



PRAGMATIC ANALYSIS OF FLOUTING MAXIM BY JUSTIN TIFFANI IN PWK PODCAST: A STUDY OF ANOMALY IN DIGITAL HUMOR

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Abstrak

Penelitian ini bertujuan untuk mengidentifikasi dan mendeskripsikan jenis-jenis pelanggaran maksim yang dilakukan oleh Dustin Tiffani dalam program podcast Praz Warung Kopi (PWK) di kanal YouTube Has Kreatif. Dustin Tiffani dikenal memiliki gaya bicara unik yang sering kali dianggap melompati logika umum, yang dalam studi pragmatik dikategorikan sebagai pelanggaran prinsip kerja sama. Metode yang digunakan dalam penelitian ini adalah kualitatif deskriptif dengan teknik analisis isi. Data dikumpulkan melalui teknik simak dan catat terhadap transkrip percakapan, kemudian dianalisis menggunakan teori maksim Grice (1975) dan prinsip kesantunan Leech (1983). Hasil penelitian menunjukkan adanya 10 data signifikan pelanggaran maksim yang mencakup maksim kuantitas, kualitas, relevansi, cara, dan kesopanan. Pelanggaran maksim relevansi dan maksim cara menjadi temuan yang paling dominan, di mana subjek sering memberikan respons yang tidak koheren dan menggunakan struktur kalimat yang ambigu. Temuan ilmiah ini menunjukkan bahwa dalam ekosistem hiburan digital, pelanggaran maksim tidak menyebabkan kegagalan komunikasi, melainkan berfungsi sebagai sarana untuk membangun implikatur humoris melalui ketidaksesuaian kognitif (incongruity).

Kata kunci: Pragmatik, Pelanggaran Maksim, Dustin Tiffani, Podcast PWK, Humor.

Abstract

This study aims to identify and describe the types of maximum violations committed by Dustin Tiffani in the Praz Warung Kopi (PWK) podcast program on the Has Kreatif YouTube channel. Dustin Tiffani is known for having a unique speaking style that is often considered to jump over common logic, which in pragmatic studies is categorized as a violation of the principle of cooperation. The method used in this study is descriptive qualitative with content analysis techniques. Data were collected through the technique of listening and recording the transcripts of conversations, then analyzed using Grice's (1975) maximal theory and Leech's (1983) principle of politeness. The results of the study show that there are 10 significant data on maximum violations which include maximum quantity, quality, relevance, manners, and politeness. Violations of the maxim of relevance and maxim of means became the most dominant finding, where the subject often gave incoherent responses and used ambiguous sentence structures. These scientific findings show that in the digital entertainment ecosystem, maximal violations do not lead to communication failures, but rather serve as a means to construct humorous implications through cognitive incongruity.

Keywords: Pragmatic, Maximal Violation, Dustin Tiffani, PWK Podcast, Humor.

PENDAHULUAN

Efficient communication in social interaction is highly dependent on the obedience of the participants in following the Principles of Cooperation. Paul Grice (1975) explains this principle through four conversation maxims quantity, quality, relevance, and means that aim to ensure that information is conveyed clearly. However, in the world of entertainment,





especially comedy, maximal violations are often committed deliberately, not to cause confusion in communication, but to create implications of conversations that invite laughter. This phenomenon is increasing with the rise of podcast content on digital platforms that prioritize the authenticity of conversations as the main attraction.

Many previous studies have explored maximal violations in digital content. Sidabutar (2023) in his research on Deddy Corbuzier's podcast found that speakers often use maximal violations to convey implicit messages. Meanwhile, Malau and his colleagues (2023) who conducted a study on political figures on the Denny Sumargo channel concluded that violations of the quantity maxim often appear to affirm opinions. In the context of humor, Sabrina (2023) analyzed Fajar Sadboy and found that response mismatches (relevance violations) were the main cause of laughter from listeners.

Although previous studies have mapped maximum violations related to political figures and melancholy comedian characters, there is still a lack of research in analyzing individuals with "anomalous logic" characteristics such as Dustin Tiffani in the Praz Warung Kopi (PWK) program. In contrast to other research subjects, Dustin Tiffani not only commits maximal violations in a situational manner, but also shows a pattern of violations that are comprehensive and systematic in almost every aspect of Grice's maxim in a series of talks. The uniqueness of this research lies in the analysis of the "zero logic" speaking style that combines the sentence structure of anacoluthon (how) with extreme topic shifts (relevance) while maintaining the continuity of communication in the podcast ecosystem.

The issue raised in this study is the forms of maximum violations committed by Dustin Tiffani in the transcript of a conversation on the PWK podcast, as well as how these violations actually create a unique coherence that is well received as entertainment by listeners. It is assumed that the violation of the maxim of manner and relevance becomes the main pillar that builds Dustin Tiffani's linguistic identity.

The purpose of this study is to identify the types of Grice maximal violations contained in Dustin Tiffani's speech on the PWK YouTube channel, as well as to describe the function of each violation in building a digital humor construction in Indonesia.

METODE

Research Design This research applies a qualitative descriptive approach with pragmatic analysis. This approach was chosen to provide an in-depth understanding of the linguistic phenomena associated with maximal violations in everyday conversation on digital platforms. Researchers play a key role in recognizing, grouping, and interpreting data based on the theory of the Principle of Cooperation introduced by Paul Grice (1975) and the Principle of Courtesy expressed by Leech (1983).

Subjects and Objects of Research In this study, the subject studied is Dustin Tiffani, a public figure who has a distinctive way of speaking. Meanwhile, the object of the research includes Dustin Tiffani's speech which showed maximum violations on the podcast program "Praz Warung Kopi (PWK)" which was broadcast on the YouTube channel Has Kreatif. The analyzed videos are episodes uploaded on [Specify Upload Date], where the total duration of the footage is carefully checked to obtain accurate data.

Data Collection Techniques and Instrument Development Data collection is carried out through listening and recording methods. The data collection process includes several steps, including:

1. What and relisten to audio visual recordings YouTube channels
2. Converting oral data into written form through transcription (orthographic transcript)

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3. Reduce data by focusing on speech that shows maximum violations. The research instrument was created in the form of a table to categorize the data, which included columns for the maximum, the context of speech, and the type of violation.

Research Stages The research process begins with digital observation, followed by data collection through transcription, grouping of data according to Grice's four maxims, analysis of pragmatic functions of each violation found, and ending with drawing conclusions

Data Analysis Techniques Data analysis is carried out using a pragmatic matching method. This process goes through four main stages:

1. Identification: Determine the unit of speech that violates the maxim.
2. Classification: Groups data into categories of maximum violations (quantity, quality, relevance, manner, or politeness).
3. Interpretation: Explain the implications of the conversation that arises as well as how the violation contributes to the element of humor.
4. Validation: The process of validating the results is carried out through theoretical triangulation and discussion with peers to ensure the objectivity of interpretation of the subject's speech.

HASIL DAN PEMBAHASAN / PEMBAHASAN

Through an analysis of the transcript of the conversation between Dustin and Tiffani in the PWK podcast, ten important data were identified that indicate a maximum violation. These violations are not separate from each other, but are interconnected to form a characteristic known as "anomalous logic".

1. Findings of Maximum Violation

The data from this study have been categorized in the table below

Table 1. Dustin Tiffani Maximum Violation Classification

No	Kode Data	Konteks Percakapan	Data Tuturan (Kutipan)	Jenis Pelanggaran Maksim	Analisis Pragmatik & Implikatur
1	D-01	Praz bertanya tentang tanggapan Dustin soal opini Tretan Muslim.	"Ketanggapan gua pertama gua enggak percaya... Namanya ada Tian nih. Apaan Tifani?"	Maksim Relevansi	Dustin mengalihkan topik dari "pendapat" menjadi pembahasan "etimologi nama". Hal ini melanggar prinsip relevansi karena tidak menjawab inti pertanyaan.



2	D-02	Praz menanyakan apakah rumah yang dibeli Dustin dibayar secara tunai (<i>cash</i>).	"Di pondok aren kita akhirnya ngambil 100 m. Ee 92. 92. Oh 1,4."	Maksim Kuantitas	Dustin memberikan informasi angka (luas tanah dan harga) yang terlalu detail sebelum menjawab status pembayaran. Memberikan info lebih dari yang dibutuhkan.
3	D-03	Menjelaskan filosofi namanya di tengah pembahasan rumah.	"Dust in the wind... we are just in the wind."	Maksim Cara (Manner)	Melanggar maksim cara karena tiba-tiba mengutip lirik lagu tanpa transisi yang jelas, sehingga membingungkan mitra tutur (<i>obscurity</i>).
4	D-04	Praz menyapa Dustin dengan sebutan "Angga Yunanda" sebagai candaan.	"Itu saudara jauh ya."	Maksim Kualitas	Dustin menyampaikan informasi yang ia tahu salah secara faktual. Ini adalah bentuk <i>flouting</i> untuk menciptakan efek ironi atau humor.
5	D-05	Membahas sejarah kelahirannya di dalam taksi Tifani.	"Untung naik taksi Tifani. Kalau Kosti Jaya gimana?"	Maksim Relevansi	Menanyakan skenario pengandaian taksi lain yang sama sekali tidak relevan dengan kemajuan topik pembicaraan.



6	D-06	Praz bertanya alasan mengapa Dustin tidak bisa menyiapkan baju sendiri.	"Kadang di atas ya."	Maksim Relevansi	Jawaban "di atas" (lokasi) tidak nyambung dengan pertanyaan "kenapa" (alasan/kausalitas).
7	D-07	Praz merespons alasan Dustin yang dianggap tidak masuk akal.	"Lu bisa naik! Lu bisa naik, Din! Lu bisa naik."	Maksim Kesopanan	Praz melakukan <i>Face-Threatening Act</i> (FTA) dengan meremehkan kemampuan Dustin secara eksplisit demi memicu tawa penonton.
8	D-08	Dustin menjelaskan preferensinya tentang persiapan baju oleh istri.	"Cuma kalau ee langsung dari tangan seini beda cerita lebih oke."	Maksim Cara (Manner)	Penggunaan frasa "tangan seini" sangat ambigu dan tidak jelas maknanya dalam rujukan fisik maupun semantik.
9	D-09	Menjelaskan kejadian handuk dan baju yang tertukar.	"...andukan pakai kaos yang kita habis pakai dia balik jadinya lah kan ada anduk lain..."	Maksim Cara (Manner)	Struktur kalimat mengalami <i>anacoluthon</i> (patah di tengah) dan berbelit-belit, menyulitkan pemahaman alur kronologis.



10	D-10	Memberikan alasan mengapa kaos tidurnya sering tidak ada di tempat.	"Anu kadang-kadang ke bawa... jadi kebawa sama dia buat disanggul rambut."	Maksim Kualitas	Melanggar maksim kualitas karena memberikan alasan yang secara logika umum tidak masuk akal (kaos digunakan untuk sanggul rambut).
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2. Scientific Studies on the Phenomenon of "Zero Logic"

What are the Causes of Maximal Violations that Prioritize? The analysis shows that Dustin Tiffani often violates the Maxim of Relevance and the Maxim of Means. This is due to the emergence of "cognitive disruption" when organizing information. The subjects were more likely to associate words than their meaning. For example, in Data D-01, when Praz mentions "Tretan," the subject's mind instead associates it with "Tian" and "Tifani," so that their reaction shifts from an opinion issue to a name issue. In scientific terms, this phenomenon is known as a failure to maintain a consistent conversational implicature, but in the world of comedy, it creates an "incongruity" that makes people laugh.

Why Do Transgression Variable Trends Relate to Humor? In contrast to research by Malau et al. (2023) which found that politicians violate the maxim to avoid accountability, Dustin violates the maxim to maintain his image as an entertainer. Violations of the Quality Maxim (D-03) and Quality (D-09) are done consciously to generate hyperbole. The humor comes about because the audience realizes that the subject is expressing the impossible (e.g. a t-shirt being used as a bun), even though it is being conveyed seriously.

3. Comparison with Previous Research

In comparison with Sabrina's (2023) research on Fajar Sadboy, there are similarities in the violation of relevance. However, Dustin's uniqueness can be seen in Maksim Cara's violation. While Fajar Sadboy violates the relevance of an organized narrative of grief, Dustin violates the maxim of the method with syntactically damaged sentences (D-08).

Data D-02 displays a privileged Quantity Maxim violation; in the Sidabutar (2023) study, quantity violations occurred to hide information, but Dustin instead provided "too transparent" and detailed information (such as 92m land area and 1.4M price) that made the comedic plot awkward. This is what Praz Teguh identified as a "disconnected" condition.

4. Relevance to Research Objectives

These findings are in line with the research goal of understanding how the humor mechanism in Dustin operates. The maximum violation committed by Dustin is not considered a completely failed communication violation, but rather as a "Cooperative Violation." Praz, as the host, realized that in order to create compelling content, he needed to let Dustin break the Maxim, then respond with a violation of the Maxim of Civility (D-10). The interaction between the violations of the maxim is what contributes to the pragmatic success of the PWK podcast.



PENUTUP

This study shows that Dustin Tiffani's way of speaking in the PWK podcast is characterized by a systematic violation of the maxim of means and the maxim of relevance. These findings reveal that subjects not only violate maxims in certain situations, but also adopt those transgressions as part of their linguistic identity that creates a "logic zero" persona. Maximum violations of manners, identified through the use of anacoluthon sentence structure and ambiguity and as well as violations of maximum relevance that occur through sound associations (rather than meanings), become the main foundation in creating effective digital humor.

From a pragmatic point of view, this phenomenon suggests that the continuity of conversation in the context of entertainment does not always depend on a commitment to Grice's cooperative principles. On the contrary, success in creating humorous implications can occur through maximum violations. The act of transgression by Dustin Tiffani acts as a stimulus for cognitive incongruity, where the audience perceives it as a form of creative comedy. Thus, this study emphasizes that in the realm of new media, drastic violations of the rules of language logic are actually able to produce unique coherence and which in turn strengthens social interaction between speakers, speech partners, and a wider audience.

Saran

Based on the findings of this study, there are several aspects that are recommended for the development of further research ideas. Future research is suggested to expand the scope of analysis not only on the pragmatic aspects of Grice, but also using the Critical Discourse Analysis or Sociolinguistic approach. It is important to see how audiences are building a collective perception of "abstract language" as a popular cultural trend on social media. In addition, further research can compare Dustin Tiffani's speaking style with other characters who have similar characteristics to find universal patterns in humor mechanisms based on logical disruption.

The main obstacle that can affect the sharpness of the results of this study is the nature of the data that is spontaneous and situational. There are some parts of speech that have a level of audio interference (noise) or overlapping between the speaker and the speech partner, so the orthographic transcription process requires extra precision to avoid interpretation bias. In addition, the limitations of the duration of the analyzed videos may not yet represent the overall linguistic variation of the subject. Therefore, for future researchers, it is recommended to use qualitative data analysis software such as NVivo or ATLAS.ti to improve the validity of data coding on a larger corpus.

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