

# **An analysis of the flouting maxims in “princess diaries 2: royal engagement” film based on grice’s cooperative principle (a pragmatics study)**

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## **CHAPTER I**

### **INTRODUCTION**

#### **A. Research Background**

Communication has very important roles in our lives. Language is a means of communication that helps us to communicate with others. In communication, language is used to express what we want, need, and feel. (Wardhaugh, 1992:8). He further explains that language allows people to say things to each other and express needs. In short, language is constantly used by humans in their daily life.

The communication is successful if both of the speaker and the hearer are able to understand what they mean. Thomas (1995:56-58) says that there are times when people say exactly what they mean, but generally they are not totally explicit. On the other occasions, they manage to convey far more than their word using something quite different from the meaning of their words. Those additional or different meanings are conveyed by means of implicature.

According to Thomas (1995:58), implicature is to hint, suggest, or convey some meaning indirectly by means of language. An implicature is generated

intentionally by the speaker and may (or may not) be understood by the hearer. Gazdar (1978) defines implicature as a proposition that is implied by the utterance of a sentence in a context, even though that proposition is not a part of entailment of what was actually said.

Grice's theory (1975:41-58) suggests at explaining how a hearer gets from what is said to what is meant, from the level of expressed meaning to the level of implied meaning. He distinguishes two different sorts of implicature: conventional implicature (the same implicature is conveyed, regardless, of context) and conversational implicature (what is implied varies according to the context of utterance). In order to explain the mechanism by which people interpret conversational implicature, in "Logic and Conversation", Grice introduces four conversational maxims and the Cooperative Principle (CP). The CP runs as follows:

**Make your contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. (1975:41-58)**

In conversation, Grice states that there are four basic maxims that specify what the participants have to do in order to converse in maximally efficient, rational, cooperative way where they should speak sincerely, relevantly, orderly, informatively, and clearly, while providing sufficient information (Grice, 1975:100-2). The four basic maxims of conversation namely: maxim of Quality, Quantity, Relation, and Manner.

However, there are five ways of failing to observe a maxim namely: Flouting, Violating, Infringing, Opting out, and Suspending. Since there are flouting maxims in "Princess Diaries 2: Royal Engagement" film, the researcher

tries to analyze them. To clarify the research background, two examples of flouting maxims employed in the film are included as follows:

*WGA: Have you met the princess yet?*

*WGB: **Briefly. I got a hello and a goodbye. Is this an American custom?***

Although the woman guest B gives the information that she has met Princess Mia, “*Briefly*”, she blatantly gives more information than the woman guest A needs by saying, “*I got a hello and a goodbye. Is this an American custom?*”. Thereby her utterances generate an implicature, which has implied meaning that in her opinion Princess Mia is not very friendly, since she merely got a hello and a goodbye greeting from the princess. It could be analyzed as the **flouting maxim of Quantity**.

*PM: Oh, your foot. I'm so sorry. Are...*

*Are you all right?*

*LN: **I'll survive, Your Highness.***

Lord Nicholas gives the answer to Princess Mia’s question that his foot is all right through his utterances, but he says something that is blatantly untrue. Thereby, his utterances generate an implicature, which has implied meaning that he doesn’t want to make Princess Mia worries about his swollen foot after she stepped on it by saying, “*I'll survive, Your Highness*”. So, he seems to constitute **the flouting maxim of Quality**.

From those two examples, it can be seen that there are different flouting maxims found in the film, and those flouting maxims have their own implicatures related to the context of each dialog which shows the reason why

the character flouts a maxim. Based on the phenomenon, the researcher is encouraged to do a research about the use of flouting maxims in a film entitled “Princess Diaries 2: Royal Engagement”. Therefore, the title of this research is **AN ANALYSIS OF THE FLOUTING MAXIMS IN “PRINCESS DIARIES 2: ROYAL ENGAGEMENT” FILM BASED ON GRICE’S COOPERATIVE PRINCIPLE.**

### **B. Problem Statement**

Referring to the research background state previously, the problems of the research are to analyze the flouting maxims in “Princess Diaries 2: Royal Engagement” film Based on Grice’s Cooperative Principle. These problems are then formulated as follows:

1. How is the Cooperative Principle employed by the characters in “Princess Diaries 2: Royal Engagement” film?
2. What kinds of the flouting maxims are employed by the characters in the film?

### **C. Research Limitation**

The research focuses on the analysis of flouting maxims in “Princess Diaries 2: Royal Engagement” film based on Grice’s Cooperative Principle covering the maxim of Quality, Quantity, Relation, and Manner, since they are found in the dialogues of the film.

## **D. Research Objectives**

The research is conducted to find out the answers to the problem statement. Therefore, the research objectives are:

1. To find out how is the Cooperative Principle employed by the characters in “Princess Diaries 2: Royal Engagement” film
2. To find out what kinds of the flouting maxim are employed by the characters in the film.

## **E. Research Benefits**

Every research that is done must be useful for other people and give positive contribution for their surrounding. In addition, this research tries to contribute the benefits as follows:

1. For students who learn about flouting maxims. This research hoped to help them deeper their understanding in study the flouting maxims.
2. For everyone who also wants to do a research in the film based on Pragmatics. This research will help him/her in giving some descriptions on how to make an analysis.

## **F. Research Methodology**

In this qualitative research, the researcher uses the descriptive method. It is descriptive because the researcher merely collected the data, made an analysis and made conclusions. (Moleong, 2001:6)

The population of this research is all the transcripts of dialogues in “Princess Diaries 2: Royal Engagement” film. Further explanation of research methodology will be clarified in chapter III.

## **G. Thesis Organization**

This thesis is organized by some chapters and items as follow:

- CHAPTER I : INTRODUCTION, consisting of Research Background, Problem Statement, Research Limitation, Research Objective, Research Benefits, Research Methodology, and Thesis Organization.
- CHAPTER II : LITERATURE REVIEW, consisting Definition of Pragmatics, Conversational Implicature, The Cooperative Principle, The Four Conversational Maxims, The Flouting Maxims, Context, The Theory of Film, Reviews of Other Related Studies and Synopsis of the Film.
- CHAPTER III : RESEARCH METHODOLOGY, consisting of Type of the Study and Research Method, Data Source, Sample and Sampling Technique, Instrument of the Research, Technique of Collecting Data, Data Coding and Technique of Analyzing Data.
- CHAPTER IV : DATA ANALYSIS.

**CHAPTER V : CONCLUSION AND SUGGESTION.****CHAPTER II****LITERATURE REVIEW****A. Definitions of Pragmatics**

**Eventhough pragmatics is a relatively new area of linguistics, the subject of ‘pragmatics’ is very familiar in linguistics today. Hence some linguists state definition of pragmatics.**

**Yule (1996:3) states the four areas that pragmatics is concerned with as follows:**

- Pragmatics is the study of speaker meaning.

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people meant by their utterances than what the words or phrases in those utterances might mean by themselves.

- Pragmatics is the study of contextual meaning.

This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires the consideration of how speakers organize what they want to say in accordance with who they're talking to, where, when, and under what circumstances.

- Pragmatics is the study of how more is communicated than is said.

This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. We might say that it is the investigation of invisible meaning.

- Pragmatics is the study of the expression of relative distance.

This perspective then raises the question of what determines the choice between the said and the unsaid. The basic answer is tied to the notion of distance. Closeness, whether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much needs to be said.

Thus, we can make a conclusion that pragmatics is appealing because it's about how people make sense of each other linguistically, but it can be a frustrating area of study because it requires us to make sense of people and what they have in mind.

While Thomas (1995:21-23) explores the other definitions of pragmatics as follows:

- Pragmatics as speaker meaning.

The term speaker meaning tends to be favored by writers who take a broadly social view of the discipline; it puts the focus of attention firmly on the producer of the message, but at the same time obscures the fact that the process of interpreting what we hear involves moving between several levels of speaker meaning, namely utterance meaning and force.

- Pragmatics as utterance interpretation.

This term tends to be favored by those who take a broadly cognitive approach, but at the cost of focusing too much on the receiver of the message, which in practice means largely ignoring the social constraints on utterance production. It focuses almost exclusively on the process of interpretation from the point of view of the hearer.

- Pragmatics as meaning interaction.

This reflects the view that meaning is not something that is inherent in the words alone, nor is it produced by the speaker alone, nor by the hearer alone. Making meaning is a dynamic process involving the negotiation of meaning between speaker and hearer, the context of utterance (physical, social, and linguistic) and the meaning potential of an utterance.

From the definitions of pragmatics above, it can be concluded that pragmatics is the study of meaning as communicated by a speaker and interpreted by a hearer, involves the interpretation of what people mean in a particular context and how the context influences what is said.

## **B. Conversational Implicature**

According to Yule (1996:35), implicature is an additional conveyed meaning. Thus, there are two kinds of implicature namely conversational implicature and conventional implicature. But in this subchapter the researcher merely focuses on the conversational implicature, which is related to the research.

Yule (1996:40) states that conversational implicature is an additional unstated meaning that has to be assumed in order to maintain the cooperative principle.

While Leech (1983:32) assumes that conversational implicature is the indirectness of which is motivated by politeness rather than to what is actually said.

Thus, we can make a conclusion that conversational implicature is devised to explain sentences in which a speaker appears to mean more than he says. Hence, the hearer must assume the speaker means to convey more than is being said.

## **C. The Cooperative Principles**

In order to explain the mechanism by which people interpret conversational implicature, in 'logic and conversation' Grice (1975) introduces the Cooperative Principle (CP) as follows:

“Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged”.

Consider the following example:

*The speaker has accidentally locked herself out of her house. It is winter, the middle of the night and she is stark naked.*

*A: Do you want a coat?*

*B: No, I really want to stand out here in the freezing cold with no clothes on.*

On the face of it, B’s reply is untrue and uncooperative, but in fact this is the sort of sarcastic reply we encounter every day and have no problem at all in interpreting. According to Grice, if A assumes that, in spite of appearances, B is observing the Cooperative Principle and has made an appropriate response to his question, he will look for an alternative interpretation. Grice argues that without the assumption that the speaker is operating according to the CP, there is no mechanism to prompt someone to seek for another level of interpretation. The observation that the speaker has said something that is manifestly untrue, combined with the assumption that the CP is in Operation, sets in motion the search for an implicature. The four Conversational Maxims help us establish what that implicature might be.

#### **D. The Four Conversational Maxims**

Grice in Thomas (1995: 63-64) proposes four maxims, namely maxims of Quality, Quantity, Relation, and Manner, which are formulated as follows:

- Quality:
  1. Do not say what you believe to be false.

2. Do not say that for which you lack adequate evidence.
- Quantity:
    1. Make your contribution as informative as is required (for the current purpose of the exchange).
    2. Do not make your contribution more informative than is required.
  - Relation: be relevant.
  - Manner:
    1. Avoid obscurity of expression.
    2. Avoid ambiguity.
    3. Be brief (avoid unnecessary prolixity).
    4. Be orderly.

Consider the following example:

*Princess Mia: Charlotte, how many members of the parliament are there?*

*Charlotte : Only two left, Your Highness.*

In the dialog above, Charlotte has answered Princess Mia's question clearly (Manner) truthfully (Quality), has given just the right amount of information (Quantity) and has directly addressed Princess Mia's goal in asking the question (Relation). She has said precisely what she meant, no more and no less, and has generated no implicature (i.e. there is no distinction to be made here between what she says and what she means, there is no additional level of meaning).

### **E. The Flouting Maxims**

According to Grice's theory in Thomas (1995: 65-71) a flout occurs when a speaker blatantly fails to observe a maxim at the level of what is said, with the deliberate intention of generating an implicature. Therefore, there are four kinds of the flouting maxims as follows:

#### 1. The flouting maxim of Quality

Flout that exploits the maxim of Quality occurs when the speaker says something which is blatantly untrue or for which he or she lacks adequate evidence.

Example:

The speaker was Lady Lucinda Lambton and she was talking about John Patten, who at the time was Secretary of State for Education.

*"I lived in the same house as that man for three years and he's the man I hate most in all the world. In all my greasy past, he is the biggest grease spot".*

It is patently false that John Patten is a grease spot. Lucinda Lambton does not appear to be trying to make us believe that John Patten is a grease spot. So, in this instance the speaker is unable simultaneously to observe the maxim of Quality. (Thomas, 1995: 67)

#### 2. The flouting maxim of Quantity

A flout of the maxim of Quantity occurs when a speaker blatantly gives more or less information than the situation requires.

Example:

*A: How are we getting there?*

*B: Well, we're getting there in Dave's car.*

In this dialogue, B blatantly gives less information than A needs, thereby generating the implicature that A will not be traveling with them. It could be analyzed as the flouting maxim of Quantity. (Thomas, 1995: 69)

#### 3. The flouting maxim of Relation

The flouting maxim of Relation ('Be relevant') occurs by making a response or observation which is very obviously irrelevant to the topic in hand (e.g. by abruptly, changing the subject, or by overtly failing to address the other person's goal in asking as question).

Example:

*I finished working on my face. I grabbed my bag and a coat. I told my mother I was going out... She asked me where I was going. I repeated myself: 'Out'.*

In this example the speaker, Olivia, makes a response that is truthful, clear, etc., and which does answer her mother's question. What it does not do is address her mother's goal in asking the question: her mother can see that Olivia is going out, what she want to know is where she is going. (Thomas, 1995: 70)

#### 4. The flouting maxim of Manner

The following is an example of a flout of the maxim of Manner:

This interaction occurred during a radio interview with unnamed official from the United States Embassy in Port-au-Prince, Haiti.

*Interviewer: Did the United States Government play any part in Duvalier's departure? Did they, for example, actively encourage him to leave?*

*Official : I would not try to steer you away from that conclusion.*

Actually, the official could simply have replied: 'Yes'. Her actual response is extremely long-winded and convoluted and it is obviously no accident, nor through any inability to speak clearly, that she has failed to observe the maxim of Manner. (Thomas, 1995: 71)

From the example above, it can be concluded that the flouting maxim of Manner occurs when a speaker makes an ambiguity response and he or she is unable to speak briefly and orderly.

## F. Context

Context plays an important role in understanding the meaning of utterances. In Firth's view (Halliday & Hasan, 1985: 8), all linguistics was the study of meaning and all meaning was function in context. This is in the same line with the view of Levinson, "pragmatics is the study of the ability of language users to pair sentences with the context in which they would be appropriate" (1985: 24).

Leech (1983: 13) states that context is relevant aspects of the physical or social setting of an utterance. Context is a background knowledge shared by the speaker and listener in delivering and understanding their utterance. The involvement of context in understanding language has been proved by an anthropologist Brainslaw Malinowski studying Kriwinian language in Trobian Island. In Halliday and Hasan (1985: 6) Malinowski found that this kind of language was very much pragmatic language. It was language in function-and it was impossible to understand the messages unless one knew what was going on and the cultural background behind the utterance event.

Malinowski states that there are two notions of context, context of situation and that of culture-both have an essential role in the interpretation of meaning. Context of situation is the situation in which the utterance event occurs-the environment of the text. While, context of culture is the cultural or historical setting the participants have. In order to understand the meaning of any utterance, one should know and understand the cultural background of the language. It can include participants or people who are involved in speech, time, place, social environment, political condition, etc.

Furthermore, Malinowski (in Halliday & Hasan, 1985: 6) states that context of situation is the total environment of the text, including the verbal environment which also includes the situation in which the text was uttered. In addition, Halliday puts it another way, the context of situation is the immediate environment where the text is actually functioning.

Context of situation, as it is further explained by Firth in Halliday and Hasan (1985: 8), consists of: the first is the participants in the situation referred to as persons and personalities or the status and role of them, second is the action of the participants referred to what they are doing, including both their verbal and non-verbal action, then the relevant features of the situation referring to the surrounding object and events, and the final is the effect of the verbal action referring to the changes brought about by what the participants say.

In spoken language the function of the context is to help speaker and hearer deliver and receive meanings of utterances. It has an important role in determining the meaning of expression. For example, the utterance of "you" can have some meanings. It may be understood as the expression to point someone, to make the order of line, or as an anger expression. The context in this situation is an absolute requirement for one to know the exact meaning of the utterance.

The meaning of utterance can not be obtained without any attention to the context leading to utterance. Edward T. Hall (in Parera, 1989: 11) says that "information taken out of context is meaningless and can not be reliably interpreted."

Dealing with context, Mey (1993: 38) says that "context is dynamic. Not static concept: it is to be understood as the surrounding, in the widest sense, enabling the participants in conversation process to interact, and that makes the linguistic expression of their interaction intelligible."

Parera (1989: 12) defines context as "a situation formed by setting, activity and relation," Setting covers (1) material factors surround the event of linguistic interaction, (2) place covering the position or the structure of thing and person, and (3) time covering the sequence or the arrangement of the time order in linguistic interaction. Activity is all behaviors happening in the interaction covering activity of the linguistic interaction itself, non-verbal interaction, and also reaction, perception, and the feeling of the communicator and the communicant. Relation is the link among the participants determined by sex, age, social status and etc.

## **G. The Theory of Film**

Of all the mass communication media, the motion picture has the most universal impact. A film can rise above language barriers through the power of its visual images and convey the same meaning to a sophisticated audience in New York, a crowd of French peasants, and a gathering of natives in the African jungle. (Emery, 1968, p290)

When we mention films, everyone's mind turns automatically to the "movies"; that is, the entertainment films produced or distributed by the Hollywood studios.

Emery (1968) states that there are some major classes of films:

#### 1. The Entertainment Film

"Going to the movies" has been an American social custom for nearly half a century. Actually, the history of motion pictures goes back to the start of the twentieth century. But mass movie going reached the proportions of a major phenomenon about the end of World War I. During the 1920's Hollywood became the symbol of glamour, fame and sophistication; the silent films its studios produced were viewed around the world.

Just before the U. S. entered the period of grave economic depression in 1929 the Hollywood films were changed from silent pictures to talking ones. During the 1930's and early 1940's the producers of entertainment film issued motion pictures of growing technical excellence: from a creative standpoint, every year a few pictures of exceptionally meritorious content were released, along with hundreds of routine ones.

The second revolution to erupt in the film kingdom was the arrival of television after the World War II. Despite the blows from TV, the production of American entertainment films remains a massive business. (p. 291)

#### 2. The Documentary Films

These motion pictures are frequently major productions, using Hollywood's excellent technical facilities. They bear much the same relation to the entertainment picture as a non-fiction article does to a short story. Sometimes they have a strong strain of social and economic consciousness, as for example those notable documentary films in the New Deal Era of the 1930's, "The Plow That Broke the Plains", made by Pare Lorentz, "The River", and "The City". Other turn to nature for subject matter: Walt Disney's outdoor films, such as white wilderness, are out standing example. (p. 294)

#### 3. Newsreels

Before television, the newsreel was a basic ingredient of every motion picture theatre's program. The newsreel fell into decline when TV audiences began to get much the same material on their home screens, and many theatres abandoned it. However, some experts believe that it can make a comeback as a semi documentary vehicle, rather than as a straight presentation of news events and frothy features. (p. 295)

#### 4. The Films for Education and Industry

This is a mushrooming industry in which an estimated 1200 films are at work in the United States, producing pictures on a multiplicity of topics for showing to community organizations, schools, industrial and sales groups, the armed forces, and professional and religious bodies.

Nontheatrical film-making is heavily financed by American Industry, which has found in this type of motion picture a highly effective means for presenting its purposes, methods and achievements. (p. 295)

The study of film cannot be separated from society as stated by Allen and Gomery as follows:

“Furthermore, however indirectly and obliquely, movies are social representations. That is, they derive images and sounds, theme and stories ultimately from their social environment. In fictional films, characters are given attitudes, gestures, sentiments, motivations, and appearance that are, in part at least, based on general notions about how policeman, factory worker, debutante, mother, or husband is “supposed” to act”. (1993: 158)

Mass communication through the use of film has many facets; of which the entertainment motion pictures produced in Hollywood are best known and most expensive. Other Nontheatrical films are made by educational, medical and religious organizations for the purpose of distributing knowledge. Stimulating and satisfying job opportunities exist in Nontheatrical film-making for communicators who can create ideas and present them visually.

## H. Reviews of Other Related Studies

The researcher includes some related studies based on Grice’s Maxims and Cooperative Principles. A previous research based on Grice’s Cooperative Principles was done by Muh. Supardi (2002) in his thesis entitled *An Analysis of Joke Texts based on Grice’s Cooperative Principles and Implicature* (Based on Pragmatics Approach).

This study used pragmatics approach based on Grice theory of Implicature covering of Cooperative Principles and its Maxims namely maxim of Quality, Quantity, Relation, and Manner. Meanwhile the data of this research were the Cooperative Principles and its maxims and the Implicature applied in the joke texts.

The result of the study showed that the joke texts tended to be in balance with their fulfillment of the Cooperative Principles. This means that not all the participants in the text have shared sufficient, relevant, and true messages constructed orderly and appropriately. Concerning the Implicature, the evidence revealed that it was not the only element of creating “joke effect”, for the violating of maxim was proved to be potential in igniting “the laughter”.

Another similar research was done by Camelia Kusproborini (2001). The research is entitled *Analysis of Humor Types and Grice’s Maxims Found in “Laughter, The Best Medicine” In Reader’s Digest*.

The data that had been collected were classified and analyzed to describe the kinds of humor found in the data based on the humor types theory by Anthony L. Audrieth, and Grice’s maxim which was applied in each type of humor. The

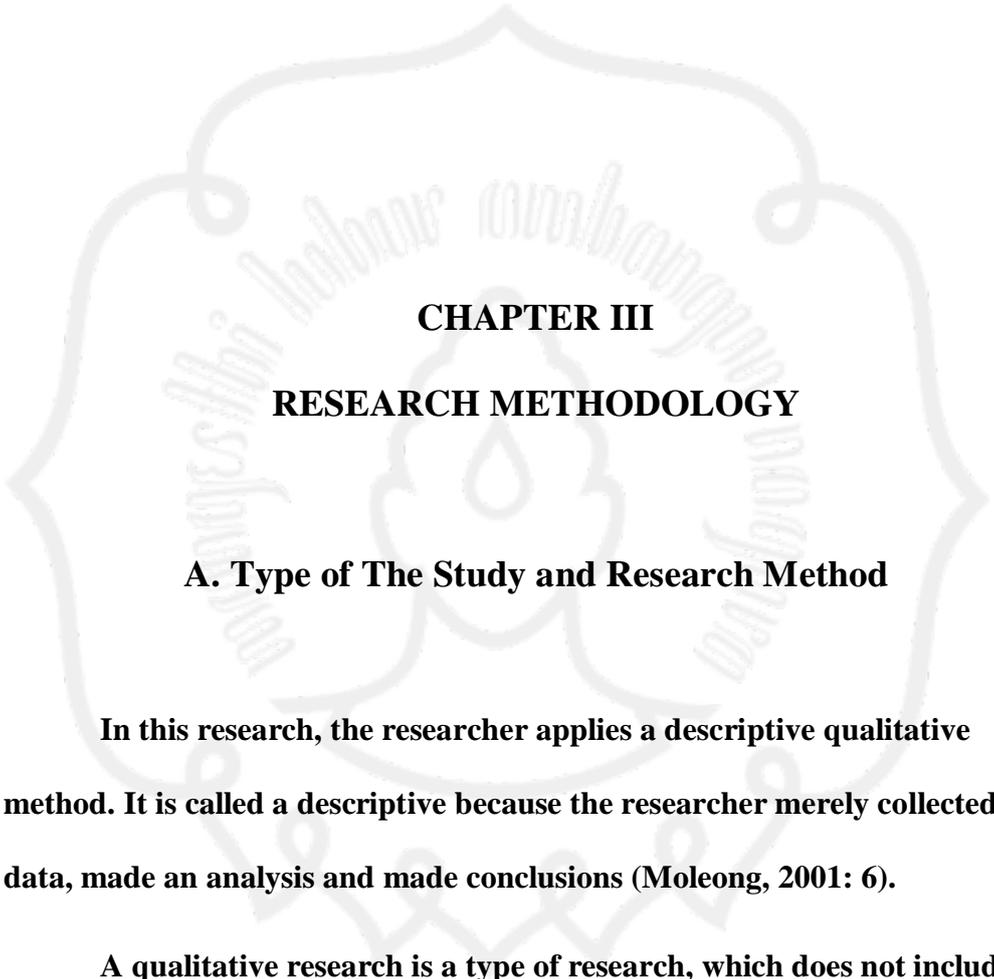
data analysis found that the types of humor used in *“Laughter, The Best Medicine” In Reader’s Digest* violated all kinds of maxims.

However, the two studies based on Grice’s Maxims and Cooperative Principles above have different focus from this present study. In this thesis, the researcher conducts *An Analysis of The Flouting Maxims in “Princess Diaries 2: Royal engagement” film Based on Grice’s Cooperative Principle*.

## **J. Synopsis of The Film**

Royal Engagement picks up where its predecessor left off -- that is, with American teenager Mia Thermopolis reeling over the news that she is a princess within the royal family still expected of Genovia, a little-known European nation with a population of barely 50,000. As promised, Mia, along with her best friend, Lily travels to Genovia after their high-school graduation. The unlikely princess has hardly settled into the castle, let alone begun representing the country, when she learns that a larger title is approaching more rapidly than expected; it seems as though Mia will have to take over as queen. Suddenly, in addition to further schooling on the etiquette of royalty, Mia finds herself with a daunting prospect -- according to Genovian law, all princesses must be married before they can be crowned.

Princess Mia, the future queen of Genovia, finds her right to succession challenged. Still single, and with dreams of finding her own prince charming, she finds herself brought down to earth with a bump she is presented with someone she considers unsuitable but is to do her duty.



## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Type of The Study and Research Method**

**In this research, the researcher applies a descriptive qualitative method. It is called a descriptive because the researcher merely collected the data, made an analysis and made conclusions (Moleong, 2001: 6).**

**A qualitative research is a type of research, which does not include any calculation/enumeration (Moleong, 2001: 6). Whereas the descriptive method is a kind of research method using technique of collecting data, classifying the data, analyzing and interpreting them, and then drawing the conclusion. (Surakhmad, 1994: 147).**

## B. Data Source

The source of the data constitutes a subject from which all the data of a research are obtained (Arikunto, 1992, p. 91). Moreover, the data themselves may appear in the form of discourse, sentence, clause, phrase, word, or even morpheme (Subroto, 1992: 7). The data in this research are the dialogs spoken by the characters that support the occurrence of the flouting maxims in the “Princess Diaries 2: Royal Engagement” film based on Grice’s Cooperative Principle.

There are some reasons for taking this film as a data source. Firstly, this romantic comedy film is directed by Garry Marshall who is well known as the director of the other romanti 23 dy films, such as “Pretty Woman” and “Runaway Bride”. Secondly, in the film dialogs, we can find a lot of the flouting maxims that are applied in various situations.

## C. Sample and Sampling Technique

Mantra & Kastro in Singarimbun (1985, p. 152) defines that population is all subject of the research, and that sample is the representation of the population from which the researcher generalizes the result of the research. Furthermore, samples should be collected by using a specific technique of sampling. Considering the nature of the qualitative study, the

research uses purposive sampling technique in which the choice of subject is based on certain characteristics or features that are relevant to the characteristics of population (p. 149).

There are criteria used. The dialogues should belong to the flouting maxims. Furthermore, the researcher uses the dialogues that fulfill the criteria taken as the sample to represent the whole phenomena in the “Princess Diaries 2: Royal Engagement” film.

#### D. Instrument of The Research

In conducting the study, the researcher needs some supporting instruments. It is used by the researcher to collect the data to make the research process easier and the result can be more accurate. Therefore, the instruments of this research are VCD of the film, VCD player to play the VCD of the film, and television to display the picture of the film from the VCD player.

#### E. Technique of Collecting Data

The data of the research are collected by doing the following steps:

1. Finding the transcript of the film from the internet

(<http://www.script-o-rama.com>)

2. **Replaying the VCD of “Princess Diaries 2: Royal Engagement” film several times by using a set of VCD player and television.**
3. **Cross validating the data by transcribing the dialogues containing the flouting maxims from the film into the form of dialogues list in order to match them with the transcript of the film.**
4. **Identifying and coding the flouting maxims in the dialogues by giving numbers to each flouting maxim.**

#### F. Data Coding

**In this research, the researcher gives some codes in the data to make the analysis of each datum easier. The data coding was based on the order of the number of datum, the speaker that flouts the maxim, and the number of disc where dialogs occur.**

**The example of data coding in this research is as follows:**

Data 05/ PM/Disc 1

**Data 05: refers to the number of datum.**

**PM : refers to the speaker that flouts the maxim**

**It can be: - PM : Princess Mia**

**- LN : Lord Nicholas**

- PA : Princess Asana
- VM : Viscount Mabrey
- AMP: A member of parliament
- WGB : Woman Guest B
- CR : Carolina
- BA : Brigitta
- JO : Joe/Joseph

**Disc 1:** refers to the number of disc where dialogs occur.

**It can be:** - Disc 1: disc number 1(the first disc)

- Disc 2: disc number 2(the second disc)

### G. Technique of Analyzing Data

**The technique of analyzing data is carried out as follows:**

1. Describing the data in the form of dialogs which contain the flouting maxim.
2. Describing the context of situation in the dialogs of the film in relation to Malinowski's theory.
3. Describing how the Cooperative Principle employed by the characters in the dialogs of the film "Princess Diaries 2: Royal Engagement" based on Grice's theory.

4. **Analyzing the kinds of the flouting maxim employed by the characters in the dialogs of the film.**
5. **Drawing conclusion from the analysis of the data.**

## **CHAPTER IV**

### **DATA ANALYSIS**

#### **A. Introduction**

This chapter is the important part of the research as it contains the data analysis of the research which is conducted based on the theory presented in Chapter II in order to answer the problem statements stated in Chapter I.

The data are analyzed first to describe how the Cooperative Principle employed by the characters in the “Princess Diaries 2: Royal Engagement” film. The Cooperative Principle is necessary to collect as the guide for the researcher to analyze data of the research and its problem statements. Hence, we can analyze the kinds of flouting maxims employed in the film.

In the previous discussion, it is stated that the aim of the research is to reveal the phenomenon of the flouting maxims employed in “Princess Diaries 2: Royal Engagement” film based on Grice’s Cooperative Principle. It covers the description how the Cooperative Principle employed by the characters in the

“Princess Diaries 2: Royal Engagement’ film, and the analyzing what kinds of the flouting maxim employed in the film.

In achieving the goal, the analysis is arranged as follows:

1. Data Description.

It shows the dialogs between the participants containing the flouting maxims.

2. Context of Situation.

It contains descriptions of the context of situation in the dialogs.

3. Data Interpretation.

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It contains the description how cooperative Principle employed in the film, and the analysis of the kinds of the flouting maxim employed by the characters.

## B. Analysis

### Data 01/ WGB/Disc 1

1. Data Description.

*WGA: Have you met the princess yet?*

*WGB: **Briefly. I got a hello and a goodbye. Is this an American custom?***

2. Context of Situation.

The dialog occurs at the Princess Mia 21<sup>st</sup>-birthday party. There are two women guests who're talking about Princess Mia when she's having a dance with one of the eligible bachelors in Genovia. One of the women guests

(Woman Guest A) asks to the other woman (Woman Guest B) whether she has met Princess Mia.

### 3. Data Interpretation.

The dialog above has obeyed the maxim of Quality. What is said by the woman guest B (WGB) to the woman guest A (WGA) is true that she has met Princess Mia. She gives the evidence through her utterances, "*Briefly...*". It is the evidence that the woman guest A has met Princess Mia though merely at a short while ago.

Although the woman guest B gives the information that she has met Princess Mia, "*Briefly...*", she blatantly gives more information than the woman guest A needs by saying, "*I got a hello and a goodbye. Is this an American custom?*". Thereby her utterances generate an implicature which has an implied meaning that in her opinion Princess Mia is not very friendly, since she merely got a hello and a goodbye greeting from the princess. It can be analyzed as the flouting maxim of Quantity.

Maxim of Relation is also obeyed in this dialog. The woman guest B's answer has directly addressed the woman guest A's goal in asking the question. The woman guest A's question, "*Have you met the princess yet?*" is also answered by the woman guest B relevantly, "*Briefly...*".

Maxim of Manner is fulfilled by the characters in the dialog. The conversation is arranged orderly and briefly. Their utterances can be understood by each other. There is no ambiguity in the statements expressed by the two interlocutors.

**Data 02/LN/Disc 1**

## 1. Data Description.

*PM: Oh, your foot. I'm so sorry. Are...*

*Are you all right?*

*LN: I'll survive, Your Highness.*

## 2. Context of Situation.

The dialog is between Princess Mia and Lord Nicholas, which occurs at the Princess Mia's 21<sup>st</sup>-birthday party. At the time, Princess Mia steps on Lord Nicholas's foot unintentionally when she is talking to Princess Asana. Hence Princess Mia asks for pardon to Lord Nicholas and asks him whether his foot is all right.

## 3. Data Interpretation.

In the dialog above, Lord Nicholas gives the answer to Princess Mia's question that his foot is all right through his utterances, "*I'll survive, Your Highness*" but he says something that is blatantly untrue since his foot is swollen after Princess Mia stepped on it. Thereby, his utterance generates an implicature which has an implied meaning that he doesn't want to make Princess Mia worries about his swollen foot. So, he seems to constitute the flouting maxim of Quality.

The conversation between Princess Mia and Lord Nicholas in the dialog above has obeyed the maxim of Quantity. Lord Nicholas's utterance

gives adequate information toward Princess Mia. His answer, “*I’ll survive, Your Highness*”, has given information that his foot is all right after she stepped on it unintentionally.

Maxim of Relation is fulfilled in this dialog. Lord Nicholas utterance is relevant to Princess Mia’s question. He can address Princess Mia’s goal in asking the question, “*Are you all right?*”, through his answer, “*I’ll survive, Your Highness*”.

The dialog also fulfills the maxim of Manner. Lord Nicholas has answered Princess Mia’s question orderly and clearly through his utterance, “*I’ll survive, Your Highness*”, thus his utterance is not ambiguous. It proves that both understand each other’s expression.

#### **Data 03/LN/Disc 1**

##### 1. Data Description.

*PM: Are you sure you don’t want to exchange licenses and proof of insurance?*

*LN: No, no.*

***These shoes were a little big anyway. The swelling should help them fit better.***

##### 2. Context of Situation.

The dialog is between Princess Mia and Lord Nicholas which still occurs at the Princess Mia’s 21<sup>st</sup>-birthday party. It is still the continuation of the previous data. After Princess Mia asks for pardon to Lord Nicholas for

stepping on his foot unintentionally, she offers an opportunity to him whether he wants to exchange licenses and proof of insurance.

### 3. Data Interpretation.

Lord Nicholas has answered Princess Mia's question that he doesn't want to exchange his licenses and proof of insurance, but he says something which is blatantly untrue through his utterance, "... *These shoes were a little big anyway. The swelling should help them fit better*". Thereby, his utterance generates an implicature that he wants to ensure Princess Mia that his foot is all right. It can be analyzed as the flouting maxim of Quality.

Although Lord Nicholas has answered Princess Mia's question, he blatantly gives more information than required through his utterances, "... *These shoes were a little big anyway. The swelling should help them fit better*", with the deliberate intention of generating an implicature to support his previous utterance; he wants to ensure Princess Mia that his foot is all right. It can be analyzed as the flouting maxim of Quantity.

Maxim of Relation is also obeyed in this dialog. Princess Mia's question, "*Are you sure you don't want to exchange licenses and proof of insurance?*", is answered by Lord Nicholas relevantly, "*No, no...*". It shows that Lord Nicholas has addressed Princess Mia's goal in asking the question.

The dialog between the participants also fulfills maxim Of Manner. Lord Nicholas gives the contribution Princess Mia clearly. He also answers her question orderly and his utterances are not ambiguous. Both understand each other's expression.

1. Data Description.

*AP : You are a beautiful dancer.*

*PM: Oh, why, thank you so much.*

*AP : Like a deer. Or a chipmunk in the forest.*

*PM: **Woodland animals are a lovely thing to be compared to.***

2. Context of Situation.

According to Genovia's tradition, Princess Mia has to dance with all the eligible bachelors in Genovia in her 21<sup>st</sup>-birthday party. The dialog occurs when Princess Mia is having a dance with a prince. While they're dancing, the prince praises Princess Mia as a beautiful dancer. Nevertheless, the prince compares Princess Mia's beauty to some woodland animals, such as a deer and a chipmunk.

3. Data Interpretation.

In the dialog above, Princess Mia gives the response toward the prince's statement through her utterance, "*Woodland animals are a lovely thing to be compared to*", but she says something which is blatantly false or untrue. Princess Mia does not appear to be trying to make the prince believes that woodland animals are really a lovely thing to be compared to her beauty. Thereby, her utterance generates an implicature that she does not like to be compared to the woodland animals as has been said by the prince. So, she seems to constitute the flouting maxim of Quality.

The conversation between Princess Mia and a prince in the dialog above has obeyed the maxim of Quantity. Princess Mia's utterance,

“*Woodland animals are a lovely thing to be compared to*”, gives the adequate response toward the prince’s statement, “*Like a deer. Or a chipmunk in the forest*”.

Maxim of Relation is also obeyed in this dialog. The Princess Mia’s utterance is relevant to the prince’s statement. The prince’s statement, “*Like a deer. Or a chipmunk in the forest*”, is responded by Princess Mia relevantly through her utterance, “*Woodland animals are a lovely thing to be compared to*”.

The dialog between the participants also fulfills maxim of Manner. Princess Mia gives contribution to the prince clearly through her utterance, “*Woodland animals are a lovely thing to be compared to*”. Their conversation is arranged orderly and briefly. Their utterances can be understood by each other. There is no ambiguity in the statements expressed by the two interlocutors.

#### **Data 05/ LN/Disc 1**

##### 1. Data Description

*LN : May I?*

*PM: Your timing is impeccable. Thank you.*

*LN : You’re welcome, Your Highness.*

*PM: Mia. I like to be called Mia. And you are?*

*LN : Nicholas. Just Nicholas.*

*PM: Well, I’m very glad to see that my clumsiness hasn’t affected your dancing.*

*I'm sorry I stepped on your foot.*

**LN : *You can step on my foot anytime.***

2. Context of Situation.

The dialog is still the continuation of the previous data which occurs during Princess Mia's 21<sup>st</sup>-birthday party. The conversation is between Princess Mia and Lord Nicholas when they're dancing. In the first part of the dialog, they introduce their names to each other. Then, Princess Mia asks for pardon to Lord Nicholas because she had stepped on his foot unintentionally when Princess Mia is talking to Princess Asana.

3. Data Interpretation.

Although Lord Nicholas gives the response to Princess Mia's statement, he says something that is blatantly untrue or false through his utterance, "*You can step on my foot anytime*". Lord Nicholas does not appear to be trying to make us believe that Princess Mia is allowed to step on his foot anytime. Thereby, Lord Nicholas utterances generate an implicature that he has forgiven Princess Mia for stepping on his foot unintentionally. So, he seems to constitute the flouting maxim of Quality.

The conversation between Princess Mia and Lord Nicholas in the dialog above has obeyed the maxim of Quantity. Lord Nicholas's has answered Princess Mia's apology through his utterance, "*You can step on my foot anytime*". It means that Lord Nicholas has given the adequate information toward Princess Mia needs.

Maxim of Relation is also obeyed in this dialog. Lord Nicholas's response is relevant to Princess Mia's utterance. Her utterance, "*I'm sorry I*

*stepped on your foot*', is answered by Lord Nicholas relevantly, "*You can step on my foot anytime*". It shows that Lord Nicholas has addressed Princess Mia's goal through his response.

Maxim of Manner is fulfilled by the characters. Lord Nicholas has answered Princess Mia's question clearly through his utterance, "*You can step on my foot anytime*". The conversation is arranged orderly and briefly. Their utterances can be understood by each other. There is no ambiguity in the statements expressed by the two interlocutors.

#### **Data 06/AMP/Disc 1**

##### 1. Data Description.

*VM : As we all know, the 21<sup>st</sup> birthday of an heir to the Genovian bloodline is indeed a matter of great public significance. It signifies that the young person is eligible to assume the crown.*

*PMM : Indeed we are well aware of this, Viscount. The queen has already indicated that Princess Mia intends to learn more at her side before assuming the throne.*

*VM : It was not Princess Mia to whom I was referring.*

*PMM : But isn't Princess Mia first in the line to ascend the throne?*

*AMP : Not yet.*

*Genovian law states that a princess must marry before she can take the throne.*

##### 2. Context of Situation.

The dialog is among Viscount Mabrey, Prime Minister Motaz (PMM) and a member of the parliament (AMP). It occurs when Queen Clarisse and the parliament of Genovia are in session which presided by Prime Minister Motaz. On the contrary to Viscount Mabrey's statement, PMM asks whether Princess Mia is the one who is the first in line to ascend the throne or not. In his opinion the 21<sup>st</sup> birthday of Princess Mia as a Genovian bloodline signifies that she is eligible to assume the crown.

### 3. Data Interpretation.

The conversation between PMM and AMP in the dialog above has obeyed maxim of Quality. What is said by AMP to PMM is true that a princess must marry before she can take the throne. He gives the evidence through his utterances, "... *Genovian law states that a princess must marry before she can take the throne*".

Maxim of Quantity is also obeyed in this dialog. AMP's answer, "*Not yet. Genovian law states that a princess must marry before she can take the throne*" has given adequate information toward PMM's question.

However, maxim of Relation has obeyed in this dialog. All of AMP's utterances are relevant to Prime Minister Motaz's question. PMM's question, has answered by AMP relevantly, "*Not yet. ...*". It shows that AMP has addressed PMM's goal in asking the question.

AMP has answered the PMM's question through his utterances, "*Not yet. Genovian law states that a princess must marry before she can take the throne*", but his answer is long winded and convoluted. AMP can simply have replied "No". Therefore, his utterances generate an implicature that he agrees

with Viscount Mabrey which assumes Lord Nicholas is the first in line to ascend the throne. So, it can be concluded as the flouting maxim of Manner.

### Data 07/ PM/Disc 1

#### 1. Data Description.

*JO : I offered to have him hung by his toes in our courtyard.*

*QC: Excuse me.*

*PM: Yeah, what about Joe's suggestion, huh?*

*QC: No. If there's any mischief going on, I'd prefer it be right under my nose.*

*PM: I just so don't want to be nice to this guy, you know?*

***I mean, he is rude, he is arrogant, self-centered, he's...***

*QC: Ah, well, have you met him?*

*PM: No. Neither have I.*

#### 2. Context of Situation.

The dialog is among Princess Mia, Queen Clarisse, and Joe. It occurs in the Genovia palace when they're waiting for Viscount Mabrey and Lord Nicholas coming. At the time, Queen Clarisse invites Lord Nicholas to stay at the palace. Actually, Princess Mia doesn't agree with her grandma's idea. Hence, she decides not to be nice to the guy who wants to be the king of Genovia. She has a negative thinking about this guy, eventhough she has never met him. As a matter of fact, Princess Mia had ever met the guy before, but she doesn't recognize that the guy is Lord Nicholas, one of the men who danced with her in her 21<sup>st</sup>-birthday party.

#### 3. Data Interpretation.

Princess Mia gives the reason why she doesn't want to be nice to the guy who's invited to stay at Genovia Palace through her utterances, "*I mean, he is rude, he is arrogant, self-centered, he's...*", but she says something which is blatantly untrue or for which she lacks adequate evidence. Her utterances generate an implicature that she hates the guy who is trying to steal her crown, so that she doesn't want the guy stay at Genovian Palace. Hence, it can be analyzed as the flouting maxim of Quality.

The conversation between Queen Clarisse and Princess Mia in the dialog above has obeyed the maxim of Quantity. Princess Mia's utterances, "*I mean, he is rude, he is arrogant, self-centered, he's...*" give adequate information toward Queen Clarisse the reason why Princess Mia doesn't want to be nice to the guy who's invited to stay at Genovia Palace.

Maxim of Relation has also been obeyed in this dialog. Princess Mia makes a response which is relevant to the topic in hand through her utterances, "*I just so don't want to be nice to this guy, you know? I mean, he is rude, he is arrogant, self-centered, he's...*". At that moment, Princess Mia and Queen Clarisse are talking about the guy who's invited to stay at Genovia Palace. Hence, Princess Mia tells the reason why she doesn't want to be nice to him.

Although Princess Mia gives the reason why she doesn't want to be nice to the guy who's invited to stay at Genovia Palace through her utterances, "*I mean, he is rude, he is arrogant, self-centered, he's...*", her actual response is extremely long-winded and convoluted. She is also unable to speak briefly, since she doesn't know the guy well. Her utterances generate an implicature that she hates the guy, so that she doesn't want the guy who is trying to steal

her crown stay at Genovian Palace. Hence, it can be analyzed as the flouting maxim of Manner.

### Data 08/VM/Disc 1

#### 1. Data Description.

*VM: Your task is to romance her. Show her what a real relationship could be like. A relationship filled with heat and passion.*

*LN: And change her mind about Andrew.*

*VM: Exactly.*

*And 30-day deadline expires, and the throne is ours.*

*LN: And you're sure my father wanted this?*

*VM: **It was his dearest wish.***

***His last words to me were: "Help him, Arthur. One day he could be king."***

*LN: I don't recall him ever mentioning that to me.*

#### 2. Context of Situation.

The dialog is between Viscount Mabrey and Lord Nicholas. It occurs in the Viscount Mabrey's house. At the moment, they're talking about their plan to take the throne away from Princess Mia. Viscount Mabrey asks Lord Nicholas to romance Princess Mia and change her mind about Andrew Jacoby, so that the 30-day deadline expires and the throne is theirs. But Lord Nicholas is still doubtful that his father wanted him to be a king. Hence, he asks about it to his uncle, Viscount Mabrey.

#### 3. Data Interpretation.

In the dialog above, Viscount Mabrey has answered Lord Nicholas's question, "*And you're sure my father wanted this?*", but he says something that is blatantly untrue since actually Viscount Mabrey is the one who really wants Lord Nicholas to be the King of Genovia. Thus, his utterances generate an implicature that he's trying to ensure Lord Nicholas that his father wants him to be a king. It can be analyzed as the flouting maxim of Quality.

Although Viscount Mabrey has answered Lord Nicholas's question, "*And you're sure my father wanted this?*", he blatantly gives more information than Lord Nicholas needs by saying, "*It was his dearest wish. His last words to me were: 'Help him, Arthur. One day he could be king'*". Thus, his utterances generate an implicature that he's trying to ensure Lord Nicholas that his father really wants him to be a king though actually Viscount Mabrey is the one who really wants Lord Nicholas to be the King of Genovia. So, besides flouting the maxim of Quality, Viscount Mabrey's utterances also can be analyzed as the flouting maxim of Quantity.

Maxim of Relation has also been fulfilled by the characters. All of Viscount Mabrey's utterances are relevant to Lord Nicholas's question. Lord Nicholas's question, "*And you're sure my father wanted this?*", is answered, "*It was his dearest wish. ...*", by Viscount Mabrey relevantly. It shows that he has addressed Lord Nicholas's goal in asking the question.

Viscount Mabrey has answered Lord Nicholas's question through his utterances, "*It was his dearest wish. His last words to me were: 'Help him, Arthur. One day he could be king'*", but he is unable to speak briefly. He can simply answer: 'Yes/No'. His actual response is extremely long-winded and

convoluted. Thereby, his utterances generate an implicature that he's trying to ensure Lord Nicholas that his father really wants him to be a king though actually Viscount Mabrey is the one who really wants Lord Nicholas to be the King of Genovia. So, it can be analyzed as the flouting maxim of Manner.

### Data 09/PM/ Disc 1

#### 1. Data Description.

*LN: Are you having second thoughts?*

*PM: No. Actually, on the contrary, I was just admiring my ring. It was*

*Andrew's grandmother's.*

*You know, he really is so romantic.*

#### 2. Context of Situation.

The dialog is between Lord Nicholas and Princess Mia, which occurs in the ballroom. At that time, Princess Mia sits on the stairs while hiding from her lady's maids. She is watching her ring closely when Lord Nicholas comes close to her. He asks Princess Mia whether she has second thoughts of her marriage planning with Andrew Jacoby, Duke of Kenilworth.

#### 3. Data Interpretation.

The conversation between Princess Mia and Lord Nicholas in the dialog above has obeyed the maxim of Quality. Princess Mia's utterances, "*No. Actually, on the contrary, I was just admiring my ring. It was Andrew's grandmother's. You know, he really is so romantic*" gives the proof that she

doesn't have second thought about his marriage with Andrew Jacoby. It was the evidence that what is said by Princes Mia is true.

Although Princes Mia gives the information that she doesn't have second thought about his marriage with Andrew Jacoby, she blatantly gives more information than Lord Nicholas needs through her utterances, "*No. Actually, on the contrary, I was just admiring my ring. It was Andrew's grandmother's. You know, he really is so romantic*". Thereby, her utterances generate an implicature that she wants to make Lord Nicholas feels jealous since she is going to marry Andrew Jacoby so that Lord Nicholas fails to take the throne from Princess Mia. So, Princess Mia's utterances can be analyzed as the flouting maxim of Quantity.

Maxim of Relation is also obeyed in this dialog. All of Princess Mia's utterances are relevant to Lord Nicholas's question. His question, "*Are you having second thoughts?*" is answered by Princess Mia relevantly through her utterance, "*No. ...*". It means that Princess Mia has addressed Lord Nicholas's goal in asking the question.

Princess Mia has answered Lord Nicholas's question, but she is blatantly unable to speak briefly through her utterances, "*No. Actually, on the contrary, I was just admiring my ring. It was Andrew's grandmother's. You know, he really is so romantic*". She can simply answer Lord Nicholas's question by saying, "*No*". Thus, her utterances generate an implicature that she wants to make Lord Nicholas feels jealous since she is going to marry Andrew Jacoby so that Lord Nicholas fails to take the throne from Princess

Mia. So, Princess Mia's utterances can be analyzed as the flouting maxim of Manner.

### Data 10/BA/Disc 1

#### 1. Data Description.

BA : *Brigitte, I found her.*

PM: *uh, Brigitta.*

*(whisper) I'm not here.*

BA : ***It wasn't her. It was a ghost. Whoo...***

#### 2. Context of Situation.

The dialog is between Princess Mia and Brigitta. It still occurs in the ballroom when Princess Mia is hiding from her lady's maids. Suddenly, Brigitta, one her lady's maids, finds her. But Princess Mia asks Brigitta not to tell Brigitte, the other lady's maids, that she has found the princess in ballroom.

#### 3. Data Interpretation.

In the dialog above, Brigitta gives the response to Princess Mia's request, but she says something which is blatantly untrue or false through her utterances, "*It wasn't her. It was a ghost. Whoo...*". She tells Brigitte that someone who is seen by her in the ballroom is not Princess Mia. Moreover, Brigitta does not appear to be trying to make us believe that Princess Mia is a ghost. Unless her utterances are entirely pointless, she must be trying to put across some other proposition. Thereby, Brigitta's lying utterances generate an

implicature; she wants to ensure Brigitte that she has not found Princess Mia yet. So, Brigitta's utterances can be analyzed as the flouting maxim of Quality.

However, the conversation between Princess Mia and Brigitta in the dialog above has obeyed maxim of Quantity. Brigitta's utterances, "*It wasn't her. It was a ghost. Whoo...*" give the adequate response toward Princess Mia's request, "*uh, Brigitta. (whisper) I'm not here*". As requested by Princess Mia, Brigitta is asking not to tell Brigitte that she has found the princess.

Maxim of Relation is fulfilled by the characters in the dialog. Brigitta's responses, "*It wasn't her. It was a ghost. Whoo...*" are relevant to Princess Mia's request, "*uh, Brigitta. (whisper) I'm not here*". It shows that Brigitta has addressed Princess Mia's goal in delivering her request.

The dialog between the participants also has also obeyed maxim of Manner. Brigitta's utterances give the contribution to Princess Mia's request clearly. She also gives response to Princess Mia's request orderly. Their utterances can be understood by each other. There is no ambiguity in the statements expressed by the two interlocutors.

#### **Data 11/LN/Disc 1**

##### 1. Data Description.

*QC: Nicholas, I...*

*I want to ask you a question.*

*LN: Of course, Your Majesty.*

*QC: Why are you so against Princess Mia being queen?*

LN: *Well, my uncle feels that Princess Mia doesn't know the people.*

QC: *And you feel you do know the people?*

LN: ***Yes, I was born here; I went to primary school here. I am a true Genovian.***

***Mia didn't even know she was Genovian until high school, and to be frank, she's spent little time here since then.***

## 2. Context of Situation.

The dialog is between Queen Clarisse and Lord Nicholas. It occurs in the kitchen when Lord Nicholas is baking a cake. At that moment, Queen Clarisse comes to ask Nicholas the reason why he is so against Princess Mia being queen. Then, Lord Nicholas says that the reason is his uncle, Viscount Mabrey, feels that Princess Mia doesn't know the people of Genovia. Hence, Queen Clarisse asks Lord Nicholas whether he does know the people of Genovia.

## 3. Data Interpretation.

The conversation between Queen Clarisse and Lord Nicholas in the dialog above has obeyed maxim of Quality. Lord Nicholas gives the proof that he does know the people of Genovia. It can be seen from his utterances, "*Yes, I was born here; I went to primary school here. I am a true Genovian*".

Although Lord Nicholas gives the information that he does know the people of Genovia better than Princess Mia, he blatantly gives more information than Queen Clarisse requires through his utterances, "*Yes, I was born here; I went to primary school here. I am a true Genovian. Mia didn't even know she was Genovian until high school, and to be frank, she's spent*

*little time here since then*". Thereby, his utterances generate an implicature that he is more eligible to ascend the throne than Princess Mia. Thus, it can be analyzed as the flouting maxim of Quantity.

Maxim of Relation is also obeyed in the dialog. All of Lord Nicholas's utterances are relevant to Queen Clarisse's questions. Her question, "*And you feel you do know the people?*" is also answered by him relevantly through his utterances, "*Yes...*". It shows that Lord Nicholas has addressed Queen Clarisse in asking the question.

Maxim of Manner is fulfilled by the characters. The conversation is arranged orderly. Lord Nicholas's utterances give the contribution to Queen Clarisse's question clearly. There is no ambiguity in the statements expressed by the two interlocutors. It proves that their utterances can be understood by each other.

#### Data 12/LN/Disc 1

##### 1. Data Description.

LN: *What's confusing about a kiss?*

PM: *You're just trying to make me like you so that I won't want to marry*

*Andrew and so that you can have the crown. Oh!*

LN: **Well, maybe I am, and...**

**Maybe I just like kissing you.**

##### 2. Context of Situation.

The dialog is between Princess Mia and Lord Nicholas. It occurs in the garden where an informal and friendly party is held. Suddenly, Lord Nicholas kisses Princess Mia while they have a quarrel next to a fountain. Of course it makes her angry because she thinks that Lord Nicholas is just trying to make her likes him so that she won't marry Andrew Jacoby and Lord Nicholas can take the crown.

### 3. Data Interpretation.

The conversation between Lord Nicholas and Princess Mia in the dialog above has obeyed maxim of Quality. What is said by Lord Nicholas is true that he's trying to make Princess Mia likes him so that she won't to marry Andrew Jacoby and so that Lord Nicholas can have the crown. It is proofed by his utterances, *"Well, maybe I am, and..."*. In spite of that, Lord Nicholas kisses Princess Mia because he's falling love with her.

Although Lord Nicholas gives the response to Princes Mia's statement, he is blatantly gives more information than Princess Mia needs through his utterances, *"Well, maybe I am, and... Maybe I just like kissing you"*. Moreover, his utterances generate an implicature that besides trying to make Princess Mia likes him by kissing her; he also wants to show Princess Mia that he's falling love with her. Thus, his utterances can be analyzed as the flouting maxim of Quantity.

Maxim of Relation has also been obeyed by the characters in the dialog. All of Lord Nicholas's utterances, *"Well, maybe I am, and... Maybe I just like kissing you"* are relevant to Princess Mia's statement, *"You're just trying to make me like you so that I won't want to marry Andrew and so that*

*you can have the crown.* It shows that Lord Nicholas has addressed Princess Mia's statement.

In the dialog above, Lord Nicholas gives the response to Princess Mia's statement through his utterances, "*Well, maybe I am, and... Maybe I just like kissing you*", but he blatantly makes an ambiguity response and obscurity of expression. Moreover, his utterances generate an implicature that besides trying to make Princess Mia likes him by kissing her; he also wants to show Princess Mia that he's falling love with her. So, it can be analyzed as the flouting maxim of Manner.

#### **Data 13/PA/Disc 1**

##### 1. Data description.

*PA : Mia. Did you happen to see who's here?*

*PM: Who?*

*PA : The king wanna be with Lady Elissa.*

*PM: Oh. Is she his... girlfriend?*

*PA : Nicholas doesn't have girlfriends, he has dates.*

##### 2. Context of Situation.

The dialog is between Princess Asana and Princess Mia which occurs in the garden where an informal and friendly party is held. At the time, Princess Asana asks Princess Mia to take a look at Lord Nicholas who is walking with Lady Elissa. Then, Princess Mia asks to Princess Asana whether Lady Elissa is Nicholas's girlfriend.

##### 3. Data Interpretation.

The conversation between Princess Asana and Princess Mia in the dialog above has obeyed maxim of Quality. What is said by Princess Asana is true that Lady Elissa is not Lord Nicholas's girlfriend. She gives the evidence through her utterance, "*Nicholas doesn't have girlfriends, he has dates*".

Princess Asana has answered all of Princess Mia's questions, but she blatantly gives more information than Princess Mia needs through her utterance, "*Nicholas doesn't have girlfriends, he has dates*". Thereby, her utterance generates an implicature; she wants to tell Princess Mia that Lord Nicholas is known as quite a ladies' man. So, it can be analyzed as the flouting maxim of Quantity.

Maxim of Relation is also obeyed by the characters in the dialog. All of the Princess's Asana utterances are relevant to Princess Mia's question. Princess Mia's question, "*Is she his... girlfriend?*", is also answered by Princess Asana relevantly through her utterance, "*Nicholas doesn't have girlfriends, he has dates*".

Although Princess Asana has answered Princess Mia's question, she is blatantly unable to speak briefly through her utterance, "*Nicholas doesn't have girlfriends, he has dates*". She can simply answer Princess Mia's question by saying "Yes/No". Thus, Princess Asana's utterance generates an implicature that she wants to tell Princess Mia about Lord Nicholas who is known as quite a ladies' man. So, it can be analyzed as the flouting maxim of Manner.

1. Data Description.

*PM: Carolina. Would you like to be a princess today?*

*CR: I can't. I'm too little. Too piccola.*

2. Context of Situation.

The dialog occurs in Pyrus, the capital of Genovia, where the big annual parade is held to celebrate the Independence Day of Genovia. People are coming from all over Genovia on the big parade day and waving the national flag of Genovia to welcome Queen Clarisse and Princess Mia who riding on the carriage. Suddenly, Princess Mia stops the parade when she sees two boys tug on a girl braid. She walks towards the children's shelter and asks the girl and the boys' name. Then she asks the girl (Carolina) whether she wants to be a Princess for a day.

3. Data Interpretation.

The conversation between Princess Mia and Carolina in the dialog above has obeyed maxim of Quality. What is said by Carolina is true that she can not become a princess, since she is still a little child and too piccola. She gives the evidence through her utterances, "*I can't. I'm too little. Too piccola*".

Although Carolina has answered Princess Mia's question, she blatantly gives more information than Princess Mia's needs through her utterances, "*I can't. I'm too little. Too piccola*". Thereby, her utterances generate an implicature that Carolina really wants to be a princess, but she feels not eligible because she is too little and too piccola. So, it can be analyzed as the flouting maxim of Quantity.

Maxim of Relation is also obeyed in the dialog. Princes Mia's question, "*Would you like to be a princess today?*", is answered by Carolina relevantly through her utterances, "*I can't. I'm too little. Too piccola*". It shows that Carolina's answer is appropriate I answering Princess Mia's question.

The dialog between the characters also fulfills maxim of Manner. Carolina's utterances, "*I can't. I'm too little. Too piccola*" give the contribution to Princess Mia's question clearly. The conversation is arranged orderly and briefly. Their utterances can be understood by each other. There is no ambiguity in the statements expressed by the two interlocutors.

#### **Data 15/LN/Disc 2**

##### 1. Data Description.

*PM: My foot is stuck. (thud)*

*(screaming)*

*(grunts of pain)*

*I'm sorry. Did I hurt you again?*

*LN: **No, I... I'm used to it.***

##### 2. Context of Situation.

The dialog occurs on the outside of Princess Mia's room. Two nights before Princess Mia's wedding, Lord Nicholas comes down to ask her to go with him. But to come out from her window, Princess Mia has to climb down

the vine. All of sudden, her foot is stuck and she falls on Lord Nicholas's body.

### 3. Data Interpretation.

In the dialog above, Lord Nicholas gives the information that Princess Mia does not hurt him, but he says something which is blatantly untrue through his utterance, "*No, I... I'm used to it*". Thereby, his utterance generates an implicature that he does not want to make Princess Mia feels guilty since she has fallen on Lord Nicholas's body. So, he seems to constitute the flouting maxim of Quality.

Although Lord Nicholas has answered Princess Mia's question, he blatantly gives more information through his utterance, "*No, I... I'm used to it*". Moreover, his utterance generates an implicature that he does not want to make Princess Mia feels guilty since she has fallen on Lord Nicholas's body. It can be concluded as the flouting maxim of Quantity.

Maxim of Relation is also obeyed in the dialog. Lord Nicholas's utterance is relevant to Princess Mia's question. Her question, "*Did I hurt you again?*" is answered by him relevantly through his utterance, "*No, I... I'm used to it*". It shows that Lord Nicholas has addressed Princess Mia's goal in asking the question.

The dialog between the participants also fulfills maxim of Manner. Lord Nicholas's utterance, "*No, I... I'm used to it*" gives the contribution to Princess Mia's question clearly. The conversation is arranged orderly and briefly. Their utterances can be understood by each other. There is no ambiguity in the statements expressed by the two interlocutors.

**Data 16/PM/Disc 2**

## 1. Data Description.

AJ: *I still think this marriage is a good idea.*

Mia. *(cow moos)*

*So? Anything?*

PM: **I really want to say yes, but no.**

**There's just, there's no...**

**spark.**

AJ: *Me too.*

## 2. Context of Situation.

The dialog is between Andrew Jacoby and Princess Mia. It occurs in one of the entrance doors in the Genovia palace. Andrew Jacoby, Princess Mia's fiancé, gets angry with her for what she did. She spent the night with Lord Nicholas. All of sudden, Andrew kisses Princess Mia. After that, he asks her whether there is a special feeling after they're kissing each other.

## 3. Data Interpretation.

The conversation between Princess Mia and Andrew Jacoby in the dialog above has obeyed maxim Quality. What is said by Princess Mia is true that she does not feel anything special when Andrew Jacoby kissed her. She gives the evidence through her utterances, "*I really want to say yes, but no. There's just, there's no... spark*".

Maxim of Quantity is also fulfilled in the dialog. Princess Mia's utterances, "*I really want to say yes, but no. ...*", give the adequate information toward Andrew Jacoby's question. Her answer has given information that she does not feel anything special when Andrew Jacoby kissed her.

The dialog between the participants also has fulfilled maxim of Relation. All of Princess Mia's utterances, "*I really want to say yes, but no. There's just, there's no... spark*", are relevant to Andrew Jacoby's question, "*So? Anything?*". It shows that Princess Mia has addressed Andrew Jacoby's goal in asking the question.

Although Princess Mia has given the information that she does not feel anything special when Andrew Jacoby kissed her, she blatantly unable to speak briefly through her utterances, "*I really want to say yes, but no. There's just, there's no... spark*". She can simply reply: 'No'. Her actual response is extremely long-winded and convoluted. Thereby, her utterances generate an implicature; she wants to tell Andrew Jacoby that she does not love him. So, in this dialog, she seems to constitute the flouting maxim of Manner.

#### **Data 17/JO/Disc 2**

1. Data Description.

*LN : She looks beautiful.*

*JO: **They both do.***

2. Context of Situation.

The dialog is between Lord Nicholas and Joseph. It occurs when the coronation of a new queen ceremony is held. At the time, Princess Mia is coroneted to be a new Queen of Genovia. Then, Lord Nicholas says to Joseph that Princess Mia looks beautiful.

### 3. Data Interpretation.

The conversation between Lord Nicholas and Joseph in the dialog above has obeyed maxim of Quality. What is said by Lord Nicholas is true that Princess Mia looks beautiful at the coronation ceremony. It is proofed through his utterance, "*She looks beautiful*". Joseph's utterance, "*They both do*", also proofs that what is said by Lord Nicholas is true.

Although Joseph gives the response to Lord Nicholas's utterance, he blatantly gives more information than Lord Nicholas needs through his utterance, "*They both do*". Thereby, his utterance generates an implicature; he wants to show Lord Nicholas that his wife, Queen Clarisse, also looks beautiful. So, Joseph's utterance can be analyzed as the flouting maxim of Quantity.

Maxim of Relation is also obeyed by the characters in this dialog. Joseph's response, "*They both do*", is relevant to Lord Nicholas's utterance, "*She looks beautiful*". It shows that Joseph has addressed Lord Nicholas's goal in uttering the statement.

The dialog between the characters has fulfilled maxim of Manner. Joseph gives the contribution to Lord Nicholas clearly through his utterance, "*They both do*". He also gives response to Lord Nicholas's utterance orderly

and briefly. Their utterances can be understood by each other. There is no ambiguity in the statements expressed by the two interlocutors.

### C. Discussion

In this subchapter, the result of the data analysis will be discussed comprehensively to find out the whole result of analysis. The discussion deals with the employment of the flouting maxims and some findings obtained from all the data analyzed. This will include the employment of the Cooperative Principle, covering the maxim of Quality, Quantity, Relation, and Manner, and the Flouting Maxims of 17 data which has been previously analyzed in the data analysis.

#### 1. The Cooperative Principles.

Based on the data analysis above, there are 9 dialogs which fulfill the maxim of Quality. They are found at the data 1, 6, 9, 11, 12, 13, 14, 16 and 17. The fulfillment of the maxim of Quality in the dialogs is oriented to the Cooperative Principle. Hence, the characters try to make the contribution that is true. From the data descriptions above, it can be seen that the fulfillment of the maxim of Quality by the characters in the dialogs can be seen from the utterances they use to prove or support that what they're saying are true. For example in data 6, what is said by a member of parliament (AMP) is true that Princess Mia is not eligible to ascend the throne yet before she gets married. Therefore, AMP gives the evidence through his utterances, "*Not yet. Genovian law states that a princess must marry before she can take the throne*" to support his belief.

Meanwhile, the dialogs which fulfill the maxim of Quantity are 8 data. They are found at the data 2, 4, 5, 6, 7, 10, 15, and 16. From the data analyzed, it can be seen that the fulfillment of the maxim of Quantity for cooperative interaction in the dialogs due to a reason that each character gives the right amount of information. This fulfillment is proved by the adequate response of the second person which is as informative as required by the first person. However, the adequacy is not determined by the length of the statement. For example in data 16, Princess Mia's utterances, "*I really want to say yes, but no. There's just, there's no... spark*", has given adequate information toward Andrew Jacoby's question that she does not feel anything special when Andrew Jacoby kissed her.

From the data analysis above, it can be seen that all of the dialogs fulfill the maxim of Relation. There are 17 dialogs which fulfill the requirement of the maxim of Relation. The fulfillment of the maxim of Relation by the characters is due to a reason that second person's utterance is relevant to the first person's utterance and vice versa. It signifies that the second person has directly addressed the first person's goal in asking a question. For example in data 2, Lord Nicholas utterance is relevant to Princess Mia's question. It signifies that he can address Princess Mia's goal in asking the question, "*Are you all right?*", through his answer, "*I'll survive, Your Highness*".

In the analysis of the maxim of Manner, the researcher found 10 dialogs at the data 1, 2, 3, 4, 5, 10, 11, 14, 15, and 17. The fulfillment of the maxim of Manner by the characters can be seen from their utterances which

are expressed clearly and orderly. Moreover, there is no ambiguity in the statements expressed by the two interlocutors. This fulfillment is also proved by the adequate response of the second person that can be understood by the first person. For example in data 15, Princess Mia's question, "*Did I hurt you again?*", is answered by Lord Nicholas clearly through his utterance, "*No, I... I'm used to it*". It shows that the conversation is arranged orderly and briefly. Their utterances can be understood by each other.

Based on the explanation above, it can be concluded that the Cooperative Principle have been generally fulfilled by the characters in the dialogs. In order to make the conversation runs smoothly, almost the characters involved in a conversation has taken part in cooperative interaction with others by providing an appropriate amount of information, telling the truth, being relevant, and trying to be as clear as they can.

## **2. The Flouting Maxims.**

Based on the data analysis in the previous subchapter, it can be seen that there are times when the characters do not observe the Cooperative Principle by flouting its maxims. It occurs when a character blatantly fails to observe a maxim at the level of what is said, with the deliberate intention of generating an implicature.

There are 8 dialogs which employ the flouting maxim of Quality. They are found at the data 2, 3, 4, 5, 7, 8, 10 and 15. The employment of the flouting maxim of Quality by the characters can be seen from their utterances which are blatantly untrue or for which they lack adequate evidence.

Moreover, their utterances generate an implicature which expresses their feeling and intended meaning of their utterances. From the data analyzed, it is found that most of their utterances have low information and high affective content. It means by flouting the maxim of Quality, the characters tend to express the affective content (the implicature of their utterances) rather than the referential content (their utterances).

From the data analysis above, it can be seen that most of the dialogs employ the flouting maxim of Quantity. There are 9 dialogs which employ the flouting maxim of Quantity. They are found at the data 1, 3, 8, 9, 11, 12, 13, 14 and 17. The employment of the flouting maxim of Quantity by the characters in the dialogs can be seen from their utterances which tend to give more information than the situation requires. It is also found that most of their utterances have low information and high affective content. It means by flouting the maxim of Quantity, the characters tend to express the affective content (the implicature of their utterances) rather than the referential content (their utterances).

Meanwhile, there is no dialog which employs the flouting maxim of Relation. It means that all of the characters have observed the maxim of Relation in 17 dialogs. From the data analyzed, it can be seen that the second person has directly addressed the first person's goal in asking a question.

In the analysis of the flouting maxim of Manner, there are 7 dialogs which employ the flouting maxim of Manner. The employment of the flouting maxim of Manner by the characters can be seen from their lengthy and unclear utterances which tend to express the affective content (the implicature of their

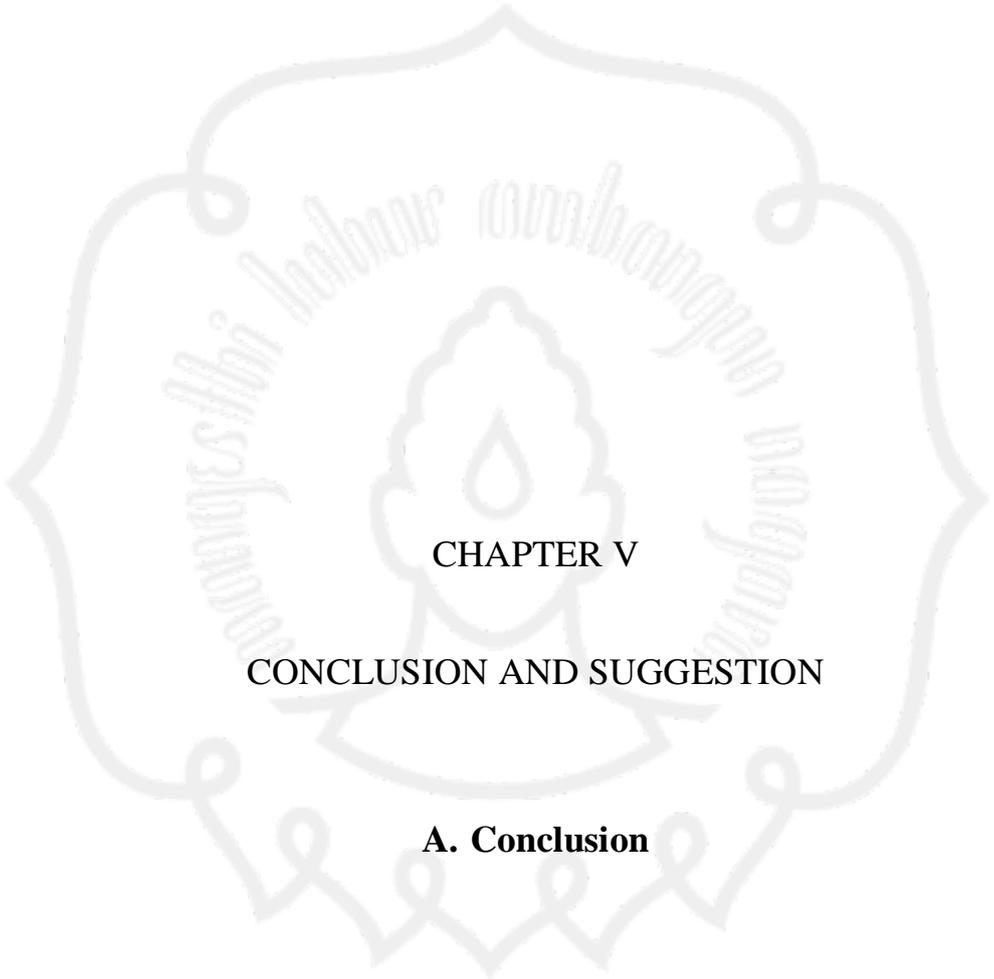
utterances) rather than the referential content (their utterances). It also means that in flouting maxim of Manner, their utterances have low information and high affective content. These dialogs can be found at the data 6, 7, 8, 9, 12, 13 and 16.

Based on the discussion above, it can be seen that there are three kinds of flouting maxims employed by the characters in the dialogs of the data analysis, namely the flouting maxim of Quality, Quantity, and Manner. Those flouting maxims have their own implicatures related to the context of each dialog which shows the reason why the character flouts a maxim.

Besides finding the three kinds of the flouting maxims in the data analyzed, the researcher also found that there are two overlaps. The first is an overlap between the flouting maxim of Quality and Quantity at the data 3. It happens since the characters blatantly give more information than required which is untrue. Hence, besides flouting the maxim of Quantity, the characters also flout the maxim of Quality. The second is an overlap between the flouting maxim of Quantity and Manner. They are found at the data 8, 9, 12 and 13. It happens since the characters flout the maxim of Quantity by giving more information than required. Furthermore, the information which is given through their utterances is lengthy and unclear. Hence, besides flouting the maxim of Quantity, the characters also flout the maxim of Manner.

From all the data analyzed, the researcher found that the most flouted maxims in the data have low information content and high affective content. It shows that the characters tend to express the affective (the implicatures of

their utterances) rather than the information of their utterances (their utterances / what is actually said by the characters).



## CHAPTER V

### CONCLUSION AND SUGGESTION

#### **A. Conclusion**

This last chapter deals with the results of the discussion and analysis in the previous chapter constitutes the employment of the flouting maxim in “Princess Diaries 2: Royal Engagement” film based on Grice’s Cooperative Principle and some findings obtained from all the data analyzed. This will include the employment of the Cooperative Principle, covering the maxim of Quality,

Quantity, Relation, and Manner, and the Flouting Maxims of 17 data which has been previously analyzed in the data analysis.

Based on the result of the analysis on the data, and referring to the problem statements, the following conclusions are drawn:

1. Since there are flouting maxims in “Princess Diaries 2: Royal Engagement” film, Grice’s Cooperative Principles are not perfectly fulfilled by the characters in its dialog. However, the dialogs which employ the flouting maxims have generally fulfilled the principle. The analysis of the maxim of Quality indicates that almost statements uttered by the characters in the dialogs are dominated by the true fact. It can be seen from the utterances they use to prove or support that what they’re saying are true. There are 9 dialogs which fulfill the maxim. In the analysis of the maxim of Quantity, there are merely 8 dialogs which fulfill the maxim. It can be said that there are only few characters involved in the dialogs who have shared the sufficient information required by others. From the analysis of the maxim of Relation, all the characters in the dialogs tend to follow the principle. This evidence shows either that the characters have uttered the statements which are relevant to the situation required or that they have given the relevant information inquired by their partners in the dialogs. The maxim of Manner analyzed in the dialogs mostly has been fulfilled by the characters. There are 10 dialogs which fulfill the maxim. This proves that the characters have orderly and clearly constructed their utterances which, of course, will minimize the misunderstanding in the dialogs they involved in. Hence, in order to make the conversation runs smoothly, most of the characters involved in a conversation

have taken part in cooperative interaction with others by providing an appropriate amount of information, telling the truth, being relevant, and trying to be as clear as they can. Based on the explanation above, it can be concluded that the Cooperative Principle have been generally fulfilled by the characters in the dialogs.

2. Based on the analysis of the flouting maxims in “Princess Diaries 2: Royal Engagement” film, it could be discovered that there are three kinds of the flouting maxims employed by the characters in the dialogs, namely the flouting maxim of Quality, Quantity, and Manner. Those flouting maxims have their own implicatures related to the context of each dialog which shows the reason why the character flouts a maxim. The employment of the flouting maxim of Quality by the characters in 8 dialogs can be seen from their utterances which are blatantly untrue or for which they lack adequate evidence. Moreover, their utterances generate an implicature which expresses their feeling and intended meaning of their utterances. The flouting maxim of Quantity is mostly employed by the characters in 9 dialogs. Most of their utterances tend to give more information than the situation requires which are used to support their first utterance or give new information to others. Meanwhile, there is no dialog which employs the flouting maxim of Relation. It means that all of the characters have observed the maxim of Relation in 17 dialogs where the second person has directly addressed the first person’s goal in asking a question. The employment of the flouting maxim of Manner by the characters in 7 dialogs can be seen from their lengthy and unclear utterances. Besides finding the three kinds of the flouting maxims, the researcher also

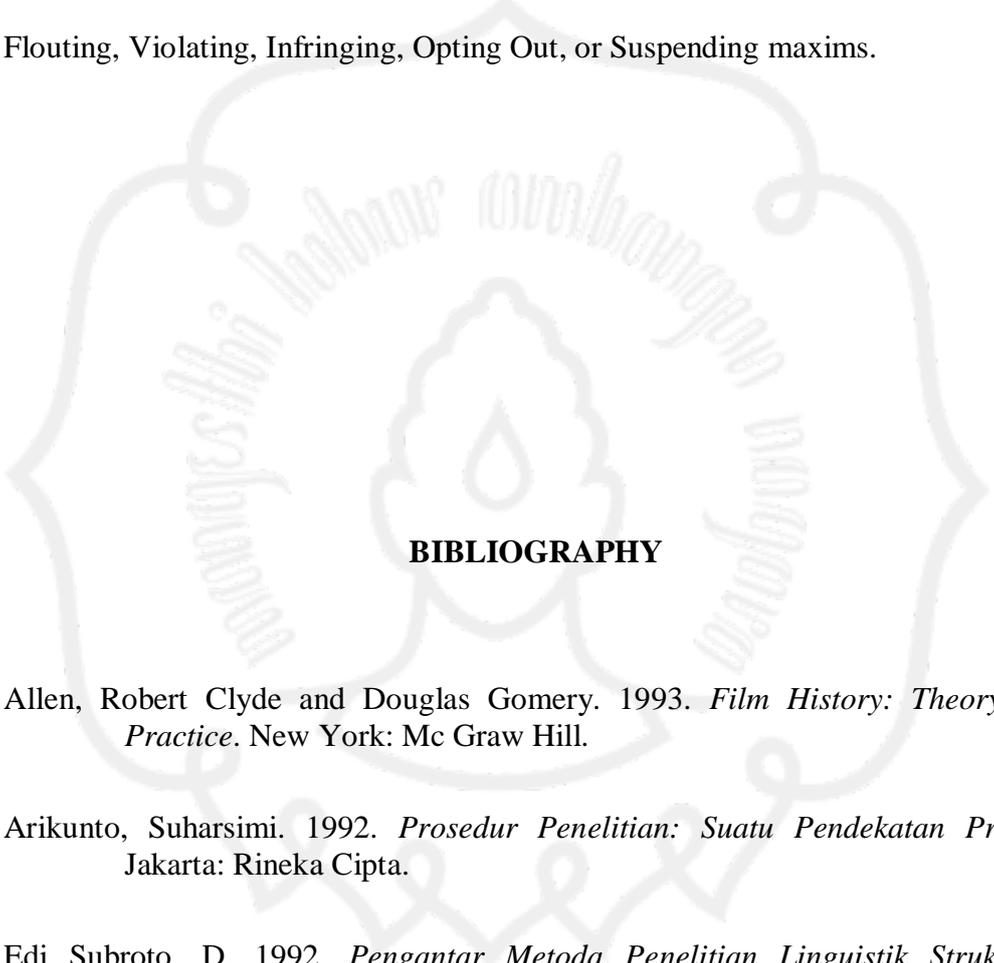
found that there are two phenomenons in the data analyzed. The first, the researcher found that the most flouted maxims in the data have low information content and high affective content. It shows that the characters tend to express the affective (the implicatures of their utterances) rather than the information of their utterances (their utterances / what is actually said by the characters). The second, the researcher also found two overlapping incidence. The first overlap is between the flouting maxim of Quality and Quantity at the data 3. It happens since the characters blatantly give more information than required which is untrue. Hence, besides flouting the maxim of Quantity, the characters also flout the maxim of Quality. The second overlap is between the flouting maxim of Quantity and Manner. They are found at the data 8, 9, 12 and 13. It happens since the characters flout the maxim of Quantity by giving more information than required. Furthermore, the information which is given through their utterances is lengthy and unclear. Hence, besides flouting the maxim of Quantity, the characters also flout the maxim of Manner.

## **B. Suggestion**

Based on the analysis and conclusion of the research, the researcher would like to give some suggestions about the analysis of dialogs in a film using pragmatics approach particularly on Grice's Cooperative Principle. There are many occasions when people fail to observe the Grice's maxims. Therefore, it is recommended that the other researchers analyze the same point of view about

non-observance of those maxims, but they may look at it from a different kind of angle e.g. the analysis of Violating, Infringing, Opting Out, or Suspending maxims.

Besides analyzing the same point of view about non-observance of the Grice's maxims from a different kind of angle, it is expected that the other researchers also pay attention to the factors influencing the employment of the Flouting, Violating, Infringing, Opting Out, or Suspending maxims.



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