

Flouting The Conversational Maxims in A Musical Fantasy Movie

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ABSTRACT

This research aims at analyzing the occurrence of flouting the conversational maxims in the musical fantasy movie *Beauty and the Beast*. The study uses qualitative methods and intends to answer five research questions. The first question to answer is how often the conversational maxims are flouted in the movie. The research finds one hundred two conversations that contain flouting of the conversational maxims. The second to answer is what types of conversational maxims are flouted in the conversations in the movie. The research shows that twenty-eight conversations flout maxim of quantity, thirty-six conversations flout maxim of quality, eighteen flouts maxim of relation or relevance, and twenty conversations flout maxim of manner. The third question to answer is who flout the conversational maxims in the movie. The study reveals that sixteen characters flout the conversational maxims. Then the fourth question to answer is the characters' reasons of flouting the conversational maxims in the movie. The research shows that the speaker flouts the maxim for various reasons according to what maxim that is flouted. Finally, this research also intends to find out the implicatures of the characters' utterances when they flout the conversational maxims in the movie. The analysis shows that flouting of conversational maxims always generates implicature or hidden meaning. This implied meaning varies based on the speaker's intention and the type of maxim that he/she flouts.

Keywords: conversational maxims, flouting, musical fantasy movie

ABSTRAK

Penelitian ini bertujuan untuk menganalisis jenis-jenis pelanggaran maksim percakapan dalam film fantasi musikal Beauty and the Beast. Penelitian ini menggunakan metode kualitatif dan bermaksud menjawab lima pertanyaan penelitian. Pertanyaan pertama yang harus dijawab adalah seberapa sering maksim percakapan dilanggar (flouted/diabaikan) dalam film. Penelitian ini menemukan seratus dua percakapan yang mengandung flouting dari maksim percakapan. Pertanyaan penelitian kedua untuk dijawab adalah apa jenis maksim percakapan yang dilanggar dalam film. Penelitian ini menunjukkan bahwa dua puluh delapan percakapan melanggar maksim kuantitas, tiga puluh enam percakapan melanggar maksim kualitas, delapan belas percakapan melanggar maksim relevansi, dan dua puluh percakapan melanggar maksim pelaksanaan. Pertanyaan ketiga untuk dijawab adalah siapa yang melanggar maksim percakapan dalam film. Studi ini mengungkapkan bahwa enam belas karakter melanggar maksim percakapan. Kemudian, pertanyaan keempat untuk dijawab adalah alasan karakter melanggar maksim percakapan dalam film. Penelitian ini menunjukkan bahwa pembicara melanggar maksim percakapan karena berbagai alasan sesuai dengan jenis maksim apa yang dilanggar. Akhirnya, penelitian ini juga bermaksud untuk mengetahui implikasi dari ujaran karakter ketika mereka melanggar maksim percakapan dalam film. Hasil analisa menunjukkan bahwa pelanggaran terhadap maksim percakapan selalu menghasilkan makna implisit atau tersembunyi. Makna tersirat ini bervariasi berdasarkan pada niat pembicara dan jenis maksim percakapan yang dilanggar.

Kata kunci: maksim percakapan, flouting/pengambangan, film fantasi musikal

I. INTRODUCTION

According to Grice (1991), a successful communication can only be achieved if both the speaker and listener are cooperative. He then formulates a theory of Cooperative Principle which is

expected to be followed by a speaker in a conversation. The Cooperative Principle says, “make your conversational 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” (Grice, 1991, p.26). The Cooperative Principle consists of four Conversational Maxims that rule the conversation. These four maxims are Quantity, Quality, Relation/Relevance, and Manner.

Maxim of Quantity expects the speaker to be as informative as is required, not giving too little or too much information; or too formal or too informal information. Maxim of Quality expects the speaker to say something he/she believes to be true by not telling lie and by giving adequate evidence. Maxim of Relation or Relevance requires the speaker to say something that is relevant to what has been said before by the addressee he/she speaks to. In other words, the speaker is expected to stick to the topic of the conversation. Maxim of Manner requires the speaker to avoid expressions containing obscurity and ambiguity. Obeying the Maxim of manner means that the speaker is also expected to produce brief and orderly expressions.

Cutting (2002) says that an ideal conversation obeys all the four conversational maxims. However, in daily conversations, sometimes the speaker fails to obey the conversational maxims because of various reasons. Considering these two different conditions, Grice (1991) proposes Observance and Non-Observance of the Maxims. Observance of the maxims is an ideal condition in which the speaker obeys the four conversational maxims during the conversation. Example 1 below shows the application of the observance of the four maxims in a single conversation.

Example 1

Husband: “Where are the car keys?”

Wife: “They’re on the table in the hall.” (Thomas, 1995:64)

The wife’s reply to the husband’s question in example 1 shows that she succeeds to observe the four conversational maxims. She obeys the Maxim of Quantity by giving the right amount of information, not too little or too much. She also obeys the Maxim of Quality by giving truthful information. Then, she obeys Maxim of Relation by directly addressing the husband’s question by giving the location of the car keys. Finally, she obeys the Maxim of Manner by giving a brief statement. In short, the wife’s success to observe the four conversational maxims leads to a successful communication.

However, in daily conversations, sometimes the speaker fails to obey the conversational maxims because of various reasons. The condition of disobeying the conversational maxims is stated by Grice (1991) as the non-observance of the maxims. Grice proposes five types of the non-observance of the maxims i.e. Infringing a Maxim, Opting out a Maxim, Suspending a Maxim, Violating a Maxim, and Flouting a Maxim, (in Thomas, 1995).

The first type of the non-observance of the maxims is Infringing a Maxim. Infringing a maxim is a case in which a speaker fails to observe a maxim because of having an imperfect linguistic

performance (Thomas 1995). This impaired language performance can be seen in a foreign learner or a child who still does not have full mastery of a language. Infringing a maxim can also be seen in nervous, drunk, or excited speaker. The infringement of the maxim can be seen in example 2 below.

Example 2

(Someone learning English as a second language speaks to a native speaker.)

English speaker: "Would you like ham or salad on your sandwich?"

Non-English speaker: "Yes." (Mooney 2004:910)

The non-English speaker may seem uncooperative, but he/she actually does not understand the question because of lacking of the English language knowledge.

The second type the non-observance of the maxims is *Opting Out*. Thomas (1995) says that opting out of a maxim occurs when someone is unwilling to cooperate in the way a maxim requires for legal, ethical, or private reasons. The example of opting out of a maxim can be seen in example 3 below.

Example 3

Caller: "... um I lived in uh a country where people sometimes need to flee that country."

Ross: "Uh, where was that?"

Caller: "It's a country in Asia and I don't want to say any more." (Thomas 1995:75)

The caller is withholding the information or the truth so that he/she or other people will not get hurt.

The third type of the non-observance of the maxims is *Suspending a Maxim*. Suspending a maxim happens when participants in a conversation are not expecting the maxims to be fully fulfilled because they are withholding the information that is to them culturally necessary. This would not be seen as uncooperative by the members of that community because all members know that the maxim is suspended. For example, in the acting community in Britain, people refrain from uttering the name of Shakespeare's play *Macbeth* because to do so is supposed to bring bad luck. They refer to it as *The Scottish Play* instead (Thomas, 1995).

The fourth type of non-observance is *Violating a Maxim*. Grice says that a speaker that is violating a maxim intends to mislead (Grice in Thomas 1995). Violation of maxim of quantity occurs when a speaker provides more or less information than the situation requires, as can be seen in example 4 below.

Example 4

Man: "Does your dog bite?"

Woman: "No."

(The man reaches down to pet the dog. The dog bites the man's hand)

Man: "Ouch! Hey! You said your dog doesn't bite."

Woman: "He doesn't. But that's not my dog." (Yule, 1996:36)

The woman's reply provides less information than expected, so the man assumes that the dog belongs to the woman. Her lack of information reply is a clear signal that she does not want to participate in the conversation.

Violation of maxim of quality occurs when the speaker says something which is untrue or for which he/she lacks of adequate evidence (Grice, 1991). Mocking, irony, and metaphor are typical cases of violation of quality maxim. Violation of the maxim of quality can be seen in example 5 below.

Example 5

Husband: "How much did that the new dress cost, honey?"

Wife: "Thirty-five pounds (wrong information, the real price is fifty-five pounds)"

(Cutting, 2002:40)

The wife does not tell the truth about the price of the dress to her husband. Her lying might be because she thinks that the price is too expensive, and revealing the real price would make her husband mad.

Maxim of relation is violated when the speaker gives a response which is irrelevant to the topic which is being talked, or he/she tends to change the topic in the conversation, as can be seen in example 6 below.

Example 6

Husband: "How much did that the new dress cost, honey?"

Wife: "I know. Let's go out tonight."

(Cutting, 2002:40)

The wife violates the relation maxim by refusing to answer her husband's question and bringing up another topic to avoid the question. Like in example 5, her reason might be because of preventing her husband to get angry once he finds out the price of the dress.

Violation of the maxim of manner occurs when the speaker gives ambiguous statement, or the statement that he/she gives is not orderly, obscurity, and prolixity (Grice, 1991). Violation of the maxim of manner can be seen in example 7 below.

Example 7

Husband: "How much did that the new dress cost, honey?"

Wife: "A tiny fraction of my salary, though probably a bigger fraction of the salary of the woman that sold it to me."

(Cutting, 2002:40)

The wife provides obscurity and prolixity reply that might be confusing and hard for the husband to understand. She violates the maxim of manner to hide the actual price of the dress to prevent her husband's anger.

The last type of non-observance is Flouting a Maxim. Flouting occurs when a speaker blatantly fails to observe a maxim, not with any intention of deceiving or misleading, but because the speaker wishes to prompt the hearer to look for another meaning which is different from the

expressed meaning (Grice, cited in Thomas, 1995). In other words, flouting a maxim leads to an implicature. Therefore, in order to understand flouting the maxim, it is essential to firstly understand implicature. Implicature is a term which refers to unstated meaning of someone's utterance. To implicate means to describe something beyond the semantic meaning of the words in a conversation, or to add an extra level of meaning (Grice in Yule, 1996). Grice (1975) divides implicature into two types, i.e., conventional implicature and conversational implicature.

Conventional implicatures are words that can carry an implicature within a sentence. Four words that function as implicatures on the sentence level are *but*, *even*, *therefore*, and *yet* (Levinson, 1983:127). Example 8 below contains conventional implicature.

Example 8

“He is a nerd but not at all ugly.”

In the example above, it is not asserted that nerds in general are ugly. However, the use of the word *but* implies that this is the case. “The word *but* carries the implicature that what follows will run counter to expectations” (Thomas 1995:57). Such conventional implicatures are also detachable because, in contrast to conversational implicatures that rely on context, conventional implicatures are attached to its lexical item. For example, if the word *but* is substituted for the word *and* in the example above, the sentence will still retain the same truth-conditions but the implicature is lost (Levinson 1983:128).

A conversational implicature is, therefore, something which is implied in conversation, that is, something which is left implicit in actual language use (Mey, 2001). A speaker can say one thing while meaning something else, or she/he could mean something in addition to what she/he says. It can be inferred that a speaker can produce an expression that contains an implicit meaning and forces the hearer to figure out its intended meaning. This situation can be seen in example 9 below.

Example 9

Wife: “What do you want for dinner?”

Husband: “I grabbed a burger on my way home” (Levinson, 1983)

In the example above, it is clear that the husband is not observing the relation maxim, since his answer does not seem to answer his wife's question. Yet, if we assume that the answer is cooperative, then it must have some other meaning as well. The implicature of his reply is that he does not want dinner because he is not hungry.

Grice (1991) further says that implicature occurs when a maxim is being flouted in a conversation. Grundy (2008) also mentions that whenever a maxim is flouted there must be an implicature to save the utterance from misinterpretation. In short, a speaker flouts the conversational maxims for the purpose of getting a conversational implicature.

A flout of the maxim of quantity occurs when a speaker clearly gives more or less information than the situation requires. An implicature is generated when the speaker flouts the maxim of quantity (Grice in Thomas 1995), as can be seen in example 10 below.

Example 10

Charlene: "I hope you brought the bread and the cheese."

Dexter: "Ah, I brought the bread." (Yule, 1996: 40)

Dexter tries to say that what is not mentioned is not brought. He intentionally gives too little information to respond to Charlene's utterance so Charlene as the hearer of Dexter is expected to understand the unstated meaning.

Flouting of maxim of quality occurs when the speaker says something which is blatantly untrue or for which the speaker lacks evidence. An implicature is generated when the speaker flouts the maxim of quality (Grice in Thomas 1995). Flouting of the maxim of quality can be seen in example 11 below.

Example 11

Waitress: "Here is your mushroom omelette, Sir."

Sam: "The mushroom omelette wants its coffee with." (Cruse, 2000:361)

Sam says something that is not true. Of course, the mushroom omelette cannot ask for anything. He implicates that he wants his coffee served with the omelette. According to Grice (1975:53), "maxim under the category of quality also can be flouted by giving irony, metaphoric, litotes, and hyperbole expressions".

The maxim of relation is flouted when a speaker is giving a response or making an observation which is obviously irrelevant to the topic that is being discussed. An implicature is generated when the speaker flouts the maxim of relation (Grice, 1991). Flouting the maxim of relation occurs when the participant of a conversation changes the subject, fails to keep the topic, or overtly fails to address the other person's goal in asking a question. However, being irrelevant does not purely mean that the speakers do not want to be relevant. Sometimes, the speakers are being irrelevant because they want to hide something or to say something to others indirectly, as can be seen in example 12 below.

Example 12

A: "Where is my box of chocolates?"

B: "The children were in your room this morning." (Leech, 1983: 94)

B's answer does not seem to be relevant to the question; A is talking about chocolate while B is talking about the children. By flouting the maxim of relation, B implicates that the children ate the chocolates, or B implicates that the children know where the chocolates are.

The maxim of manner is flouted when a speaker deliberately fails to observe the maxim by not being brief, using obscure language, not being orderly or using ambiguity. This creates an implicature which makes the participants look for an additional set of meanings (Thomas 1995:71). Flouting of the maxim of manner can be seen in example 13 below.

Example 13

Interviewer: “Did the United States Government play any part in the Duvaliers’ departure? Did they, for example, actively encourage him to leave?”

Official: “I would not try to steer you away from that conclusion.” (Thomas 1995:71)

The official could simply reply ‘yes’. His/her response which is extremely long-winded implicates his/her reluctance to admit his/her involvement directly. In other words, he/she indirectly involves by not being direct with the answer (Thomas 1995:71).

The interesting aspects that surround the conversational maxims arouse the writer’s interest to find out whether flouting the conversational maxims occurs in the dialogues in musical fantasy movie. Regarding fantasy film, Bechtel says that it is, “the inadequacy of language to accurately reflect reality, the arbitrary construction of human meaning-making systems, and the tendency of rationalized discourses to suppress a reality that exceeds the grasp of the rational mind. In this sense, the mystic perspective may represent a major element of the ‘unseen and unsaid culture’ ...” (2004:158). Herzog states what she means by musical movie, “In short, the musical moments, as I deploy the term here, occur when music, typically a popular song, inverts the image sound hierarchy to occupy a dominant position in a filmic work. The movements of the image, and hence the structuring of space and time, are dictated by the song.” (2009:7). Thus, a musical fantasy film is a fantasy, supernatural world film in which songs are closely involved in the narrative and control the story.

The musical fantasy movie under study is *Beauty and the Beast* which is a 2017 American musical romantic fantasy movie directed by Bill Condon and produced by Walt Disney Pictures and Mandeville Films. The movie successfully grossed over \$ 1.2 billion worldwide and became the highest-grossing live-action musical movie and the second highest grossing movie in 2017. It also received some Academy Awards nominations at the 90th Academy Awards.

The story is about a selfish prince who is cursed into a beast by the enchantress. Along with the prince, the enchantress also transforms the prince’s servants into household objects. She then casts a spell on a rose and says that the spell will be broken if the beast loves a woman and earns her love in return before the last petal of the rose falls. If not, he will become a beast for the rest of his life, and his servants also will become household object forever. His chance comes after he imprisons an eccentric inventor whose place as a prisoner is replaced by his beautiful and bold daughter, Belle.

With the help of the enchanted servants; including the clock, the candelabra, and the teapot; Belle could see the kind and gentle side of the beast.

The Beauty and the Beast movie has three types of characters: main character, supporting character, and transient character. The main characters of the movie are Belle, the beautiful and bold lady; and the Beast, an ugly and bad-tempered creature who is in fact an enchanted prince. There are some supporting characters in the movie. The first supporting character is Gaston, a proud young man who is madly in love with Belle but Belle never pays attention to him. Another supporting character is Maurice, Belle's eccentric father who is also an inventor of strange machines. There is also Lefou, Gaston's buddy who always follows Gaston's orders. Then there are the Beast's servants who are enchanted into household objects: Cogsworth, the clock; Lumiere, the candelabra; Mrs. Potts, the teapot, and Chip, the teacup and also Mrs. Potts' son. There are some transient characters in the movie. The first transient character is D'Arque, the owner of the asylum who is going to take Maurice away under the request of Gaston. Then there are lady Wardrobe and lady Featherduster who are the enchanted servants of the Beast. Other transient characters are Merchant, Baker, Barber, a group of women, and a group of men.

The writer chooses the musical fantasy movie Beauty and the Beast as the data because it is recently released, famous, and officially recognized and awarded as a good movie. Besides, the dialogues in this movie contain many flouts of the conversational maxims. Thus, the writer conducts research titled, "Flouting the Conversational Maxims in a Musical Fantasy Movie". This research aims to answer the following questions:

1. How often are the conversational maxims flouted in the musical fantasy movie Beauty and the Beast?
2. What types of conversational maxims are flouted in the conversations of the musical fantasy movie Beauty and the Beast?
3. Who flout the conversational maxims in the musical fantasy movie Beauty and the Beast?
4. What are the characters' reasons of flouting the conversational maxims in the musical fantasy movie Beauty and the Beast?
5. What are the implicatures of the characters' utterances when they flout the conversational maxims in the musical fantasy movie Beauty and the Beast?

This research is expected to be beneficial for linguistics students, teachers, and researchers by giving more understanding on the occurrences of flouting of the conversational maxims in the musical fantasy movie. The research's findings are also hoped to lead to more comprehensive research in the same area.

II. RESEARCH METHODOLOGY

This research uses qualitative method because it aims to study flouting of conversational maxims. The data are collected, analyzed, and described in the form of words. The data are taken from the transcript of the movie *Beauty and the Beast* which was released in 2017.

Data collection goes into a certain procedure. First, the transcript of the movie *Beauty and the Beast* was downloaded from www.fpx.de/fp/Disney/Scripts/BeautyAndTheBeast.txt. Then the writer checks the accuracy of the transcription by comparing the script with the actual dialogue in the movie. Finally, the writer selects the utterances that contain flouting of the conversational maxims.

Data analysis follows a certain step. First, the context of the dialogue is analyzed. The context includes where the dialogue takes place, the profile of the speakers and listeners, and topic of the dialogue. The data then are analyzed using the theory of Grice (1991) to answer the research problem.

III. DISCUSSION

This research intends to answer five research questions. The first question is how often the conversational maxims are flouted in the musical fantasy movie *Beauty and the Beast*. The second to answer is what types of conversational maxims are flouted in the conversations of the musical fantasy movie *Beauty and the Beast*. The next question to answer is who flout the conversational maxims in the musical fantasy movie *Beauty and the Beast*. Then what are the characters' reasons of flouting the conversational maxims in the musical fantasy movie *Beauty and the Beast*. Finally, this research also intends to find out the implicatures of the characters' utterances when they flout the conversational maxims in the musical fantasy movie *Beauty and the Beast*.

One hundred two conversations that contain flouting of the conversational maxims are found during the analysis. Twenty-eight conversations flout maxim of quantity, thirty-six conversations flout maxim of quality, eighteen flouts maxim of relation or relevance, and twenty conversations flout maxim of manner.

From the analysis, it is found that sixteen characters flout the conversational maxims. The character that flouts the conversational maxims the most is the main character, Belle. She flouts the conversational maxims twenty-one times. The next is Gaston, conducting fifteen times of flouting, followed by Cogsworth fourteen times. Then Lumiere and the Beast flout eleven times each. Maurice flouts six times, followed by Lefou five times. D'Arque conducts three flouts. Next, men and merchant each flout two times. The last characters who conduct flouting are Baker, Barber, Woman 5, a group of women, and a group of men and women who flout once each.

Some sample conversational maxims that are flouted by the characters in the musical fantasy movie *Beauty and the Beast* will be discussed below. The analysis finds that twenty-eight

conversations flout maxim of quantity. Data 29, 30, 33, and 99 show that the characters flout maxim of quantity.

Data 29:

Context

Maurice arrives at the enchanted castle after being chased by the wolves in the forest. He is wet all over. He goes into the castle and is welcome by the enchanted household objects that are actually the Beast's servants. Mrs. Potts the teapot and her son Chip the teacup are happy to welcome Maurice. On the contrary, Cogsworth, the enchanted clock, feels very afraid of the coming of Maurice because he is afraid that the Beast will be mad of the unwelcome stranger.

Dialogue

Mrs. Potts: "How would you like a nice spot of tea, Sir? It'll warm you up in no time."

(Pours tea into a cup (CHIP), which hops over into Maurice's open hand)

Cogsworth: (From face down position on carpet) "No! No tea, no tea!!!"

Analysis

Cogsworth flouts the maxim of quality by giving too little information. His statement, "No! No tea, no tea!!!" is unclear for the listener. He flouts the maxim because he is afraid that if Beast finds out about the stranger, i.e., Maurice, he will be furious. He knows for sure how bad-tempered Beast is. Another reason of Cogsworth's fear is that serving Maurice tea will make the man feel welcome. If he feels welcome, then he will stay longer. If he stays longer, there is a big possibility that Beast will run into him. That is why, according to Cogsworth, they should ask Maurice to leave immediately, not serve him tea. The implicature of his statement "No! No tea, no tea!!!" is if you give him tea, he will stay longer, so do not do that.

Data30:

Context

Maurice has escaped from a group of wolves, and he arrives at the enchanted castle that belongs to the Beast. He is welcome warmly by most of the enchanted household objects, especially by Lumiere the candelabra, Mrs. Potts the teapot, and Chip the teacup. However, Cogsworth the clock is not very happy to welcome Maurice because he is afraid that the Beast will be angry if he finds out about Maurice. What Cogsworth is afraid of happens. The Beast knows there is a stranger in the castle and gets furious. Lumiere tries to calm down the Beast by explaining that Maurice has had a bad experience and would only like to stay for a while.

Dialogue

Beast: (Growling his words) "There's a stranger here."

Lumiere: (who has relit his flames) “Master, allow me to explain. The gentleman was lost in the woods and he was cold and wet...” (Lumiere's last sentence is drowned out by the very loud growl of Beast, which puts out his flames once again. Lumiere looks down, dejected.)

Analysis

Lumiere flouts maxim of quantity. His explanation “Master, allow me to explain. The gentleman was lost in the woods and he was cold and wet...” is too long. He should have said, “Yes, there is”. His reason of flouting the maxim is to explain why the stranger comes in detail. he knows that his master does not like guests and strangers. He hopes that after knowing the detail, the Beast will not get angry anymore. The implicature of his utterance is he knows that his master does not like guests, so he intends to ease his master’s anger.

Data 33:

Context

Maurice who are lost in the woods and escaped from the hungry wolves are still in the castle. He is served warmly by the enchanted household objects. The Beast who finds out that there is a stranger in the castle becomes very angry. His fearful appearance and uncertain future make him very sensitive. His already bad temper becomes worse because he thinks that Maurice’s intention to enter the castle is to stare at and mock him.

Dialogue

Beast: (Racing around and blocking the entrance with surprising speed) “So, you've come to stare at the beast, have you?”

Maurice: “Please, I meant no harm! I just needed a place to stay.”

Beast: “I'll give you a place to stay!” (Beast picks up Maurice, carries him out of the room and slams the door, plunging the den, along with Cogsworth, Lumiere, Mrs. Potts, and Chip into darkness. Fade out.)

Analysis

Beast’s utterance “I'll give you a place to stay!” flouts the maxim of quantity because he does not give enough information on what he means by ‘a place to stay’. His anger clearly signals that what he means by ‘a place to stay’ will not be a comfortable room, but most probably a cell. He does this because he thinks that Maurice’s intention of coming to the castle is only to mock him. This makes him very angry. By saying his utterance, Beast implicates that he will lock Maurice up in the castle.

Data 99:

Context

Gaston, who are madly in love with Belle, asks D'Arque, the owner of an asylum, to pick up and lock up Maurice in his asylum. He spreads the news that Maurice is crazy and dangerous, so he needs to be locked up. Gaston does this with the hope that Belle will do anything to prevent her father from being taken away. Gaston's intention is clear, to force Belle to marry him if the poor girl wants her father to be free.

Dialogue

Gaston: "Tsk, tsk, tsk. Poor Belle. It's a shame about your father."
 Belle: "You know he's not crazy, Gaston."
 Gaston: "I might be able to clear up this little misunderstanding, if..."
 Belle: "If what?"
 Gaston: "If you marry me."
 Belle: "What?"
 Gaston: "One little word, Belle. That's all it takes."
 Belle: "Never!"

Analysis

Gaston's utterances "One little word, Belle. That's all it takes." is not clear for common listener because it contains too little information. Thus, his utterances flout maxim of quantity. His reason of saying this is to persuade Belle to agree with his request, i.e., to marry him. Moreover, it is clear for Belle that what Gaston means by 'one little word' is her agreement to marry him. That is why she boldly replies 'never!'. Belle refuses his proposal because she does not like Gaston's bad attitudes. Thus, his utterances implicate that Belle must say that she agrees to marry him if she does not want her father to go to the asylum.

The analysis also finds that thirty-six conversations flout maxim of quality. Data 2, 3, 27, and 28 show that the characters flout maxim of quality.

Data 2:

Context

Belle and her father, Maurice, live in a small village. Belle's love of reading and Maurice's job as an inventor are considered strange by the villagers. Both Belle and her father are so introvert and do not like to hang around with the villagers. Maurice spends most of his time inventing strange machines, while Belle who is an avid reader prefers to read books than socializing with other women or men her age. Thus, every time the villagers see Belle or her father around, they will tend to mock them. This morning, Belle goes out of home heading to the bookstore.

Dialogue

Townfolk: “Look there she goes, that girl is strange no question. Dazed and distracted, can't you tell?”

Woman 1: “Never part of any crowd.”

Barber: “Cause her head's up on some cloud.”

Analysis

The barber flouts the maxim of quality by saying, “Cause her head's up on some cloud.” It is impossible that her head is on some cloud. His reason of saying this is because he cannot understand why a girl like Belle prefers to read books than hang around with the villagers. The implicature of the barber's utterance is he thinks that Belle is always daydreaming, and not interested in the ordinary daily activity.

Data 3:

Context

Belle, who is an avid reader, arrives at the bookstore. She always borrows books from the bookseller. Today, she meets the bookseller to return the book she has borrowed. For Belle, books are very interesting so that she only needs a short time to finish reading a book.

Dialogue

Bookseller: “Ah, Belle!”

Belle: “Good morning. I've come to return the book I borrowed.”

Bookseller: (Putting the book back on the shelf) “Finished already?”

Belle: “Oh, I couldn't put it down! Have you got anything new?”

Analysis

The bookseller seems surprised that Belle has already finished the book. Belle's reply “Oh, I couldn't put it down! is flouting the maxim of quality. It is impossible that she cannot put down the book. She exaggerates her reply in order to let the bookseller know that the book he lent her is so interesting so that Belle likes it very much and only needs a short time to finish reading the book. The implicature of her utterance is to show the bookseller that the book is very interesting.

Data 27:

Context

Maurice is now inside the castle. He is lost in the forest, caught in a heavy rain, and escaped a group of wolves. He accidentally arrives at the castle that belongs to the Beast. He enters the castle while asking for permission to whoever owns the castle to let him stay for a while. He is welcome by the household objects which are actually the enchanted Beast's castle servants. Lumiere, the candelabra,

tries to greet Maurice, while Cogsworth the clock is a little bit cautious. Cogsworth is afraid that the Beast will not like a stranger to enter his castle.

Dialogue

Maurice: (Spins around, pulling Lumiere to the other side) “Where?”
 Lumiere: (Taps Maurice on the side of the head. Maurice looks at Lumiere.) “Allo!”
 Maurice: “Oh!!!!” (Startled, he drops Lumiere onto the floor.) “Incredible!”
 Cogsworth: (Hopping over) “Well, now you've done it, Lumiere. Splendid, just peachy--aaarrgghh!” (Maurice picks up Cogsworth)

Analysis

Cogsworth flouts maxim of quality when he says “Well, now you've done it, Lumiere. Splendid, just peachy--. He is lying when he says ‘you’ve done it’ and ‘splendid’. It is clear that he does not congratulate Lumiere of his good conducts when he says ‘you’ve done it’ and ‘splendid’. In fact, what he means is the opposite of what he says. The implicature of his utterances is ‘now that you let a stranger come, be prepared of what is coming next: the master’s anger’.

Data 28:

Context

Maurice is inside the castle. He has just been welcoming by the household objects. As an inventor, meeting the talking objects like Maurice and Lumiere makes him very curious. He is really interested in how the objects could move and talk so that he grabs them, roll them over, and tries to find their machines. Having realized that his actions disturb the objects, Maurice apologizes.

Dialogue

Maurice: “I beg your pardon, it's just that I've never seen a clock that...aah...I mean...aah aah aah-chooo!!!!” (Maurice sneezes in the face of Cogsworth, who proceeds to wipe his face off using his clock hands in a very anachronistic windshield wiper manner. Maurice sniffles, indicating the cold he has caught from being in the rain.)
 Lumiere: “Oh, you are soaked to the bone, monsieur. Come, warm yourself by the fire.”
 Maurice: “Thank you.”

Analysis

Lumiere does not tell the truth when he says “Oh, you are soaked to the bone, monsieur. Of course, he cannot see Maurice’s bone, or in other words he flouts the maxim of quality. His reason of saying this is to show his attention to the guest, and to show the guest that he is sorry for the trouble that he has experienced. The implicature behind his utterance is his concern to Maurice’s bad experience and his willingness to help him and to make him feel more comfortable.

The analysis finds that eighteen conversations flout the maxim of relation or relevance. Data 1, 23, 47, and 53 show that the characters flout the maxim of relation or relevance.

Data 1:

Context

It's morning. Belle just gets out of her house, heading to the bookshop. She would like to return the book that she has borrowed.

Dialogue

Belle: "Morning monsieur!"

Baker: "Where are you off to?"

Belle: "The bookshop! I just finished the most wonderful story, about a beanstalk and an ogre and..."

Baker: (Ignoring her) "That's nice...Marie, the baguettes! Hurry up!"

Analysis

The Baker's utterances "That's nice...Marie, the baguettes! Hurry up!" flout maxim of relation/relevance because of changing the topic of conversation abruptly. His first utterance is a question asking Belle where she is heading. Belle replies that she wants to go to the bookshop. However, Belle adds the information by explaining in detail why she needs to go to the bookshop, also about the book she has borrowed which she finds very interesting. She does not stop there. She also thinks that she needs to share the content of the story. Being afraid that Belle's explanation will be very long and take away much of his time, the Baker suddenly ignores Belle by talking to her baking assistant, Marie. At the same time, the Baker changes the topic of conversation abruptly from talking about the book with Belle to talking about baguettes to Marie. Baguette is a kind of long and thin French bread. The Baker's reason of flouting maxim of relevance is he wants to show Belle that he is busy and does not have time to listen to the book's story. His utterances implicate that the Baker is not interested in Belle's explanation about the book content.

Data 23:

Context

Belle just arrived home from the trip to the bookstore. The trip itself is not very interesting since the villagers mock her of being too absent-minded only because she loves reading very much. However, the bookseller makes her very happy because he gives Belle a book that Belle has already read and found very interesting. At home she has a conversation with her father who is an inventor.

Dialogue

Maurice: “Well, what are we waiting for? I'll have this thing fixed in no time.” (Sliding under machine) “Hand me that dog-legged clencher there... So, did you have a good time in town today?”

Belle: “I got a new book. Papa, do you think I'm odd?”

Analysis

Belle could have given a brief reply of ‘yes or no’ to answer her father’s question whether she has a good time. However, Belle prefers to switch the topic from her time in town to a book she has got from the bookseller. Her action of switching the topic abruptly is considered as flouting the maxim of relation/relevance. Her underlying reason of flouting the maxim of relation is she thinks that the fact that the bookseller gives her a new book is more important to share than sharing about how her day is. Besides, Belle knows for sure that her father knows that for Belle, book means good time. So, she does not need to answer her father question whether she has a good time or not in town. Telling him “I got a new book is enough because this utterance implicate that she has a good time.

Data 47:

Context

Phillipe, Maurice’s horse, goes home alone. Maurice is nowhere to be seen. Knowing that her father could have been in danger, Belle, accompanied by Phillipe, goes to search Maurice. Soon, they arrive at Beast’s castle, then at the cell where Maurice is being locked up.

Dialogue

Maurice: “Belle?”

Belle: (Rushes up to the cell to find him) “Oh, Papa!”

Maurice: “How did you find me?”

Belle: “Oh, your hands are like ice. We have to get you out of here.”

Analysis

Belle’s utterance flouts the maxim of relation/relevance. There is an abrupt change of topic from Maurice’s question to Belle’s reply. Maurice wonders how Belle could find him, but Belle does not answer his question. She changes the topic to how cold Maurice’s hands are. Belle could have answered Maurice’s question by saying ‘Phillipe took me here’, but she prefers to ignore his question because she thinks that how she gets there is not important. What is more important for her is her father’s health condition, how he could end up in the cell, and who has done that cruel thing to him. The implicature of her utterance is ‘you are sick, so let’s leave this place.

Data 53:

Context

Having seen her father's poor condition, Belle decides to replace her father's position to be the Beast's prisoner. The Beast agrees with her decision, then immediately asks one of his enchanted servants to send Maurice home without giving time for both of Belle and her father to say good bye.

Dialogue

Belle: "You didn't even let me say good bye. I'll never see him again. I didn't get to say good-bye."

Beast: (feeling bad) "I'll show you to your room."

Analysis

There is no relation in topic between Belle's sad utterances of not being able to say good-bye to her father with the Beast's offer to take her to her room. Uttering an abrupt change of topic proves that Beast flouts maxim of relation/relevance. His underlying reason of doing this is because at first he thinks that saying good bye is not something that is important to do. Seeing how sad Belle has become, the Beast tries to repent his mistake by offering her to a better place, not a cell in the tower. The Beast's utterance implicates that even though Belle is now his prisoner, he wants Belle to stay comfortably in his castle.

The analysis finds twenty conversations that flout maxim of manner. Data 13, 17, 62, and 66 show flouting of the maxim of manner.

Data 13:

Context

Belle is on her way back home after visiting the bookstore and borrows another book. She is walking while reading the book. She meets Gaston on the way. Gaston tries to distract Belle's attention from the book by grabbing the book she is reading.

Dialogue

Gaston: "Hello, Belle."

Belle: "Bonjour Gaston." (Gaston grabs the book from Belle) "Gaston, may I have my book, please?"

Gaston: "How can you read this? There's no pictures!"

Belle: "Well, some people use their imaginations."

Analysis

Gaston's utterances "How can you read this? There's no pictures!" flouts maxim of manner because his utterances are obscure. Does he mean that a book must contain pictures? If the book does not

have any pictures, should we then say that it is not a good book? It is too naive to decide whether a book is interesting or not only based on whether it has pictures or not. Thus, his utterances are unclear. His reason of uttering such vague utterances is simply to attract Belle's attention, nothing more nothing less. Gaston knows that it is difficult to distract Belle from his hobby, i.e. reading books, so the only thing he could think to get her attention is by getting rid of the book. By doing this he hopes that Belle would pay attention to him. A decision that is very wrong. Gaston also replies to Belle's request to return her book back by questioning about the book's quality. Gaston's utterances implicate that the book is not interesting, so do not read it.

Data 17:

Context

Belle and Gaston are still arguing about the book Belle is reading. Gaston thinks that the book is not interesting so that reading it is useless. Belle thinks otherwise.

Dialogue

Gaston: "Belle, it's about time you got your head out of those books (tossing book into the mud) and paid attention to more important things...like me! The whole town's talking about it." (The Bimbette who are looking on, sigh. Belle has picked up the book and is cleaning off the mud) "It's not right for a woman to read--soon she starts getting ideas... and thinking."

Belle: "Gaston, you are positively primeval."

Analysis

Gaston's utterance "It's not right for a woman to read--soon she starts getting ideas... and thinking." flouts maxim of manner because it is verbose. He could have said that the book is not interesting instead of using a long-winded statement that is also vague. His reason is because he would like to sound more polite by not mocking the quality of the book openly. It is important for Gaston to win Belle's heart by trying to show her his good manner so that the girl will fall for him. His prolix utterance is a polite way of saying 'don't read'. It implicates that Belle should not read books because if she reads, she will be clever. If she is clever, it will be difficult for him to control her. So, again, do not read.

Data 62:

Context

Beast invites, or perhaps orders, Belle to have dinner with him. It is almost dinner time and Beast is waiting for Belle impatiently to enter the dining room. Mrs. Potts is accompanying Beast to wait for Belle.

Dialogue

Beast: "What's taking so long? I told her to come down. Why isn't she here yet?!?"

Mrs. Potts: "Oh, try to be patient, Sir. The girl has lost her father and her freedom all in one day."

Analysis

Mrs. Potts's polite and long-winded utterances flout the maxim of manner. She does not answer Beast's questions of wondering the existence of Belle and why Belle needs a long time to join him for dinner. Mrs. Potts prefers to ignore the questions and focuses on Beast's temper instead by replying "Oh, try to be patient, Sir. The girl has lost her father and her freedom all in one day." Her utterances are a polite way to implicate that Beast should control his temper, and try to put himself on the girl's shoes. Try to feel her sorrows of losing her dear father and being forced to live in a strange place, with strange creatures. This must be very hard for any young girl. So, try to understand.

Data 66:

Context

Beast, accompanied by his servants, is still waiting for Belle to join him for dinner in the dining room. He finally loses his temper and marches towards Belle's room with the intention of forcing her to get out of the room and join him for dinner.

Dialogue

Beast: "You'll come out or I'll...I'll break down the door!"

Lumiere: (interrupting) "Master, I could be wrong, but that may not be the best way to win the girl's affections."

Analysis

By uttering a verbose and unclear statement, Lumiere flouts the maxim of manner. His reply may look like there is no relationship between his statement with Beast's furious intention of breaking the door only to drag Belle out of her room. However, the purpose of his utterance is actually to politely remind the Beast to control her emotion, to remind him the he is acting very rudely, and his rude action will not do any good. It will only make the girl hate him even more. Thus, the implicature of his utterance is 'you are rude. Stop it or the girl will hate you more'.

IV. CONCLUSION

The result shows that there are one hundred two (102) conversations that flout the conversational maxims in the musical fantasy movie Beauty and the Beast. Of these flouting occurrences, twenty eight (28) conversations flout maxim of quantity, thirty six (36) conversations

flout maxim of quality, eighteen (18) flouts maxim of relation or relevance, and twenty (20) conversations flout maxim of manner.

The study also shows that sixteen (16) characters flout the conversational maxims. The character that flouts the conversational maxims the most is the main character, Belle. She flouts the conversational maxims twenty-one (21) times. The next is Gaston, conducting fifteen (15) times of flouting, followed by Cogsworth fourteen (14) times. Then Lumiere and the Beast flout eleven (11) times each. Maurice flouts six (6) times, followed by Lefou five (5) times. D'Arque conducts three (3) flouts. Next, men and merchant each flout two (2) times. The last group of characters who conduct flouting are Baker, Barber, Woman 5, a group of women, and a group of men and women who flout once (1) each.

The result of the study reveals several reasons behind the characters' decision of flouting the maxims. When a character flouts the maxim, she/he seems to have her/his own reasons to do that. The reasons are various according to what maxim that is flouted. The result shows that the reasons of flouting maxim of quantity can be to give additional information, to show and express feeling, excitement, and confusion, to clarify something by giving too much information, or to hide or cover something, and to keep other's feeling by giving less information. The speaker's reasons of flouting maxim of quality are to hide the truth or to hide his feeling from the listeners, to convince the listeners, to keep other's feeling, and to insult someone using sarcasm or irony. The reasons of flouting maxim of relation are to show that the topic being discussed is not important or is not interesting, the speaker does not understand the topic being discussed; the speaker wants to change the topic to avoid talking about something, and to show disagreement. Finally, the reasons of flouting maxim of manner are to be polite as to politely remind the listeners on something, make them understand, and pay attention to something.

Finally, the last research question to answer is to identify the implicature of the speaker's utterance when he/she flouts the conversational maxims. Based on the analysis, the implicature is always generated when the speaker flouts the maxims. This implied meaning varies based on the speaker's intention and the type of maxim that he/she flouts.

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