

## FLOUTING MAXIMS IN BEAUTIFUL CREATURES SCRIPT

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### ABSTRACT

Penelitian ini adalah pelanggaran maksim di skrip *Beautiful Creatures*. Tujuan penelitian adalah (1) untuk menemukan jenis – jenis maksim yang dilanggar di skrip *Beautiful Creatures*, (2) untuk menemukan konteks - konteks maksim yang dilanggar di skrip *Beautiful Creatures*. (3) untuk menemukan maksim yang paling banyak dilanggar di skrip *Beautiful Creatures*. Penelitian ini dilakukan dengan penelitian kualitatif. Data penelitian ini adalah ujaran – ujaran di skrip *Beautiful Creatures*. Data dikumpulkan dengan menerapkan teknik dokumenter. Berdasarkan analisis yang dilakukan ditemukan bahwa 1) ada empat jenis maksim yang dilanggar di skrip *Beautiful Creatures* yaitu maksim kuantitas, maksim kualitas, maksim relevansi, dan maksim tindakan. 2) konteks – konteks maksim yang dilanggar di skrip *Beautiful Creatures* adalah konteks penyampai dan penerima, nada, tujuan, dan latar. 3) Maksim yang paling banyak dilanggar di skrip *Beautiful Creatures* adalah maksim tindakan

*Kata Kunci: ujaran, pelanggaran maksim, konteks*

### A. INTRODUCTION

People deliver their intention to others by communication. In communication, conversation is the most common. Conversation as the familiar kind of talk in which two or more participants freely alternate in speaking, which generally occurs outside specific institutional settings like religious services, law courts, classrooms, and the like. From the definition, it is able to said that, at least two participants, the speaker and the listener, do the conversation and change the roles. Successful communication can be held if the speakers and hearers co-operate each other. Grice states that the co-operative principle is maxim.

People do not always say directly what they mean. It is confirmed by Thomas says that there are times when people say exactly what they mean, but generally they are not totally explicit.<sup>2</sup> As Grice noted that although much of our speech is non literal, we have a remarkable ability to accurately grasp what our conversational partners mean,

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<sup>2</sup>Thomas, J., *Meaning In Interaction: An Introduction to Pragmatics*, (London and New York: Longman, 1995), p. 56-58.

even when the meaning the speaker is trying to convey and linguistic meaning are quite different. It is flouting as Grice states. The speaker normally expects that his/her communicative intention will be recognized by the listener. The speaker meaning is not literally delivered or implicated. Horn stated that implicature is a component of speaker meaning that constitutes an aspect of what is meant in a speaker's utterance without being part of what is said.<sup>3</sup> Yule also stated that implicature is a conveyed additional meaning. The implicature in conversation shows that the speaker and the hearer are uncooperative.<sup>4</sup> Implicatures as defined by Sihai is a special case situations in which the perceived meaning extends beyond the literal meaning.<sup>5</sup> Grice stated additional meaning as conversation implicature and he termed the process by which it is generated as flouting a maxim. The examples of flouting maxims can be seen below:

*A: Who's that person with Bob?*

*B: A girl*

*C: That's Alison Margaret Jones, Born in Kingston, on 4 July 1982, daughter of Peter and Mary Jones.*

The example above represent that people sometimes break the maxims by flouting.

The examples above are flouting the maxims in daily conversation. As Grice theory of flouting maxim is for the daily conversation, the researcher is interested to conduct the study in movie, since movie is more than an industry, more than a showcase for stars. Movies are made. They are made of shots, that each shot is a unit in itself as well as part of the whole, and that it is possible for the way a movie is shot to convey its meaning. Movie is a language. A moviemaker is more than a good technician who understands how to operate a camera and control lights. The conversations in movie often raise the curiosity of the viewers, such as "what is the aim of A saying this?" "Why A does not answer B's question?" A moviemaker must also have an artistic understanding of what makes a good composition.<sup>6</sup>

In this study the researcher chooses fantasy genre movie. It is one of fiction movie. Board of Studies NSW states that the genres represented in fiction movie include

<sup>3</sup>Horn, Laurence R., *The Handbook of Pragmatics*, (UK: Blackwell Publishing, 2006), p.52.

<sup>4</sup>Yule, George, *Pragmatics*, (Oxford: Oxford University Press, 1996), p. 23.

<sup>5</sup>Sihai, Wang, *Study on Teaching the Interpretations of Conversational Implicature in Listening Comprehension*, 2008, p. 10.

<sup>6</sup>Kawin, Bruce F., *Telling it Again and Again. Repetition in Literature and Movie*, (Published Thesis. University of Colorado, 1989), p. 10.

fantasy, humor, adventure, historical and social realism.<sup>7</sup> Fiction movie tells a fictional story or narrative.<sup>8</sup> The producers need to engage their target audiences in order to be successful, whilst the movie audiences need to be interested and engaged in the movie so that they go and watch the movie and get pleasure.

It is interesting to analyze the flouting of maxims in *Beautiful Creatures* movie. There are many flouting maxims in this script. In addition, it is a 2013 American romantic fantasy movie based upon the novel of the same name by Kami Garcia and Margaret Stohl which this movie is nominated as Choice Movie: Romance" as well as "Choice Movie". It shows that this is a good movie. Garrett stated that a good fantasy movie also blends action with romance, humor with tragedy, slow thoughtful moments with righteous fury.<sup>9</sup> Roeper (2013) in his review of *Beautiful Creatures* movie states that this movie consists of romance, has a much better sense of humor, tragedy, and thoughtful moments with righteous fury. Therefore, it fulfills the characteristics of a good fantasy movie. Eyre stated that in *Beautiful Creatures*, there are comedy mystery, and romance.<sup>10</sup>

Here is the flouting maxim phenomena that occur in *Beautiful Creatures* movie script.

*Lena* : Could you not at least let me pretend until my birthday?

*Macon* : You remember what happened at the last school? (00:27:05)

Macon is angry to Lena because Lena breaks the appointment. Lena asks Macon to let her make friendship. Macon does not expect answer from Lena. He is asking but not asking. He just wants Lena to look for the information from his question. Then, it flouts the maxim of relevance.

This research has same relation to the previous researchers on the same field. Noviati in Indah Sari Lubis observed The Types of Conversational Implicatures as the

<sup>7</sup>Board of Studies NSW, *Fiction, Movie and other Texts*, (State of New South Wales: Crown, 2003), p. 15.

<sup>8</sup>Chan, Deborah and Herrero, Carmen, *Using Movie to Teach Language*, (North West: Cornerhouse, 2010), p. 15.

<sup>9</sup>Garret, Jaret, *Characteristics of Award Winning Fantasy Movies*, (New York: Join Helium Newyork, 2008), p. 26.

<sup>10</sup>Eyre, Jane, *Beautiful Creatures – As Lena Would Say "Define Good"*, 2013. Retrieved on 15<sup>th</sup> January 2014 from <http://legacyofjane.wordpress.com/2013/06/08/beautiful-creatures-as-lena-would-say-define-good/>

Violation of Cooperative Principle in the Talkshow "BukanEmpat Mata" in Trans TV.<sup>11</sup> Her research found that the violation of cooperative principle was mostly used by the presenter to entertain/ amuse/ make audience laugh on the talkshow. Here the finding was only the sorts of conversational implicature happened on the talkshow.

Indah Sari Lubis in researched Conversational Implicatures of Indonesia Lawyers Club Program on TV ONE.<sup>12</sup> She found that all types of maxims occurred in Indonesia Lawyers Club program. Maxim of quantity is dominantly cause conversational implicatures of Indonesia Lawyers Club program on TV One. She found three contexts deal with this as, (1) to show up pain and core of the problem to the audiences, (2) to save ones face, (3) to defend certain group and blame the government. Here, the research did not find the participants' way in obeying the maxims.

Then, Parvaneh Khosravizadeh and Nikan Sadehvandi in 2011 researched Some Instances of Violation and Flouting of the Maxim of Quantity by the Main Characters (Barry & Tim) in Dinner for Schmucks. The findings of this study indicate that in five occasions the characters violated the maxim of quantity. Based on the findings of the study, it can be concluded that although cooperative principle describes the best practices in communication in order to facilitate the process of conversation to be smoother for both the listener and speaker, people frequently disobey these maxims in order to achieve certain purposes.

Then, flouting maxims in *Beautiful Creatures* script is never been conducted. Furthermore, based on the researcher's experience, most people usually pay more attention to the sentence structure in speech or spoken language because it will give the direct response from the hearers. In written language, however, the readers will respond the message if they understand the main idea of the written text. Therefore, the researcher conducts this study in order to answer the types, what the dominant type of maxim which is flouted, and the contexts of the maxims flouted in *Beautiful Creatures* script.

<sup>11</sup>Noviati, D., *The Types of Conversational Implicature as the Violation of Cooperative Principle in the Talkshow BukanEmpat Mata in Trans TV*, (Unpublished Thesis. Surakarta: Muhammadiyah University of Surakarta, 2010), p.16.

<sup>12</sup>Indah Sari Lubis, *Conversational Implicatures of Indonesia Lawyers Club Program on TV ONE*, (Unpublished Thesis. Medan: State University of Medan, 2012.), p. 18.

## B. CONCEPT OF FLOUTING

### 1. Context

Hymes stated that the role of context in interpretation has two functions; limiting the range of possible interpretation, on the other, as supporting the intended interpretation.<sup>13</sup> He also sets about specifying the features of context. In speech events, he identifies the role of (1) *addressor and addressee*; the addressor is the speaker or writer who produces the utterance, while the addressee is the hearer or reader who is the recipient of the utterance, (2) *topic*; what is being talked about, (3) *setting*; refers to where the utterance arise, both where the event is situated in place and time, and the physical relations of the interaction, (4) *channel*; how is contact between participant in the event being maintained, by speech, signal, telegraphic or writing, (5) *code*; refers to what language, dialect or style of language is being used, (6) *message-form*; refers to what form of message is intended – chat, debate, poem, love-letter, etc, (7) *event*; refers to the nature of the communicative event within which a genre may be embedded such as riddles, sermon, prayer, etc, (8) *key*; refers to the tone, manner, or spirit in which a particular message is conveyed: light-hearted, serious, precise, pedantic, mocking, sarcastic, pompous, and so on, (9) *purpose*; refers to what the participants expect about the result of the communicative event.

In accepting a message, one person has different understanding with others because of the difference of interpretation. The most important influence on what is appropriate and how messages are interpreted is context. The interpretation of the contexts are influenced by the situation when we receive a message.

### 2. The Flouting Maxims of Quantity

Firstly, the addressor flouts this maxim because he/she does circumlocution. It means the addressor does not explain to the point. Secondly, the flouting maxim of quantity usually uninformative contribution. Here the addressor gives less information or too much information. Finally, the addressor usually flouts this maxim because he/she give incomplete words when he/she is speaking. For examples:

A: Who's that person with Bob?

<sup>13</sup>Hymes, Dell, *Ethnography: Linguistics, Narrative in Equality toward an Understanding of Voice (Critical Perspectives on Literacy and Education*, (Pensylvania: University of Pensylvania Press, 1996), p. 50.

B: A girl

C: That's Alison Margaret Jones, Born in Kingston, on 4 July 1982, daughter of Peter and Mary Jones.

A cooperative reply would be "that's his new girlfriend, Alison". An uncooperative reply would be an over brief one (B), or an over long one such as (C).

### 3. The Flouting Maxims of Quality

Firstly, the flouting will be done by addressor lies or says and denies something that is believed to be false in order not to get some punishment from someone. Secondly, addressor uses irony statement when he/she flouts. Finally, addressor distorts information. It means that he/she misrepresent his/her information in order to make addressee understand.

The example:

A: What if the USSR blockades the Gulf and all the oil?

B: Oh come now, Britain rules the seas!

Any contestably informed participant will know that B's utterance is blatantly false. That being so, B cannot be trying to mislead A. The only way in which the assumption that B is cooperating can be maintained is if we take B to mean something rather different from what he has actually said. Searching around for a related but cooperative proposition that B might be intending to convey, we arrive at the opposite, or negation, of what B has stated. B tried to say that although USSR blockades the Gulf and the oil, there is nothing that Britain could do, because Britain can only rule the seas, not Gulf and the oil. Hence, Grice claims, ironies arise and are successfully interpreted.

### 4. The Flouting Maxims of Relevance

The participants flout the maxim of relevance because they make the conversation unmatched. Usually, the participants do the wrong causality. Besides, they do not want to speak the same topic; they will change the topic or avoid talking about something. This flouting is usually used to hide something. It means the participants keep secret or something in order that nobody knows about it. For example:

A: I don't think Mr Jenkins is an old Winbag, don't you?

B: Huh, lovely weather for March, isn't it?

The conversation between A and B have already made the conversation unmatched. Addressor B might implicate in the appropriate circumstances "hey, watch out, her nephew is standing right behind you". Therefore, B gives respond to A uninformative. B has flouted the maxim of relevance.

### 5. The Flouting Maxims of Manner

An address or flouts the maxim of manner when he/she use ambiguous language. Addressor uses another language such us foreign language which makes the addressee does not understand. Sometimes, this flouting is used by addressor to exaggerate things. It means that addressor represent as greater things. Moreover, addressor uses slang in front of people who do not understand. In the last, if the addressor's voice is not loud enough, he/she will flout the maxim of manner. For examples:

Before you speak about someone you must *Gnoti Sheothon* (Rahmat, 2005: 17). This statement is ambiguous. It gives a foreign language word in the sentence. Here *Gnoti Sheothonis* the motto of Delphi. It means that you must know about yourself. In addition, according to Leech, in the same utterance or one utterance, it can have more than one the flouting maxims as long as the address or gives the right context. Besides, people usually have different interpretation about their communication so that their utterance can be contained by two or more (Leech, 1983: 144). For example:

A: where's my box of chocolates?

B: The children were in your room this morning.

This example has two kinds of flouting those are inaxim of relevance and quantity.

### C. METHOD OF THE RESEARCH

This research applied descriptive qualitative analysis because this study would like to find out the deeper understanding of flouting the maxims in *Beautiful Creatures* script which the conversations in this script were analyzed and classified which of the conversations flout the maxims, to find out the contexts of the character flout the maxims and the maxim which is dominantly flouted. For these contexts, the researcher applied descriptive qualitative analysis which is associated by Creswell " qualitative

research is descriptive, in that the researcher interested in process, meaning and understanding gained through words or picture".<sup>14</sup>

#### D. DATA AND DATA ANALYSIS

The data of the study were the utterances from a movie entitled *Beautiful Creatures*. The script of the movie was gained from the internet. The data source was downloaded from the script movie site.

The data were analyzed by using interactive technique by Miles and Huberman (1994) with the three phases of data analysis, i.e. (1) data reduction, it belongs to the following procedures: a) identifying all the utterances of the characters in *Beautiful Creatures* script. b) Categorizing the utterances of the characters into types of flouting the maxims, and the contexts of the characters flout the maxims. (2) data display, it was done by presenting the utterances that belong to the types of flouting the maxims, the dominant maxim which is flouted in *Beautiful Creatures* and the contexts of the characters flout the maxims. (3) Conclusion and verification which was done through deciding what the data means of finding pattern after reading the display.

#### E. FINDINGS AND DISCUSSION

After having analyzing the utterances in *Beautiful Creatures* script, several findings were found as follows.

1. The types of flouting the maxims were found that the characters in *Beautiful Creatures* do flouting the maxim of manner, quality, relevance, and quantity.
2. Maxim of quality flouted in the contexts of addressor and addressee, key, and setting.
3. Maxim of quantity flouted in the contexts of key, addressor and addressee, purpose, and setting.
4. Maxim of relevance flouted in the contexts of key, purpose, and addressor and addressee.
5. Maxim of manner is flouted in the contexts of key, purpose, and addressor and addressee.

<sup>14</sup>Cresswell, John W., *Research Design: Qualitative and Quantitative Approaches*, (USA: Sage Publication, 1994), p. 145.



6. The most dominant type of maxim which is flouted is flouting the maxim of manner.

From the explanation of data analysis previously showed that the four of types of maxims flouted in *Beautiful Creatures* script, those are maxim of quality, maxim of quantity, maxim of relevance, and maxim of manner. It is supported by Gricerian theory. According to Grice, this happens blatantly and intentionally but with no intention to deceive or mislead the other party involved in the conversation.

Flouting of maxims takes place when individuals deliberately cease to apply the maxims to persuade their listeners to infer the hidden meaning behind the utterances; that is, the speakers employ implicature.<sup>15</sup>

In the case of flouting (exploitation) of cooperative maxims, the speaker desires the greatest understanding in his/her recipient because it is expected that the interlocutor is able to uncover the hidden meaning behind the utterances. When the speaker intentionally fails to observe a maxim the purpose may be to effectively communicate a message.<sup>16</sup>

“Good authors have always something up their sleeves, and may allow themselves deliberate omissions, misleading statements, uninformative or disinformative remarks and all sorts of narrative tricks in order to better develop the plot” The same thing happens in the production of movies.<sup>17</sup> As a matter of fact, some movies will deliberately mislead the audience in order to create a special effect. In such cases, the conversational maxims provide a basis for the reader to “infer” what is conversationally being “implicated”.<sup>18</sup> It can be proved that flouting the maxims can make a film to be good.

The dominant maxim which is flouted by the characters in *Beautiful Creatures* is maxim of manner. Flouting the maxim of manner is when the information causes the obscurity of expression and it is ambiguous. The salient in flouting the maxim gives a special effect to the movie. Flouting maxim of manner in this movie is to make the plot

<sup>15</sup> Levinson, S., C., *Pragmatics*, (Cambridge: Cambridge University Press, 1983), p. 28.

<sup>16</sup> Thomas, J., *Meaning In Interaction: An Introduction to Pragmatics*, (London and New York: Longman, 1995), p. 65.

<sup>17</sup> Mey, J., *Pragmatics: An Introduction*, (Beijing: Foreign Language Teaching and Research Press, 2001), p. 38.

<sup>18</sup> Coulthard, Malcolm, *An Introduction to Discourse Analysis* (New York: Longman Group Limited, 1985), p. 31.

mysterious. The ambiguous statement emphasized in the movie encourages the audience to actively participate in the meaning making process.

Such as it's found in the dialogue between Lena, Macon, and Sarafine.

Lena : Macon. Macon, what have you done?

Macon : **The curse had to be paid.** (01:47:23)

Lena : I don't understand.

Sarafine : Somebody you love has to die.

That was a sneaky trick, Macon.

No fair.

Macon is shot by Sarafine. He changes his appearance to be Ethan, because he knows that Sarafine will kill Ethan and will make Lena to be a dark caster because she will use her power to make Ethan live again. So, Macon sacrifices his life. The utterance *The curse had to be paid* can be mean literal or not. The utterance has ambiguous meaning can be proved from Sarafine utterance *somebody you love has to die*. The curse is paid by killing someone she loves.

The contexts of the characters in *Beautiful Creatures* flouting the maxim of manner are key, purpose, and addressor and addressee. The contexts of flouting the maxims are in the contexts of addressor and addressee, key, purpose, and setting. Gazdar stated that understanding context could be a helpful way to know the speaker and hearer's intention. What leads to implicature is a situation where the speaker flouts a maxim.<sup>19</sup> That is, it is obvious to the hearer at the time of the utterance that the speaker has deliberately and quite openly failed to observe one or more maxims. The speaker flouts the maxim for several contexts. According to Hymes, the role of the context in interpretation has two functions; limiting the range of possible interpretation, on the other, as supporting the intended interpretation.<sup>20</sup>

Sperber and Wilson stated that one thing we have to consider in studying pragmatics is whether the context determines the way we use language or whether the way we use language determines the context.<sup>21</sup> Relevance as the most important principle in accounting for the way we understand language. Since we take every

<sup>19</sup>Gazdar, G., *Pragmatics: Implicature, Presupposition and Logical Person*, (England: Academic Press, 1979), p. 40.

<sup>20</sup>Hymes, Dell, *Ethnography, Linguistics...* p. 44.

<sup>21</sup>Wilson, D & D, Sperber, *On Verbal Irony*, (University College London, 2004), p. 19.

utterance as relevant, we understand utterance in whatever way will make them as relevant as possible. It is one part of what we say provides some sort of comment on how our utterance fits into the discourse as a whole or on how the speaker wants to be understood. Therefore, the same contexts can be happen in many ways depend on the relevance of the utterances into the discourse.

From the findings of this research, it is clear that the characters in this movie sometimes need to flout the maxims to make comfortable situations for them and say something indirectly in order to make the hearers pay more attention on what they say.

## **F. CONCLUSION AND SUGGESTION**

### **1. Conclusions**

After analyzing all the maxims flouted in *Beautiful Creatures* script, the researcher draws the conclusion as follows:

1. There are four types of maxims flouted in *Beautiful Creatures* script. They are flouting the maxim of quality, quantity, manner, and relevance.
2. The maxims are flouted in the contexts of addressor and addressee, key, purpose, and setting.
3. Maxim of manner is dominantly flouted in *Beautiful Creatures* script which gives a mysterious effect to the movie.

### **2. Suggestions**

With reference to the conclusions, suggestions are staged as the following.

1. It is advised for readers to understand flouting the maxims, especially the four types of flouting the maxims in order to avoid misunderstanding to get the intention of the utterances in the movie.
2. It is suggested to the teachers and students to pay attention to the contexts of the participants in flouting the maxims, because to understand the flouting maxims in movies depended to the context of the conversation.
3. It is suggested to other researchers and the students of English Applied Linguistics, who are taking pragmatics, start to analyzing and understanding further research in order to master the flouting maxims deeply.

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