

AN ANALYSIS OF GRICE'S COOPERATIVE PRINCIPLE IN ROSÉ'S YOUTUBE INTERVIEW: A PRAGMATIC APPROACH

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Abstract

This study investigates the application of Grice's Cooperative Principle in spoken discourse by analyzing Rosé's utterances during her interview on the i-D YouTube channel. Employing a descriptive qualitative approach, the research identifies how the four conversational maxims—quantity, quality, relation, and manner—are manifested in her responses. The data are obtained through non-participatory observation and note-taking and analyzed using a pragmatic identity method. A total of 22 utterances were identified, with the maxims of quantity and relation (36.36%) being the most frequently observed. The findings show that Rosé's responses largely adhered to the principles of quantity and relevance, reflecting a cooperative communication style. These findings highlight a growing trend in pragmatic research: the context-dependent application of Grice's maxims in public discourse. Despite these developments, there remains a notable gap in research focusing specifically on K-pop artist interviews within digital platforms such as YouTube. Considering this, the present study contributes to a broader understanding of cooperative communication in media discourse and offers insights into the continued applicability of Gricean theory in analyzing contemporary public interactions.

Keywords: *Cooperative Principle, Discourse Analysis, Gricean Maxims, Pragmatics, YouTube Interview*

1. INTRODUCTION

Individuals use language to express and translate their emotions and thoughts into speech, enabling smoother communication with others (Aryanto & Kholis, 2023). Language functions as a fundamental tool for communication among individuals (Halliday, 1978). To ensure that these messages are effectively communicated, it is essential for interlocutors to understand the speaker's intentions.

Communication is a fundamental and essential medium through which individuals exchange information, express opinions, and engage in the process of knowledge sharing. For communication to be effective, the

information conveyed within a conversation must be mutually understood and accepted by both the speaker and the listener. This reciprocal understanding allows both parties to interpret and respond to the message appropriately, ensuring a coherent and meaningful interaction. (Mutiah & Afriana, 2024).

The study of cooperative communication is grounded in the concept known as the Cooperative Principle, introduced by Grice (1975). Grice (1975) defines the Cooperative Principle as the expectation that speakers contribute information that is appropriate and necessary for effective communication. This principle is

structured around four conversational maxims: the maxim of quantity, the maxim of quality, the maxim of relation, and the maxim of manner.

In the field of linguistics, adherence to the Cooperative Principle is considered essential for achieving effective communication. As Grice (as cited in Biner, 2013, p. 34) explains, the Cooperative Principle refers to the participants' contributions in an interaction. This principle guides speakers to engage in conversation in a way that facilitates mutual understanding and coherence, ultimately enhancing the quality and clarity of communication. (Mutiah & Afriana, 2024).

Recent pragmatic studies have applied Grice's Cooperative Principle across a range of media genres. For example, Utomo & Ambalegin (2023) investigated the application of the Cooperative Principle in the animated film *Up*, emphasizing how conversations between a senior citizen and a young boy reflected cooperative communication despite generational cognitive differences. Similarly, Rizqy et al. (2023) examined interviews with two Russian diplomats on Asumsi.co, aiming to identify both compliance with and violations of Grice's maxims. Their findings demonstrated how diplomatic language often negotiates between cooperation and intentional ambiguity. In the context of digital media, Oktarina & Ramdhani (2023) analyzed utterances in Deddy Corbuzier's podcast *Close The Door*, particularly in the episode "Kaesang Pangarep, Bongkar-Bongkaran," highlighting how spoken content in podcasts adheres to or diverges from the Cooperative Principle to sustain listener interest.

Geng (2023), in an analysis of the American TV series *The Marvelous Mrs. Maisel*, demonstrated how the deliberate

violation of Grice's maxims—particularly quality and manner—creates verbal humor and enhances character development. Similarly, Dai (2023) examined the sitcom *Friends*, revealing that humorous effects frequently stem from flouting maxims.

In a pedagogical context, Waloyo et al. (2023) investigated the Cooperative Principle in Indonesian ELT settings, emphasizing the importance of cross-cultural awareness and the dynamics of online learning environments. A comparable classroom-based study by Togatorop (2024) identified that students most frequently employed the maxim of quantity, followed by relevance and manner.

From a literary and dialogic standpoint, Rasheed (2025) analyzed Hemingway's *The Old Man and the Sea*, uncovering how Santiago and Manolin's exchanges largely conformed to Gricean maxims, with subtle violations reflecting emotional complexity. Akpulu & Udemmadu (2024), focusing on Igbo radio phone-in programmes, found that participants often breached the maxims of quantity and manner due to personal motives, thereby weakening communicative clarity.

In media discourse, Saleh et al. (2023) studied market interactions between traders and buyers, revealing consistent adherence to the maxims of quantity, quality, and manner, while violations of relevance were used strategically to divert attention and redirect conversations. A related study by Brando et al. (2023) analyzing *The Great Debaters* film, found that maxim of relation was the most frequently observed, highlighting its role in effective persuasive exchanges.

Further extending the scope, Gufron et al. (2023) examined political interviews in Indonesia, identifying frequent violations—especially of

quantity and relation—used to obscure meaning or strategically avoid direct responses. Meanwhile, Oktaviabri & Degaf (2023) explored lecturer-student interactions through Hymes' SPEAKING model, revealing that maxims were more often fulfilled than flouted, with relevance and manner emerging as the most dominant.

These findings collectively highlight a growing trend in pragmatic research, particularly within interview settings, where speakers must navigate cooperative expectations while employing rhetorical strategies suited to their audience and communicative context. While previous studies have explored interviews in political, educational, and media-related domains, there remains a significant gap in examining how Grice's Cooperative Principal functions within K-pop celebrity interviews on digital platforms such as YouTube. In these settings, communication is shaped not only by linguistic choices but also by cultural factors, media framing, and the need to balance public image with perceived authenticity.

To address this gap, the present study focuses on Rosé's interview on the i-D YouTube channel, analyzing how her utterances reflect adherence to Grice's four conversational maxims. As a member of the globally renowned K-pop group BLACKPINK, Rosé offers compelling data for investigating pragmatic strategies in structured yet spontaneous communication. This research thus aims to contribute to a deeper understanding of cooperative communication in contemporary media discourse and to extend the applicability of Gricean theory within the dynamic landscape of K-pop.

2. LITERATURE REVIEW

According to Adiba et al. (2023), pragmatics, as a branch of linguistics, examines how language is employed by native speakers to convey intentions and interpret the intended meanings of others within specific contexts and situations. It explores the dynamic relationship between linguistic signs and the individuals who use them, emphasizing interaction and communicative impact as core elements. Linguistic pragmatics specifically investigates language use in real-life communicative settings, focusing on the interplay between speaker, listener, and contextual factors. This includes the analysis of both overt and implicit purposes of speech acts, conversational behavior and strategies, principles governing dialogue, the speaker's tone and stance, and the overall effect of the utterance on the listener. (Adiba et al., 2023)

The Cooperative Principle is a pragmatic theory that emphasizes how conversational participants work together to ensure communication is effective and efficient. According to Grice, speakers contribute to conversations with the intention of building meaningful exchanges, where successful interaction depends on the cooperative efforts of all involved. These efforts are guided by shared goals recognized by each participant. In his work *Logic and Conversation*, Grice (1975) introduced four conversational maxims that support this cooperation: the maxim of quantity (provide the necessary amount of information), the maxim of quality (contribute only what is true), the maxim of relation (be relevant), and the maxim of manner (communicate clearly and avoid ambiguity).

2.1. Maxim of Quantity

According to Grice, as cited in Yule (1996), the maxim of quantity requires speakers to make their contributions as informative as necessary for the purposes of the conversation. This means that when a question is asked, the response should provide sufficient information—neither too little nor excessively detailed. The speaker must offer precisely the amount of information needed by the listener. Although offering additional information can sometimes be helpful, under the Cooperative Principle, the focus is strictly on providing what is necessary for the exchange.

For example:

Michael: “Do you know what the capital city of Indonesia is?”

Owen : “Yes, it’s Jakarta.”

This exchange between Michael and Owen demonstrates the Maxim of Quantity, as Owen supplies the specific information requested — the name of Indonesia’s capital city — providing neither too little nor excessive detail.

2.2. Maxim of Quality

According to Grice, as cited in Yule (1996), the maxim of quality emphasizes the importance of providing information that the speaker has sufficient reason to believe is true. Under this maxim, speakers are expected to avoid giving information that is false or misleading, as doing so would constitute a violation of the Cooperative Principle.

For example:

Annita: “When is the science exam?”

Louis: “It’s this Sunday.”

The conversation above exemplifies the phenomenon of the Maxim of Quality. Louis’ response aligns with the principle

of this maxim, as he provides information that he believes to be true and for which he has adequate evidence.

2.3. Maxim of Relation

According to Grice, as cited in Yule (1996), the principle underlying the maxim of relation is to contribute information that is directly relevant to the preceding discourse.

For example:

Rita: “Hey, do you like Pop music?”

Maya: “Of course I do.”

Rita: “Who is your favorite artist?”

Maya: “Sabrina Carpenter, how about you?”

Rita: “Ahh, I like her too, but I prefer Olivia more.”

The conversation between Rita and Maya exemplifies the Maxim of Relation. The questions and responses are clearly relevant and directly related to one another.

2.4. Maxim of Manner

The maxim of manner emphasizes that conversational contributions should be brief, clear, and free from ambiguity. According to Grice, as cited in Yule (1996), the maxim of manner is governed by four specific rules:

- a. Avoid obscurity of expression
- b. Avoid ambiguity
- c. Be brief (avoid unnecessary prolixity)
- d. Be orderly

For example:

Zuzu: “What are the ingredients in the making of a toast?”

Zen: “A slice of bread, an egg, and some margarine.”

The example above demonstrates the Maxim of Manner, as Zen provides a clear, concise, and unambiguous

response, presented in an orderly manner.

3. RESEARCH METHOD

This study employed a descriptive qualitative research design. As Creswell (2018) explains, qualitative research aims to interpret meaning from human experiences and language use by focusing on detailed descriptions rather than statistical generalizations. The data source consists of transcribed utterances from Rosé's interview video. The study utilized library research to support the primary data with relevant secondary references, such as journal articles and academic books (Ratna, 2004). The spoken data itself was collected using non-participatory observational methods (Sudaryanto, 2015), where the researchers did not interfere with the interaction but carefully observed, recorded, and transcribed the utterances. A note-taking technique by Pauk (1974) was employed to document significant pragmatic features, while supporting secondary data provided context and interpretive depth.

For data analysis, the study adopted the Referential Identity Method as formulated by Sudaryanto (2015). The referential identity method of analysis delves into the data by identifying key elements that are shaped by contextual factors beyond linguistic form (Sudaryanto, 2015). The study employed the informal presentation method described by Sudaryanto (2015), in which findings are verbalized narratively to aid clarity for the reader. Finally, the results were presented descriptively through selected examples that illustrate how the Cooperative Principle is enacted in Rosé's responses.

4. RESULT AND DISCUSSION

This section presents the result and discussion derived from the analysis of

Rosé's utterances, which were examined through the lens of Grice's Cooperative Principle.

4.1. Result

The researchers identified 22 instances of the Cooperative Principle in Rose's interview on the i-D YouTube channel. Grice's Cooperative Principal theory was applied to examine the utterances made by the characters. The analysis revealed that the Maxim of Quantity and the Maxim of Relation occurred most frequently, each with 8 data points. The Maxim of Manner was the least frequent, with only 2 occurrences.

Table 1. Cooperative Principles found in Rose's Interview

No	Cooperative Principles	Frequency	Percentage
1.	Maxim of Quantity	8 Data	36.36%
2.	Maxim of Quality	4 Data	18.18%
3.	Maxim of Relation	8 Data	36.36%
4.	Maxim of Manner	2 Data	9.09%
TOTAL		22 Data	100%

4.2. Discussion

The following discussion provides a detailed analysis of selected utterances that exemplify the application of Grice's Cooperative Principle across its four maxims: quantity, quality, relation, and manner.

1) Maxim of Quality and Quantity in Rose's Response to Soo Joo's Question

Soo Joo: "Rosie, we are so proud of you. Can you share a favourite line from a song on your album and tell us why?"

Rosie: "That's so hard, this is the hardest question. It's giving me anxiety."

Rosie: "I think the most fun line is: 'I can forgive you for a lot of things, for not giving me back my Tiffany rings, but I'll

never forgive you for one thing, my dear.
You wasted my prettiest years."
(00:35-01:05)

Soo Joo's question, "Can you share a favourite line from a song on your album and tell us why?" sets the expectation for a direct and relevant answer. However, Rosie initially flouts the maxim of relation, which suggests that contributions should be relevant to the ongoing conversation. Rather than immediately offering a favorite lyric, she begins with a reflection on the difficulty of the question, saying, "That's so hard—this is the hardest question. It's actually giving me anxiety." This shift in focus to her personal emotional state is somewhat unrelated to the question at hand. However, this can be seen as a mild flouting of the maxim, since Rosie does eventually return to relevance.

Regarding the **maxim of quality**, Rosie demonstrates adherence. When she provides the lyrics, she begins with, "I think," signaling that the line she's chosen is not necessarily her absolute favorite but one that she finds significant in the moment. This phrase indicates that Rosie is not making an overstated claim about the lyrics' importance but rather presenting it as a subjective choice. In this way, Rosie respects the maxim of quality by signaling that her answer is based on personal preference.

Rosie also adheres to the **maxim of quantity**, which suggests providing just the right amount of information. Her response is appropriately detailed without being overwhelming. After her initial hesitation, she shares the full lyrics "I can forgive you for a lot of things, for not giving me back my Tiffany rings, but I'll never forgive you for one thing, my dear. You wasted my prettiest years." She adds the brief explanation, "I think the most fun line," which helps to contextualize why she

chose that lyric. This additional commentary gives just enough insight into the lyrics' significance while avoiding unnecessary elaboration.

2) Maxim of Relation, Quality, and Quantity in Rose's Response to Benny Blanco's Question

Benny Blanco: "If you were going to die tomorrow, what's the last meal you'd have?"

Rose: "If the world were ending, my last meal would be tuna kimchi stew that my mom makes—honestly, anything my mom cooks."

Rose: "Whatever she gives me, I'd gobble it up. That would probably be my best meal."
(01:18 - 01:34)

In this exchange between Benny Blanco and Rose, Rose's response to the question about her last meal provides an example of how the conversational **maxims of relation, quantity, and quality** are adhered to in her answer. Benny Blanco's question, "If you were going to die tomorrow, what's the last meal you'd have?" sets the expectation for a direct response related to food preferences or a significant meal. Rose complies with the **maxim of relation**. She responds by saying, "If the world were ending, my last meal would be tuna kimchi stew that my mom makes—honestly, anything my mom cooks." Her answer is directly related to the question, providing a clear and relevant response.

When it comes to the **maxim of quality**, by saying, "honestly," she signals that her answer is based on personal experience, emphasizing the authenticity of her response. The use of "honestly" reinforces that her choice of meal is not forced but rather reflects her true feelings about her mother's cooking. This choice of phrasing aligns with the

maxim of quality, ensuring that Rose's answer is not only truthful but also relatable.

Finally, Rose adheres to the **maxim of quantity**. She offers a detailed description of her last meal choice with specific mention of "tuna kimchi stew" and adds a broader sentiment with "anything my mom cooks," which expands on her initial answer without becoming excessive. She concludes with the statement, "Whatever she gives me, I'd gobble it up. That would probably be my best meal," further expanding on her answer in a way that feels natural and conversational.

3) Maxim of Quantity, Relation, and Manner in Rose's Response to Petra Collins' Question

Petra Collins: "If you were to describe this album in three films, what would they be? Xoxo, Petra."

Rose: "How to Lose a Guy in 10 Days, Sex and the City, and Inside Out."

Rose: "How to Lose a Guy in 10 Days—because they're a bit toxic but obsessed with each other."

Rose: "Sex and the City—because my friends always say I'm such a Carrie."

Rose: "Inside Out—because the album is about me learning how I deal with my emotions, being open and honest about my feelings."
(01:53 – 02:24)

The conversation revolves around describing Rose's album through the lens of three films. Petra asks, "If you were to describe this album in three films, what would they be? Xoxo, Petra," a question that calls for a thoughtful but concise response. Rose's answer aligns with several conversational maxims, most

notably the **maxim of quantity**, **maxim of relation**, and **maxim of manner**.

First, Rose adheres to the **maxim of quantity**. Instead of over explaining, she immediately lists the three films: "How to Lose a Guy in 10 Days, Sex and the City, and Inside Out." Her response is concise and to the point.

Second, Rose follows the **maxim of relation**, which suggests that the response should be relevant to the conversation at hand. The films she selects are clearly linked to her album, with each one reflecting different aspect of her emotional journey, which is the central theme of her album. For example, she explains, "How to Lose a Guy in 10 Days—because they're a bit toxic but obsessed with each other." This answer is relevant to the album's emotional themes. Similarly, her mention of *Sex and the City* ties into how her personality and experiences relate to the character of Carrie.

Lastly, Rose's response follows the **maxim of manner**. Rose provides her reasoning for each film she selected in a clear and organized manner. She first names the movie and then follows up with a concise, organized explanation. For instance, when explaining *Inside Out*, she says, "because the album is about me learning how I deal with my emotions, being open and honest about my feelings." This explanation is direct and easy to follow.

4) Maxim of Relation and Quality in Rose's Response to Brie Larson's Question

Brie Larson: "How do you feel after you perform live?"

Rose: "I get a huge adrenaline rush."

Rose: "Friends and family would come see me and say, 'You must be so tired.'"

Rose: "But I'm more than happy to meet them after a show—I have so much energy built up."

Rose: "I'm usually ready to celebrate, knowing I did a great job (hopefully)."

Rose: "I feel really energized."
(02:50 – 03:16)

In this exchange, Brie Larson asks Rose about her feelings after performing live: "How do you feel after you perform live?" Rose's response adheres to the **maxim of relation** and the **maxim of quality**.

Rose first follows the **maxim of relation**. Brie's question invites a personal reflection on Rose's post-performance feelings. She begins by saying, "I get a huge adrenaline rush," which directly addresses the feeling she experiences after performing. She continues with additional relevant information, such as her surprise that her friends and family, who expect her to be tired, find her more than happy to meet them after a show. These comments remain pertinent to the topic at hand.

Furthermore, Rose follows the **maxim of quality**. By stating, "I feel really energized," Rose gives a response that reflects her genuine feelings, without any exaggeration.

5) Maxim of Relation and Manner in Rose's Response to Pablo Vittar's Question

Pablo Vittar: "What kind of music do you like to listen to when you're not working? I love you!"

Rose: "Lately, I've been listening to my album."

Rose: "Once you release music, it becomes the world's, so I'm trying to enjoy my last moments with it privately."

Rose: "I've been listening to it as much as I can lately. Usually it stressed me out, but now that it's wrapped up, I can settle with it."
(03:18 – 03:54)

Pablo Vittar asks Rose about the type of music she enjoys listening to when she is not working: "What kind of music do you like to listen to when you're not working? I love you!" Rose's response, however, violates the maxim of relation.

Pablo's question is specifically about the type of music Rose listens to during her downtime, yet Rose shifts the focus to her own album, which doesn't directly answer the query. She states, "Lately, I've been listening to my album," which isn't an answer to the question but rather a reflection on her current listening habits. She further explains, "Once you release music, it becomes the world's, so I'm trying to enjoy my last moments with it privately," which adds context to why she's listening to her own music, yet it still does not answer Pablo's inquiry about the music she enjoys in her free time. This leads to a violation of the maxim of relevance, as her response veers off from the intended focus.

However, Rose does adhere to the **maxim of manner** in her response. The **maxim of manner** emphasizes clarity of the response. Rose provides a well-structured explanation as to why she has been listening to her own album recently. She explains that it typically stresses her out, but now that it's "wrapped up," she can finally "settle with it."

6) Maxim of Relation and Quantity in Rose's Response to Hannah Diamond's Question

Hannah Diamond: "Who would be on the creative dream

team to bring your
artistic vision to
life?"

Rose: "I think I may have gotten my
dream team—with Bruno Mars."

Rose: "We had APT, the song, and it was
such a big mission to bring it to
life."

Rose: "When Bruno jumped on it, the
energy was perfect."

Rose: "So I think I got my dream team—
Bruno Mars and Rosé."
(04:13 – 04:56)

Hannah Diamond asks Rose: "*Who would be on the creative dream team to bring your artistic vision to life?*" Rose responds by stating, "*I think I may have gotten my dream team—with Bruno Mars.*" This response adheres clearly to the **maxim of relation**, as she directly answers the question. Her response is fully relevant to the topic.

Furthermore, Rose also follows the **maxim of quantity** in her response. The **maxim of quantity**. Rose offers an adequate amount of information by naming the key member of her dream team (Bruno Mars). Her elaboration, "*We had APT, the song, and it was such a big mission to bring it to life. When Bruno jumped on it, the energy was perfect,*" gives the listener sufficient background to understand why she considers this collaboration as fulfilling her dream team. Finally, by reiterating, "*So I think I got my dream team—Bruno Mars and Rosé,*" she reaffirms her answer concisely and clearly.

7) Maxim of Quantity in Rose's Response to Bella Poarch's Question

Bella Poarch: "I'm so excited to hear about your debut album. What was the process like creating the new sound?"

Rose: "The process was pretty organic."

Rose: "Days I thought would be experiments ended up being part of the album."

Rose: "I had never been fully part of the songwriting process before, so I started fresh."

Rose: "Even though I wasn't perfect, I pushed through—and over time, my friends and family encouraged me to really make something of it."

Rose: "That's how the album was created."

Rose: "The studio became a big, safe place for me—it felt like a therapy session every day."
(05:05 – 06:22)

In this exchange, the most dominant maxim observed is the **maxim of quantity**.

Bella Poarch's question invites Rose to elaborate on the creative process behind crafting the new sound for her debut album. Rose's response is carefully structured and informative. She begins with a succinct summary: "*The process was pretty organic*", which immediately offers a general characterization of the creative experience. From there, she provides relevant elaborations that clarify her initial statement. Her reflection that "*Days I thought would be experiments ended up being part of the album*" and her admission "*I had never been fully part of the songwriting process before, so I started fresh*" offer valuable insight into the novelty of her experience. Rose further explains how external support helped her progress— "*Even though I wasn't perfect, I pushed through—and over time, my friends and family encouraged me to really make something of it.*" Finally, her concluding remarks, "*That's how the album was created*" and "*The studio became a big, safe place for*

me—it felt like a therapy session every day”, provide an intimate glimpse into her relationship with the creative space. These contributions reflect a strong adherence to the **maxim of quantity**.

8) Maxim of Quantity and Relation in Rose’s Response to Bella Poarch’s Question

Bella Poarch: "Are there any fun studio stories from recording your debut album?"

Rose: "I think of making APT."

Rose: "It was midnight, and I was teaching the guys Korean drinking games."

Rose: "My favourite is APT—it’s simple and straightforward."

Rose: "They loved it so much and kept asking to play again."

Rose: "I said, 'We should write a song about this game.'"

Rose: "The next day, I brought it up in the studio—and that’s when we wrote APT."
(06:30 – 07:17)

In this second exchange, prompted by Bella Poarch’s question, the most dominant maxim is again the **maxim of quantity**.

Bella’s question explicitly requests a fun anecdote from the studio recording sessions. Rose responds directly by recounting the story surrounding the creation of the song *APT*. Her answer begins with a succinct identification of the memory: “*I think of making APT*”. She then provides a sequence of related events— “*It was midnight, and I was teaching the guys Korean drinking games*”—which immediately engages the listener. She elaborates further on the interaction: “*They loved it so much and kept asking to play again,*” and then connects this activity directly to her musical process: “*I said, ‘We should*

write a song about this game” and “*The next day, I brought it up in the studio—and that’s when we wrote APT.*” Each step in her story builds logically onto the previous one. Rose provides exactly the right amount of detail to make the story vivid and understandable.

The **maxim of relation** is also upheld here. There is no deviation from the topic, and each utterance contributes meaningfully to constructing a coherent answer.

9) Maxim of Quantity and Relation in Rose’s Response to Devon Lee’s Question

Devon Lee: "If you could have written any pop song, what would it be? Love you!"

Rose: "I think I would have written *We Found Love* by Rihanna."

Rose: "I love that song so much. We love Rihanna."

Rose: "It makes you feel young, excited for love, makes you want to party, dance, and be in love—in a hopeless place."

Rose: "I think it’s the best. I love that era of Rihanna."
(07:34 – 08:00)

In this exchange, the dominant maxim observed is the maxim of quantity, with the maxim of relation supporting.

The **maxim of quantity** is demonstrated clearly in Rose’s response. Devon asks Rose to identify one pop song she wishes she had written. Rose promptly answers with “*I think I would have written We Found Love by Rihanna*”, which directly addresses the question. Rose then offers supporting elaboration that enriches her initial answer. Statements such as “*I love that song so much. We love Rihanna*” and “*It makes you feel young, excited for love,*

makes you want to party, dance, and be in love—in a hopeless place” provide sufficient context for why she admires the song and why it would be her choice. Finally, she concludes with *“I think it’s the best. I love that era of Rihanna”*. All these elaborations offer additional but proportionate information.

The **maxim of relation** is equally maintained throughout the exchange. Rose’s additional comments, though personal and expressive, remain linked to the explanation of her song choice. Her reasons — the emotional resonance of the song, the feelings it evokes, and her appreciation for Rihanna’s artistry — all support and justify her initial answer. There are no digressions or irrelevant remarks.

10) Maxim of Quantity and Relation in Rose’s Response to Amy Allen’s Question

Amy Allen: “Rosie, if you could pick a room in a house, at a time of day, and food for fans to experience the album start to finish—what would they be?”

Rose: “Definitely in bed, under your favorite blanket.”

Rose: “I’d suggest listening at 3 AM or midnight.”

Rose: “For food—something sweet.”

Rose: “I’ll go with Haribo sour gummy bears and have a nice cold beer next to me.”

Rose: “Just one beer—for the album.”
(08:14 – 08:55)

In this exchange, the dominant maxim observed is the **maxim of quantity**, accompanied by the **maxim of relation**.

The **maxim of quantity** is demonstrated strongly in Rose’s methodical and comprehensive

response. Amy’s question explicitly requests three distinct elements: a room, a time of day, and a food. Rose systematically addresses each component in turn, providing sufficient but not excessive detail. She begins with *“Definitely in bed, under your favorite blanket,”* which answers the first part (room) clearly and completely. Next, *“I’d suggest listening at 3 AM or midnight”* directly answers the second part (time of day), again supplying a thoughtful and precise response. For the third part (food), Rose first offers a broad category — *“something sweet”* — and then specifies with *“I’ll go with Haribo sour gummy bears and have a nice cold beer next to me”*. Her additional remark *“Just one beer—for the album”* further refines the image, adding a personal touch without drifting into unnecessary elaboration.

Simultaneously, the **maxim of relation** is consistently upheld, as Rose’s answers remain strictly relevant to the components asked in the question. Each of her utterances corresponds directly to the room, time, and food categories specified by Amy, reinforcing its relevance to the context of listening to the album.

5. CONCLUSION

The findings from the data reveal that the most frequently observed maxims were the maxim of quantity and the maxim of relation. In line with Grice’s (1975) theory, as cited in Retnowaty (2013), the maxim of quantity involves providing information that is as informative as necessary for the purposes of the exchange, without exceeding what is required. The maxim of relation, which emphasizes relevance, was also prominently observed. In contrast, the maxim of manner appeared far less frequently, with only two instances identified throughout the data.

Based on these findings, it can be suggested that structured interviews with public figures, such as Rosé, are inclined to highlight the maxims of quantity and relation due to the pragmatic demands of digital media platforms like YouTube. These platforms prioritize communicative clarity and audience engagement, which likely encourages public figures to be concise and relevant in their responses. Given that research on K-pop artist interviews remains scarce in pragmatic studies, the researchers recommend future investigations into similar interactions involving different platforms, artists, or fan communities. Such research would offer deeper insight into how the Cooperative Principle is shaped and adapted within the broader landscape of digital media discourse.

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