

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Humans rely on communication as a fundamental aspect of their daily activities, depending on their root as social beings. The common way that is used for having a good communication is conversation, that occurs through the use of language. Language serves as the foundation for the establishment and maintenance of relationships, which often started by the conversation. However, in some cases of conversation, the conventional meaning of the utterances used sometimes determines other implicated things, which will reflect on the conversational process. Conveying a certain intention distinct from the utterances that is said, is known as 'implicature'. Implicature is the term that was used by Grice to account for what a speaker can imply, suggest, or mean, as distinct from what they literally say.

According to Grice, Conversational implicature was determined by 'the conventional meaning of the words used' (Grice, 1975). In order to find out the conversational implicatures behind utterances, Herbert Paul Grice introduced the Cooperative Principle theory, which addresses the ethics and principle of conversation (1975). This theory will be expected to make a conversational contribution such as is required by the accepted purpose or direction of the talk exchange (Grice, 1975). These factors motivated the writer to investigate what truly occurs in conversation utilising Grice's Cooperative Principle theory, to develop greater sensitivity and awareness in daily conversation.

Grice in his work on the Cooperative Principle, highlights how the communication operates under the assumption of cooperation between participants. Central to this principle are the four conversational languages, called 'Maxim'. The first one is Maxim of Quantity, which is defined as a maxim to make your contribution as informative as required (do not be excessive). Beside that, to have a good conversation, the speaker has to say the truth, or only say the information that was believed to be true. In linguistics, this kind of thing is also known as Maxim of Quality. The next one is Maxim of Manner, the one that avoids obscurity of expression. Speaker needs to be brief, to emphasise the clarity and the avoidance of ambiguity of the utterances, so it will generate the clear information and minimise the confusion of the interlocutor. The last one is known as Maxim of Relation, that requires the relevance in contributions between the speaker and interlocutor (Grice, 1975). However, Grice acknowledges that the conversation does not always strictly adhere to these four maxims, giving the result to what is termed as the 'Non-observance of Maxim'.

Non-observance of maxim occurs when the interlocutor's responses to the conversation are not appropriate, they do it either intentionally or unintentionally. Grice identifies the non-observance of maxim into three types, with distinct implications for conversational meaning. There was a maxim that was deliberately disregarded, called Flouting Maxim. It is where the speaker blatantly fails to disobey maxim, in which does not have intention of deceiving or misleading, and expects that the interlocutor infer a deeper or alternative meaning (the speaker implies something beyond the literal interpretation of their utterances). The next one is called Violating Maxim, where the speakers violate a maxim when they are

liable to mislead the interlocutor to have such Implicature (Grice, 1975). In contrast with flouting maxim, in violating maxim the speaker makes the interlocutor not aware of what the speaker's intention to mislead. The last one is called Opting out Maxim. In this kind of non-observance, it seems when the speaker is unwilling to cooperate in the way that maxim requires (Grice, 1975). In this type of non-observance of maxim, the speaker explicitly demonstrates that they are disinclined to cooperate with a maxim, which typically occurs for social or ethical reasons.

Conversational implicature is not a phenomenon that simply occurs on its own. It is often shaped by the speaker or interlocutor's intention, which can be revealed through understanding the function of language, a central concept of Halliday's 'Language Development' theory. According to Halliday, understanding the nature of language development is crucial to establish a bridge between the language that the child creates for himself at the very first stage and the adult language that he comes out with at the end (Halliday, 1975.). Thus, Halliday observations of child language use are informed by broader hypotheses about the overall function of language in human social life. This functional perspective provides an important foundation to examine how the different language uses in early childhood could relate to the broader social purposes fulfilled by language, leading to a deeper understanding of the seven functions of language, emerge during its development.

The writer has found several studies that have extensively applied the Cooperative Principle by Grice based on four maxims in the script dialogue of the movie. These studies consistently highlighted the role of dialogue in character development and thematic expression, by examining how obey to, or disobey of

the four conversational maxims, whether maxim of quantity, maxim of quality, maxim of relation, and maxim of manner, serve the specific communicative and narrative purposes within film's dialogue scripts. Although they are similar in terms of shared methodology, such as the use of qualitative descriptive approaches and analysing film dialogue transcripts, they address the different issues of focal points, ranging from humor creation to exploring social hierarchies and thematic expressions. The following is a detailed, comprehensive synthesis of the studies, with a particular focus on identifying their main points of intersection and divergence.

One prominent theme explored in previous research is the role of maxim violations in generating humor. In the study by Xiao-Feng and Ying-Liang (2019), it examines how humor is constructed through the lens of intentional violations of conversational maxims. It demonstrates that the violation of Maxims of quality, quantity, or relation creates comedic effects. Moreover, it offers insights into how these violations enhance communicative competence and audience engagement. Xiao-Feng and Ying-Liang highlight that humor is significantly influenced by the characters deliberately deviating from conversational norms, which disrupts expectations to elicit laughter.

Building on this, the study was conducted by Ruyue Zhang, a student at the University of Bristol, UK (2023). This study explores how violations of Grice's conversational maxims in *Zootopia* enhance dialogue authenticity and support character development. The study emphasises how the utilisation of sarcastic and humorous tones, engendered by violations of conversational maxim, serves to enrich comedy and narrative in the film, by facilitating a more profound audience



comprehension of the characters and their interpersonal dynamics. The study systematically analyses selected scenes, examining violations of the maxims of Quantity, Quality, Relation, and Manner, and shows how these contribute to characterization and the general tone of Zootopia film.

In contrast with the study by Xiao-Feng and Ying-Liang, the study approach by Jie Chen and Yi Zhang (2020), shifts the focus to the interplay between maxim violations and politeness strategies. This study demonstrates how the personalities and emotions of the characters, such as Bryce's shyness and Juli's straightforwardness, affected their conversational implicatures, frequently resolving the violations with politeness strategies. This dual-layered approach, emphasises not only the breaches of maxims but also how the characters soften the conversational impact, by highlighting relational dynamics. In contrast with the humor-oriented focus of the previous study, this study delves into the subtleties of conversation that highlight character development and friendship harmony.

Despite friendship relation issues, the study by Wang (2021) investigates how conversational maxim violations reflect and reinforce social hierarchies and power dynamics. This study demonstrates how violation strategies are utilised to assert dominance, reveal insecurities, or negotiate power through the dialogues between Miranda Priestly and Andrea Sachs. This sociological lens distinguishes it from other studies by conceptualising maxim violations as a means of elucidating societal structures and interpersonal relationships, rather than just a mere communicative irregularity. This study is supported by the one that was written by Ye Ya (2022). It expands on the idea by connecting maxim violations to broader societal issues. The study highlights how characters' speech acts, particularly the

difference between Dr. Shirley's obeyed to conversational maxims, while his driver Tony Lip frequently violates it, highlight the racial and social dynamics between these two characters. Flouting of the quality maxim in this film that quoted on the study, reveals how the strategies for navigating discomfort or asserting social status between the main characters. This study extends the application of the Cooperative Principle by situating conversational strategies in cultural and societal contexts, beyond individual interactions.

Another study with a similar approach to conversational social issues is the study by Lu Xinmiao (2021). This study emphasises the analysis on the non-observance of maxims that are used as a tool to convey a deeper implied meaning that assist the characters such as Shylock and Portia to avoid social discourse that is intended to portray them in a negative way. It highlights the notion that disobeying the conversational maxims can serve as a strategic communication tactic. These intricate interactions offer a substantial corpus of material, demonstrating how literary and audiovisual texts can resist any expectation to unveil power dynamics and conflict.

Adding a relational perspective with different intention, the study written by Yanling Gong (2023), it also examines how the maxim violations developed the emotional intimacy. However, this study illustrates how characters violated the conversational maxims in order to create an atmosphere of harmony and intimacy in their romantic relationship, by building mutual trust. In contrast to the previous studies that focus on humour or social dynamics, this study emphasises the role of maxim violation in building personal relationships and emotional resonance.

Another implementation that contrasted to the majority of these previous studies, is the one that was written by Li Xueni (2022). It explores the manipulation of reality through systematic maxim violations. Characters around Truman consistently flout the maxim of quality to maintain an artificial narrative, illustrating how conversational strategies serve as tools for deception and control. This analysis highlights how violations can shape an overarching narrative, aligning with themes of identity and reality.

In addition, the writer found a study that analysed animated films with fictional themes that contain numerous flouting maxim of the dialogue script. The study by Sagheer Iram, Nadeem Tehreem, and Nasir Javeria (2024) investigates the thematic influence on the non-observance of conversational maxim that closely impact the central themes such as belief in magic, the power of hope on the dynamics of conversation. The flouting maxim here are not arbitrary, they are strongly related to the thematic elements of this film. To illustrate, the maxim of quantity is flouted in the scenes where characters withhold information or provide excessive detail, reflecting their emotional struggle or their belief in magic. This thematic approach gives a nuanced understanding of how the flouting maxim contributes to character development.

The last one will be significantly different from the others. This study written by Cristy Grace, John Harry, and Ana Louella (2023), utilises Cooperative Principle theory by Grice to analyse the specific issue which is classroom interactions, in five selected films. The films selected for this study are The Emperor's Club, Dead Poet's Society, Freedom Writers, Dangerous Minds, and The Ron Clark Story. The study employs Grice's Cooperative Principle to analyse how

the interactions between teacher and student adhere to or diverge from the four conversational maxims. It identifies the cases where the maxim of quality is disobeyed in favour of humour or criticism, analyses the amount of information shared in relation to the maxim of quantity, assesses the relevance of contributions based on the maxim of relation, and evaluates clarity and order of speech according to the maxim of manner. The findings of this study offer insights into the impact of these dynamics on classroom communication and underscore the significance of the Cooperative Principle in fostering clear communication.

Across all the previous studies above, the Cooperative Principles theory can be applied to various issues that occur in conversation. One of them is exploration of humour that arises from intentional maxim violations. This could create comedy that engages the audience's laughter (Gou, et al, 2019), as well as the character's development and their relationship, that impact the general narrative's tone of the movie (Ruyue Zang, 2023). Despite creating humour or comedy, the other study combines the cooperative principle and politeness principle to examine how the maxim is violated for a specific purpose by two main characters to convey implied meaning in their conversations, that illustrates their friendship situation (Chen, et al, 2020).

Furthermore, some of those studies examined the use of cooperative principles in conversations with the power dynamics and social structure, such as utilising non-observance of maxim conversation as tools for asserting dominance or negotiating status in a hierarchical work setting (Wang Q, 2021), racial and social context (Ye Y, 2022), or the formalised social interaction happend in professional spaces like academic interaction between teachers and their students (Cristy Grace,



et al, 2023). Meanwhile, another study extends this sociological perspective, employing the non-observance of maxim to navigate social discourse and avoid negative portrayals of the main characters (Lu X, 2021). Beside having a negative impact on the conversation, disobeying the maxim can also be one of communication strategies to have a positive impact. The other study shifted the focus into personal relationships, analysing how non-observance of maxim fosters emotional intimacy to build personal trust between the characters (Yanling G, 2023).

Slightly different from the previous one, the study by Li Xueni, 2022 examined non-observance of maxim as a means of control and manipulation and turned the conversation into a tool for psychological dominance rather than an ordinary social negotiation. While the last study analyses the connection of how flouting maxim is connected to the conflicts, where conversational instability of maxims reflect deeper struggles between belief and skepticism, enhance the theme of film which is magic (Sagheer I, et al, 2024). However, as human beings people most likely spend time talking to the families, which means that the family members are the most frequent interlocutors in a conversation. Among all the previous studies, no one has analysed the conversational implicature in familial conversations. In this case the writer decided to analyse the non-observance of maxim in the animated disney film '*Encanto*', which has a family theme, reflected in the dialogue script of *Encanto*.

*Encanto* is one of the famous animation movies produced by Walt Disney Animation Studios that was released in 2021. It portrays Colombian culture and broader Latine identities, by blending the vibrant visuals, traditional music, and storytelling to convey themes of family, traditional, and self-expression. According

to Alvarado, et al (2024), the narrative of this movie is situated within the Colombian village, where the Madrigal family consists of individuals who are blessed with magical power. They believed that the power is attributed to a candle. The magical power they have, not only used for their own benefit but also to assist the villagers around them. As a result, they are regarded as a respectable family within the villagers community. This elevated status, symbolised by their grand home that is called the Casita. Casita can also be called the traditional Latin American societal structures, in familial obligation and unity are often held to be priorities rather than individual desires (Alvarado, et al, 2024).

This animated movie is not an ordinary movie that is served for children, features endearing characters and catchy songs throughout the movie. Rather, *Encanto* subtly addresses the intricate challenges that frequently arise in most people's daily-life, especially in relation to familial issues. In the *Encanto*, all members of the Madrigal family are blessed with the magical powers that are believed to come from a magic candle, which helped Abuela Alma Madrigal in the past. However, one of them named Mirabell is not blessed with any magical power. After it is revealed, Abuela Alma expresses her concern about the family, due to one Mirabel's situation who is not being blessed with a magical power.

Abuela Alma's concern is the primary source of issues within the Madrigal family. The issue is centered on expectation and emotional pressure, which collectively influence the form of non-observance of conversational maxims. She puts the expectation on each member of the Madrigals to utilise their magical power for the benefit of the family and their wider society. However, this expectation has been identified as a significant factor in the development of psychological distress,

self-doubt and unresolved family tensions. This tension is subtly reinforced through the interactions within the family, where conversation between each family member frequently violates maxim of quality, by hiding personal difficulties in order to maintain the idealised image of the family. It can be exemplified by the scene when Luisa sings the song “Surface Pressure”. In this scene, Mirabel asks Luisa if she is feeling okay. Luisa initially responds by minimising the extent of her difficulties, trying to dismiss her feeling of pressure and exhaustion. Although she feels overwhelmed, she avoids directly addressing her fears and instead uses the song as an indirect means of her innermost thought and feelings.

Furthermore, the writer found that the issues experienced by Mirabel in the Madrigal family reflect actual situations that are frequently encountered in everyday life, where families often impose high expectations on their child. However, studies on the Cooperative Principle that specifically focused on such familial issues, and combined with the function of language theory to uncover the purpose of implicatures happened are still rare. Recognising this gap in existing literature, this study aims to provide a deeper understanding of the Cooperative Principle theory by Grice within familial issues, by analysing how the madrigals disobey the conversational maxims to conceal the true feelings or avoid questions that might helping them to keep up the family’s ideal image. Additionally, this study arises to be able to help the readers enhance their awareness of implied meanings occurring in conversation, especially a familial conversation. Thereby, reducing misunderstandings that might be raised, especially within familial interactions. This focus is essential because family members are those who engage the most frequently with individuals, making more effective communication.

## 1.2 Research Questions

This study will be guided by three research questions that are designed to focus on the main issues of the study and provide a clear direction in collecting and interpreting the data. Through these questions, the writer expects to gain a deeper understanding of the phenomenon and to provide relevant findings that contribute to the field of study.

1. What is the most dominant non-observance maxims occurring on Family Relationship in the dialogue of the characters in the *Encanto* movie?
2. How do the most dominant non-observance of maxims on Family Relationship create implicatures?
3. What factors contribute to the most dominant in non-observance of maxims on Family Relationship occurring in the movie?

## 1.3 Objective of the Study

In order to uncover those research questions, objective of the study was made to provide a clear direction in analysing the topic. It intended to explain what the writer aims to achieve through the investigation and how the study contributes to a better understanding of the issue being discussed.

The objective of this study is to identify the most dominant non-observance of maxim, occurs in the interaction within the family from the whole findings. Afterwards, this study examines how the dominant type could lead to implicatures, misinterpretation, and deeper relational dynamics within the familial issue in this movie. From the implicatures, the factor will be found through the function of language analysis, implicating Halliday's theory, in order to provide a



comprehensive explanation of the speaker's purpose behind non-observance of maxim that happened. Through this step of analysis, the study aims to reveal the impact of the non-observance of maxim for the familial relationships depicted in *Encanto*.

#### **1.4 Scope of the study**

This study explores how conversational implicature is conveyed through the use of non-observances of maxim by Grice, which are flouting, violating, and opting out of maxims, as well as revealing the factor behind those implicatures, in order to understand how these non-observances of maxim produce implicatures that affect the interactions between the Madrigals in *Encanto* (2021). Through analysing these three types of non-observance of maxim, the Implicatures within utterances will be effectively deconstructed to uncover its meaning. The primary aim of this analysis is to examine the issues that occur in the film *Encanto* by identifying the types of non-observance of maxim committed by the Madrigals and examining its factors, which will be analysed through the function of language theory by Halliday.

Nevertheless, the scope of this study is limited by its exclusive focus on the verbal linguistics of the characters' utterances in the dialogue script of the film, that indicate the excluding non-verbal elements such as intonation, facial expressions, body language, shooting angles, and visual storytelling techniques. The analysis is just confined to the utterances that indicate the presence of emotional distress, psychological resistance and family trauma, contained within the film script dialogue and its context, with no consideration given to character expressions or body languages in each scene.

### 1.5 Significance of the study

This study holds significance in both the field of linguistics and in understanding how the family dynamics portrayed in the narrative contexts. From an academic perspective, this study contributes to the existing corpus analysis on Grice's Cooperative Principle by focusing on family-related issues, an area that has been relatively underexplored in the field of conversational analysis. Examining how conversational maxims are not adhered within the Madrigal family, this research demonstrates how non-observance can reflect the underlying emotional struggles, unfulfilled expectations, and social pressures in family situations. From a practical or social perspective, the study aims to help readers recognise conversational maxim to interpret implied meanings within their conversation, particularly in the family conversations, increasing awareness of indirect communication. This awareness could potentially decrease the possibility of misunderstanding in conversation within familial contexts.

