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Pain through Lyrics: An Analysis of Implicature and Maxim Violations in Two DAY6 Sad Songs

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ABSTRACT

Music primarily conveys emotion, most notably sadness, through unique expressive techniques. However, the social context built through the song lyrics can influence how the words are interpreted, which sometimes contrasts with their actual meaning. This research examines the use of implicature and maxim violations in DAY6's sad songs titled *Congratulations (English Version)* and *Zombie (English Version)*, which construct emotional meanings, by applying the pragmatic theory of social context, implicature, and maxim violations to analyze the lyrics of the songs. This study aims to identify how implicature and maxim violations appear in two DAY6's songs and analyze the role of pragmatic deviations in expressing emotions. To accomplish these objectives, this study adapts a qualitative descriptive approach to show how implicature and maxim violations are used to create emotionally rich messages shaped by social context through a close reading of the lyrics. This research reveals that expressing feelings implicitly or indirectly evokes emotional resonance by stimulating listeners' interpretation. Moreover, it also shows how language functions in song, specifically in conveying complex feelings without having to explicitly mention them. In addition, this study suggests that the Cooperative Principle can be adapted to various forms of communication and still remain effective in conveying the intended meaning.

Keywords: DAY6, social context, implicature, maxim violations, song lyrics

Introduction

Music is commonly used as a medium to express emotions (Peter, 1985; Marliana et all., 2021), most particularly the feelings of sadness. These emotions can be conveyed in unique ways that are packed into song lyrics. However, the social context built through the song lyrics can influence how the words are interpreted (Thompson & Russo, 2004; & Walker et all., 2018), which sometimes contrasts with their literal meaning. The songwriters can express their feelings without actually saying the actual ones through wordplay, as well as the social and emotional context built through the lyrics.

According to Davis (2016), implicature refers to the practice of conveying a message indirectly or implicitly. With the use of implicature in song lyrics, listeners can interpret the

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meaning by linking it to their similar personal experiences with the social context portrayed through the lyrics, thus creating deep emotional meanings. The use of implicit expressions to enrich meaning leads to maxim violations. If the speaker provides the necessary information, but delivers it either too abruptly or in a way that goes too long to the listener, then the maxim of manners is violated according to Grice's Maxims (Pennsylvania, 2019).

Emotional release is one of the functions of language (Erlita, 2020.) Language can be understood not only in a literal sense, but also through hidden meanings that can be derived from the use of implicature and maxim violations. Through song lyrics, language allows abstract emotions, such as pain, to be articulated and can even influence the listener's feelings.

DAY6 is recognized as a rock band originating from South Korea that made their debut in 2015 under the JYP Entertainment label with the title track *Congratulations* (Harususilo, 2023). Three years later, DAY6 released an English version of the same song. All the DAY6 members, which at that time totaled six members, took part in writing their song lyrics (KTimes, 2024). In addition to expanding their audience, two of the members, Jae and Young K, are English speakers. Therefore, DAY6 has several English songs. DAY6 has a number of songs that contain the implicit expression of feelings, both in Korean and English. When it comes to lyrical matters, the ability of each member is undeniable (Irawati, 2021). Currently the group consists of four members: Sungjin, Young K, Wonpil, and Dowoon.

The song *Congratulations (English Version)* might be potentially as an expression of the disappointment of a man who was betrayed by his ex-lover while Grice's maxims apply to spoken language, poetic texts such as song lyrics often deliberately flout these for stylistic or emotive effect. Through the lyrics, it is implied that the former couple has not been separated for long, but the woman is now happy with her new partner, while the man is still haunted by the heartache. He is disappointed that, after all the good memories they had together, she can easily forget him and move on. Instead of being obvious about his disappointment, he wraps his feelings in sarcastic statements, most notably the word "congratulations." The next song, *Zombie (English Version)*, was released in 2021. It depicts the emptiness and monotony of adult life. DAY6 uses the term "zombie" or the walking dead to illustrate this state, a repetitive existence of following daily routines without any passion for life (Irawati, 2021). To

convey deep emotions, DAY6 incorporates several metaphors that express the feelings of burnout and loss of purpose.

As a form of emotional expression, the use of implicature and maxim violations in songs is not uncommon. DAY6 is one of the artists who often create songs that convey emotions implicitly. The choice of language and wordplay in their lyrics can influence listeners' emotions and interpretations, making it an interesting subject of study, especially from a pragmatic perspective. Several researchers have studied the meanings in DAY6 songs (Salsabila & Putri, 2022; Jelita, M. N., Bintang P. P., & Fikri, H., 2024; Antari, 2022), the use of implicature (Alsalloom, F. A., 2022), and maxim violations (Tarmini, W., Solihati, N., Fitriani, S., & Ibrahim, N., 2023) in songs. Even though the previous studies have explored the meanings in DAY6 songs and the use of implicature and maxim violations separately, no research has examined how maxim violations and implicature work together in shaping emotional narratives in DAY6's song lyrics. Therefore, this study aims to fill the gap by utilizing a pragmatic approach.

This study aims to identify how implicature and maxim violations appear in two DAY6 songs, *Congratulations (English Version)* and *Zombie (English Version)*, and analyze the role of pragmatic deviation in expressing emotions indirectly through the choice of diction within the song lyrics to deliver deep emotional meaning. Moreover, it also highlights how language in songs facilitates the communication of complex emotions without stating them explicitly.

Methods

The data for this research consists of song lyrics collected from two selected songs by Day6, titled *Congratulations (English Version)* and *Zombie (English Version)*. The songs were selected based on the topic, the use of certain diction, and the richness of meaning contained in the lyrics. To ensure textual accuracy, the lyrics were collected from verified sources such as the Musixmatch website. After the lyrics were compiled, they were analyzed in detail to find potential expressions hinting at something beyond their literal meaning.

To analyze the collected data, this study applied multiple pragmatic theories for identifying how maxim violations and implicatures are used in song lyrics to express emotions implicitly. The primary theories in this study are Grice's theory of the Cooperative Principle, focusing on conversational maxims of quantity, quality, relevance, and manner are violated in

song lyrics to enrich the implicit meaning. In addition to identifying how conveying emotions indirectly can strengthen the interpretation of the lyrics, this study uses Grice's concept of conversational implicature, as discussed by Levinson. In addition, Leech's aspects of speech situations and Ricoeur's rule of metaphor are also applied to discover the meaning of specific dictions that develop context within the lyrics. Lastly, Mayerhoffs concept of language use in context is also used to point out that language demonstrates meaning, social relations, and speaker identity according to context. Through these theories, the analysis in this study becomes more precise in comprehending how emotions in song lyrics can be conveyed implicitly but still powerfully through the use of indirect and contextual language.

The analyzed results of this study were presented in a couple of forms. In the first section, the results of the analysis and discussion are presented descriptively to show a more flexible interpretation so that the intended emotion can be conveyed in detail. In the description, the lyrics are quoted, as well as the situation and context described. The next section is presented using a table format. The table discussed the implicatures and violations of maxims that affected emotions. This table contained pieces of lyrics, types of maxim violations, types of implicatures, emotions conveyed, and pragmatic functions. In the discussion, the role of maxim violation and the use of implicature in establishing implicit meaning and enhancing the emotion that had been built through the social context depicted in the lyrics was explained. The combination of a structured presentation of findings and theoretical interpretation helped maintain readability and clarity.

Result and Discussion

1. Constructing Social Context through Lyrics

De La Montana (2025) points out, lyrics are a way to express what is felt or experienced. An expression can be interpreted depending on the intention of the speaker (Zand-Moghadam, A., & Samani, F. M., 2021). This suggests that song lyrics are not just a compilation of meaningless words but rather a reflection of feelings or experiences, which can be fully comprehended when associated with the intentions of the songwriter or singer. Through a series of words in the lyrics, a context is built, providing space for the listeners to interpret or identify with the conditions and emotions the writer or singer is trying to convey (Cutting, 2002; & Slavkov, 2023).

In order to identify the role of pragmatic deviations in expressing emotions, this study will explore the context created through the lyrics in advance. To begin with, the following are the full lyrics of the first song, *Congratulations (English Version)* by DAY6:

Verse 1
I don't even know how I can talk to you now
It's not you, the you who talks to me anymore
And sure I know that sometimes it gets hard
But even with all my love, what we had you just gave it up
Thought we were meant to be
I thought that you belonged to me
I'll play the fool instead
Oh, but then I know that this is the end, oh oh

Pre-chorus 1
Congratulations, glad you're doing great
Congratulations, how are you okay?
How could you be so fine? Can see it in your eyes
The same look that you gave me that kills me inside, oh

Chorus 1
I don't even need to ask, yeah
I know you too damn well, yeah
I can see that smile and-
Can tell that you did more than move on
I hate that you're happy
I hope that you can't sleep
Just knowing that I could be with somebody new
That I'd be just like you

Verse 2
So hey, there's a couple things I should-
Say to you, I promise I'd be good if I could
But yeah, I'm sorry I'm not sorry
I can't be happy for you now
And hey, that's great
Must be nice to not feel anything!
'Cause I'm feeling just the same way, okay
I don't give a... (Ah-ah-ah-ah)

Pre-chorus 2
Congratulations, glad you're doing great
Congratulations, how are you okay?
How could you be so fine? Can see it in your eyes
The same look that you gave me that kills me inside, oh

Chorus 2
I don't even need to ask, yeah
I know you too damn well, yeah
I can see that smile and-

Can tell that you did more than move on
I hate that you're happy
I hope that you can't sleep
Just knowing that I could be with somebody new
That I'd be just like you

Verse 3
Yah! Really, wow! Girl, congratulations!
You couldn't wait two months, so impatient!
Your SNS pages are now full of smiley faces
But I'm singing this with Day6
So I give you my best wishes
'Cause I am over you, we overdue
No problem sayin' "how do you do?"
Oh, I been good!
My Days have been so good to me, thankfully
Oh, you used to be muse to me
My best memory, truthfully
But that's 'bout it, the end!

Pre-chorus 3
Congratulations, so you win again!
Congratulations, you just took away-
Our memories so far, they're gone just like you are
Now all I have is me and it's getting too hard, no

Chorus 3
I saw it on your face, yeah
I knew you too damn well, yeah
I heard your laugh and-
Knew that you did more than move on
I hate that you're happy
I hate that I can't sleep
Keep thinkin' 'bout how he now seems better off too
Just like I was with you
(*DAY6 - Congratulations (English Version) Lyrics* | Musixmatch.com. 2015)

It can be seen from the first verse of the song that depicts the condition of a relationship that cannot be saved. The persistence of interpersonal conflict creates distance in the relationship between "I" or the speaker, and "you" who refers to his lover or implicit listener (Leech, 1983). Both parties have different intentions in their relationship now. The atmosphere of despair and disappointment is strongly portrayed through the use of the clauses "*It's not you, the you who talks to me anymore,*" and "*But even with all my love, what we had you just gave it up.*"

Within the pre-chorus, the feeling of disappointment is worsened by the jealousy expressed indirectly. Referring to Meyerhoff (2011), the speaker can express the message in

a different way than usual. In this case, the word "congratulations" is used as a form of sarcasm aimed at his ex-lover, who seems to be doing well after their breakup, while the speaker is still in pain and disappointment. In the chorus, some utterances are used to show resentment at seeing his ex-lover being happy; the speaker hopes that his ex-lover also feels the sorrow that the speaker is going through, and hopes that the speaker will soon find new happiness like his ex-lover did. Another tone created through the lyrics is anger and defensiveness. It stands out in the second verse. In the 3rd verse, the phrase "*Really, wow! Girl, congratulations!*" is used as a sarcastic remark directed at his ex-lover, who is showing off her happiness in public. Despite showing anger and jealousy, the speaker tries to be defensive and look fine to make it seem that he has also gotten over his ex-lover.

In this song, emotions, such as bitterness, anger, and sadness, are shown very strongly by repeating several clauses, such as "*I hate that you're happy*" and "*I hate that I can't sleep.*" In addition, the bitterness peaks in the pre-chorus and the final chorus by portraying his ex-lover's current happiness as a win. The speaker hopes that he will soon escape this sadness—defeat and become better as his ex-lover did.

The next song analyzed is *Zombie (English Version)* by DAY6. In the study of pragmatics, context refers to situational elements, both physical and social, that influence how certain utterances are understood (Leech, 1983). In this case, the word "zombie" is used as a reflection of adults who live a monotonous and repetitive life that creates a state of exhaustion (Irawati, 2021).

Verse

Breathing, but I've been dying inside
Nothing new and nothing feels right
Dejá vù, so I close my eyes
Let the demon sing me a lullaby
Today's a present that I don't want
So I'm wondering in this world
Am I really the only one
Who's been wanting to hide out from the sun
And run?

Pre-chorus 1

When we live a life
Always dreaming for a dream to come true
So I live this life
Wanting something I can't see
And something I can't reach
Or something that could not exist

Bridge 1

I feel like I became a zombie
Not alive, but I'm still walking
When the sunrise is upon me
I'll be waiting for the day to pass by
Oh, why?

Chorus 1

I became a zombie
And there's nothing that can cure me
So tomorrow I know I'll be
Just the same, you'll see me
Wishing to stop and close my eyes

Bridge 2

(My eyes)
(My eyes)

Pre-chorus 2

Yeah, this is my life
Always dreaming for a dream to come true
This meaningless life
Wanting something I can't see
And something I can't reach
Or something that could not exist

Chorus 2

I feel like I became a zombie
Not alive, but I'm still walking
When the sunrise is upon me
I'll be waiting for the day to pass by
Oh, why?
I became a zombie
And there's nothing that can cure me
So tomorrow I know I'll be
Just the same, you'll see me
Wishing to stop and close my eyes

Bridge 3

No more of this, I wanna cry
Dried out, but feel like I should cry
Tell the world that I'm still here tonight
Oh, oh

Outro

I feel like I became a zombie
Not alive, but I'm still walking
When the sunrise is upon me
I'll be waiting for the day to pass by
Oh, why?
I became a zombie
And there's nothing that can cure me
So tomorrow I know I'll be
Just the same, you'll see me
Wishing to stop and close my eyes

(*DAY6 - Zombie (English Ver.) Lyrics* | Musixmatch.com, 2020)

Ricoeur (2004) indicates metaphor as a rhetorical tool that allows fiction to reconstruct an understanding of reality. The atmosphere of emptiness and exhaustion has been conveyed even since the first verse of this song. "*Breathing, but I've been dying inside*" is a strong starter as a reflection of the emotion of mental exhaustion. "*I've been dying inside,*" in this case, does not mean dying in a literal sense, but the feeling of being tired of the pressure that is felt, making it numb in a way. The monotony of adult life, working and living life without any desire, creates inner gloom and emptiness for the speaker. In addition, the metaphor "*Let the demon sing me a lullaby*" indicates a desperate condition by allowing himself to be reassured, through a lullaby, by a demon that symbolizes darkness or that typically creates fear. The desperate and exhausted state that the speaker feels leads to a desire to avoid his daily life. The speaker considers the days he lives to be a gift that he does not want.

In the first pre-chorus to the first chorus, the speaker shows the flow of his life that never gets what he wants, making him feel exhausted and like an undead being who is always waiting for his days to pass. The speaker thinks nothing else can help his current situation and only hopes to finish his life. The climax of feeling exhausted and empty is shown in the last bridge section to the outro. The frustration of all the burdens felt is shown through the speaker's desire to cry, but he can no longer because he has often cried about his condition. "*Tell the world that I'm still here tonight*" indicates a sense of emptiness, loneliness, and despair. The speaker wants to feel heard and recognized for whatever burden he feels. The repetition of the metaphor emphasizes his hope to end the life he is living in the world.

The analysis of the lyrics of these two songs indicates that the social context built through a set of lyrics is very influential on the listener's interpretation and the emotions that are trying to be conveyed. *Congratulations (English Version)*, which brings the theme of breakup and disappointment, and *Zombie (English Version)*, which describes the exhausting pressure of life, both have different social contexts, but the emotions and messages that the songwriter or singer wants to convey are successfully delivered through wordplay in the lyrics. Song lyrics can be interpreted by connecting the listener's personal life experiences so that they have a more personal meaning (Jelita, M. N., Bintang P. P., & Fikri, H., 2024).

2. Implicit Emotional Expression through Pragmatic Deviations (Implicature and Maxim Violations)

Referring to Grice's (1975) Cooperative Principle, there are four maxims, including quantity, which relates to the scope of information conveyed—not less or more; quality, which ensures the correctness of the information conveyed in the conversation; relevance, which keeps the conversation focused and does not step out of the topic; and finally, manner, ensuring that the information conveyed is clear and understandable. These four maxims must be applied if mutual understanding and good communication are expected (Hidayati, 2018). By violating the maxims defined by Grice, an implicature is created, and the utterance conveyed by the speaker will indicate a meaning that is not explicitly conveyed (Hidayati, 2018).

In Grice's theory, conversational implicature is the implied meaning that arises from comprehending utterances that seem irrelevant to the conversation, and it is classified into two types: generalized implicature, which can be understood generally, and particularized implicature, which depends on a particular context (Levinson, 1983). In a song, the use of implicature can enrich the interpretation of the song lyrics according to the context so that the set of lyrics is not just a group of words but also a medium and a tool for conveying emotions (Alsalloom, F. A., 2022). The presentation below analyzes the occurrence of maxim violation and implicature based on Grice's theory in two DAY6 songs.

Table 1

Implicature and Maxim Violations Analysis in Congratulations (English Version)

Lyrics Excerpt	Type of Maxim Violations	Type of Implicature	Emotion Conveyed	Pragmatic Function
I don't even know how I can talk to you now	Manner	Particularized	Confusion and frustration	Indicating communication breakdown
It's not you, the you who talks to me anymore	Quality	Particularized	Disappointment, change, and awkwardness	Implying emotional distance

Lyrics Excerpt	Type of Maxim Violations	Type of Implicature	Emotion Conveyed	Pragmatic Function
But even with all my love, what we had you just gave it up	Quality	Particularized	Hurt and betrayal	Indirectly blaming the addressee
I'll play the fool instead	Quality	Particularized	Resignation and irony	Admitting defeat ironically
Congratulations, glad you're doing great	Quality	Particularized	Sarcasm and bitterness	Indirectly expressing pain
Congratulations, how are you okay?	Quantity and Relevance	Particularized	Sarcasm, confusion, and hurt	Highlighting emotional imbalance between speaker and addressee
How could you be so fine? Can see it in your eyes	Quantity	Particularized	Jealousy and pain	Questioning sincerity
The same look that you gave me, that kills me inside	Manner and Quantity	Particularized	Hurt and betrayal	Expressing pain by recalling a once-positive expression
I don't even need to ask, yeah	Quantity	Particularized	Disappointment	Expressing understanding of what the speaker already knows
Can tell that you did more than move on	Quantity and Manner	Particularized	Disappointment and bitterness	Indicating the addressee has forgotten her relationship with the speaker.

Lyrics Excerpt	Type of Maxim Violations	Type of Implicature	Emotion Conveyed	Pragmatic Function
That I'd be just like you	Quantity and Manner	Particularized	Sarcasm and irony	Expressing hope to be happy soon as well
So hey, there's a couple things I should—	Quantity and Manner	Particularized	Frustration and hesitation	Demonstrate a dilemma
Say to you, I promise I'd be good if I could	Quality and Relevance	Particularized	Hesitation	Indicating difficulty in being good to addressee after everything the speaker has been through
But yeah, I'm sorry I'm not sorry	Quality and Manner	Particularized	Resentment and defiance	Expressing ironic sentiment
And hey, that's great	Quality	Particularized	Sarcasm and frustration	Conveying frustration
Must be nice to not feel anything	Quality	Particularized	Sarcasm, irony, and envy	Indicating the speaker's struggle with his feelings
'Cause I'm feeling just the same way, okay	Relevance	Particularized	Sarcasm and irony	Indicating the speaker's struggle with his feelings
I don't give a... (Ah-ah-ah-ah)	Manner	Particularized	Anger and frustration	Indicating the speaker's effort to no longer care about the situation and emotion
I hope that you can't sleep	Relevance	Particularized	Revengeful and bitterness	Expressing resentment and

Lyrics Excerpt	Type of Maxim Violations	Type of Implicature	Emotion Conveyed	Pragmatic Function
				hoping the addressee will feel the same sorrow
Just knowing that I could be with somebody new	Quantity	Particularized	Provocation	Hoping the possibility of moving on and being with someone else
Yah! Really? Wow! Girl, congratulations!	Quality	Particularized	Sarcasm and irony	Showing the speaker's disappointment through ironic way
You couldn't wait two months, so impatient!	Quantity	Particularized	Jealousy, anger, and disappointment	Showing the speaker's disappointment through ironic way
Your SNS pages are now full of smiley faces	Quantity and Relevance	Particularized	Jealousy	Showing the speaker's disappointment through ironic way
But I'm singing this with Day6, so I give you my best wishes	Quality	Particularized	Denial	Indicating that the speaker is pretending to be fine
'Cause I'm over you, we overdue	Quality	Particularized	Denial	Indicating that the speaker is pretending to be fine

Lyrics Excerpt	Type of Maxim Violations	Type of Implicature	Emotion Conveyed	Pragmatic Function
Oh, I been good! My Days have been good to me, thankfully	Quality and Quantity	Particularized	Denial	Indicating that the speaker is pretending to be fine
But that's 'bout it, the end!	Manner	Particularized	Anger and frustration	Reassuring the speaker himself that the situation is truly over
Congratulations, so you win again!	Quality and Relevance	Particularized	Sarcasm and irony	Indirectly expressing pain by saying that the addressee's happiness is a win
Congratulations, you just took away—	Manner	Particularized	Sarcasm, disappointment, and frustration	Indirectly expressing pain because the addressee has forgotten their memories
Our memories so far, they're gone just like you are	Quantity	Particularized	Sadness and hurt	Indirectly expressing pain because the addressee has forgotten their memories
Keep thinkin' 'bout how he now seems better off too	Quantity	Particularized	Jealousy	Showing jealousy and reflecting lingering pain

Source: Musixmatch.com (2015)

Table 2

Implicature and Maxim Violations Analysis in Zombie (English Version)

Lyrics Excerpt	Type of Maxim Violations	Type of Implicature	Emotion Conveyed	Pragmatic Function
Breathing but I've been dying inside	Quality and Manner	Particularized	Exhaustion	Implying unsaid emotion and struggle
Let the demon sing me a lullaby	Quality and Manner	Particularized	Hopelessness	Expressing emotional surrender
Today's a present that I don't want	Quantity	Particularized	Exhaustion	Implying unsaid emotion and struggle
Am I really the only one	Quantity	Generalized	Emptiness	Expressing loneliness
Who's been wanting to hide out from the sun	Quality and Manner	Generalized	Exhaustion and hopelessness	Expressing a desire to escape reality
Always dreaming for a dream to come true	Quantity and Manner	Generalized	Hopelessness	Expressing emotional surrender
Wanting something I can't see	Quantity	Generalized	Hopelessness	Expressing emotional surrender
And something I can't reach	Quantity	Generalized	Hopelessness	Expressing emotional surrender

Lyrics Excerpt	Type of Maxim Violations	Type of Implicature	Emotion Conveyed	Pragmatic Function
Or something that could not exist	Quantity and Manner	Generalized	Hopelessness	Expressing emotional surrender
I feel like I became a zombie	Quality and Manner	Particularized	Emptiness	Expressing a sense of hopelessness and lack of purpose
Not alive, but I'm still walking	Quality and Manner	Generalized	Emptiness and hopelessness	Implying unsaid emotion and struggle
I'll be waiting for the day to pass by	Quantity	Particularized	Hopelessness and exhaustion	Expressing a desire to escape reality
I became a zombie	Quality and Manner	Particularized	Emptiness	Expressing a sense of hopelessness and lack of purpose
And there's nothing that can cure me	Quality and Quantity	Particularized	Hopelessness	Expressing a sense of hopelessness and lack of purpose
So tomorrow I know I'll be	Quantity	Generalized	Sadness and hopelessness	Expressing a desire to escape reality
Just the same you'll see me	Quantity and Manner	Generalized	Hopelessness	Expressing a sense of hopelessness and lack of purpose
Wishing to stop and close my eyes	Quantity and Manner	Particularized	Hopelessness	Expressing a desire to escape reality

Lyrics Excerpt	Type of Maxim Violations	Type of Implicature	Emotion Conveyed	Pragmatic Function
This meaningless life	Quality and Manner	Particularized	Hopelessness	Expressing a sense of hopelessness and lack of purpose
Dried out, but feel like I should cry	Quality and Quantity	Particularized	Exhaustion and sadness	Expressing emotionally drained
Tell the world that I'm still here tonight	Manner	Particularized	Hopelessness	Conveying loneliness and a desire to be not forgotten

Source: Musixmatch.com (2020)

Based on the context that has been built, the anger and pain due to betrayal and breakup experienced by the speaker in the song *Congratulations (English Version)* are well conveyed, although through many implied expressions. The implicature that is mostly used in this song is particularized implicatures because the utterances can be understood well if the context that is being discussed in the song is well-known. Meanwhile, in the song *Zombie (English Version)*, slightly different from the song *Congratulations (English Version)*, which uses a lot of particularized implicatures, the implicatures used in this song have the same amount, both particularized and generalized. Even though, there are many repetitive lyrics, the feelings of exhaustion and despair are still well-conveyed through the use of implicature and maxim violations.

This indicates that using implicature and maxim violations can create a deeper and more emotional interpretation of meaning and can also express and illustrate complex human feelings. In general, the Cooperative Principle is meant to achieve successful communication by applying the existing maxim (Grice, 1975). This research shows that even though the Cooperative Principle is not implemented perfectly and strictly, the intended message or meaning can still be received by the listener well by understanding the relevant context.

Conclusion

The Cooperative Principle, which serves as the main theory in this study, aims primarily to ensure successful communication or message delivery. This research highlights that even when the Cooperative Principle is violated, the intended message or meaning can still be effectively conveyed through song lyrics. This demonstrates that the Cooperative Principle does not always need to be applied strictly, but can be adapted to different forms of communication, such as in song lyrics, which function as a medium for expressing messages. Song lyrics, which are often less restricted by the strict rules of language, allow it to be more flexible in incorporating deep meanings through the choice of diction so that they can be more expressive and emotional. The most common implicature used in this object of study is particularized implicature. It indicates that most of the utterances in the lyrics are contextual and relevant to the situation and context built within the song. However, context holds an important role so that the message and implicit meaning can still be received by the listener. Apart from being influenced by the context, listeners' similar personal experiences can also be a factor in shaping a more emotional interpretation.

This research suggests another perspective on how language is used to convey messages, enrich meaning, and express emotions, particularly through songs. This implicit delivery of meaning is one of the creative ways to build lyrics that are easily recognized, enjoyable to listen to, and deeply felt. This study also reveals that conversational principles, such as the Cooperative Principle theory, can be flexible when implemented into song lyrics. An understanding of these pragmatic deviations can be beneficial to both listeners and songwriters or singers. From the listener's point of view, it may provide a new perspective for interpreting a song, so that the interpretation of a song may differ from one listener to another. On the other hand, by having this knowledge, songwriters can create lyrics that are more varied and rich in meaning by exploring the use of language. Apart from all that, to be able to recognize a song, it can also be supported by the rhythm or melody that wraps the lyrics.

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