



Breaking the Rules of Talk: Maxim Violations in Elizabeth Olsen's Wild Card Interview

Asha Natajziah*, Siti Annisa, Roichatul Jannah A.S

Universitas Mulawarman

DOI:

<https://doi.org/10.47134/jpbi.v3i2.2388>

*Correspondence: Asha Natajziah

Email: natajziahasha@gmail.com

Received: 20-11-2025

Accepted: 14-12-2025

Published: 18-01-2026



Copyright: © 2026 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<http://creativecommons.org/licenses/by/4.0/>).

Abstract: This study analyzes conversational maxim violations in Elizabeth Olsen's interview on Wild Card using Grice's Cooperative Principle. The study aims to identify the types of maxim violations produced by the interviewee and to explain their pragmatic functions in an unscripted celebrity interview context. A qualitative descriptive method was applied. The data were obtained from a verbatim transcript of the publicly available YouTube interview Elizabeth Olsen on Marvel, being good at ignoring advice and her constant fear of death | Wild Card. The analysis focused exclusively on Elizabeth Olsen's utterances. Data were examined through content analysis by identifying instances of flouting or violating the maxims of Quantity, Quality, Relation, and Manner and interpreting them based on conversational context and discourse function. The findings reveal that violations of all four conversational maxims occur systematically throughout the interview. Violations of the Maxim of Quantity appear most frequently, particularly through under-informative and delayed responses when addressing personal or sensitive topics. The Maxim of Quality is flouted through hyperbolic expressions used to convey emotional intensity. Violations of the Maxim of Relation occur when extended narratives initially appear irrelevant but later construct meaning through implicature. Violations of the Maxim of Manner are marked by hesitation and vagueness when discussing abstract ideas. These findings indicate that maxim violations function as strategic pragmatic resources for impression management, emotional expression, and audience engagement in digital celebrity discourse.

Keywords: Maxim Violation, Gricean Pragmatics, Celebrity Discourse

Introduction

Language is a central human resource that functions not only to transmit information but also to perform social actions, construct identity, and shape interpersonal reality. In everyday communication, particularly in media contexts, speakers often convey meanings that extend beyond the literal content of their utterances. As a result, communication is frequently indirect, implied, and highly dependent on shared context and interpretation. To account for this phenomenon, Grice proposed the Cooperative Principle, which assumes that interlocutors generally cooperate to make conversation meaningful and effective (Grice, 1975; Grice, 1989).

According to Grice, conversational cooperation is regulated by four maxims: Quantity, Quality, Relation, and Manner. The maxim of Quantity concerns providing

sufficient but not excessive information, the maxim of Quality relates to truthfulness, the maxim of Relation emphasizes relevance, and the maxim of Manner focuses on clarity and orderly expression. When these maxims are observed, interaction proceeds smoothly. However, in natural discourse, speakers often intentionally depart from these norms. When a maxim is flouted rather than simply violated, listeners are prompted to infer an implied meaning, commonly referred to as conversational implicature. Such pragmatic choices allow speakers to express attitudes, emotions, humor, or politeness indirectly, rather than representing communicative failure (Kroeger, 2025).

Research in pragmatics has consistently shown that conversational maxim violations are especially common in media discourse. Mardhatillah and Merrita (2024), for instance, examined celebrity interactions on *The Ellen Show* and found frequent violations of the Maxim of Quality through exaggeration and sarcasm. These violations functioned primarily to create humor and establish rapport with the host and audience. The study also identified violations of the maxims of Relation and Manner, particularly when celebrities avoided sensitive topics or reframed questions. This suggests that maxim violations operate as strategic tools for topic management and impression control rather than as indicators of misunderstanding.

Similar patterns have been identified in scripted media. Mirayanti et al. (2024), in their analysis of the film *Jack Reacher: Never Go Back*, reported frequent violations of the maxims of Quality and Manner. Although the dialogue was scripted, these violations contributed to character development, emotional tension, and narrative progression. Drawing on narrative theory, Cohn (1978) argues that indirectness and delayed relevance often function to represent internal states and consciousness. This supports the view that maxim violations play a crucial role in meaning construction, even in planned discourse.

Studies on online and video based media further demonstrate that vague language, topic shifts, and indirect responses are common communicative strategies. Channell (1994) notes that vagueness allows speakers to remain flexible and non-committal, particularly in situations involving uncertainty or social risk. In public facing digital contexts, such strategies are often used to sustain audience engagement while avoiding controversy. Eisenberg (1984) similarly argues that ambiguity can function as a deliberate communicative strategy, enabling speakers to convey meaning without committing to a single interpretation. These findings are consistent with Goffman's (1959) notion of self-presentation, where public figures carefully manage how much of themselves is revealed in interaction.

Despite the growing body of research on maxim violations, relatively little attention has been given to unscripted celebrity interviews on digital platforms. Many studies focus on traditional television talk shows or fictional media, leaving a gap in understanding how conversational maxims operate in spontaneous, real time online interviews. Digital interview formats combine conversational informality with high public visibility, creating a unique communicative environment where authenticity and image management coexist (Pereira et al., 2021).

The Wild Card interview series on YouTube exemplifies this type of interaction. Its informal structure encourages reflective and personal responses while still situating

interviewees within a highly visible media space. Elizabeth Olsen's appearance on the show involves discussions of her career, personal experiences, and emotional reflections. Throughout the interview, Olsen frequently employs indirect answers, minimal responses, exaggeration, and ambiguity. These patterns indicate a deliberate use of conversational maxim violations as pragmatic strategies to balance openness, emotional expression, and personal boundaries within celebrity discourse.

Therefore, this study aims to explore conversational maxim violations in Elizabeth Olsen's Wild Card interview using Grice's Cooperative Principle as the main theoretical framework. Using a qualitative descriptive method and a verbatim transcript of the interview, this study addresses two research questions:

1. What types of Gricean maxim violations occur in the interview, and
2. How these violations function pragmatically within the interaction.

The findings are expected to show that violations of the maxims of Quantity, Quality, Relation, and Manner serve as strategic communicative tools rather than breakdowns in cooperation. By focusing on an unscripted digital interview, this study contributes to a clearer understanding of how pragmatic strategies are used in contemporary celebrity discourse.

Methodology

Research Design

This study adopts a qualitative descriptive research design to examine conversational maxim violations in a celebrity interview. A qualitative approach is appropriate because the study focuses on interpreting meaning, intention, and context rather than measuring numerical frequency. The analysis is grounded in Grice's Cooperative Principle, which consists of four conversational maxims: Quantity, Quality, Relation, and Manner (Grice, 1989). The purpose of this design is to identify how these maxims are flouted or violated and to explain their pragmatic functions within a media interview setting.

Data Source and Materials

The primary data for this study consist of a publicly available YouTube interview titled Elizabeth Olsen on Marvel, being good at ignoring advice and her constant fear of death | Wild Card. The video is hosted on the official Wild Card YouTube channel and can be accessed freely by the public. Because the data are drawn from an open online platform, no restrictions apply to the availability of materials. The interview was selected due to its semi-structured and spontaneous format, which allows for natural conversational interaction and provides suitable data for pragmatic analysis.

Data Collection Procedure

Data collection was conducted through careful transcription of the interview. The video was watched multiple times to ensure transcription accuracy. A verbatim transcription method was employed to capture not only spoken words but also relevant paralinguistic features, including pauses, laughter, emphatic stress, and notable changes in

intonation. These elements were included because they may contribute to the interpretation of implied meaning in pragmatic analysis.

Only Elizabeth Olsen’s utterances were included in the analysis. The interviewer’s questions were retained in the transcript to provide necessary context but were not analyzed. This decision was made to maintain analytical focus on how the interviewee manages conversational norms, responds to prompts, and negotiates public self-presentation.

Data Analysis Technique

The data were analyzed using qualitative content analysis. First, the transcript was segmented into individual responses produced by Elizabeth Olsen. Each segment was then examined closely to identify instances in which a conversational maxim appeared to be flouted or violated. These instances were classified according to the relevant maxim: Quantity, Quality, Relation, or Manner.

Following classification, each maxim violation was interpreted within its immediate conversational context. This interpretation considered linguistic features such as word choice and sentence structure, as well as non-verbal cues visible in the video, including facial expressions, gestures, and tone of voice. The pragmatic functions of each violation were then identified, with particular attention to humor, indirectness, emotional expression, and impression management. Interpretations were supported by reference to established literature on Gricean pragmatics and media discourse.

Result and Discussion

The analysis identified multiple instances of conversational maxim violations across the interview. Table 1 presents representative excerpts, their timestamps, the violated maxim, and a brief description of their pragmatic function.

Table 1. Instances of Conversational Maxim Violations in *Wild Card*

No	Timestamps	Excerpts	Violated Maxim	Pragmatic Function
1	00:14:54–00:15:11	“I feel like you’re going to say nothing.”	Quantity	Provides an under-informative and indirect response before elaborating later.
2	00:00:23–00:00:31	“I do live my life in fear of dying at all times.”	Quality	Uses hyperbolic expression that is not intended to be taken literally.
3	00:29:16–00:32:01	“I just left London yesterday and I’ve been living there for a couple months... I think the parks there are really like magical places. I was living in Hampstead by the Heath and I went there all the time. And there is a day where there is this father and daughter who had these very fancy pond boats, they’re electric... and she was	Relation	Appears initially irrelevant before connecting to the idea of valuing ordinary moments.

No	Timestamps	Excerpts	Violated Maxim	Pragmatic Function
		probably sixteen or something, and she was with her dad playing with these boats. It was clearly this thing that they do. I found it to be so boring, watching them do this, and I was thinking how moving it was because that was the moment in their life. In thirty years she's going to think about how every Saturday she went to this pond, and she's going to romanticize it. The actual tedious boredom it seemed at the time is going to become something really beautiful in her memory."		
4	00:21:05–00:23:13	"I've recently... become... not obsessed, but very interested in trying to find language of... non-tangible things..."	Manner	Marked by hesitation, ambiguity, and lack of clarity when expressing abstract ideas.
5	00:02:55–00:03:35	"I think in junior high, in high school, I became kind of obsessed with my teachers and like in a good way. I was really fascinated by Russian history, and the thing that moved me learning about Russian theater was it became the voice of the people. Because there was just obviously so much authoritarian government, and the arts were what were representing the people's voices. They had to, in some cases, become very clever with their own messaging, being hidden within the stories. And so I think it was through academia that I found it to be a very important part of culture and history."	Relation	Expands the topic beyond the question to emphasize intellectual identity and values.
6	00:05:11–00:05:36	"I was working as a freelancer in Afghanistan, this is after 9/11, and then my mom got sick. She got cancer, and I felt like I needed to come back to be closer to her. She lived in Idaho, and I got a job at the NPR member station in San Francisco. I was going to be the afternoon news announcer. On my first day, I'm getting a tour, and the guy who was going to be the engineer behind the glass said, 'This is where you shall sit, and I'll be	Relation	Reframes the question by narrating life experiences instead of citing a specific statement.

No	Timestamps	Excerpts	Violated Maxim	Pragmatic Function
		behind the glass, and we'll do this for decades.' And I was like, 'Will we? I don't want to.' It triggered this whole existential crisis. I quit six months later, moved to Berlin, and then I went back and forth for a while."		
7	00:12:21–00:13:56	"I think a lot of that comes from growing up in a house with so many kids... it was authentic and honest but never exaggerated."	Quantity	The answer is substantially longer than required, offering extended background rather than a concise response.
8	00:22:30–00:23:25	"I've started using the word atemporal... the atemporal self is the things we can't quantify, like love or creativity."	Manner	The introduction of an idiosyncratic term without clear definition creates conceptual vagueness.
9	00:07:37–00:08:09	"No... because it becomes a bigger story when I introduce things my sisters told me."	Quantity	Information is deliberately withheld, signaling boundary setting and privacy management.
10	00:27:23–00:27:56	"Be kind... just be normal... everyone's got something."	Quantity	The response is general and aphoristic, offering moral statements rather than a specific guiding principle.
11	00:07:51–00:07:58	"Um... no."	Quantity	The minimal response provides far less information than required, functioning as deliberate refusal and boundary maintenance.
12	00:08:27–00:08:39	"When it becomes about my work... I feel like I'm roping them into something they didn't sign up for."	Relation	Rather than giving an example of advice, Olsen reframes the answer toward

No	Timestamps	Excerpts	Violated Maxim	Pragmatic Function
				ethical concerns and privacy.
13	00:10:28–00:10:54	“I don’t think so... I just have to believe that goodness and morality win.”	Quantity	The response moves beyond a simple yes or no into philosophical elaboration.
14	00:18:16–00:18:36	“If I feel safe... I drive a car no one looks twice at... everyone drives a Prius in Los Angeles.”	Relation	Instead of naming an instinct directly, Olsen narrates behavioral examples that only implicitly answer the question.
15	00:21:51–00:22:09	“I don’t like the word spirituality personally... there are a lot of connotations I don’t feel aligned to.”	Manner	The abstract and evaluative phrasing lacks clear definition, maintaining conceptual ambiguity.

Table 1 presents fifteen instances of conversational maxim violations identified in Elizabeth Olsen’s Wild Card interview. The data show that all four of Grice’s maxims are flouted across different segments of the interaction. Violations of the Maxim of Quantity occur most frequently, particularly through under informative responses, delayed disclosure, and minimal answers, as seen in excerpts responding to questions about personal advice, validation, and self disclosure. The Maxim of Relation is also commonly flouted, mainly through extended narratives and topic expansions that initially appear irrelevant to the interviewer’s question, including storytelling about professional experiences and personal observations. Violations of the Maxim of Manner are marked by pauses, vague phrasing, and abstract terminology, especially when Olsen discusses non tangible concepts such as belief, spirituality, and instinct. The Maxim of Quality is less frequent but appears in the form of hyperbolic expressions related to existential fear. Overall, the distribution of these violations indicates a patterned use of pragmatic strategies rather than random communicative breakdowns, reflecting systematic deviations from cooperative norms within the interview context.

Discussion

This study examined conversational maxim violations in Elizabeth Olsen’s Wild Card interview by applying Grice’s Cooperative Principle to naturally occurring celebrity discourse. The findings, summarized in Table 1, demonstrate that violations of all four

conversational maxims occur repeatedly and systematically across the interview. Importantly, these violations are tied to identifiable interactional contexts and linguistic forms, suggesting that they function as deliberate pragmatic strategies rather than accidental deviations. By linking specific excerpts and timestamps to Gricean theory, this discussion shows how Olsen uses maxim violations to manage self disclosure, construct meaning, and maintain her public persona.

Maxim of Quantity: Understatement, Delay, and Strategic Silence

As shown in Table 1 (Data 2, 7, 9, and 11), violations of the Maxim of Quantity are the most frequent in the interview. Olsen consistently provides less information than required when responding to questions that invite personal evaluation, emotional exposure, or reflection on private relationships. For example, when asked what she still feels the need to prove to people she meets, her initial response, *“I feel like you’re going to say nothing”* (00:15:05–00:15:11), avoids addressing the question directly and delays substantive engagement with the topic. This under informative reply produces an implicature of emotional caution, signaling that the topic involves personal boundaries.

Similarly, Olsen’s minimal response *“Um... no”* when asked to describe advice she ignored (00:07:51–00:07:58) constitutes a clear flouting of the Maxim of Quantity. Rather than disrupting cooperation, this reduced response functions as strategic silence. According to Grice (1975), such flouting prompts the listener to infer meaning beyond what is explicitly stated. In this case, the implicature suggests intentional withholding to protect private interpersonal dynamics, particularly those involving family members. This interpretation is consistent with Channell’s (1994) concept of strategic vagueness, where limited informational content is used to manage social risk.

Within celebrity discourse, this pattern reflects impression management, as conceptualized by Goffman (1959). Olsen balances audience expectations of openness with the need to preserve personal boundaries, using minimal responses and delayed elaboration to regulate access to her private self. Quantity violations thus operate as a mechanism of controlled disclosure rather than communicative deficiency.

Maxim of Quality: Hyperbole as Pragmatic Intensification

Violations of the Maxim of Quality appear less frequently but carry significant pragmatic weight. The most salient example occurs in Olsen’s statement, *“I do live my life in fear of dying at all times”* (Table 1, Data 1). Taken literally, this claim is unlikely to be true and therefore flouts the maxim’s requirement for truthfulness. However, Gricean pragmatics predicts that such exaggeration invites implicature rather than literal interpretation.

In this context, the hyperbole communicates emotional intensity rather than factual accuracy. The implicature is that Olsen experiences a heightened awareness of mortality or existential anxiety, not that she is in a constant state of fear. This aligns with the use of figurative language as a socially acceptable means of expressing vulnerability in public settings. From a dramaturgical perspective (Goffman, 1959), hyperbole allows Olsen to project emotional depth while avoiding precise details that could invite intrusive scrutiny.

The data therefore demonstrate how violations of Quality in celebrity interviews function as pragmatic intensifiers that balance expressiveness with self protection.

Maxim of Relation: Apparent Irrelevance and Narrative Framing

Several entries in Table 1 (Data 4, 5, 6, and 14) illustrate flouting of the Maxim of Relation through extended narrative responses that initially appear unrelated to the interviewer's questions. For instance, when asked what she admires about her teenage self, Olsen provides a detailed explanation of Russian theater and authoritarian politics (00:02:55–00:03:35). While the response exceeds the expected topical scope, relevance is established indirectly through implicature, as the narrative reveals how her early intellectual interests shaped her values and worldview.

A similar pattern occurs when Olsen responds to a question about advice that changed her life by recounting her experience working in Afghanistan and later moving to Berlin (00:03:58–00:05:36). Rather than citing a specific piece of advice, she reframes the question around experiential learning and personal realization. The relevance of the response emerges through narrative development rather than direct topical alignment.

The most extended example of this strategy appears in the anecdote about a father and daughter playing with electric boats (Table 1, Data 4). Although the story initially seems irrelevant to the question posed, its thematic connection to memory, time, and appreciation becomes clear by the end of the narrative. This pattern reflects what Cohn (1978) describes as delayed decoding, where meaning is revealed retrospectively. In media interviews, such narrative framing enhances audience engagement by inviting interpretation rather than delivering immediate, literal answers.

Maxim of Manner: Hesitation, Vagueness, and Authenticity

Violations of the Maxim of Manner are evident in excerpts where Olsen discusses abstract or philosophical topics, such as belief, spirituality, and non tangible experiences (Table 1, Data 3, 8, and 15). These moments are marked by pauses, self repairs, and vague phrasing, as seen in the statement, *"I've recently... become... not obsessed, but very interested in trying to find language of... non tangible things"* (00:21:05–00:21:26). Such features reduce clarity and orderly expression, directly flouting the maxim.

However, this lack of clarity functions productively rather than obstructively. The hesitation itself becomes meaningful, signaling cognitive effort and sincerity. Following Eisenberg (1984), this ambiguity can be understood as a communicative strategy that allows multiple interpretations while maintaining emotional resonance. The fragmented structure of Olsen's speech also reflects an implicit recognition of the limits of language, resonating with Derrida's (1978) view that certain experiences resist stable linguistic representation. In a media context, such uncertainty enhances perceived authenticity by contrasting with rehearsed or polished celebrity speech.

Maxim Violations as Context Sensitive Pragmatic Strategies

Taken together, the data show that Olsen's maxim violations are systematic and context dependent. As summarized in Table 1, violations cluster around moments involving personal vulnerability, abstract reflection, and narrative storytelling. This pattern supports the view that Grice's conversational maxims operate as flexible principles rather than rigid rules in real world interaction. In celebrity interviews, flouting these maxims allows speakers to navigate competing demands of openness, privacy, entertainment, and self presentation.

By grounding Grice's theory in detailed empirical data, this study demonstrates that implicature, vagueness, hyperbole, and ambiguity remain central to contemporary media communication. Elizabeth Olsen's Wild Card interview illustrates that conversational maxim violations are not communicative failures but strategic resources for meaning making and identity construction in public discourse.

Conclusion

This study examined conversational maxim violations in Elizabeth Olsen's Wild Card interview through the framework of Grice's Cooperative Principle. The primary results show that violations of the maxims of Quantity, Quality, Relation, and Manner occur systematically and serve identifiable communicative functions within the interview context. Rather than indicating breakdowns in cooperation, these violations function as pragmatic resources that allow the speaker to manage self disclosure, express emotion, and maintain control over personal and professional identity.

The findings indicate that violations of the Maxim of Quantity are most prominent, particularly in moments involving personal boundaries and sensitive topics, while violations of Relation and Manner emerge through extended narratives and abstract reflections that invite audience interpretation. Violations of the Maxim of Quality appear less frequently but carry strong expressive value through hyperbole and figurative language. Collectively, these patterns demonstrate that conversational cooperation in celebrity discourse is achieved not only through adherence to maxims but also through their strategic flouting to generate implicature.

Future research may extend this study by examining conversational maxim violations across a broader range of celebrities, interview formats, or cultural contexts to determine whether similar pragmatic patterns emerge consistently. Comparative studies between scripted and unscripted media, or between traditional television interviews and digital platforms such as podcasts and YouTube, would further illuminate how context influences pragmatic strategy use. In addition, incorporating multimodal analysis that considers non-verbal cues such as pauses, facial expressions, and gestures could provide a more comprehensive understanding of implicature construction in media discourse. From a practical perspective, this study may benefit media practitioners, interviewers, and public figures by highlighting how indirectness, narrative framing, and strategic ambiguity function as effective communication tools. Awareness of these pragmatic strategies can support more reflective media training, enabling speakers to balance authenticity, audience engagement, and personal boundary management in highly visible public interactions.

Overall, this research contributes to pragmatic studies by showing how Grice's theory remains applicable to contemporary, unscripted media interactions. It highlights the role of maxim violations as intentional, context dependent strategies in celebrity communication, offering insight into how public figures negotiate authenticity, privacy, and audience engagement in digital interview settings.

References

- Asada, K. (2022). Understanding of the Gricean maxims in children with autism spectrum disorder: Implications for pragmatic language development. *Journal of Neurolinguistics*, 63, ISSN 0911-6044, <https://doi.org/10.1016/j.jneuroling.2022.101085>
- Briciu, A. (2021). Bullshit, trust, and evidence. *Intercultural Pragmatics*, 18(5), 633-656, ISSN 1612-295X, <https://doi.org/10.1515/ip-2021-5003>
- Channell, J. (1994). *Vague language*. Oxford University Press.
- Cohn, D. (1978). *Transparent minds: Narrative modes for presenting consciousness in fiction*. Princeton University Press.
- Derrida, J. (1978). *Writing and difference* (A. Bass, Trans.). Routledge. (Original work published 1967)
- Dynel, M. (2020). To Say the Least: Where Deceptively Withholding Information Ends and Lying Begins. *Topics in Cognitive Science*, 12(2), 555-582, ISSN 1756-8757, <https://doi.org/10.1111/tops.12379>
- Eisenberg, E. M. (1984). Ambiguity as strategy in organizational communication. *Communication Monographs*, 51(3), 227-242. <https://doi.org/10.1080/03637758409390197>
- Goffman, E. (1959). *The presentation of self in everyday life*. Doubleday Anchor.
- Grice, H. P. (1975). Logic and conversation. In P. Cole & J. L. Morgan (Eds.), *Syntax and semantics: Vol. 3. Speech acts* (pp. 41-58). Academic Press.
- Grice, H. P. (1989). *Studies in the way of words*. Harvard University Press.
- Jacquet, B. (2018). The Gricean maxims of quantity and of relation in the turing test. *Proceedings 2018 11th International Conference on Human System Interaction Hsi 2018*, 332-338, <https://doi.org/10.1109/HSI.2018.8431328>
- Jacquet, B. (2019). The Impact of the Gricean Maxims of Quality, Quantity and Manner in Chatbots. *Proceedings of the International Conference on Information and Digital Technologies 2019 Idt 2019*, 180-189, <https://doi.org/10.1109/DT.2019.8813473>

- Kong, A.P.H. (2023). Measuring pragmatic competence of discourse output among Chinese-speaking individuals with traumatic brain injury. *Brain Impairment*, 24(3), 660-678, ISSN 1443-9646, <https://doi.org/10.1017/BrImp.2022.36>
- Kroeger, P. R. (2025). Analyzing meaning: An introduction to semantics and pragmatics. Dallas International University. LibreTexts. [https://socialsci.libretexts.org/Bookshelves/Linguistics/Analyzing Meaning - An Introduction to Semantics and Pragmatics \(Kroeger\)](https://socialsci.libretexts.org/Bookshelves/Linguistics/Analyzing_Meaning_-_An_Introduction_to_Semantics_and_Pragmatics_(Kroeger))
- Krzyżanowska, K. (2021). True clauses and false connections. *Journal of Memory and Language*, 121, ISSN 0749-596X, <https://doi.org/10.1016/j.jml.2021.104252>
- Mardhatillah, A., & Merrita, D. (2024). An analysis of maxim violation in Sofia Vergara's interview on The Ellen Show. *e-LinguaTera: Linguistics, Literature, and Cultural Studies*, 7(1), 283–290. <https://jurnal.ubd.ac.id/index.php/pr>
- Mirayanti, N. K., Beratha, N. L. S., & Sukarini, N. W. (2024). Violations of Grice's maxim in the movie Jack Reacher: Never Go Back. *International Journal of English Language, Literature, and Cultural Studies in Humanity (IJELLACUSH)*, 2(2), 84–93. <https://doi.org/10.59024/ijellacush.v2i2.792>
- NPR Podcasts. (2025, April 3). Elizabeth Olsen on Marvel, being good at ignoring advice and her constant fear of death | Wild Card [Video]. YouTube. <https://www.youtube.com/watch?v=0SjQwwrGcsM>
- Panzeri, F. (2021). Children's and Adults' Sensitivity to Gricean Maxims and to the Maximize Presupposition Principle. *Frontiers in Psychology*, 12, ISSN 1664-1078, <https://doi.org/10.3389/fpsyg.2021.624628>
- Pereira, M., Meng, H., & Hone, K. (2021). Prediction of communication effectiveness during media skills training using commercial automatic non-verbal recognition systems. *Frontiers in Psychology*, 12, Article 675721. <https://doi.org/10.3389/fpsyg.2021.675721>
- Sequeiros, X. Rosales (2016). Metaphor: Pragmatics, Relevance and Cognition. *English Studies*, 97(6), 656-677, ISSN 0013-838X, <https://doi.org/10.1080/0013838X.2016.1183956>
- Simons, M. (2017). Local pragmatics in a Gricean framework. *Inquiry United Kingdom*, 60(5), 466-492, ISSN 0020-174X, <https://doi.org/10.1080/0020174X.2016.1246865>
- Villalonga, P. Terrés (2019). From Natural to Formal Language: A Case for Logical Pluralism. *Topoi*, 38(2), 333-345, ISSN 0167-7411, <https://doi.org/10.1007/s11245-017-9490-8>

Yatsushiro, K. (2019). How to be brief: Children's and adults' application of grice's brevity maxim in production. *Languages*, 4(1), ISSN 2226-471X, <https://doi.org/10.3390/languages4010018>