

E. Data analysis

The data in this study were analyzed through several systematic stages. Firstly, the researcher filtered and selected relevant dialogues from the drama *Long Day's Journey Into Night* by Eugene O'Neill, focusing on utterances that reflected the application of the cooperative principle. The selected data were then categorized based on whether they demonstrated observance or non-observance of Gricean maxims. To analyze instances of maxim observance, the researcher applied the elaboration of the cooperative principle according to Cutting (2002). Based on the elaboration, it is explained how each maxim that is complied with, such as the maxim of quantity, quality, relation, and manner, occurs in the dialogue. In addition, it is also used to determine how an utterance fulfils the expected informativeness, honesty, relevance, and clarity according to the context. To analyze examples of non-observance of the maxims, the researcher refers to the Nemesi framework (2015). The classification of non-observance of the maxims has 5 categories, namely violation, infringement, opting out, clash, and exploitation. The researcher identified indicators of non-observance of the maxims found in speech such as irony, sarcasm, conflict avoidance, and ambiguity. Following the analysis, a discussion was presented to interpret the pragmatic functions of these conversational patterns, leading to a comprehensive conclusion drawn from the findings.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the research findings and discussion. In this chapter, the researcher presents the results of data and analysis of the problems mentioned previously. Researchers took research findings from the drama script "Long Day's Journey Into Night" by Eugene O'Neil. The first findings contain research on observance of maxims in conversation using Cutting's (2002) theory to answer the first question. Then the second findings contain research on non-observance of maxims using Nemesis's (2015) theory to answer the second question.

A. Findings

In this section, the researcher found several cooperative principles in conversations contained in family dialogue based on the drama script Long Day's Journey Into Night by Eugene O'Neill which tells about the conflict of the Tyrone family which has a dark background so that emotional family dialogue occurs. They keep secrets from each other which will be revealed little by little so that each character has a past and finds it difficult to face reality. In the family dialogue there are James Tyrone as father, Mary Cavan Tyrone as mother or wife of Tyrone, James Tyrone as the elder son, Edmund Tyrone as the younger son, and Cathleen as second girl.

a. The Types of Observed Gricean Maxims

In this chapter, the researcher will explain the classification of observation of maxims in detail which is divided into Maxim of Quality, Maxim of Quantity, Maxim of Manner, and Maxim of Relationship. There are 11 maxims that are observed in family dialogue. The classification will be shown in the table in detail.

No	Types of Maxims	Quantity
1	Maxim Of Quality	3
2	Maxim of Quantity	3
3	Maxim of Manner	1
4	Maxim of Relation	4
Total		11

Based on the table above, in detail the researcher has found a total of 11 instances of maxim being observed in the Tyrone family dialogue. There are 3 maxims of quality, 3 maxims of quantity, 1 maxim of manner, and 4 maxims of relations. Mostly, there is observance of the maxim of relation, maxim of quality, maxim of quantity rather than maxim of manner.

a. Maxim of Quality

Based on the previous discussion, it has been explained by Cutting (2002) that the maxim of quality occurs when the speaker tells the truth to the listener. The purpose of this maxim is to avoid false information. The researcher found 3 maxims of quality in the Tyrone family dialogue.

Data 1

*Mary: Turns smilingly to them, in a merry tone that is a bit forced.
"I've been teasing your father about his snoring."
To Tyrone.
"I'll leave it to the boys, James. They must have heard you. No, not you, Jamie. I could hear you down the hall almost as bad as your*

father. You're like him. As soon as your head touches the pillow you're off and ten foghorns couldn't wake you."
She stops abruptly, catching Jamie's eyes regarding her with an uneasy, probing look. Her smile vanishes and her manner becomes self-conscious.
"Why are you staring, Jamie?"
Her hands flutter up to her hair.
"Is my hair coming down? It's hard for me to do it up properly now. My eyes are getting so bad and I never can find my glasses."
Jamie: Looks away guiltily.
"Your hair's all right, Mama. I was only thinking how well you look."

Based on the data above, there is a context for the conversation between Mary and Jamie. In the conversation between the two of them, Mary tried to lighten the atmosphere by joking about her husband, Tyrone's snoring. Instead of wanting to create a friendly atmosphere, the atmosphere suddenly changed when Jamie looked at his mother with a worried look. Because of this, Mary tried to divert the conversation to her physical appearance. But Jamie responded to Mary's conversation to ease his tension.

Jamie's utterance **"Your hair's all right, Mama. I was only thinking how well you look."** reflects adherence to the maxim of quality where Jamie expresses something that he believes to be true without exaggeration or deception. This utterance is in line with adherence to the maxim of quality as outlined by Cutting (2002) that Jamie's utterance provides reassurance based on his own perception. Observance of the maxim of quality in this utterance is Jamie's attempt to provide positive comments and calm Mary, who is mentally unstable. In other words, Jamie has empathy and social concern for Mary's situation.

Data 2

*Tyrone: "Hello. " With forced heartiness.
"Oh, how are you, Doctor?"
Jamie turns from the window. Mary's fingers play more rapidly on the table top. Tyrone's voice, trying to conceal, reveals that he is hearing bad news.
"I see—" Hurriedly.
"Well, you'll explain all about it when you see him this afternoon. Yes, he'll be in without fail. Four o'clock. I'll drop in myself and have a talk with you before that. I have to go uptown on business, anyway. Goodbye, Doctor."*

*Edmund: Dully.
"That didn't sound like glad tidings."
Jamie gives him a pitying glance—then looks out the window again. Mary's face is terrified and her hands flutter distractedly. Tyrone comes in. The strain is obvious in his casualness as he addresses Edmund.*

The context of the family conversation above shows that Tyrone received a call from Doctor Hardy. Based on the conversation between the two of them, Doctor Hardy gave bad news about Edmund's condition which was not getting any better. Because of this news, the reactions given by each character are different, Tyrone tries to hide his worries, Edmund just accepts hearing the news, Jamie is silent, and Mary strongly denies the news given by Doctor Hardy.

Edmund's utterance **"That didn't sound like glad tidings."** shows observance of the maxim of quality. This can be identified through Tyrone's intonation which sounds emotional, even though he pretends to be fine when he is on the phone with Dr. Hardy. This makes Edmund interpret that Tyrone is hiding the truth and giving an accurate statement based on what he observes from his father. This is consistent with the compliance with the maxim of quality according

to Cutting (2002), requiring speakers to only say what they believe to be true and have sufficient evidence. The observance of the maxim of quality shows Edmund's emotional sensitivity towards Tyrone who tries to appear fine, but Edmund understands Tyrone's hidden tension.

Data 3

*Tyrone: His voice thick.
"Who's that? Is it you, Edmund?"
Edmund's voice answers curtly, "Yes."
Then he evidently collides with something in the dark hall and can be heard cursing. A moment later the hall lamp is turned on. Tyrone frowns and calls.
"Turn that light out before you come in." But Edmund doesn't.
He comes in through the front parlor. He is drunk now, too, but like his father he carries it well, and gives little physical sign of it except in his eyes and a chip-on-the-shoulder aggressiveness in his manner. Tyrone speaks, at first with a warm, relieved welcome.
"I'm glad you've come, lad. I've been damned lonely." Then resentfully.
"You're a fine one to run away and leave me to sit alone here all night when you know—" With sharp irritation.
"I told you to turn out that light! We're not giving a ball. There's no reason to have the house ablaze with electricity at this time of night, burning up money!"*

*Edmund: Angrily.
"Ablaze with electricity! One bulb! Hell, everyone keeps a light on in the front hall until they go to bed." He rubs his knee.
"I damned near busted my knee on the hat stand."*

Based on the context of the conversation between Tyrone and Edmund above, they were both drunk. At first, Tyrone greets Edmund warmly. Then Edmund felt annoyed and angry with Edmund because of the light that was turned on. Tyrone angrily reminds him not to turn on the lights in order not to spend more money. But Edmund also responded angrily.

Edmund's utterance "**Ablaze with electricity! One bulb! Hell, everyone keeps a light on in the front hall until they go to bed.**" reflects observance of the maxim of quality. His utterance is based on a common and observable custom in most households, namely that it is normal to leave the hallway light on at night, especially for safety reasons. This supports Grice's principle of the maxim of quality as outlined by Cutting (2002), where speakers are expected to make honest and evidence-based contributions. In this case, Edmund's response is not only based on facts, but also on shared social norms. This observance of the maxim of quality shows that Edmund criticized the perception of his father, who according to him was very stingy in spending on household costs, including electricity. Therefore, Edmund's words contain hidden inner tension and emotional protest.

b. Maxim of Quantity

In the previous discussion chapter, the rule in the maxim of quantity is that the speaker must provide information to the listener in the right or sufficient amount (Cutting, 2002). In other words, speakers do not convey too much or too little information. The researcher found 3 maxims of quantity found in family dialogue.

Data 4

Mary: *"So little? I thought I ate a lot."*
Tyrone: *"You didn't. Not as much as I'd like to see, anyway."*

The dialogue context of the conversation data above involves Mary and Tyrone as they are husband and wife. The dialogue between Mary and Tyrone is seen in a quiet and affectionate moment between the two of them. Tyrone

commented lightly on Mary's physical appearance, which looked healthier and a little fuller. Likewise, Mary responded to each other with light comments about her eating habits. Tyrone also didn't mind and commented a lot about Mary's eating habits.

Tyrone's utterance "**You didn't. Not as much as I'd like to see, anyway.**" illustrates observance of the maxim of quantity. In that context, Tyrone's utterance about Mary's proportional portion of food is delivered honestly and concisely that Mary did not eat as much as she wanted. Also, Tyrone's utterance is not delivered excessively or insufficiently. Therefore, this is aligned with observance of the maxim of quantity according to Cutting (2002) that this maxim requires the speaker to provide information that is not too much or too little, but enough for the listener to understand. This observance of the maxim of quantity shows Tyrone's love for Mary, who pays close attention to her dietary habit. Although Mary is still addicted to morphine, Tyrone tries to keep the relationship gentle despite concerns about her health.

Data 5

*Cathleen: With garrulous familiarity.
"Here's the whiskey. It'll be lunch time soon. Will I call your father and Mister Jamie, or will you?"*
*Edmund: Without looking up from his book.
"You do it."*

In the context of the data dialogue above, a conversation occurs between Cathleen and Edmund. Cathleen, who was delivering the whiskey, then gave it to Edmund while inviting him to chat. Even though Cathleen was very enthusiastic

about having a long conversation with him, Edmund, who was reading a book, only responded briefly. Even she didn't respond actively, the chatty Cathleen continued to talk about complaints and some personal comments towards Tyrone and Jamie. Due to Cathleen's persistence in chatting, Edmund finally responded with a smile

Edmund's utterance "**You do it.**" shows observance of the maxim of quantity. When Cathleen asked Edmund whether he should call the others for lunch, Edmund answered briefly and clearly. Although his answer is minimal, it still remains relevant without providing unnecessary elaboration. Therefore, this is in line with the observance of the maxim of quantity described by Cutting (2002) that the maxim of quantity requires the speaker to provide sufficient information and in accordance with the context, not too little or too much. Based on observance of the maxim of quantity, it shows that Edmund does not want to participate in the conversation with Cathleen. This may have been caused by the illness that Edmund was suffering from so that his mental condition was saturated.

Data 6

*Jamie: Contemptuously.
"Hardy only charges a dollar. That's what makes you think he's a fine doctor!"*

*Tyrone: Stung.
"That's enough! You're not drunk now! There's no excuse—"
He controls himself—a bit defensively.
"If you mean I can't afford one of the fine society doctors who prey on the rich summer people—"*

Based on the data above, a dialogue occurred between Jamie and Tyrone. The two of them argue about Doctor Hardy who is the doctor chosen by Tyrone for

Edmund's treatment. This conflict shows that Jamie feels frustrated, thinking that Doctor Hardy is a cheap doctor and incompetent in doctoring Edmund. Additionally, Tyrone is trapped in a position of guilt because of his choices, so Jamie criticizes him and considers his father to be stingy. But Tyrone defended himself and had a logical reason for the choice.

Tyrone's utterance **"If you mean I can't afford one of the fine society doctors who prey on the rich summer people—"** is an example observance of the maxim of quantity. In this context, Tyrone responds to Jamie's accusation with a brief but adequate explanation. He indirectly reveals his financial constraints as the reason for choosing Doctor Hardy, without delving into unnecessary details about his economic situation or mentioning the names of other doctors. Tyrone's utterance is in line with the principle of compliance with the maxim of quantity outlined by Cutting (2002) that which requires speakers to provide enough information to meet communicative goals, without explaining too little or too much. The observance of the maxim of quantity in Tyrone's utterance is a defensive form of Jamie's perception that Tyrone only values things because of money. Apart from that, Tyrone's remarks also contain allusions to the social classes that exist in the medical profession.

c. Maxim of Manner

In the previous discussion, it was explained (Cutting, 2002) that the maxim of manner will be created when the speaker provides information clearly and does not create ambiguity for the listener. In other words, the purpose of this maxim of

manner is so that speakers can use language that is not complicated and does not confuse the listener. The researcher discovered 1 maxim of manners contained in dialogue.

Data 7

Tyrone: "But thank God, I've kept my appetite and I've the digestion of a young man of twenty, if I am sixty five."
*Mary: **"You surely have, James. No one could deny that."***
She laughs and sits in the wicker armchair at right rear of table. He comes around in back of her and selects a cigar from a box on the table and cuts off the end with a little clipper. From the dining room Jamie's and Edmund's voices are heard. Mary turns her head that way.

Based on the data above, the context of the dialogue focuses on the conversation between Mary and Tyrone in the dining room. At that moment, the two of them had a light conversation, but each of them kept something between the lines. Tyrone tries to create a warm atmosphere by joking, even though he hides suspicion and jealousy regarding his closeness to his children. On the other hand, Mary tries to appear cheerful while she also hides anxiety. Even so, they both still tried to maintain an atmosphere.

Mary's utterance, **"You surely have, James. No one could deny that."** reflects the observance of the manner maxim. Mary's utterance about how she affirmed Tyrone's comment on her health was delivered directly, concisely, and clearly so that it did not cause any ambiguous meaning. Therefore, this is in line with the observance of the manner maxim that has been described by Cutting (2002) that which principle emphasizes the importance of clarity, conciseness, and

avoidance of ambiguity in communication. This observance of the maxim of manners shows that Mary is trying to avoid the ongoing family conflict by giving validation to her husband, who is always criticized by his children. In other words, Mary's utterances are emotional support that contains positive recognition in the dynamics of husband and wife.

d. Maxim of Relation

Based on the previous discussion, it has been explained that the maxim of relation applies when the speaker provides information that is relevant to the context of the conversation to the listener (Cutting, 2002). The relation maxim aims to ensure that the conversation between the speaker and listener remains focused on the applicable topic. The researcher found 4 maxims of relation that apply to family dialogue.

Data 8

Mary: *Dreamily.*
"I really did have good health once, Cathleen. But that was long ago."
Cathleen: *Worried again.*
"The Master's sure to notice what's gone from the bottle. He has the eye of a hawk for that."

The context of the conversation above involves Mary and Cathleen. They were in the dining room, and at that time, there was no one other than the two of them, so the atmosphere was relatively calm and relaxed. At first, Cathleen refused Mary's offer to drink whiskey, but in the end, they both enjoyed the moment by drinking whiskey together. When Mary recalls that her health history is better than

now, Cathleen is worried to see that the amount of whiskey in the bottle has decreased a lot because it can be noticed by Tyrone.

Cathleen's utterance, "**The Master's sure to notice what's gone from the bottle. He has the eye of a hawk for that.**" demonstrates observance of the maxim of relation. Based on Cathleen's utterance of her concern about her situation with Mary drinking whiskey, that Tyrone would notice the diminishing capacity of the whiskey in her bottle shows how she remains contextually engaged and contributes meaningfully to the dialogue. As Cutting (2002) outlines, observance of the maxim of relation requires that responses remain relevant to the topic of the conversation at hand. This observance of the maxim of relation in Cathleen's utterances shows that Tyrone is a figure who is very thorough, calculating, and authoritarian enough to imply the existence of power dynamics in the family. For example, Mary and Cathleen drinking alcohol in secret will give a light warning that could trigger potential conflict in the family.

Data 9

*Tyrone: Placatingly.
"All right, all right, I'll stop. God knows, I don't like the subject either. Will you join me in a drink?"*
Edmund: "Ah! Now you're talking!"

Based on the context of the dialogue above, a conversation took place between Tyrone and Edmund while drinking alcohol. First, they were in a tense situation because when Tyrone started discussing about Edmund's newly diagnosed illness. Because of this, Edmund wanted to leave but Tyrone stopped him by asking him to drink alcohol to divert the topic. On the other hand, considering Edmund's

illness, Tyrone also felt sorry for giving him alcohol. In the end they both drank alcohol together.

Edmund's utterance **"Ah! Now you're talking!"** reflects observance of the maxim of relation. In this case, Edmund's utterance directly responds to Tyrone's offer to share a drink, which shifts the conversation from Edmund's illness to a lighter topic. This is in line with the principle of observance of the maxim of relation according to Cutting (2002) that this maxim requires speakers to provide responses that are relevant to the topic being discussed. This observance of the maxim of relation shows Edmund's enthusiasm for drinking alcohol with his father rather than discussing serious topics about his health. This moment illustrates Edmund's longing for a full relationship with his father even though they previously discussed the previous serious topics.

Data 10

*Edmund: "God, what a wench!"
He grabs the bottle and pours a drink, adds ice water and drinks. As he does so, he hears someone coming in the front door. He puts the glass hastily on the tray and sits down again, opening his book. Jamie comes in from the front parlor, his coat over his arm. He has taken off collar and tie and carries them in his hand. He is wiping sweat from his forehead with a handkerchief. Edmund looks up as if his reading was interrupted. Jamie takes one look at the bottle and glasses and smiles cynically.*

Jamie: "Sneaking one, eh? Cut out the bluff, Kid. You're a rottener actor than I am."

The context that occurs in the data above involves Edmund and Jamie. When Edmund was about to quietly pour alcohol into a glass, he heard someone entering the house. Immediately, Edmund hurriedly put his glass down and

pretended to read a book. It turns out that someone who came in was Jamie. Then Jamie saw Edmund who was reading a book and there was a glass of alcohol. Jamie also guessed that Edmund wanted to drink alcohol and only pretended to read a book.

Jamie's utterance "**Sneaking one, eh? Cut out the bluff, Kid. You're a rottener actor than I am.**" illustrates the observance of the maxim of relation. Jamie's utterance directly responds to Edmund's failed attempt to hide his drinking habit by pretending to read a book and it shows that Jamie's utterance is in line with contextual relevance. Therefore, it is also aligned with the principle of observance of the maxim of relation as outlined by Cutting (2002) that this principle emphasizes the relevance between what is said and the context of the conversation. This observance of the maxim of relation shows the closeness between Jamie and Edmund who can understand each other's habits. This moment really reflects the dynamics of the relationship between brothers who have solidarity.

Data 11

Mary: *Half reassured.*
 "I really should have new glasses. My eyes are so bad now."
Tyrone: *With Irish blarney.*
 "Your eyes are beautiful, and well you know it."
 He gives her a kiss. Her face lights up with a charming, shy embarrassment. Suddenly and startlingly one sees in her face the girl she had once been, not a ghost of the dead, but still a living part of her.

The context of the conversation above involves Mary and Tyrone. The conversation above started from the tense situation created by Mary when she was angry at Doctor Hardy about the diagnosis of Edmund's illness. When Mary realized

that her anger had been noticed by Jamie and Tyrone, Mary suddenly became self-conscious and tried to straighten her hair. Then Tyrone tries to calm Mary gently and coax her like husband and wife in front of Jamie. Because of that Mary felt embarrassed and the situation slowly warmed up.

Tyrone's utterance **"Your eyes are beautiful, and well you know it."** shows observance of the maxim of relation. Tyrone's utterance aims to flatter Mary who is complaining about her worsening eyesight. In addition, Tyrone's utterance is also still contextually related to Mary's concerns and therefore maintains the relevance of the conversation. Therefore, this is in line with the principle of observance of the maxim of relation which has been explained by Cutting (2002) that this principle requires the speaker's contribution to be relevant to the ongoing conversation. Based on observance of the maxim of relation, Tyrone tries to praise Mary with the aim of calming Mary who was previously in an emotionally unstable state due to addiction. Apart from that, it is also to restore Mary's identity or self-confidence which she almost lost.

b. Types of Non-Observance of Gricean Maxims

In this chapter, the researcher focuses on discussing non-observance of maxims based on Nemesi's (2015) theory. Based on the previous discussion, Nemesi (2015) has divided non-observance of Gricean maxims or what is called "breaking the maxims". These divisions include Violation, Infringement, Opting Out, Clash, and Exploitation.

No	Types of Breaking the Maxims	Quantity
1	Violation	3
2	Infringement	2
3	Opting Out	0
4	Clash	2
5	Exploitation	3
Total		10

In the table above, the researcher found a total of 10 non-observance of maxims in the Tyrone family dialogue. There were 3 violations, 2 infringements, 2 clashes, and 3 exploitations. The researcher did not find out from opting out on family dialogue.

a. Violation

In the previous discussion, the meaning of violation was explained. Violation occurs when speakers deliberately provide false information to listeners with the aim of misleading them (Nemesi, 2015). Violation usually violates the maxim of quality because it relates to the truth of the information conveyed.

Data 12

Edmund: "What I've got is serious, Mama. Doc Hardy knows for sure now."
Mary: Stiffens into scornful defensive stubbornness.
"That lying old quack! I warned you he'd invent—!"

The context of the conversation from the data above involves Edmund and Mary. Their conversation situations tend to be emotionally tense. Edmund tried to convey serious information to his mother, Mary, that Edmund was diagnosed by Doctor Hardy as having tuberculosis. However, when Edmund conveyed the truth,

Mary was unable to accept the truth and denied it. This shows that Mary is unable to accept the truth emotionally.

Based on the context of the conversation above, there is a violation of the maxim of quality. Mary's statement **“That lying old quack! I warned you he’d invent— !”** shows that she is only denying the truth and making accusations without objective evidence on purpose. Apart from that, this statement is a denial that is only based on emotion, not factual information. Because Mary provided false information and in accordance with violation of the maxim of quality, this is aligned with the principle of violation according to Nemesi (2015). This non-observance of the maxim of quality reflects Mary's emotional refusal to accept the reality of her son's diagnosis and she's attempts to make false accusations.

Data 13

*Tyrone: "Yes, it is bad luck." He gives her a quick, worried look.
"But you musn't let it upset you, Mary. Remember, you've got to take care of yourself, too."
Mary: Quickly.
"I'm not upset. There's nothing to be upset about. What makes you thjnk I'm upset?"*

In the context of the dialogue above it involves Mary and Tyrone. Tyrone tried to calm Mary who looked tense. Mary's tension was caused by her feelings of depression because she heard the diagnosis of her son, Edmund's illness. Mary also tried to be calm and believed that everything would be fine.

Mary's utterance **"I'm not upset. There's nothing to be upset about. What makes you think I'm upset?"** is a non-observance of the maxim of quality in the form of violations. The utterance shows that what Mary said was contrary to

her emotional reality. Mary tells her emotional lie by trying to look fine with the fact that she is hiding anxiety. Therefore, Mary's utterance violates the maxim of quality by providing false information, and this is included in the violation category according to Nemesi (2015). This non-observance of the maxim of quality reflects Mary's efforts to maintain an inner state that is being shaken because she refuses to accept the harsh reality of her son's diagnosis.

Data 14

Edmund: *With bitter irony.*
 "Yes, on property valued at a quarter of a million."
Tyrone: ***"Lies! It's all mortgaged!"***

In the context of the data above, there is a tense debate between Tyrone and Edmund. The debate between the two of them occurred after Edmund was diagnosed with tuberculosis, and finally, the Tyrone family began discussing where Edmund would be treated. The conversation above started with Tyrone accusing Jamie because he had a bad impact on Edmund's perception, which formed a negative view of his father. Because of this, Edmund accused his father, Tyrone, of choosing a cheap place of treatment (a state-owned sanatorium) for financial reasons, not because it was best for Edmund.

Based on the context of the dialogue above, Tyrone's utterance **"Lies! It's all mortgaged!"** is a non-observance of the maxim of quality in the violation category. Tyrone conveyed information about worthless property still being mortgaged, but he did not provide evidence for this information. In other words, Tyrone conveyed completely false information as if it were fact. Therefore, Tyrone's

utterance which shows violation of the maxim of quality and provides false information is aligned with violations according to Nemesi (2015). This non-observance of the maxim of quality reflects Tyrone's emotional wounds because his son always accuses him. Because of this, Tyrone tries to maintain his status as head of the family even by presenting false information.

Based on these three violations, it reflects how each character tries to convey information as if it were true but does not include strong evidence and also as a form of self-defence from feelings of guilt or fear of pressure from Tyrone's family situation.

b. Infringement

Infringement is non-observance of maxims that occurs due to several external factors such as language limitations, nervousness, or drunkenness (Nemesi, 2015). In other words, based on these factors the speaker fails to comply with a maxim unintentionally.

Data 15

Edmund: *Grins.*
 "I meant to tell you last night, Papa, and forgot it. Yesterday when I
 went for a walk I dropped in at the Inn—"
Mary: *Worriedly.*
 "You shouldn't drink now, Edmund."

In the context of the dialogue above it involves Mary, Edmund, and Jamie. The conversation shows that Edmund is trying to create a relaxed atmosphere by telling something funny. He tells the story of a Tyrone land tenant, Shaughnessy whom he

met at the inn drunk. Shaughnessy is a humorous figure who often appears in his family's conversations. When Edmund was telling the story, Mary admonished Edmund not to drink alcohol during his recovery period, although Edmund ignored this warning. In the end, Mary also responded about Shaughnessy.

In the conversation above, Mary's utterance "**You shouldn't drink now, Edmund.**" shows non-observance of the maxim of relation in the infringement category. When Edmund was discussing the person he met at the inn, Shaughnessy, Mary interrupted the conversation by reminding Edmund to stop drinking alcohol during his recovery period. What Mary said was irrelevant to the topic. This violation was motivated by external factors such as Mary's anxiety about the impact of consuming morphine on Edmund's health. The non-observance of the maxim of relation in Mary's utterance was caused by anxiety that was difficult to control so that Mary accidentally did not follow the relevant topic so this aligned with infringement according to Nemesi (2015). This non-observance of the maxim of relation also reflects Mary's motherhood instincts, which are worried about her child's health.

Data 16

*Tyrone: Dully.
 "It's what you thought. He's got consumption."
Jamie: "God damn it!"*

Based on the context of the dialogue above, it involves Tyrone and Jamie. Their conversation discussed Edmund's health condition. Jamie asked his father, Tyrone, about Doctor Hardy's diagnosis. Then Tyrone explained the results of the

diagnosis that Edmund had been confirmed to have tuberculosis. Jamie also felt frustrated because the thing he feared had happened.

In the conversation dialogue above, Jamie's utterance **"God damn it!"** shows non-observance of the maxim of relation in the infringement category. Jamie's utterances do not show relevance because he only reacts and there is no continuation of the topic of conversation. Because his intense emotions turned into feelings of fear when he heard the bad news that he received, Jamie also accidentally said this utterance spontaneously. The non-observance of the maxim of relation in Jamie's utterance which was caused by intense emotional changes and was said unintentionally and aligned with the principle of infringement according to Nemesi (2015). The non-observance of the maxim also reflects Jamie's frustration with the bad news about his brother's health condition causing inner conflict and feeling frustrated by this.

Based on the two examples of infringement above, it reflects how each character cannot control their emotions when they receive bad news, especially when it is related to Edmund's health condition.

c. Clash

The previous discussion chapter explained the meaning of clash. Clash is a non-observance of maxims that occurs when speakers are unable to comply with two maxims simultaneously (Nemesi, 2015). In other words, speakers must violate other maxims when obeying one maxim.

Data 17

Tyrone: "Never mind the Socialist gabble. I don't care to listen—"
Mary: Tactfully.
"Go on with your story, Edmund."

In the context of the dialogue above it involves Tyrone, Mary, Jamie, and Edmund. Their conversation discussed Shaughnessy which had been told by Edmund. It is said that Shaughnessy, who was the tenant of Tyrone's land, had a fight with Harker, an upper class figure or someone who had a higher social status. Because of this, Tyrone felt his reputation as a land owner was tarnished. Then, Jamie and Edmund mock their father for his obsession with social approval from elite people like Harker. Gently, Mary intervened to avoid conflict in the conversation and return to the topic.

Mary's utterance "**Go on with your story, Edmund.**" in the context of the dialogue above is an example of non-observance of the maxim in the clash category. Mary's utterance shows non-observance of the maxim of quality because Mary does not actually say what she wants to say. Mary's utterance seemed to want to prevent an argument between Tyrone, Edmund, and Jamie. On the other hand, this utterance shows observance of the maxim of relation because Maria wants to remain relevant to the previous topic. Because the non-observance of the maxim of quality and also the compliance with the maxim of relationship in Mary's utterance which occur simultaneously is aligned with clash according to Nemesi (2015). Also, the non-observance of the maxim in Mary's utterance reflects that she wants to maintain family harmony by avoiding conflicting debates that could lead to situations of emotional tension.

Data 18

Mary: *Turns to stare at him calmly.*
 "Yes, dear? What is it?"
Tyrone: *Helplessly.*
 "Nothing."

The context of the dialogue above involves Tyrone and Mary. Tyrone called Mary who was about to go upstairs to stop her from leaving. However, Tyrone resigned himself to not being able to hold Mary. Also, Mary gives Tyrone permission to see what Mary is doing upstairs in the sense that she is sarcastic towards her husband who wants to suspect her. In the end, Tyrone gets frustrated by this and the three people in the room understand what Mary did upstairs, namely use the morphine again. The three of them remained silent because they were unable to stop Mary's addiction to using morphine.

In the context of the dialogue above, Tyrone's utterance is **"Nothing."** shows non-observance of the maxim in the clash category. Tyrone's utterance shows non-observance of the maxim of quality because Tyrone actually wants to convey the truth that he feels and he is worried about Mary's condition regarding her morphine addiction so he wants to prevent Mary from going upstairs. On the other hand, this utterance shows observance of the maxim of manners because the utterance was conveyed briefly by Tyrone to Mary, even though it was short, it was not confusing for Mary. Therefore, this utterance contains non-observance of the maxim of quality and observance of the maxim of manner simultaneously and is aligned with clash according to Nemesi (2015). This non-observance of the maxim

reflects Tyrone who feels helpless because he cannot stop Mary from being addicted to morphine and chooses to avoid conflict.

Based on the two examples of non-compliance with maxims in the clash category above, which reflect how each character cannot tell the truth in order to maintain family harmony by preventing conflict and debate.

d. Exploitation

Based on the previous discussion, Nemesi (2015) explains exploitation. Exploitation is non-observance of maxims that occurs when speakers deliberately violate maxims to create the effect of sarcasm, irony, or humor. This effect also creates an implied certain meaning for the listener.

Data 19

Mary: *"What were you two grinning about like Cheshire cats when you came in? What was the joke?"*
Tyrone: *With a painful effort to be a good sport.
"Yes, let us in on it, lads. I told your mother I knew damned well it would be one on me, but never mind that, I'm used to it."*

Based on the context of the dialogue above, there is a conflict in the conversation between Tyrone and Jamie. When Jamie wants to avoid conflict and changes the topic sarcastically, Tyrone responds with anger. Tyrone thinks Jamie is someone who has no ambition and always avoids reality. When the two of them were in a tense situation, Mary tried to reduce the tension of the conflict between father and son by inserting humor into the conversation.

Tyrone's utterance **"Yes, let us in on it, lads. I told your mother I knew damned well it would be one on me, but never mind that, I'm used to it."** contains non-observance of the maxim with the exploitation category. In that phrase **"I'm used to it."** showing non-observance of the maxim of quality that Tyrone conveys irony with the satire that he is always underestimated by Jamie and even Edmund. This shows that Tyrone only pretends to feel fine but in reality he is full of wounds inside. Due to the non-observance of the maxim of quality in Tyrone's utterance which contains irony and satire, this is aligned with exploitation according to Nemesi (2015). This non-observance of the maxim reflects Tyrone who is experiencing emotional pain because his pride as a father is always underestimated by his sons.

Data 20

*Tyrone: Deeply moved—his voice husky.
 "Can you think I'd ever forget, Mary?" Edmund looks away from them, sad and embarrassed.*

*Mary: Tenderly.
 "No. I know you still love me, James, in spite of everything."*

The context of the dialogue above shows that although there is a lot of bitterness in the Tyrone family, the conversation above has a gentle and emotional situation between Mary and Tyrone. Mary seems to have emotional fragility who always feels lonely and tries to feel okay. Mary reminisces about her loving past with her husband. Likewise, Tyrone shows his love for Mary even now and remembers her when she was not yet addicted to morphine.

Mary's utterance "**No. I know you still love me, James, in spite of everything.**" shows non-observance of the maxim in the exploitation category. This utterance contains a non-observance of the maxim of quality because in fact Mary still has doubts based on her family relationship which is starting to falter, especially Tyrone's love for her, so her utterance implies full of irony and hurt for Mary. Non-observance with the maxim of quality in Mary's utterance which implies irony is in line with exploitation according to Nemesi (2015). The non-observance of the maxim reflects that Mary attempts to maintain the fractured family relationship through Tyrone's affirmation.

Data 21

Edmund: "Shut up, Jamie!"

Jamie: Jeeringly.

*"I claim Edwin Booth never saw the day when he could give as good a performance as a trained seal. **Seals are intelligent and honest. They don't put up any bluffs about the Art of Acting. They admit they're just hams earning their daily fish.**"*

The context of the dialogue above involves Tyrone, Jamie, and Edmund who are sitting together. There was a conflict between Tyrone and Jamie which created a tense situation. Tyrone reveals that he actually doesn't want to face the truth about Edmund's illness. Because of this statement, Jamie mocked his father with a sarcastic sentence that Tyrone was very stubborn and only thought about money. Edmund tries to intervene with Jamie. Due to sharp sarcasm, Tyrone with unbearable anger insults Jamie directly.

Based on Jamie's utterance "**Seals are intelligent and honest. They don't put up any bluffs about the Art of Acting. They admit they're just hams earning their daily fish.**" shows non-observance of the maxim in the exploitation category. Jamie states that Seal is better than his father at acting and this utterance contains sarcasm full of deliberate irony. Jamie's utterance also explained that the utterance he made was excessive and not factual, so it shows non-observance of the maxim of quality. Non-observance of the maxim of quality in Jamie's utterance is aligned with exploitation according to Nemesi (2015) because of ironic sarcasm towards his father. This non-observance of the maxim also reflects Jamie's disappointment with his father by degrading his father's dignity through sarcasm.

The three exploitations above reflect that there is a lot of irony in each member of the Tyrone family and there are also moments where parents and sons blame each other through sarcasm.

B. Discussion

This section discusses the findings based on the dialogue of the Tyrone family in *Long Day's Journey into Night* by Eugene O'Neill. The study shows that while the characters often appear to follow Grice's cooperative principles, particularly through their observance of conversational maxims, their language also reveals complex emotional and psychological undercurrents. The characters strive to maintain harmony, yet their exchanges are often marked by sarcasm, irony, avoidance, and implicit emotional conflict, which signal deeper struggles within the family dynamic.

In response to the first research question, the study identified several instances of maxim observance as outlined by Cutting (2002), including the maxims of quality, quantity, relation, and manner. A total of eleven examples were found: three for quality, three for quantity, four for relation, and one for manner. These utterances demonstrate that the characters attempt to communicate truthfully, clearly, and relevantly, even in emotionally fraught situations.

The maxim of quality is observed in Jamie's utterance, "*Your hair is fine, Mama. I was just thinking about how good you look*" (Data 1), and Edmund's statement, "*That didn't sound like glad tidings*" (Data 2), both of which convey honesty. Similarly, Edmund says, "*Ablaze with electricity! One bulb! Hell, everyone keeps a light on in the front hall until they go to bed*" (Data 3), expressing a general fact. These examples suggest that truth-telling can serve not only to inform but also to protect oneself emotionally.

The maxim of quantity is upheld in Tyrone's remark, "*You didn't. Not as much as I'd like to see, anyway*" (Data 4), and Edmund's terse reply, "*You do it*" (Data 5), both of which provide adequate but not excessive information. Tyrone's longer utterance, "*If you mean I can't afford one of the fine society doctors who prey on the rich summer people*" (Data 6), also exemplifies sufficient information sharing, while expressing defensiveness.

The maxim of manner is illustrated in Mary's clear and supportive statement, "*You surely have, James. No one could deny that*" (Data 7), which avoids ambiguity while offering moral encouragement to her husband. This moment

reveals that clarity of expression can also serve a relational purpose, especially within a fragile marriage.

The maxim of relation is frequently observed in emotionally relevant dialogue. Cathleen says, “*The Master's sure to notice what's gone from the bottle. He has the eye of a hawk for that*” (Data 8), maintaining topic coherence about alcohol use. Edmund’s interjection, “*Ah! Now you're talking!*” (Data 9), and Jamie’s sarcastic quip, “*Sneaking one, eh? Cut out the bluff, Kid. You're a rottener actor than I am*” (Data 10), also maintain relevance. In another example, Tyrone’s comment, “*Your eyes are beautiful, and well you know it*” (Data 11), aligns with the conversational topic and attempts to restore emotional closeness.

Regarding the second research question, the study found ten examples of non-observance using Nemesi’s (2015) typology: three violations, two infringements, two clashes, and three exploitations. Each category reveals different motivations for non-compliance, often tied to emotional denial, interpersonal tension, or rhetorical strategy.

Violations occur when characters intentionally obscure the truth. For instance, Mary exclaims, “*That lying old quack! I warned you he'd invent—!*” (Data 12), as a way to reject the doctor's diagnosis. In another moment, she insists, “*I'm not upset. There's nothing to be upset about. What makes you think I'm upset?*” (Data 13), despite clear signs of distress. Tyrone’s claim, “*Lies! It's all mortgaged!*” (Data 14), also lacks verification, reflecting emotional resistance.

Infringement, typically caused by emotional instability, is seen when Mary says, *"You shouldn't drink now, Edmund"* (Data 15), interrupting a lighthearted moment due to anxiety. Jamie's outburst, *"God damn it!"* (Data 16), reveals an emotional shock response, disrupting the flow of conversation and violating the maxim of relation.

Clash occurs when characters must choose between conflicting maxims. Mary's line, *"Go on with your story, Edmund"* (Data 17), is intended to avoid conflict by steering the conversation away from tension. Similarly, Tyrone's brief *"Nothing"* (Data 18) is vague but functions to protect Mary from emotional pain.

Exploitation involves deliberate flouting for rhetorical effect. Tyrone's sarcastic comment, *"Yes, let us in on it, lads... I'm used to it"* (Data 19), masks his hurt. Mary's line, *"No. I know you still love me, James, in spite of everything"* (Data 20), blends affection with emotional irony. Jamie's jab, *"Seals are intelligent and honest... They admit they're just hams earning their daily fish"* (Data 21), delivers biting sarcasm aimed at his father.

Taken together, the data suggest that observance of maxims helps characters regulate emotions and uphold appearances, while non-observance often reveals psychological defense, relational dysfunction, or unspoken trauma. The Tyrone family's discourse illustrates how language becomes a space where both connection and conflict unfold.

When compared to prior studies, this research offers both continuity and expansion. Akmal and Yana (2020) and Simaremare, Nainggolan, and Herman

(2021) examined maxim flouting in *Kingdom of Heaven* and *Mulan*, highlighting the role of implicature in character development and narrative engagement. Sheikh (2022) and Mane (2012) also emphasized the expressive power of implicature in cinematic and literary dialogue. While these works focus on implicature as a communicative tool, the current study takes a step further by linking non-observance to psychological defense mechanisms and emotional vulnerability in a familial context.

The study also complements Mouelhi's (2019) analysis of *Long Day's Journey into Night*, which revealed communication breakdowns caused by avoidance and repression. However, this research contributes a broader perspective by demonstrating that both observance and non-observance of maxims serve strategic functions—whether to maintain relationships, express resentment, or manage identity conflict.

Other relevant works, such as those by Jafari (2013), Khan and Bughio (2012), and Bobin (2011), examined how Gricean violations in theatrical dialogue construct deeper meaning and expose internal conflict. Aliwie's (2024) analysis of silence in *The Birthday Party* shows that even non-verbal responses can function as pragmatic strategies. Building on these studies, the use of Nemesi's typology in the current research enables a more refined categorization of non-observance, such as clash and exploitation, to capture subtle interpersonal shifts in O'Neill's drama.

In conclusion, this study affirms that the cooperative principle in literary dialogue is not limited to linguistic clarity but also reflects emotional states, power

dynamics, and relational tensions. Nemesei's framework provides a useful lens to analyze these dimensions, offering pedagogical potential in teaching pragmatics and literary analysis. Through this dual focus, the study deepens our understanding of how implied meanings operate in emotionally charged literary contexts.

CHAPTER V

CONCLUSION AND SUGGESTION

This final chapter presents the conclusions drawn from the analysis, followed by suggestions for future research. The conclusion highlights the key findings, while the suggestions offer directions for further studies that may expand or refine the scope of this research.

A. Conclusion

The conversations in *Long Day's Journey into Night* by Eugene O'Neill, which seem to adhere to Grice's cooperative principles, reveal functions beyond communicative clarity. The observance of Gricean maxims, particularly the maxims of quality, quantity, relation, and manner, reflects the characters' attempts to preserve familial ties and psychological balance. However, the most compelling finding is that the non-observance of these maxims, including violation, clash, infringement, and exploitation, often serves as a form of emotional defense. These moments of disregarding conversational principles reveal underlying psychological tension, emotional trauma, and ideological struggle within the Tyrone family. Sarcasm, irony, and avoidance are not merely used as stylistic choices but function as deliberate strategies to cope with strained and fragmented relationships.

This study contributes to pragmatic and literary analysis by integrating Cutting's (2002) theory with Nemesi's (2015) classification of non-observance. While previous research often views maxim violations as tools for humor or character building, this study demonstrates that they can also reflect emotional

instability and ideological tension, especially in the context of family conflict. Nemesi's framework provides a more detailed understanding of how indirect expressions function in emotionally charged discourse. From a pedagogical standpoint, these findings offer practical examples for teaching implied meaning and conversational analysis through dramatic literature.

Although this study offers meaningful contributions, it is limited to a single dramatic work that focuses on adult family interactions within a Western context. The qualitative approach used allows for in-depth interpretation but may not capture broader discourse patterns across different genres, demographic groups, or cultural backgrounds. Future studies may benefit from applying the same analytical framework to a wider variety of texts, such as comedies, political plays, or works from culturally diverse settings. In addition, combining this approach with perspectives from literary psychology or discourse ethics may enrich the analysis by revealing how language conveys emotional tension, power relations, and unresolved conflict in fictional narratives.

B. Suggestion

This study provides a detailed analysis of Gricean maxims in *Long Day's Journey into Night*, yet its focus on a single play narrows the scope of the findings. To gain a broader understanding, future research is encouraged to examine other works by Eugene O'Neill and assess whether similar patterns of observance and non-observance appear throughout his body of work. Expanding the textual basis in this way would support a more comprehensive understanding of the pragmatic

strategies his characters employ in managing emotional tension and constructing identity.

Furthermore, this study does not engage with other dramatists from the same period or genre. Comparative research involving the works of Tennessee Williams, Arthur Miller, Oscar Wilde, or Neil Simon could help determine whether strategies such as indirectness, irony, and politeness are distinctive to O'Neill or commonly found across playwrights. Expanding the range of texts and incorporating different cultural and social contexts may also clarify how conversational strategies represent interpersonal conflict, emotional vulnerability, and expressions of resistance within literary narratives.

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CURRICULUM VITAE



Irza Firmandi Majid was born in Malang City on January 30, 2001. He graduated from SMA AN-NUR Bululawang in 2019. During his high school education, he actively participated in OSIS and became one of the division leaders. In addition, he is also active in marching band activities. He started his university education in 2019 majoring in English literature at UIN Maulana Malik Ibrahim Malang. He graduated from university in 2025. During his studies, he also participated in HMJ Sasing 2019 (ELSA) for 3 semesters. Also, he worked part-time as a barista in his final years.

APPENDIX

A. Types of observance of the maxim table

Data	Dialogue	Observance of the maxim			
		Quality	Quantity	Relation	Manner
1.	<p>Tyrone: Heartily. “Just what I’ve been telling her, Jamie. She’s so fat and sassy, there’ll soon be no holding her.” Edmund: “Yes, you certainly look grand, Mama.” She is reassured and smiles at him lovingly. He winks with a kidding grin. “I’ll back you up about Papa’s snoring. Gosh, what a racket!” Jamie: “I heard him, too.” He quotes, putting on a ham-actor manner. “The Moor, I know his trumpet.” His mother and brother laugh.</p>	v			
2.	<p>Edmund: Grins at his father provocatively. “Well, you remember, Papa, the ice pond on Harker’s estate is right next to the farm, and you remember Shaughnessy keeps pigs. Well, it seems there’s a break in the fence and the pigs have been bathing in the millionaire’s ice pond, and Harker’s foreman told him he was sure Shaughnessy had broken the fence on purpose to give his pigs a free wallow.” Mary: Shocked and amused. “Good heavens!” Tyrone: Sourly, but with a trace of admiration. “I’m sure he did, too, the dirty scallywag. It’s like him.”</p>	v			
3.	<p>Edmund: With sudden nervous exasperation. “Oh, for God’s sake, Papa! If you’re starting that stuff again, I’ll beat it. He jumps up. I left my book upstairs, anyway. He goes to the front parlor, saying disgustedly, God, Papa, I should think you’d get sick of hearing yourself—” He disappears. Tyrone looks after him angrily. Mary: “You mustn’t mind Edmund, James.” Remember he isn’t well. Edmund can be heard coughing as he goes upstairs. She adds nervously. “A summer cold makes anyone irritable.” Jamie: Genuinely concerned. It’s not just a cold he’s got. “The Kid is damned sick” His father gives him a sharp warning look but he doesn’t see it.</p>			v	
4	<p>Tyrone: Stung. “That’s enough! You’re not drunk now! There’s no excuse— He controls himself—a bit defensively. If you mean I can’t afford one of the fine society doctors who prey on the rich summer people— “</p>	v			

	<p>Jamie: “Can’t afford? You’re one of the biggest property owners around here.”</p> <p>Tyrone: “That doesn’t mean I’m rich. It’s all mortgaged—”</p> <p>Jamie: “Because you always buy more instead of paying off mortgages. If Edmund was a lousy acre of land you wanted, the sky would be the limit!”</p>				
5	<p>Jamie: “I never wanted to be an actor. You forced me on the stage.”</p> <p>Tyrone: “That’s a lie! You made no effort to find anything else to do. You left it to me to get you a job and I have no influence except in the theater. Forced you! You never wanted to do anything except loaf in barrooms! You’d have been content to sit back like a lazy lunk and sponge on me for the rest of your life! After all the money I’d wasted on your education, and all you did was get fired in disgrace from every college you went to!”</p> <p>Jamie: “Oh, for God’s sake, don’t drag up that ancient history!”</p>		v		
6.	<p>Tyrone: “You damned fool! No one was to blame.”</p> <p>Jamie: “The bastard of a doctor was! From what Mama’s said, he was another cheap quack like Hardy! You wouldn’t pay for a first-rate—”</p> <p>Tyrone: “That’s a lie! Furiously. So I’m to blame! That’s what you’re driving at, is it? You evil-minded loafer!”</p> <p>Jamie: Warningly as he hears his mother in the dining room.</p> <p>“Ssh!” Tyrone gets hastily to his feet and goes to look out the windows at right. Jamie speaks with a complete change of tone.</p> <p>“Well, if we’re going to cut the front hedge today, we’d better go to work.” Mary comes in from the back parlor. She gives a quick, suspicious glance from one to the other, her manner nervously self-conscious.</p>				V
7.	<p>Mary: Almost resentfully.</p> <p>“Oh, I’m sure you don’t feel half as badly as you make out. You’re such a baby. You like to get us worried so we’ll make a fuss over you.”. Hastily. “I’m only teasing, dear. I know how miserably uncomfortable you must be. But you feel better today, don’t you?”</p> <p>Worriedly, taking his arm. “All the same, you’ve grown much too thin. You need to rest all you can. Sit down and I’ll make you comfortable.” He sits down in the rocking chair and she puts a pillow behind his back.</p> <p>“There. How’s that?”</p> <p>Edmund: “Grand. Thanks, Mama.”</p> <p>Mary: Kisses him—tenderly.</p> <p>“All you need is your mother to nurse you. Big as you are, you’re still the baby of the family to me, you know.”</p>				V
8.	<p>Jamie: “You know.”</p> <p>He turns back to the window.</p> <p>Mary: “I don’t know.”</p>			v	

	<p>Jamie: “Oh, for God’s sake, do you think you can fool me, Mama? I’m not blind.”</p> <p>Mary: Looks directly at him now, her face set again in an expression of blank, stubborn denial. “I don’t know what you’re talking about.”</p> <p>Jamie: “No? Take a look at your eyes in the mirror!”</p>				
9.	<p>Jamie: “Who gives a damn about that part of it! Where does Hardy want to send him?”</p> <p>Tyrone: “That’s what I’m to see him about.”</p> <p>Jamie: “Well, for God’s sake, pick out a good place and not some cheap dump!”</p> <p>Tyrone: Stung. “I’ll send him wherever Hardy thinks best!”</p> <p>Jamie: “Well, don’t give Hardy your old over-the-hills-to-the-poorhouse song about taxes and mortgages.”</p>		v		
10.	<p>Mary: “What’s the matter with Jamie? Have you been nagging at him again? You shouldn’t treat him with such contempt all the time. He’s not to blame. If he’d been brought up in a real home, I’m sure he would have been different.” She comes to the windows at right—lightly. “You’re not much of a weather prophet, dear. See how hazy it’s getting. I can hardly see the other shore.”</p> <p>Tyrone: Trying to speak naturally. “Yes, I spoke too soon. We’re in for another night of fog, I’m afraid.”</p> <p>Mary: “Oh, well, I won’t mind it tonight.”</p> <p>Tyrone: “No, I don’t imagine you will, Mary.”</p>		v		
11.	<p>Mary: Flashes a glance at him—after a pause. “I don’t see Jamie going down to the hedge. Where did he go?”</p> <p>Tyrone: “He’s going with Edmund to the Doctor’s. He went up to change his clothes.” Then, glad of an excuse to leave her. “I’d better do the same or I’ll be late for my appointment at the Club.” He makes a move toward the font-parlor doorway, but with a swift impulsive movement she reaches out and clasps his arm.</p> <p>Mary: A note of pleading in her voice. “Don’t go yet, dear. I don’t want to be alone.” Hastily. “I mean, you have plenty of time. You know you boast you can dress in one-tenth the time it takes the boys.” Vaguely. “There is something I wanted to say. What is it? I’ve forgotten. I’m glad Jamie is going uptown. You didn’t give him any money, I hope.”</p> <p>Tyrone: “I did not.”</p>		v		
12.	<p>Mary: Amused—girlishly. “That foghorn! Isn’t it awful, Cathleen?”</p> <p>Cathleen: Talks more familiarly than usual but never with intentional impertinence because she sincerely likes her mistress. “It is indeed, Ma’am. It’s like a banshee.”</p> <p>Mary: Goes on as if she hadn’t heard. In nearly all the following dialogue there is the feeling that she has Cathleen with her merely as an excuse to keep talking. “I don’t mind it tonight. Last night it drove me crazy. I lay awake worrying until I couldn’t stand it anymore.”</p>				v

	Cathleen: Bad cess to it. I was scared out of my wits riding back from town. I thought that ugly monkey, Smythe, would drive us in a ditch or against a tree. You couldn't see your hand in front of you. I'm glad you had me sit in back with you, Ma'am. If I'd been in front with that monkey— He can't keep his dirty hands to himself. Give him half a chance and he's pinching me on the leg or you-know-where—asking your pardon, Ma'am, but it's true.				
13.	Edmund: "For God's sake, Papa! Why don't you pick up your hand?" Tyrone: Picks it up—dully. "Yes, let's see what I have here." They both stare at their cards unseeingly. Then they both start. Tyrone whispers. "Listen!" Edmund: " She's coming downstairs. " Tyrone: Hurriedly. "We'll play our game. Pretend not to notice and she'll soon go up again." Edmund: Staring through the front parlor— with relief. "I don't see her. She must have started down and then turned back." Tyrone: "Thank God."			v	

B. Types of non-observance of the maxim table

Data	Dialogue	Types of non-observance of the maxims					Detail
		Violations	Infringement	Opting out	Clash	Exploitation	
1.	Tyrone: Defensively. "I wouldn't say that, Mary. After all, he was the one who advised me to buy that place on Chestnut Street and I made a quick turnover on it for a fine profit." Mary: Smiles now with teasing affection. " I know. The famous one stroke of good luck. I'm sure McGuire never dreamed— Then she pats his hand. Never mind, James. I know it's a waste of breath trying to convince you you're not a cunning real estate speculator. "					v	Exploitation of the maxim of quality
2.	Edmund: "I told him you'd be tickled to death over the great Irish victory, and so you are. Stop faking, Papa."					v	Exploitation of the maxim of quality

	<p>Tyrone: “Well, I’m not tickled to death.”</p> <p>Mary: Teasingly.</p> <p>“You are, too, James. You’re simply delighted!”</p> <p>Tyrone: “No, Mary, a joke is a joke, but—”</p> <p>Edmund: “I told Shaughnessy he should have reminded Harker that a Standard Oil millionaire ought to welcome the flavor of hog in his ice water as an appropriate touch.”</p>						
3.	<p>Edmund: “Shaughnessy almost wept because he hadn’t thought of that one, but he said he’d include it in a letter he’s writing to Harker, along with a few other insults he’d overlooked.”</p> <p>He and Jamie laugh.</p> <p>Tyrone: “What are you laughing at? There’s nothing funny—A fine son you are to help that blackguard get me into a lawsuit!”</p> <p>Mary: “Now, James, don’t lose your temper.”</p> <p>Tyrone: Turns on Jamie.</p> <p>“And you’re worse than he is, encouraging him. I suppose you’re regretting you weren’t there to prompt Shaughnessy with a few nastier insults. You’ve a fine talent for that, if for nothing else.”</p>	v					Violation of the maxim of quality
4.	<p>Tyrone: “You’re a fine lunkhead! Haven’t you any sense? The one thing to avoid is saying anything that would get her more upset over Edmund.”</p> <p>Jamie: Shrugging his shoulders.</p> <p>“All right. Have it your way. I think it’s the wrong idea to let Mama go on kidding herself. It will only make the shock worse when she has to face it. Anyway, you can see she’s deliberately fooling</p>	v					Violations of the maxim of manner

	<p>herself with that summer cold talk. She knows better.”</p> <p>Tyrone: “Knows? Nobody knows yet.”</p>						
5.	<p>Tyrone: “I’m sorry, Jamie.”</p> <p>Tensely. “But go on and tell me—”</p> <p>Jamie: “There’s nothing to tell. I was all wrong. It’s just that last night—Well, you know how it is, I can’t forget the past. I can’t help being suspicious. Any more than you can.” Bitterly.</p> <p>“That’s the hell of it. And it makes it hell for Mama! She watches us watching her—”</p> <p>Tyrone: Sadly.</p> <p>“I know.” Tensely. “Well, what was it? Can’t you speak out?”</p> <p>Jamie: “Nothing, I tell you. Just my damned foolishness. Around three o’clock this morning, I woke up and heard her moving around in the spare room. Then she went to the bathroom. I pretended to be asleep. She stopped in the hall to listen, as if she wanted to make sure I was.”</p>				v		Clash between non-observance of the maxim of quantity and observance of the maxim of quality
6.	<p>Mary: “Tell me the truth. Why are you so suspicious all of a sudden?”</p> <p>Edmund: “I’m not!”</p> <p>Mary: “Oh, yes you are. I can feel it. Your father and Jamie, too—particularly Jamie.”</p> <p>Edmund: “Now don’t start imagining things, Mama.”</p> <p>Mary: Her hands fluttering. “It makes it so much harder, living in this atmosphere of constant suspicion, knowing everyone is spying on me, and none of you believe in me, or trust me.”</p> <p>Edmund: “That’s crazy, Mama. We do trust you.”</p>		v				Infringement of the maxim of quality

7.	<p>Edmund: Gloomily. “You’re in luck to be hungry. The way I feel I don’t care if I ever eat again.”</p> <p>Jamie: Gives him a glance of concern. “Listen, Kid. You know me. I’ve never lectured you, but Doctor Hardy was right when he told you to cut out the redeye.”</p> <p>Edmund: “Oh, I’m going to after he hands me the bad news this afternoon. A few before then won’t make any difference.”</p> <p>Jamie: Hesitates—then slowly. “I’m glad you’ve got your mind prepared for bad news. It won’t be such a jolt.” He catches Edmund staring at him. “I mean, it’s a cinch you’re really sick, and it would be wrong dope to kid yourself.”</p>	v					Violation of the maxim of quantity
8.	<p>Jamie: “Hell, how would I know? I’m no Doc. Abruptly. Where’s Mama?”</p> <p>Edmund: “Upstairs.”</p> <p>Jamie: Looks at him sharply. “When did she go up?”</p> <p>Edmund: “Oh, about the time I came down to the hedge, I guess. She said she was going to take a nap.”</p> <p>Jamie: “You didn’t tell me—”</p> <p>Edmund: Defensively. “Why should I? What about it? She was tired out. She didn’t get much sleep last night.”</p>	v					Violation of the maxim of relation
9.	<p>Tyrone: “Sorry I’m late. Captain Turner stopped to talk and once he starts gabbing you can’t get away from him.”</p> <p>Jamie: Without turning—dryly. “You mean once he starts listening.”</p>					v	Exploitation of the maxim of quality

	<p>His father regards him with dislike. He comes to the table with a quick measuring look at the bottle of whiskey. Without turning, Jamie senses this. "It's all right. The level in the bottle hasn't changed."</p> <p>Tyrone: "I wasn't noticing that."</p> <p>He adds caustically.</p> <p>"As if it proved anything with you around. I'm on to your tricks."</p>						
10.	<p>Tyrone: Furiously. "Keep your nose out of my business!"</p> <p>Jamie: "This is Edmund's business. What I'm afraid of is, with your Irish bog-trotter idea that consumption is fatal, you'll figure it would be a waste of money to spend any more than you can help."</p> <p>Tyrone: "You liar!"</p> <p>Jamie: "All right. Prove I'm a liar. That's what I want. That's why I brought it up."</p> <p>Tyrone: His rage still smouldering. "I have every hope Edmund will be cured. And keep your dirty tongue off Ireland! You're a fine one to sneer, with the map of it on your face!"</p>	v					Violation of the maxim of relation
11.	<p>Mary: "He'd only spend it on drink and you know what a vile, poisonous tongue he has when he's drunk. Not that I would mind anything he said tonight, but he always manages to drive you into a rage, especially if you're drunk, too, as you will be."</p> <p>Tyrone: Resentfully. "I won't. I never get drunk."</p> <p>Mary: Teasing indifferently. "Oh, I'm sure you'll hold it well. You always have. It's hard for a stranger to tell, but after thirty-five years of marriage—"</p> <p>Tyrone: "I've never missed a performance in my life."</p>					v	Exploitation of the maxim of manner

	That's the proof!" Then bitterly. "If I did get drunk it is not you who should blame me. No man has ever had a better reason."						
12.	<p>Mary: "How do you feel, dear?" She feels his forehead. "Your head is a little hot, but that's just from going out in the sun. You look ever so much better than you did this morning." Taking his hand. "Come and sit down. You musn't stand on your feet so much. You must learn to husband your strength." She gets him to sit and she sits sideways on the arm of his chair, an arm around his shoulder, so he cannot meet her eyes.</p> <p>Edmund: Starts to blurt out the appeal he now feels is quite hopeless. "Listen, Mama—"</p> <p>Mary: Interrupting quickly. "Now, now! Don't talk. Lean back and rest." Persuasively. "You know, I think it would be much better for you if you stayed home this afternoon and let me take care of you. It's such a tiring trip uptown in the dirty old trolley on a hot day like this. I'm sure you'd be much better off here with me."</p>	v					Violation of the maxim of relation