

**AN ANALYSIS OF CONVERSATIONAL IMPLICATURES IN
"ENCANTO" MOVIE**

THESIS



By

LIZA AKROMATUL MUF'IDAH

204180046

ENGLISH EDUCATION DEPARTMENT

FACULTY OF TRBIYAH AND TEACHER TRAINING

STATE INSTITUTE OF ISLAMIC STUDIES PONOROGO

NOVEMBER 2022

ABSTRACT

AKROMATUL M., LIZA. 2022. *An Analysis of Conversational Implicatures in “Encanto” Movie*. Thesis, English Education Department, Faculty of Tarbiyah and Teacher Training, State Institute of Islamic Studies Ponorogo. Advisor: Wiwin Widyawati, M. Hum.

Keywords: *Conversational, Implicatures, Cooperative Principle, “Encanto” Movie.*

In communication, cooperative principles are used to make a conversation work effectively. Based on Grice’s theory, there are four cooperative principles, called by maxim. There are maxim of quantity, quality, relation and manner. It is not only cooperative principles which is used by the speaker, but also non-observance of cooperative principles, such as flouting maxim. Flouting maxim happens when the speaker are failed the maxim of cooperative principles. The process of the speaker flouts the maxim of cooperative principles is called as conversational implicature.

The aims of this research are 1) to identify the maxim of cooperative principle that are flouting in the utterance between the characters in “Encanto” movie script. 2) to identify the kinds of conversational implicature found in “Encanto” movie script.

In conducting this research, the researcher used library research as a research design and descriptive qualitative research for the research approach. The research data are utterances that produced by all characters in “Encanto” movie. The researcher used Grice’s theory for analyzing the conversational implicature in the movie. The source of data in this research used “Encanto” movie and script as primary data. The secondary data, the researcher used e-books, books, journals and internet. The researcher used a documentary technique to collect the data.

The result of this research showed that there are four types of flouting maxim in “Encanto” movie with the total number of 32 utterances. There are 10 (31 %) flouting maxim of quantity, 6 (19 %) flouting maxim of quality, 11 (34 %) flouting maxim of relation and 5 (16 %) flouting maxim of manner. Flouting maxim of relation is the most dominant type of flouting maxim that used by all the characters in “Encanto” movie. The speaker sometimes states implicitly since s/he is considered that it will be nice if it is stated implicitly. Moreover, the speaker often flouts the maxim of relation to hidden meaning that s/he does not comfortable with the topic of an utterances. There are two types of conversational implicature found with the total number of 32 utterances. There are 15 (47 %) for generalized conversational implicature and 17 (53 %) for particularized conversational implicature. The most dominant type of conversational implicature used by the characters of “Encanto” movie is particularized conversational implicature. It often occurs in the dialogue between the characters because there is so many special knowledge is needed to understand the context of utterances.

APPROVAL SHEET

This is to certify that Sarjana's thesis of:

Name : Liza Akromatul Mufidah
Student Number : 204180046
Faculty : Tarbiyah and Teacher Training
Department : English Education
Title : An analysis of Conversational Implicatures in "Encanto" movie script

Has been approved by the advisor and is recommended for approval and acceptance.

Advisor



Wiwin Widayawati, M. Hum.

NIP. 197505212009122002

Ponorogo, 28 September 2022

Acknowledged by,
Head of English Education Department of
Tarbiyah and Teacher Training Faculty
State Institute Islamic (IAIN) Ponorogo



Dr. Dhinuk Pasia Kirana, M.Pd
NIP. 19830327001101200



MINISTRY OF RELIGIOUS AFFAIRS
STATE INSTITUTE OFF ISLAMIC STUDIES PONOROGO

RATIFICATION

This is to certify that Sarjana's thesis of:

Name : Liza Akromatul Muf'idah
Students Number : 204180046
Faculty : Tarbiyah and Teacher Training
Department : English Education
Title : An Analysis of Conversational Implicatures in "Encanto" Movie

Has been approved by the board of examiners on

Day : Wednesday
Date : 9 November 2022

and has been accepted as the requirement for the degree the sarjana in English Education on:

Day : Monday
Date : 14 November 2022

Ponorogo, 14 November 2022

Certified by

Dean of Tarbiyah and Teacher Training
State Institute of Islamic Studies



Board of Examiners

1. Chairman : Dr. Ahmadi, M. Ag
2. Examiner I : Dr. Dhinuk Puspita Kirana, M. Pd
3. Examinet II : Wiwin Widyawati, M. Hum

(_____
(_____
(_____

SURAT PERSETUJUAN PUBLIKASI

Yang bertanda tangan di bawah ini:

Nama : Liza Akromatul Muf'idah

NIM : 204180046

Fakultas : Tarbiyah dan Ilmu Keguruan

Program Studi : Tadris Bahasa Inggris

Judul Skripsi/Thesis : An Analysis of Conversational Implicatures in "Encanto" Movie

Menyatakan bahwa naskah skripsi/thesis telah diperiksa oleh dosen pembimbing. Selanjutnya saya bersedia naskah tersebut dipublikasikan oleh perpustakaan IAIN Ponorogo yang dapat diakses di **ethesis.iainponorogo.ac.id**. Adapun isi dari keseluruhan tulisan tersebut sepenuhnya menjadi tanggung jawab dari penulis.

Demikian pernyataan saya untuk dapat dipergunakan semestinya.

Ponorogo, 14 November 2022

Penulis



Liza Akromatul Muf'idah
NIM. 204180046

PERNYATAAN KEASLIAN TULISAN

Saya yang bertanda tangan di bawah ini:

Nama : Liza Akromatul Mufidah

NIM : 204180046

Jurusan : Tadris Bahasa Inggris

Fakultas : Tarbiyah dan Ilmu Keguruan IAIN Ponorogo

Judul Skripsi : An analysis of Conversational Implicatures in “Encanto” movie

Dengan ini, menyatakan dengan sebenarnya bahwa skripsi yang saya tulis ini adalah benar-benar merupakan hasil karya saya sendiri, bukan merupakan pengambil-alihan tulisan atau pikiran orang lain yang saya akui sebagai hasil tulisan atau pikiran saya sendiri.

Apabila di kemudian hari terbukti atau dapat dibuktikan skripsi ini hasil jiplakan, maka saya bersedia menerima sanksi atas perbuatan tersebut.

Ponorogo, 14 November 2022

Yang Membuat Pernyataan



Liza Akromatul Mufidah
NIM. 204180046

TABLE OF CONTENT

COVER	i
APPROVAL SHEET	ii
RATIFICATION SHEET	iii
PUBLICATION SHEET	iv
PRONOUNCEMENT	v
DEDICATION	vi
MOTTO	vii
ABSTRACT	viii
ACKNOWLEDGMENT	ix
TABLE OF CONTENT	xi
CHAPTER I: INTRODUCTION	1
A. Background of the Study.....	1
B. Statements of the Research Problems.....	5
C. Research Focus.....	6
D. Objectives of the Study.....	6
E. Significances of the Study.....	6
F. Limitation of Research.....	7
G. Previous Research Findings.....	7
H. Research Method.....	10
I. Organization of the Study.....	12

CHAPTER II: REVIEW OF RELATED LITERATURE.....	13
A. Sociolinguistics	13
B. Pragmatics	14
C. Implicature	15
1. Conventional Implicature	16
2. Conversational Implicature	16
D. Cooperative Principle	19
1. Maxim of Quantity.....	20
2. Maxim of Quality	20
3. Maxim of Relation	20
4. Maxim of Manner	21
E. Flouting Maxim of Grice’s Theory	21
1. Flouting maxim of quantity	22
2. Flouting maxim of quality	23
3. Flouting maxim of relation.....	24
4. Flouting maxim of manner	25
F. Movie.....	26
G. The synopsis of “Encanto” movie	31
H. The Biography of the Movie Director	33
CHAPTER III: FINDINGS AND DISCUSSION.....	35
A. Research Findings	35
B. Discussion	36

CHAPTER IV: CLOSING	61
A. Conclusion	61
B. Suggestions	62
REFERENCES	63



CHAPTER 1

INTRODUCTION

This chapter deals with background of the study, statements of the research problems, research focus, objectives of the study, significances of the study, limitation of the study, previous related study, research method (research design, data and source of data, data collection technique, and data analyzing technique), and organization of the study.

A. Background of the Study

Communication is the most important part in daily life of people in society. Language is a tool for human being to communicate in order to interact each other. Communication is a process by which message is conveyed to someone or a group of people. If the message is conveyed clearly and unambiguously, and is received by the listener in the same way as intended by the speaker, then communication is said to be effective.¹ Furthermore, the communication becomes successful only if the listener understands what the speaker is trying to convey.

The most common way in communication is by using conversation. Conversation is interactive communication between two or more people. In socialization, the development of conversational skill and etiquette is an important.² The deep understanding is needed to comprehend meaning in doing conversation. In doing communication or conversation, sometimes there are ambiguous utterances made by the speaker. Pragmatics was introduced as a study about how context contributes to the meaning. There are many aspects included in pragmatics, such as conversational implicature, speech act, locutionary, illocutionary,

¹ V. Akilandeswari, A. Dinesh Kumar, M. Pavithra, A. Thawlatth Mariya, J. Nasreen Banu, "*Elements of Effective Communication*", International Journal of Multidisciplinary Research and Modern Education, Vol. 1, Issue 1, (2015), pg. 154.

² Ibid, pg. 155.

perlocutionary act, performatives, felicity conditions, and cooperative principles.³

The form of conversation that contains an implied meaning is included in the discussion of Pragmatics, namely conversational implicature. Pragmatics is considered different from sociolinguistics, but there is a connection between them. Pragmatics is the sub-field of linguistics which looks at meanings of utterances in context.⁴ Pragmatics is concerned with the analysis of meaning in interaction.⁵ Then, sociolinguistics is a study about the relationship between language and society. It concerned with identifying the social functions of language and the ways it is used to convey social meaning. The way of people use language in different social contexts provides a wealth of information about the way language works, as well as about the social relationships in a community.⁶ In particular, the relationship between pragmatics and sociolinguistics is how the identities and relationships of speakers influence their linguistic choices and how they are interpreted.⁷

Many studies have argued that it is important for language learners to have adequate pragmatics competence. One of the most significant findings is from Blum-Kulka's study that conducted by, which revealed that the pragmatic errors of the target language learners they are interlocutors.⁸ It can be said that pragmatics has an important role in communication with each others and needs to be introduced to everyone, especially for students of language at university. There are several branches in Pragmatics, for example implicature.

³ Nanik Mariani, Fatchul Mu'in, *"An Introduction to Linguistics: Teaching and Learning Material"*, (Banjarmasin: PBS FKIP Universitas Lambung Mangkurat, 2007), pg. 132-149.

⁴ Ronald Wardhaugh and Janet M. Fuller, *"An Introduction to Sociolinguistics 7th edition"*, (Wiley: Blackwell, 2014), pg. 248.

⁵ Janet Holmes and Nick Wilson, *"An Introduction to Sociolinguistics 5th edition"*, (New York: Routledge, 2017), pg. 387.

⁶ Janet Holmes and Nick Wilson, pg. 1.

⁷ Ronald Wardhaugh and Janet M. Fuller, *"An Introduction to Sociolinguistics 7th edition"*, (Wiley: Blackwell, 2014), pg. 248.

⁸ Disa Evawani Lestari, *"Teaching Pragmatics to Indonesian Learners of English"*, *Journal of English Language*, Vol. 1, No. 2, 2017, pg. 47.

For many linguists, implicature is one of the central concepts in pragmatics.⁹ An implicature is a proposition that is implied in an utterance in a context even though the proposition is not a part of what is actually said.¹⁰ The first notion of implicature was introduced by Grice, who defined it essentially as what is communicated less what is said.¹¹ In other words, implicature is something the speaker suggests or implies with an utterance, even though it is not literally expressed. Levinson stated that in the study of pragmatics, the concept of implicature has four functions at least: 1) the possibility of obtaining a significant functional explanation of the manifestation of language that is not covered by descriptive linguistic theory, 2) provide a firm and explicit explanation of the possibility that the hearer can grasp the messages, while what is means more than what is actually said, 3) implicature seems likely to effect substantial simplifications in both the content and the structure of semantic descriptions, 4) can explain the various of linguistic indications that are unrelated or even contradictory.¹² Grice distinguishes two types of implicature, there are conventional implicature and conversational implicature. Both of them conveyed the meaning of the utterance.¹³ This study focused on conversational implicature rather than conventional one.

Concerning to conversational implicature, it is produced when the speaker flouts the maxim of cooperative principle. In communication, cooperative principles are used to make a conversation work effectively. Grice proposes the cooperative principle which states “*make your conversational contribution such is required, as the stage at which it occurs by the accepted purpose or the direction of the talk exchange which you are engaged*”.¹⁴ Cooperative principle has four principle, called by maxim. There are maxim of quantity, maxim of quality, maxim of relation and maxim of manner.

⁹ Geore Yule, “*Pragmatics*” (New York: Oxford Univesity Press, 1996), pg. 46.

¹⁰ Nanik Mariani, Fatchul Mu’in, “*An Introduction to Linguistics: Teaching and Learning Material*”, (Banjarmasin: PBS FKIP Universitas Lambung Mangkurat, 2007), pg. 145.

¹¹ Paul Grice, “*Studies and the Way of Words*”, (London: Harvard Univesity Press, 1991), pg. 24-25.

¹² Stephen, C., Levinson, “*Pragmatics*”, (London: Cambridge University Press, 1983), pg. 97-100.

¹³ Jenny Thomas, “*Meaning In Interaction: an Introduction to Pragmatics*”, (USA: Routledge, 1995), pg.

¹⁴ Paul Grice, “*Studies in the way of Words*”, (London: Harvard University Press, 1991), pg. 26.

There are so many media to find the utterances of conversational implicature such as in everyday conversation, movie and so on. In daily conversation, people often say sentences that contain an implicatures and not all people can realizes that. It causes the communication process to be hampered and inefficient.

In addition, implicatures can also occur in the movie. Every movie has a certain message that a director wants to convey. In a movie, not all messages are delivered directly by each characters. The message is mostly presented in the form of implied meaning through conversation between characters. The implied meaning aims to give a positive message to the audience. However, not every listener is able to interpret or capture the intended message in the movie. Some of the reasons people do implicature is that they want to be heard or noticed more by the other person. According to Thomas, the speakers may fail to observe a maxim because the speakers incapable of speaking clearly or the speakers deliberately choose to lie.¹⁵ By expressing the implied meaning, the speaker hope that the participants will think further about the meaning of the speaker wants to convey.

In this study, the researchers are interested in analyzing the use of implicatures in a movie entitled “Encanto”. Nowadays, the movie becomes the most popular literary form of entertainment and educational media. The researchers chose to analyze a movie because movies are interesting and unique media consisting of visual communication that are played using motion and sound features. From the perspective of learning and cognition, the movie as a medium offers many qualities that may contribute to the acquisition and retention of knowledge.¹⁶ For teachers, movies has a very significant role to motivate and to make a different atmosphere of teaching and learning for building identity in young learners. Movie is an efficient and memorable learning media for the students. Teaching through movies can

¹⁵ Jenny Thomas, “*Meaning In Interaction: an Introduction to Pragmatics*”, (USA: Routledge, 1995), pg. 64.

¹⁶ Muhammad Yousuf Sharjeel and K. Dadabboy, “*Use of Films for Teaching Social Values in English Classes at Elementary Level*”, *Journal of Elementary Education* 23, No. 1 (2013), pg. 46.

helps the students to understand and recognize immediately the main messages from the conversation delivered by the movie characters.¹⁷ Students have the opportunity to take life stories from movies into their own lives.

The researcher is interested in investigating the conversational implicature in “Encanto” movie because there is contains many flouting situation delivered by the characters in the scene of conversation. This for example when the researcher watched the movie, the researcher found that the characters in the movie seem to be difficult in building communication. “Encanto” is a 2021 American movie that was produced by Walt Disney Animation Studios and distributed by Walt Disney Studios Motion Pictures. The movie begins with a multigenerational Colombian family, named Madrigals. This family is led by a mother (Alma Madrigal) who has three children with her husband (Pedro) namely Julieta, Pepa, and Bruno. All of the Alma Madrigal’s children and grandchildren, except for Mirable Madrigal receive magical gifts from a miracle that helps them serve the people in their rural community called Encanto. When Mirable know that the family is losing their magic, she sets out to find out what is happening, and save her family and their magical house. Through this adventure, Mirable discovers her identity and the source of strength for the Madrigal and Encanto families.

This study focus analysis on conversational implicature which result from flouting maxim of the characters in “Encanto” movie script. Therefore, based on the explanations above, the researcher is going to conduct a research to investigate conversational implicature of the characters in “Encanto” movie script under the title ***“An Analysis of Conversational Implicatures in "Encanto" Movie”***.

¹⁷ Blasco et al, “Education through Movies: Improving Teaching Skills and Fostering Reflection among Students and Teachers”, Journal for Learning through the Arts, 11 (1), 2015, pg. 3.

B. Statements of the Research Problems

Based on the background of this research, the research problems can be formulated as follows:

1. What are the maxims of cooperative principle that are flouting in the utterance between the characters in “Encanto” movie script?
2. What are the kinds of conversational implicatures found in “Encanto” movie script?

C. Research Focus

The study will focus on the conversational implicature rather than conventional one. The data are in the form of utterances, which contains flouting maxim and the types of conversational implicature that found in the movie. It can be analyzed from their conversation in “Encanto” movie script that was produced by Walt Disney Animation Studios.

D. Objectives of the Study

Based on the statement of research problems above, the objectives of the study can be shown in the following:

1. To identify the maxim of cooperative principle that are flouting in the utterance between the characters in “Encanto” movie script.
2. To identify the kinds of the conversational implicatures found in “Encanto” movie script.

E. Significances of the Study

After completing all research activities, this study is expects to give significances presented as follow:

1. Theoretical Significance

This research is conducted to enrich the knowledge of conversational implicature and how it is delivered. In addition, the researcher also expects it can give the contribution for pragmatics subject, especially implicature analysis.

2. Practical Significance

a. For the English Lecturers

The findings of this study can enrich knowledge about pragmatics, especially in conversational implicature. Furthermore, the lecturers will get additional references in teaching pragmatics study.

b. For the English University Students

After reading this research, hopefully the students can develop their science, history and experience from those stated in the movie. The result of the study is expects to give a better understanding about the aspect of conversational implicature.

c. For the Other Researchers

This study can be one of references and alternative information for the other researcher who interest to conduct study about linguistic or pragmatic, especially implicature analysis.

F. Limitation of Research

The limitation of this research is the study focus analysis on conversational implicature which result from flouting maxim of the characters in their conversation in “Encanto” movie script. The researcher using Grice’s theory to analyze conversational implicatures contained in the movie.

G. Previous Research Findings

There are three previous related studies that will be used by the researcher. The first is a thesis of Yunia Nirsita Aqidatul Izah, a student of English Literature Faculty of Humanities, *Universitas Islam Negeri Maulana Malik Ibrahim Malang*, entitled “*Conversational Implicature Analysis in Aladdin Movie*”. In this study, the researcher finds that conversational implicature rising because the utterances of the characters non observance maxims. There are (8) flouting maxim of quantity, (3) flouting maxim of relation, (4) flouting maxim of manner, (1) violating maxim of quantity, (3) violating maxim of quality, (5) violating maxim of relation, (1) violating maxim of manner and (1) infringing maxim of quantity. The researcher also finds the presence of conversational implicature, those are (21) for generalized conversational implicature and (4) for particularized conversational implicature.¹⁸

This study has similarity with the researcher that is focused on classifying the kinds of Conversational Implicature and flouting maxim that found in the dialogue of the characters in the movie. In this study also focused on the kinds of Non observance Maxims, there are flouting maxim, infringing maxim, violating maxim and the ways of occurrence of Non observance which have been done by the characters in “Aladdin” movie, while the researcher focused on flouting maxim and types of conversational implicature that found in “Encanto” Movie.

The second is the thesis of Muhammad Vikry, a student of State Islamic University of Syarif Hidayatullah Jakarta, entitled “*An Analysis of Conversational Implicature in Iron Man 3*”. Through the analysis of the movie, it can be concluded that there are (2) flouting maxim of quantity, (2) flouting maxim of quality, (5) flouting maxim of manner, (2) flouting maxim of relation, (1) opting out maxim of manner, (1) opting out maxim of quantity and (1)

¹⁸ <http://etheses.uin-malang.ac.id/eprint/17320>, accessed January 19, 2022.

violating maxim of quantity and manner. In this research, the researcher also finds two kinds of conversational implicature, there are (2) generalized conversational implicature and (13) particularized conversational implicature.¹⁹

This study has similarity with the researcher that is focused on classifying the types of conversational implicature resulted from the movie. But, in this study also focused analyze on how the non observance maxims occurs in the dialogue of the charactes and the meaning of each conversational implicature that found in the “Iron Man 3” Movie, while the researcher focused on flouting maxim and types of conversational implicature that found in “Encanto” Movie.

The third is the thesis of Ratu Yayanglilis Septiamaylofa, a student of English Literature Study Program, Faculty of Adab and Humanities, State Islamic University Sulthan Thaha Saifuddin, Jambi, entitled “*Conversational Implicature in Beauty and the Beast Movie*”. The result of this this study indicate that, there are 13 data included generalized conversational implicature and 3 data about particularized conversational implicature. The researcher also finds 23 data that included function of conversational implicature, there are 9 implicatures which has assertive/representative function, 5 implicatures which have directive function, 6 implicatures which have expressive function and 3 implicatures which have commisive function. The last, there are 15 data included maxim violation, there are 4 maxim of quality, 6 maxim of quantity, 3 maxim of relation and 2 data included maxim of manner.²⁰

This study has similarity with the researcher that is focused in types of conversational implicature in the movie. But, this study focused to determine the function and the maxim of conversational implicature in the “Beauty and the Beast” Movie, while the researcher focused in the types of conversational implicature and flouting maxim in “Encanto” Movie.

¹⁹ <https://repository.uinjkt.ac.id/dspace/bitstream/123456789/29568/1/MUHAMAD%20VIKRY-FAH.pdf>, accessed January 23, 2022.

²⁰ <http://repository.uinjambi.ac.id/5314/1/SKRIPSI%20RATU%20YAYANGLILIS%20SM.pdf>, accessed January 28, 2022.

H. Reseach Method

1. Research Design

Research design is a process of steps used to collect and analyze information to increase our understanding of a topic or issue.¹ The researcher uses library research and descriptive qualitative approach in conducting this research. Ary, et.al stated that “*qualitative research focuses on understanding social phenomena from the perspective of the human participants in natural settings*”.² The researcher uses descriptive qualitative because want to analyze the data in descriptive phenomenon such as words, phrase, clause, utterances and sentences.

To analyze the data, the researcher used content analysis. Content analysis is one of many types of analyzing data in qualitative research. Content analysis focuses on analyzing and interpreting recorded material. The material are such a public records, textbooks, letters, movies, diaries, tapes, themes, reports, or other documents.³ In addition, the researcher uses the movie script document to be analyzed.

2. Data and Data Source

In analyzing the data, the researcher will use two data sources, namely:

a. Primary Data Source

The primary sources of the data are the movie and movie script of “Encanto” movie. The movie and script becomes subjects of the analysis where the researcher

¹ John W. Creswell, “*Educational Research Planning, Conducting, and Evaluating Quantitative and Qualitative Research*”, 4th Ed., (Pearson: University of Nebraska-Lincoln), pg. 293.

² Donal Ary, et al, *Introduction to Research in Education (English Edition)*, (United States of America: Wadsworth, 2010), pg. 22.

³ Donal Ary, et al, pg. 29.

follows the conversation and the action of the characters to find and identify the use of conversational implicature in the movie.

b. Secondary Data Source

The secondary data of this research is e-books, books and other journals that related to the discussion of implicature and movie.

3. Data Collection Technique

In conducting this research, the researcher uses documentary technique to collect the data by getting the data from reading the subtitle transcript or the script of the movie and watching “Encanto” movie more than once. Actually, documentary technique is a technique to collect data and the data usually from transcript, books, newspaper, magazine, script, etc. In this research, the researcher necessary following steps to collecting the data as follows:

- 1) Downloading a movie entitled “Encanto” movie.⁴
- 2) Downloading the script on the website subscene.⁵
- 3) Watching the movie more than once.
- 4) Looking for the script of “Encanto” movie.
- 5) Rechecking the suitability between the script and the real conversation in the movie.
- 6) Classifying and writing down the utterances on the card to be analyzed and categorized as flouting maxims and types of conversational implicature.

4. Data Analysis Technique

In conducting this research, the data that was collected will be analyze through several steps. First, the data are classified and identified into their types of flouting

⁴ <https://layarkacaxxi.icu/f/4m54xsziPd0rk82/f70e4c722a39c0d6ecbea3d21cbaa689>, accessed June 10, 2022.

⁵ <https://subsc.my.id/subtitles/encanto/indonesian/2692428>, accessed June 10, 2022.

maxims based on the Grice's theory, which include flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation, and flouting maxim of manner. Then, the researcher explains the context on the conversation between the characters in "Encanto" movie. Second, the researcher interprets the implicatures found from utterance of the characters based on the context. From the context, it can be conclude what makes the characters fail to flout the maxim. The last step is the researcher giving conclusion related to the research finding.

I. Organization of the Study

The organization of the study is to make the readers know and understand the content of the research easily. Those are:

Chapter I is the introduction which confirms the background of the study, statements of the research problems, research focus, objectives of the study, significances of the study, limitation of the study, previous related study, research method (research design, data and source of data, data collection technique, and data analyzing technique), and organization of the study.

Chapter II is the review of the literature. This part consists of several explanations based on the title and it concludes the explanation of sociolinguistics, pragmatics, implicature, movie, the synopsis of "Encanto" movie script and the biography of the movie director.

Chapter III is finding and discussion. This chapter is important information because the researcher will analyze the data got. In this chapter also explains about flouting maxims and types of conversational implicatures that found in "Encanto" movie.

Chapter IV is the conclusion of the research and suggestion for the further study to making the better study.

CHAPTER II

THEORETICAL REVIEW

In this chapter, the researcher would like to present sub chapter of pragmatics, implicature, movie, and the synopsis of “Encanto” movie, the biography of the movie director.

A. Sociolinguistics

The term of sociolinguistics consist of two words, namely sociology and linguistics. Sociology refers to the science of society and linguistics is science of language.¹ People use language as a tools of communication with each other. When human beings interact with others in society, often includes speculation on the basis of their spoken language, about where they come from, and what social class they belong to. Hence, sociolinguistics as the branch of science that analyzes the relationship between language and society on the basis of its use in diverse social contexts.²

Sociolinguistics is a study that concerned with investigating the relationships between language and society with the goal being a better understanding of the structure of language and how the function of languages in communication.³ It is the study about the relationship between language and the context in which it is used. In other hands, it studies the relationship between language and society.

Sociolinguistics explains why people speak differently in different social context. It discusses the social functions of language and the ways it is used to convey social meaning. All of the topics provides a lot of information about the language works. As well as about the social relationship in a community.⁴

Social relationships in among people in society are based on some rules, there are values,

¹ Fathul Mu'in, “*Sociolinguistics: A Language Study in Sociocultural Perspective*”, (Banjarmasin: Lambung Mangkurat Univesity, 2019, pg. 4

² Yasemin Bayyurt, “*Current Perspectives on Sociolinguistics and English Language Education*”, The Journal of language Teaching and Learning, 2013, 69-78.

³ Ronald Wardhaugh and Janet M. Fuller, “*An Introduction to Sociolinguistics 7th edition*”, (Wiley: Blackwell, 2014), pg. 15.

⁴ Fathul Mu'in, pg. 4-5.

etiquette and so on. In communication, people are ordered by rules of speaking and guided by values of how to behave in a good manner that can be conducted through etiquette of using language. In short, sociolinguistics studies a language and its varieties and how people used in the speech community in relation to the sociocultural background of the language use itself.⁵

B. Pragmatics

Pragmatics is one of linguistics studies. In pragmatics, people learn about the aspects of meaning and language use that are dependent on the speaker, the addressee, and other features of the context of utterance. The utterance is usually used by people to express their ideas. Meanwhile, Yule stated that the study of what speakers mean, or ‘speaker meaning’ is called pragmatics. Pragmatics has consequently more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves.⁶

According to Jenny Thomas, pragmatics is the study of meaning in situation or in context.⁷ In accordance to Jenny Thomas statement, Leech argues that pragmatics is the study of meaning which is related to the speech situations. Pragmatics also related with context or situation when something is being said, thus for the speaker it is very important to focus on the context. Context refers to the situation giving rise to the discourse, and within which the discourse is embedded. Based on Oxford Dictionary, context is situation in which an event happens.⁸

Moreover, according to Crystal “Pragmatics is the study of the aspects of meaning and language use that are dependent on the speaker, the addressee and other features of the

⁵ Fathul Mu’in, pg. 6-14.

⁶ George Yule, “*Pragmatics*”, (New York: Oxford University Press, 1996), pg. 3.

⁷ Jenny Thomas, “*Meaning in Interaction: An Introduction to Pragmatics*”, (USA: Routledge, 1995), pg. 1-2.

⁸ Oxford University, “*Oxford Learner’s Pocket Dictionary*”, (Oxford: Oxford University Press, 2011), pg. 93.

context of utterance”.⁹ Thus, the knowledge of pragmatics is one of the essential factors that enable humans to interact or communicate effectively in their social life. Based on Bachman and Palmer’s model, it is very clear that pragmatics competence plays an important role in order to be able to effectively use the language for real communication since it enables which language functions to be used for certain contexts and how to use those expressions appropriately.¹⁰

Pragmatics is perceived as being distinct from sociolinguistics, but there is some overlap. In particular, pragmatics and sociolinguistics are the topics that involve how identity and relationships are speakers influence their linguistic choices and how they are interpreted.¹¹ In the scope of pragmatics study, there are some factors that should be considered. The factors are Implicature, Speech Acts, Deixis and Distance, Presupposition, and so on.¹²

C. Implicature

Implicature is part of pragmatics study that discuss about the speaker meaning linking with discourse situation. Implicature means the meaning that is implied or non-directly delivered or even called as the additional conveyed meaning by the speaker. In addition, Yule stated that something must be more than just what the words mean. It is an additional conveyed meaning, called implicature.¹³ Grice divided implicatures into two classes, there are conversational implicatures and conventional implicatures. Conversational implicatures derived on the basis of conversational principles and assumptions, and conventional implicatures are assigned on the basis of the conventional meanings of the words occurring

⁹ Che An Bint Abdulghani & Muhammad Abubakar Abdullahi, “*The Meaning and Scope of Pragmatics*”, International Journal of Research and Innovation in Social Science (IJRISS), Vol. V, Issue V, (May, 2021), pg. 102.

¹⁰ Susi Damaiyanti, “*Teaching implicature Through Video Edited Clips in ESL Listening Classes*”, Jurnal As-Salam, Vol. 1, No. 1, (Mei-Agustus 2016), pg. 128-129.

¹¹ Ronald Wardhaugh and Janet M. Fuller, “*An Introduction to Sociolinguistics 7th edition*”, (Wiley: Blackwell, 2014), pg 249.

¹² Che An Bint Abdulghani & Muhammad Abubakar Abdullahi, Pg. 103.

¹³ George Yule, pg. 35.

in a sentence.¹⁴ The following is a further explanation about kinds of implicatures:

1. Conventional Implicature

According to Yule, conventional implicatures are not based on the cooperative principle or the maxims. Conventional implicatures do not have to occur in conversation, and also do not depend on special contexts for their interpretation. Conventional implicatures is not unlike lexical presuppositions, which are associated with specific words and result in additional conveyed meanings when the words used.¹⁵

Grice stated that conventional implicatures are implications that are triggered by linguistic meaning but seem different from (ordinary) entailments in two ways: (a) the exact content of what is implied is not readily made explicit, and (b) the content of the implication does not seem at issue in the way that truth-conditional content standardly is.

Such as with an example that adapted from Grice:

- a) John is an Englishman, but he is cowardly.
- b) John is an Englishman, and he is cowardly
- c) John's being cowardly is somehow unexpected or surprising in light of his being English.

Grice denies that (c) is part of the truth-conditional content of (a), claiming that (c) might be false yet (a) nonetheless true. There is general agreement that something like (c) is part of what (a) implies by virtue of its meaning and that at the same time this implication has some kind of special status.¹⁶

2. Conversational Implicature

Conversational implicature is something which is implied in conversations, that

¹⁴ Gennaro Chierchia, Sally McConnell-Ginet, *Meaning and Grammar: An Introduction to Semantics*, (London: MIT Press, 1990), pg. 188.

¹⁵ George Yule, *Pragmatics*, (New York: Oxford University Press, 1996), pg. 45.

¹⁶ Gennaro Chierchia, Sally McConnell-Ginet, *Meaning and Grammar: An Introduction to Semantics*, (London: MIT Press, 1990), pg. 189.

something which is left implicit in actual language. The term of implicature was introduced by Grice which refers to implied meaning from what is said. According to Yule, conversational implicature is something more deeply meant, implied, or suggested from what is said.¹⁷ It is mostly about the utterance of a speaker that can be understood through context-based interpretation of the meaning. For example:

a) Boy: I hope you brought the bread and the cheese.

b) Justin: Ah, I brought the bread.

After hearing Justin's response, Boy has to assume that if he had brought the cheese, he would say, but Justin did not mention the cheese. Justin must intend that what is not mentioned was not brought. In this case, he has conveyed that he said conversational implicature.

a. Kinds of conversational implicature

1. Generalized Conversational Implicature

Grice stated that generalized conversational implicature is implicature that arise without any particular context or special scenario being necessary.¹⁸ Yule add that generalized implicature is a conversational implicature that does not require specific knowledge in it is interpretation.¹⁹ For instance:

a) Boobie: Hi Tom, did you invite Kate and Jessie?

b) Tom: I invited Kate.

From tom's response, it means that he invite Kate only and does not invite Jessie. When no special knowledge is requires in the context to calculate conveyed meaning, it is called by generalized conversational implicature.

¹⁷ George Yule, "*Pragmatics*", (New York: Oxford University Press, 1996), pg. 40.

¹⁸ Paul Grice, "*Studies in the way of Words*", (London: Harvard University Press, 1991), pg. 38

¹⁹ George Yule, pg. 40-41

2. Particularized Conversational Implicature

According to Grice, particularized conversational implicature depends on the particular feature that found in the context to able to understand the utterances.²⁰ In other words, particularized conversational implicature is a conversation takes place in a very specific context in which locally recognized inferences are assumed. For example:

- a) Keith: What on earth has happened to the roast chicken?
- b) Jeff: The cat is looking very happy.

In the above exchange, Keith will likely derive the implicature “the cat ate the roast chicken” from Jeff’s statement. This is due to Keith belief that Jeff is observing the conversational maxim of relation or relevance in the specific context of Keith’s question. Further, that implicature rely much on the special context. It is can be classified into particularized convesational implicature.

b. Characteristics of conversational implicature

Grice suggests there are four characteristics of conversational implicatures, there are cancellability, non-detachablility, calculability, and non-conventionality.²¹ The following is a further explanation:

1. Cancellability

Implicature can be cancelled when the speaker gives additional information on his or her utterance. It means that when the speaker produces an implicature in the utterances, then he or she gives information of the first utterance, the implicature is cancelled.²²

2. Non-detachablility

²⁰ Paul Grice, “*Studies in the way of Words*”, (London: Harvard University Press, 1991), pg. 39

²¹ Stephen, C., Levinson, “*Pragmatics*”, (Cambridge: Cambridge of University press, 1983), pg. 119.

²² Endry Sri Rahayu, “*Types of Implicature in Informal Conversations Used by the English Education Study Program Students*”, University of Bengkulu, Journal of Applied Linguistics and Literature, 2016, Vol. 1, No. 1, pg. 68.

Grice has suggested that non-detachability of implicature is expressions with the same linguistic meaning should generate the same implicatures relative to a fixed context. The nondetachability assumption may be problematic and is certainly difficult to examine without some independently supported account of what linguistic meaning amounts to.²³

3. Calculability

The truth of the contents of the implicature does not depend on what is said, but can be calculated from how the action says what is said.

4. Non-conventionality

Conversational implicature requires the conventional meaning of the sentence used, but the content of implicature is not included in the conventional meaning of the sentence.

D. Cooperative Principle

The way which people try to make conversations work is called Cooperative Principle. Grice proposes the cooperative principle which states “make your conversational contribution such is required, as the stage at which it occurs by the accepted purpose or the direction of the talk exchange which you are engaged”.²⁴ To support the communication process, the speaker usually use intonation, gestures and body language which participate in expressing thought, information and purposes together with an oral conversation. It is called as paralinguistics. In other words, the speakers and the listeners should give a meaningful contribute and productive utterance to further the conversation.

Concerning with his cooperative principle, Grice divides cooperative principle into four basic conversational maxims, and those maxim are:

²³ Gennaro Chierchia, Sally McConel-Ginet, *Meaning and Grammar: An Introduction to Semantics*, (London: MIT Press, 1990), pg. 192.

²⁴ Paul Grice, *Studies in the way of Words*, (London: Harvard University Press, 1991), pg. 26.

1. Maxim of Quantity

Maxim of Quantity means that participant contributions must be as informative as necessary for current exchange needs. Grice stated that the quantity category relates to the amount of information that will be provided, and below it falls into the following principle: 1) the speaker makes informative contributions as needed to the listener (do not give too much information or too little), 2) the speaker makes a statement as strong as he can be a listener.²⁵ For example:

A: Where is the market?

B: In the next of that mosque.

We can be seen that B's information is informative and give enough contribution towards A's question about the exact location of market.

2. Maxim of Quality

Under the category of maxim quality, it involve the quality of true disclosure, and has two specific rules: 1) the speaker is expected not to say what you believe to be false for the listener, 2) the speaker is expected not to say that he does not have enough evidence for the listener.²⁶ For example:

A: Where is Cappadocia located?

B: Cappadocia is located in Turkey.

Here, B gives the correct answer which shows about the true fact that Cappadocia is located in Turkey.

3. Maxim of Relation

In this maxim, the utterance must be relevant which the topic being discussed.

The maxim of relevance is fulfilled when the speaker gives contribution that is relevant

²⁵ Paul Grice, pg. 26.

²⁶ Paul Grice, pg. 27.

to the topic of preceding utterance. Furthermore, Grundy said that each participant's contribution should be relevant to the subject of conversation.²⁷ For example:

A: Anyway, how old are you?

B: I am 22 years old.

Here, B utterance fulfilled the maxim of relevance, because her answer is relevant with the questions. From the explanation above, we can conclude that although it is very difficult to obey and use all of the cooperative principles and its maxims in conversations or writing the sentences, but it is essential to follow the cooperative principle in order communication run more effectively.

4. Maxim of Manner

The maxim of manner means that the participants must be clear and avoid unclear expressions and ambiguity. And the various maxims such as: 1) avoid obscurity of expression, 2) avoid ambiguity, 3) be brief (avoid unnecessary prolixity), and 4) be orderly.²⁸ For example:

A: What do you think about my dress?

B: I think it is very beautiful and cute for you to night.

The answer of B is categorized as maxim of manner, he can answer the question from his partner about A's dress clearly.

E. Flouting Maxim of Grice's Theory

Maxim is a rule that makes people have a good conversation, but sometimes the speakers do not always abide the rules and flout the maxims. According to Grundy, the flouting maxims is a particularly silent way of getting an addressee to draw inference an

²⁷ Peter Grundy, *Doing Pragmatics*, 3rd Edition, (Routledge: Arnold, 2000), Pg. 96.

²⁸ Peter Grundy, pg. 28.

implicature.²⁹ Grice said that the participant in a conversation may fail to fulfill a maxim, it's not with any intention of trying to misleading, but because the speaker wishes to the hearer to find out the different meaning from what the speaker actually said. The situation when the speaker blatantly flout the maxim shows that characteristically gives rise to a conversational implicature and when this implicature appeared in a conversation, it means that one of maxim is being exploited.³⁰

The following are four flouting maxims based on the Grice's theory:

1. Flouting Maxim of Quantity

A speaker flouts maxim of quantity when their contribution is not informative as requires or more informative than the hearer needs. The speaker might give less or more information. As an example:

A: How old are you?

B: I'm twenty one years old, *but in September I was twenty two, because I was born on September 17, 2000.*

The conversation above does flouting maxim of quantity because B gives more information than A needs. B can simply answer "I'm twenty one years old", it clear enough to reply B's question. The next example is:

A: Where's my candy box?

B: The children were in your room this afternoon.

The example above consist of two flouting maxim, those are maxim of relation and quantity. In this case, B's utterance is flouting maxim of relation because B give the causality answer. It means that B should answer some places where A's candy box. In addition, this conversation also flouting maxim of quantity. Here, B does not explain to the point that the children were in A's room in afternoon. To answer A's question, B should as informative as A's requires. Another example is:

²⁹ Peter Grundy, Pg. 97.

³⁰ Paul Grice, "*Studies in the way of Words*", (London: Harvard University Press, 1991), pg. 30.

A: How are we getting there?

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

(Thomas, 1995, pg. 69)

The conversation above flouts maxim of quantity because B's answer does not give clear contribution and it's not informative as required. The statement above suggest that B does not want to have a travel with A.

2. Flouting Maxim of Quality

Flouting maxim of quality occurs when the speakers say something that he or she doesn't believe, and lack of adequate evidence. In the maxim of quality, there are several ways for the speaker to flout the maxim. This is by using irony, metaphor, meiosis and hyperbole.³¹ For example:

A: Eiffel Tower in Paris isn't it, mam?

B: *And Istanbul in Yaman.*

The example above explains that the speaker has flouted maxim of quality. The speaker B answer the statement about Istanbul that is in Yaman. In fact, Istanbul is in Turkiy. Therefore, the speaker is gives false information.

The next example is the conversation between Sally and her father, Sam. Sam, has promised to give Sally a lift to the gym when she has finished her homework.

Sam: Have you finished your homework?

Sally: *(with a smile)* I've got my kit and I'm ready to go.

Sam: Ok we're off.

(Janet Holmes & Nick Wilson, 2017, pg. 388)

Sally does not say anything false here, but her statement implies that she has fulfilled the homework for the lift. It assuming that her answer follows the maxim of

³¹ Paul Grice, "*Studies in the way of Words*", (London: Harvard University Press, 1991), pg. 34.

quality, and her father wrongly (as it turns out) infers that she has finished her assignment. In fact, for many different reasons, people do not always follow the rules of cooperative principles. People may deliberately want to mislead the other person as in example above.

Another example:

You are the cream in my coffee. (Grice, 1991, p. 34)

Here, the example above is flouting maxim of quality. It give a metaphor and irony statement. The example is intending the hearer to reach first the metaphor interpretant “you are my pride and joy” and then the irony interpretant “you are my bane”.³²

3. Flouting Maxim of Relation

The speaker flout this maxim because he or she make the conversation unmatched or irrelevant but they have a reason behind it. Usually, it's because they have something to hide or they say something indirectly. As an example:

A: Where will we go?

B: Out.

From the example above we can see that B's utterance implicates that B doesn't want to answer A's question. B doesn't want to tell where exactly they are going. The next example is:

A: I do think Mrs. Jenkis is an old windbag, don't you?

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

(Levinson, 1983, pg. 111)

The conversation above is unmatched with B's question. Therefore, B has flouted maxim of relation. Another example is:

³² Paul Grice, “*Studies in the way of Words*”, (London: Harvard University Press, 1991), pg. 34.

Harry: Where's the car?

Joyce: Dan needed to do some shopping.

(Janet Holmes & Nick Wilson, 2017, pg. 388)

Dan is their son. Harry does not like lending the family car to the children. Joyce knows this but she has just lent their car to Dan. Here, Joyce's answer does not follow Grice's theory of conversational maxim of relation.

4. Flouting Maxim of Manner

The speaker flouting maxim of manner when their contribution become ambiguous and obscurity of expression. They might say something not briefly and not orderly.³³ As an example:

A: *Take away three sir!*

B: Which one?

A: Original Thai tea.

From an example above, A should say that she/he want to buy three original Thai tea to take away. The utterance above made B confused, because its still ambiguous. Therefore, A does flouting maxim of manner. Another example is when the speaker is intentionally ambiguous. The utterance of "*go to school on an egg*" which means either that the hearer "*should start eating an egg*" or "*an egg should be eaten before school*". This works since it is possible in both the metaphorical and in the literal sense of the sentence. The next example is occurred during a radio interview with unnamed official:

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

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

³³ Paul Grice, "*Studies in the way of Words*", (London: Harvard University Press, 1991), pg. 34.

(Thomas, 1995, pg. 71)

In the example above, the official is not being deliberately unhelpful in interviewer's questions. The official could have refrained from responding or said "*no comment*". In this conversation, the implicature tells the interviewer that the official doesn't want to admit to their involvement directly.

F. Movie

1. The Definition of Movie

Literature is not only in writing but also in the form of a movie, cassettes, records, and many more. Nowadays, the movie becomes the most popular literary form of entertainment and educational media. It provides a visual presentation and facilitates the audience in understanding it. Sapp stated that a movie is a motion picture that is considered as a source of entertainment or as an art form. It becomes an important part of art to learn the various aspect through it. The movie does not only present the results of the creative process of an author but also provides messages and motivates the audience to reflect on problems that occurred in society.³⁴

Movie as a work of art is born of the process of creativity that must have its charm. The result of this creativity comes from the author's imagination as the product of creativity that might originate from reality. The movie is one of the media of audiovisual that can use to build the attitude, emotion and evolving the problems. The movie is a rich medium of communication with social implication, created within different social, historical, and cultural contexts.³⁵ Learning through aesthetics in which a movie is included stimulates a reflective attitude in the learner. The movie helps the learners to

³⁴ Chairina Nasir, Iskandar Abdul Samad, Tria Maisal Jannah & Eda Suhana Sharudin. *An Analysis of Moral Values in the Movie "Coco"*. Proceedings of the 2nd English Education International Conference (EEIC) In Conjunction with the 9th Annual International Conference (AIC), Universitas Syiah Kuala, Banda Aceh, Indonesia, 2019, pg. 23.

³⁵ Afdilila, M. "*The moral values of social dialect in hamlet movie*", (Semarang: UIN Walisongo, 2015).

understand and recognize immediately the main messages regarding attitudes and loyalty delivered by the movie characters. Emotions make learning both more memorable and more pleasurable for the student.

2. Types of Movie

a. Animated Movie

Bordwell and Thompson explain several types of movie or film, one of them is animated movie. Animated films are distinguished from live-action ones by the unusual kinds of work that are done at the production stages. In this case, animation movie do not do continuously filming an ongoing action in real time, but the animators create a series of image by shooting one frame at a time. Because animation is the counterpart to live action, any sort of film that can be filmed live can be made using animation.³⁶ Animated films can present narratives (fiction films), convey documentary information (usually instructional ones), or experiment with the medium.³⁷

In animation movies, there are some techniques that can be applied as follow:

1. Traditional Animation

The most familiar of traditional animation is drawn-hand animation. It was the process used for most animated films in the 20th century which are first drawn in a paper. From almost the start of cinema, animators drew and photographed long series of cartoon images. To create the illusion of movement, each drawing different slightly from the one before it.³⁸

2. Stop Motion

Stop motion is used to describe animation that created by physically

³⁶ David Bordwell and Kristin Thompson, "Film art an Introduction" 9th edition, (The Mc Graw-Hill Company Inc., 1997), Pg. 882

³⁷ David Bordwell and Kristin Thompson, Pg. 902

³⁸ David Bordwell and Kristin Thompson, Pg. 883

manipulating the real world objects and photographing them. It occurs within one time and frame of the film to create the illusion of movement.

3. Computer Animation

Computer imaging has revolutionized animation. Computer can be devised that enables the filmmakers to create images of things that could not be filmed in real life.³⁹ Computer animation is a process that used to digitally produce animated images. There are two types of computer animation, two dimensional (2D) and three dimensional (3D). Two dimensional (2D) animation works with images involves cutouts. Sometimes the filmmakers make flat puppets with movable joints.⁴⁰ Another types of animation is three dimensional (3D). Three dimensional objects can also be shifted and twisted frame by frame to create apparent movement.

Animation of objects falls into several closely related categories, there are clay, model and pixillation. Clay animation often termed as Claymation. Sometimes actually does involve modeling clay. But more often, plasticine is used, since it is less messy and available in a wider range of colors. It has grown enormously in popularity since the mid-1970s. The example is a flock of plasticine hens in “Chicken Run” that received Hollywood-style lighting. The next is model or puppet animation. It is often vey similar to clay animation. As the name implies, it involves the use of figures that can be moved and using bendable wires or joints. One of the famous puppet animation is “The Nightmare Before Christmas”. Pixillation is a term applied to frame by frame movement of people and ordinary object.

³⁹ David Bordwell and Kristin Thompson, Pg. 889

⁴⁰ David Bordwell and Kristin Thompson, Pg. 885

b. Narrative Movie

The main relationship a narrative movie with its audience is that of the storyteller. For most of us, a narrative movie is just a movie. The distinguished narrative movie from other types of movie is that narrative films are directed towards fiction. A typical narrative film is based on a scenario where almost every behavior and spoken dialogue is predetermined. Characters are played by actors who deliver dialogue and perform actions in a way that not only strives, but also facilitates the technical demands of the film production process. The primary purpose of most narrative movie is entertainment.⁴¹

c. Documentary Movie

The main difference between narrative movie and documentaries is in terms of allegiance. Narrative movie begin with a commitment to dramatic storytelling. Documentary movie is more concerned with recording reality, educating viewers, or presenting political or social analysis. Therefore, narrative movie is categorized as fiction and documentary movie as nonfiction. Documentary filmmakers continue to use conventional formal elements. These elements are interviews, voiceover narrations, and archival recordings in innovative ways to create new and interesting forms of nonfiction. Documentary movie investigate events that have occurred in the past. Some of these movie are personal and historical, such us “*Capturing the Friedmans*” (2003) that was directed by Andrew Jarecki.⁴² It movie focuses on the 1980s investigation of Arnold and Jesse Friedman for child molestation.

Historically, documentary movie have been categorized into four basic approaches, there are factual, instructional, persuasive, and propaganda movie.

⁴¹ Richard Barsam and Dave Mohanan, “*Looking at Movies an Introduction to Film*”, (America: Library of Congress cataloging in Publication data, 2016) Pg. 64-65.

⁴² Richard Barsam and Dave Mohanan, Pg. 65-69.

Factual movie including “*Nanook of the North*” (1922), usually present people, places, or processes in straightforward ways that are meant to entertain and instruct without overly influencing the viewer. Instructional movie seek to educate the audience about common interest, rather than persuading them to accept certain ideas. Nowadays, instructional movie are most likely to teach the viewer about basic skills like cooking, yoga, or golf swings. Persuasive movies were originally called as documentary movie until the term evolved to refer all nonfiction movie. The main purpose of persuading documentary was to address social injustice, but today any documentary movie concerned with presenting a particular perspective on social issues or with corporate and government injustice of any kind could be considered as persuasive. “*An Inconvenient Truth*” (2006) is an example of persuasive movie. Propaganda movie is systematically disseminate deceptive or distorted information. The most famous of propaganda movie is “*Triumph of the Will*” (1935).⁴³

d. Experimental Movie

Experimental is the most difficult of all types of movies to define with any precision. It is because experimental filmmakers actively seek to defy categorization and convention. For beginners, it's helpful to think about experimental cinema as pushing the boundaries of the most people think movies are. The most of experimental movie do not tell a story about conventional sense, incorporate unorthodox imagery and motivated more by innovation and used personal expression rather than by commerce and entertainment. It help the audience to understand in yet another way why movies are a form of art that capable of a sort motion picture equivalent of poetry. Disregarding with the traditional expectation of audience that experimental movies remind the viewer about movie are like painting, sculpture,

⁴³ Richard Barsam and Dave Mohanan, pg. 66-67.

music, or architecture can be made in as many ways as there are artists.⁴⁴

G. The synopsis of “Encanto” movie

Encanto is a 2021 American animated musical movie that was produced by Walt Disney Animation Studios and distributed by Walt Disney Studios Motion Pictures. This movie was directed by Jared Bush and Byron Howard, and co-directed by Charise Castro Smith who wrote the screenplay with Jared Bush. The original songs is by Lin Manuel Miranda. The movie stars the voices by Maria Cecilia Botero as Abuela Alma, Stephanie Beatriz as Mirabel Madrigal, Diane Guerrero as Isabela Madrigal, Jessica Darrow as Luisa Madrigal, Maluma as Mariano Guzman, John Leguizamo as Bruno Madrigal, Rhenzy Feliz as Camilo Madrigal, Carolina Gaitan as Pepa Madrigal, Ravi Cabot Conyers as Antonio Madrigal, Adassa as Dolores Madrigal, Mauro Castillo as Felix Madrigal, Angie Cepeda as Julieta Madrigal, Wilmer Valderrama as Agustin. Encanto Movie was released in the United States on November 19, 2021. The movie and its soundtrack have received various awards and nomination, such as the winning of Best Animated Feature Film of 2021, Best Original Score, Best Original song at the Academi Awards, and etc.

This movie started with Pedro and Alma Madrigal, a young married couple. An armed conflict forces them to flee their home village in Colombian with their infant triplets, there are Julieta, Pepa, and Bruno. The attackers kill Pedro, but Alma’s candle magically repels the attackers. The candle also creates Casita, a house that located in Encanto. Encanto is a magical realm that bordered by high mountains. Abuela Alma was the leader of the Madrigal family and the community of Encanto. Every member of the Madrigal family has its own gift. Not only the family members, but also their Casita have unique powers. The Madrigal’s home or Casita can sway and move to the rhythm of the music that resonates in everyday.

The Madrigal’s family has a lot of members. There are, Bruno Madrigal is Mirabel’s

⁴⁴ Richard Barsam and Dave Mohanan, pg. 70-72.

uncle that has the ability to see the future. Pepa Madrigal is Mirabel's aunt that her mood can control the weather and she often creates rain and storms due to her strong emotion. Felix Madrigal is Pepa's husband who balances her out. Julieta Madrigal and Agustin are Mirabel's mother and father, Julieta can heal people with her cooking. Isabela Madrigal is the oldest sister of Mirabel. The director described her as a perfect and success. She can make flowers bloom everywhere. Luisa Madrigal is the second oldest sister of Mirabel, she has superhuman strength. Pepa and Felix Madrigal have three children named Dolores Madrigal, Camilo Madrigal, and Antonio Madrigal. Dolores Madrigal has super hearing, Camilo Madrigal can shapeshift, and Antonio Madrigal who can speak and understand to the animals.

Fifty years later, a new village thrives under the candle's protection. Its magic grants gifts to each Madrigal descendant at the age of five. The gifts is use to serve the villagers. However, Bruno who had a gift to see the future disappeared ten years earlier. He was vilified and scapegoated because of his own vision. While Julieta's youngest daughter named Mirabel that was 15 years old mysteriously did not received a gifts. On the evening when Antonio was five year old, he gains the ability to communicate with animals. Suddenly, Mirabel sees Casita cracking and the candle flame flickering. Then, she went running to tell her family, but her warnings go unheeded when Casita appears undamaged to the others. Later, Mirabel begin to feels that something was wrong in Casita.

After overhearing Abuela Alma praying, Mirabel resolves to save the miracles in their family. The next day, she talks to her older sister Luisa who had super strong gift. Mirabel asked to Luisa and Isabela about the crack in the Casita. Luisa confessed in that night she felt weak and los her strenght. Meanwhile, Isabela lost her control because she is tired of growing flowers for other people even though she likes cacti and carnivores. Luisa suggest that the answer is in the Bruno's tower, forbidden area that has been empty for a long time.

Mirabel found Bruno's last vision that Madrigal's house would be destroyed and she is

standing in front of Casita. Later that night, Isabela was scheduled to be engaged with Mariano Guzman. In the middle of Mariano's proposal, Dolores revealed Mirabel's discovery to everyone and Pepa can not control her feelings accidentally causing rain. It made Casita to crack again and damaging Mariano's proposal. Amid the commotion, Mirabel follows a group of rats and discovers a secret passage behind a potrait where she finds Bruno. Bruno never left their home and he remained in a secret room. In Antonio's room, Bruno reluctantly conjures another vision that resembles the previous one. The vision is Mirabel embracing Isabela and strengthening the candle.

In the Isabela's room, Mirabel apologizes for ruining her proposal with Mariano. Suddenly, Isabela confessed that she did not want to marry Mariano and she was weighed down because her image of perfection. Then, Mirabel helps Isabela develop her powers and both of them embrace. Abuela Alma sees and accuses Mirabel of causing the family's misfortune because of her grudge that haven't a gift. Finally, Mirabel snapped at Abuela Alma for not seeing her as good enough for the family and being grateful for the miracle in their family. This argument creates a fissure that splits the nearby mountain and destroys Casita when the candle finally went out. Madrigal's family is now homeless. However, Mirabel tried to understand Abuela Alma who always wanted his family to look perfect in the eyes of others. Mirabel was devastated and runs away from the family, who scramble to find her.

Several hours later, Abuela Alma finds a tearful Mirabel at the river where Abuelo Pedro died and explained the background of how tragically the past. Abuela Alma said that she was so afraid to lose the miracle and she lost sight of who our miracle was for. Mirabel and Abuela Alma embraced each other and returned to Casita along with Bruno. At the end of story, they rebuild the Casita and take a photo together with the family.⁴⁵

⁴⁵ [https://en.m.wikipedia.org/wiki/Encanto_\(film\)](https://en.m.wikipedia.org/wiki/Encanto_(film)) , accessed June 01, 2022

H. The Biography of the Movie Director

Encanto movie was directed by Byron Howard and Jared Bush. Disney's Encanto received three Oscar nominations for Best Animated Feature, Best Score, and Best Original Song. This is their first nomination for a musical movie. Byron P. Howard was born in Misawa, Japan on December 26, 1968. He is an American animator, character designer, story artist, film director, film producer, and screenwriter. Howard is best known as the director of the Walt Disney Animation Studios films "Bolt" (2008), "Tangled" (2010), "Zootopia" (2016), and "Encanto" (2021). He began his career at Disney as a tour guide at Disney MGM Studios.

As Howard was growing up, he had dreamed of working for Disney. He soon began the Disney Studio Internship and was hired in 1994 as an animator on films including *Pocahontas*, *Mulan*, *Lilo & Stitch* and *Brother Bear*. In 2009, Howard became a member of the Academy of Motion Picture Arts & Sciences. He has a many nominated and won awards. For example, in 2021 Howard was won two awards, there are Golden Globe Award for Best Animated Feature Film and Academy Award for Best Animated Feature for "Encanto" movie.⁴⁶

Jared Bush is an American screenwriter and producer. He was born on June 12, 1974 in Gaithersburg, Maryland, USA. Bush is best known for co-directing and writing the animated film Disney "Zootopia" in 2006. In the same year, he also became the writer of "Moana" movie and co-creator and executive producer of the Disney XD animated series "Penn Zero: Part-Time Hero". Outside of Disney, Bush is the founder of the production company Dark Castle Entertainment, which is known for producing drama or thriller films, such as "House of Wax".⁴⁷

⁴⁶ https://id.m.wikipedia.org/wiki/Byron_Howard , accessed July 5, 2022

⁴⁷ https://id.m.wikipedia.org/wiki/Jared_Bush , accessed July 5, 2022.

CHAPTER III

FINDING AND DISCUSSION

This chapter presents the finding and the discussion of this research. This chapter describes and explains the data. Besides, it discusses the results of data finding in the relevant theories.

A. RESEARCH FINDINGS

The types of flouting maxim found in the “Encanto” movie.

Table 3.2

No.	Types of flouting maxim	Frequency	Percentage
1.	Flouting maxim of quantity	10	31 %
2.	Flouting maxim of quality	6	19 %
3.	Flouting maxim of relation	11	34 %
4.	Flouting maxim of manner	5	16 %
TOTAL		32	100 %

Percentage:

Flouting maxim of quantity : $\frac{10}{32} \times 100 \% = 31 \%$

Flouting maxim of quality : $\frac{6}{32} \times 100 \% = 19 \%$

Flouting maxim of relation : $\frac{11}{32} \times 100 \% = 34 \%$

Flouting maxim of manner : $\frac{5}{32} \times 100 \% = 16 \%$

Based on the findings above, it can be seen that there are four types of flouting maxim in “Encanto” movie. There are 10 (31 %) flouting maxim of quantity, 6 (19 %) flouting maxim of quality, 11 (34 %) flouting maxim of relation and 5 (16 %) flouting maxim of manner. So, the total of data is 32 utterances found in “Encanto” movie. According to the data above,

it can be concluded that the most dominant usage is flouting maxim of relation with the percentage 34 %.

The types of conversational implicature found in the “Encanto” movie.

Table 3.1

No.	Types of flouting maxim	Frequency	Percentage
1.	Generalized conversational implicature	15	47 %
2.	Particularized conversational implicature	17	53 %
TOTAL		32	100 %

Percentage:

$$\text{Generalized conversational implicature} : \frac{15}{32} \times 100 = 47 \%$$

$$\text{Particularized conversational implicature: } \frac{17}{32} \times 100 = 53 \%$$

Based on the findings above, it can be seen that there are 15 (47 %) for generalized conversational implicature and 17 (53 %) for particularized conversational implicature. It can be concluded that particularized conversational implicature was the most dominant types of conversational implicature that used by the characters in the “Encanto” movie.

B. DISCUSSION

This chapter discusses the types of flouting maxim and conversational implicature that found in “Encanto” movie. In analyzing the data, the researcher made a table and data code based on each types of flouting maxim. In the data code, quantity utterances use the abbreviation ‘Quan’, quality utterances use the abbreviation ‘Qual’, Relation utterances use the abbreviation ‘Rel’, and manner use the abbreviation ‘Man’.

1. Flouting Maxim of Quantity

a. D1/ENCANTO/Quan

Mirabel : *Dolores, hey. You know, out of all my older cousins, you're like my favourite cousin, so I feel like I can talk to you about anything, like the problem with the magic in the last night that no one seemed to worry about that maybe you heard about that maybe I should know about.*

Dolores : *The only one worried about the magic is you... and the rats talking in the walls... oh, and Luisa. I heard her eye twitching all night.*

(Minutes: 00:31:11-00:31:41)

In data with code D1/ENCANTO/Quan show that Mirabel was know cracks in the casita were real, she needs to help Abuela to save the magics and save the family, but she don't know how to save a miracle. The conversation occurs when Mirabel looks at a picture of her family and zeroes in on Dolores, her cousin who hears everything. She thinks if anyone would know what's wrong with the magic, it's her. She asked Dolores with a long questions that accompanied by praise. The utterance on code D1/ENCANTO/Quan shows that Mirabel does flouting maxim of quantity. It means that Mirabel blatantly gives more statements than it required in the question. She can simply ask Dolores *"do you hear something about what's wrong with the magic?".* To understand the dialogue above, we have to know that Dolores has super hearing. She was usually the first person that know the biggest secret in the Encanto. There are particular features found in the context to understand the utterances. It is called particularized conversational implicature.

b. D2/ENCANTO/Quan

Mirabel : *Dolores, hey. You know, out of all my older cousins, you're like my favourite cousin, so I feel like I can talk to you about anything, like the problem with the magic in the last night that no one seemed to worry about that maybe you heard about that maybe I should know about.*

Dolores : *The only one worried about the magic is you... and the rats talking in the walls... oh, and Luisa. I heard her eye twitching all night.*

(Minutes: 00:31:11-00:31:41)

The utterances on data D2/ENCANTO/Quan does flouting maxim of quantity because she provides more information. Dolores can simply answer *“I didn't hear anything, but I heard Luisa's eye twitching all night”*. That's enough to ask Dolores and answer Mirabel's question. In this case, there are particular features found in the context to understand the utterances. Therefore, to understand the conversation we have to know that Dolores has super hearing. She was usually the first person that know the biggest secret in the Encanto. It is called particularized conversational implicature.

c. D3/ENCANTO/Quan

Abuela Alma : *Stop. First, an announcement. I've spoken to the Guzmans about Mariano's proposal to Isabela. Dolores, do we have a date?*

Dolores : *Tonight. He wants five babies.*

(Minutes: 00:32:23-00:32:45)

The conversation happened when Abuela Alma called everyone to the table to give an announcement. Abuela Alma asked Dolores about the date of Mariano's proposal to Isabela. Based on Dolores's answer, she does flouting maxim of quantity because she gives more information than Abuela Alma needs. Dolores can simply replied with **"tonight"**. It was clear enough to answered Abuela's question. In this situation, there are particular features found in the context to understand the utterances. It is called particularized conversational implicature.

d. D4/ENCANTO/Quan

Mirabel : *Wait, how do you find a vision? What am I even looking for?*

Luisa : *If you find it, you will know. But, be careful... that place is off limits for a reason.*

(Minutes: 00:38:23 - 00:38:34)

Mirabel looks confused and asked Luisa how to find the Bruno's vision, but Luisa gives less information than Mirabel needs. In this case, Luisa does flouting maxim of quantity. Luisa can simply answer **"Go to the Bruno's room and find his vision there"**. It is clear enough to answer Mirabel's question. To understand the context of utterance, there does not require specific knowledge in interpretation. It is called generalized conversational implicature.

e. D5/ENCANTO/Quan

Mirable : *Uh, Tia Pepa. If Bruno had a vision about "someone" what*

would it mean for them?

Pepa : ***We don't talk about Bruno.***

(Minutes: 00:45:32 – 00:45:49)

The conversation occurs when Mirabel wants to know what will happen if she in the Bruno's vision. Pepa's answer on code D5/ENCANTO/Quan means that she tried to avoid Mirabel's question because of a reason. The reason is when Bruno had a vision about someone, it was a nightmare and it would happen. In this case, Pepa does flouting maxim of quantity because she give less information than Mirabel needs. There are particular features found in the context to understand the utterances. It is called particularized conversational implicature.

f. D6/ENCANTO/Quan

Mirabel : *I know, it's just hypothetically, if he "saw" you ---*

Pepa : ***Mirabel, please. We need to get ready for the Guzmans.***

(Minutes: 00:45:32 – 00:45:49)

Pepa's answer on code D6/ENCANTO/Quan means that she tried to avoid Mirabel's question again because of a same reason with data on code D5/ENCANTO/Quan. Here, pepa refuses to answer the question by saying everyone should get ready for Guzmans proposal to isabela. In this case, Pepa does flouting maxim of quantity because she give less information than Mirabel needs. There are particular features found in the context to understand the utterances, it is called particularized conversational implicature.

g. D7/ENCANTO/Quan

Mirabel : *Why was I in your vision? Tio Bruno? I just wanted to make the family proud of me, just once. But if I should stop.... if I'm hurting my family.... just tell me.*

Tio Bruno : *I can't tell you, because I don't know. I had this vision the night that you did'n get your gift. Abuela worried about the magic, so she begged me to look into the future, see what it meant. And I saw the magic in danger our house... breaking... and then... and then I saw you. But the vision was different. It... it would change... and there was no one answer... no clear fate. Like your future was undecided. But I knew how it was gonna look, I knew what everyone would think because I'm Bruno and everyone always assumes the worst.... so.... so....*

(Minutes: 00:58:34 – 01:00:25)

This conversation happened in Bruno's room. Mirabel asked Bruno about the magic and why she was in his vision. Tio Bruno flouted maxim of quantity because he gave too much information by explain the beggining of how he can see the future. Tio Bruno saw the magic in danger, their house will be damaged and he also saw Mirabel standing in front of the house. The reason of Tio Bruno flouted the maxim of quantity is because he does not really know what will happen in the future. So, he chooses to explain what happened in the past. To understand the context of utterance, there does not require specific knowledge in interpretation. It is called generalized conversational implicature.

h. D8/ENCANTO/Quan

Abuela Alma : *Pepa, calm down!*

Pepa : *I'm doing my best! You are lucky it is not a hurricane!*

(Minutes: 01:01:38 – 01:01:42)

This conversation occurred in Casa Madrigal when Abuela Alma being emotional with Julieta and Agustin because they did not tell that they had seen the vision. Tia Pepa have a gift that can handles the weather, but at that time she couldn't control her feelings and made snow on her head. A gust of wind blows snow across the room. Abuela said to Pepa that she must handle the weather and Pepa's answer on code D8/ENCANTO/Quan showed that she flouted maxim of quantity. Here, Tia Pepa gives more responses than the speaker required. Therefore, she does flouting maxim of quantity. She can simply reply "*I'm doing my best*", it is clear enough to answer abuela statement. To understand the conversation we must know that Pepa Madrigal's is Mirabel's aunt that her mood can control the weather and she often creates rain and storms due to her strong emotion. There are particular features found in the context to understand the utterances, so it is called as particularized conversational implicature.

i. D9/ENCANTO/Quan

Mirabel : *Why would "embracing Isabela" do anything?*

Tio Bruno : *I don't know. Our family got a miracle, how do you help a family miracle? You hug a sister.*

(Minutes: 01:05:07 – 01:05:15)

The conversation above happened after Tio Bruno watched his vision that to make the candle bright, Mirabel have to embracing her sister. She assumed that it wouldn't work, because Isabela hates Mirabel and also Mirabel ruined Isabela's proposal. Finally, Mirabel asked Bruno why would embracing Isabela to save their family. The utterance on code D9/ENCANTO/Quan shows that Bruno does flouting maxim of quantity. Where Bruno gives less of information than Mirabel needs. Bruno can simply answer "*I don't know*", it was clear enough to answer Mirabel's question. In this case, there are particular features found in the context to understand the utterances. Therefore, it is called particularized conversational implicature.

j. D10/ENCANTO/Quan

Mariano : *Mirabel . . . everything okay?*

Agustin : *Everything's great, she's just . . . excited! For you to propose, which you should do as fast as you can.*

(Minutes: 00:51:32 – 00:51:42)

The conversation above happens when the Madrigal family, Mariano and his Abuela Guzmans sit at the dinning table. When Agustin sees that Mirabel knows about Bruno's vision, he tries to cover it up. At the same time, Dolores was behind the door and overheard their conversation. Mirabel does her best to act normal as she maintains unwavering eye contact with Dolores, who struggles to keep the secret in, but everything got messed up. Then Mariano asked Mirabel who freaked out,

but she does not answer anything. Finally, Mirabel's father answered the question as on code D10/ENCANTO/Quan shows that in this dialogue is flouting maxim of quantity. Agustin does flouting maxim of quality because he gives more information than was required. There are particular features found in the context to understand the utterances and it is called particularized conversational implicature.

2. Flouting Maxim of Quality

a. D11/ENCANTO/Qual

Mariano	: <i>Mirabel . . . everything okay?</i>
Agustin	: <i>Everything's great, she's just . . . excited! For you to propose, which you should do as fast as you can.</i>
(Minutes: 00:51:32 – 00:51:42)	

The conversation above is same as data on code D10/ENCANTO/Quan. This data shows that Agustin also flouting maxim of quality by saying untrue information. It occurs because of he wants to cover up what really happened and he did not tell the truth information than Mariano needs. In this case, there are particular features found in the context to understand the utterances, it is called particularized conversational implicature.

b. D12/ENCANTO/Qual

Luisa	: <i>My gift! I losing my gift!</i>
Abuela Alma	: <i>What?!</i>

Luisa : *Mirabel and I were having this little talk about me carrying too much, so I tried not to carry so much but I realized it was putting me behind and I knew, I was gonna let everyone down and felt really bad. So, I was grabbing all the donkeys but then when I went to throw the donkeys in the ban, they were... heavy.*

(Luisa runs off crying. Abuela looks to Mirabel, concerned)

Abuela Alma : *What did you do? What did you say to her?*

Mirabel : *Nothing, I – I don't - -*

(Minutes: 00:44:09 – 00:44:37)

The conversation above occurs when Mirabel hurries out of Bruno's room and turns a corner and walks right into Abuela Alma. Mirabel is shocked and Abuela Alma begins to look suspicious. Suddenly, Luisa's crying interrupts the moment. She staggers up the stairs behind them. Then Luisa said that she and Mirabel were having a little talk about Luisa is carrying too much. So, she tried not to carry so much but she is losing her gift. Luisa runs off crying and Abuela looks to Mirabel with concerned. Therefore, Abuela asked Mirabel and she was speaking lie about what actually happened with both of them. Here, Mirabel does flouting maxim of quality because she does not want Abuela to be angry when she is know that Mirabel try to find what's hurting the magic in Madrigal's family. To understand the context of utterances, we have to know that before the dialogue was happened, Luisa and Mirabel had a little discussion about Luisa's gift. It is called particularized conversational implicature.

c. D13/ENCANTO/Qual

Mirabel : *Luisa?! Will you just... just tell me what it is?*

Luisa : *There's nothing to tell.*

(Minutes: 00:33:56 – 00:34:16)

The conversation above occurs when Mirabel asked Luisa based on Dolores said that her eye was twitching and something's making Luisa nervous. Luisa does not give any information and intends to lie to Mirabel that everything is good. To understand the context of the utterances, we have to know that Luisa's eye are twitching all night. It means that Luisa knows some information that Mirabel's needs. Here, Luisa does flouting maxim of quality because she gives lied information than she knows. There are particular features found in the context to understand the utterances, it is called particularized conversational implicature.

d. D14/ENCANTO/Qual

Mirabel : *You're obviously worried about something! Luisa, if you know what's hurting the magic and it gets worse because you won't tell me what's wrong!*

Luisa : *Nothing's wrong!*

(Mirabel's like "whoa" to the donkeys and Luisa realizes, tries play it off) Wow, uh, sorry, that, uh, that snuck out there... what I meant was... why would anything be wrong? I'm totally fine, the magic is fine, Luisa's fine, I'm totally not nervous.

(Minutes: 00:33:56 – 00:34:16)

The conversation above is a continuation of the data on code D13/ENCANTO/Qual. In this case, Luisa also does not want to be honest about what happens with the magic and intends to lie to Mirabel that everything is good. In fact, Luisa knows that in the last night when Mirabel saw the cracks, she felt weak. Luisa does not know what happened, but she heard the grown ups once that before Tio Bruno left, he had vision about it. Luisa also know that no one knows about the vision, but if something's wrong with the magic, start with Bruno's room and the answer will be found there. Here, Luisa does flouting maxim of quality because she gives lied information than she knows. Mirabel asked Luisa what exactly happened with the magic, but Luisa does not give any information. Luisa can simply reply *"I don't know, but I heard the grown ups once: before Tio Bruno left, he had vision about it and if something's wrong with the magic, start with Bruno's tower and the answer will find there"* that's clear and enough to answer Mirabel's question. In this case, there are particular features found in the context to understand the utterances, it is called particularized conversational implicature.

e. D15/ENCANTO/Qual

Julieta	: <i>Mirabel...</i>
Mirabel	: <i>Mama...</i>
Julieta	: <i>I was so worried... we couldn't find you.</i>
Agustin	: <i>There were bees everywhere... (Mirabel puts her hand on her dad's welted face) I'll be fine.</i>

Camilo : *Uh... not if we don't have a house.*

(Minutes: 01:24:27 – 01:24:48)

This conversation occurred when they arrived in front of the house. Here, Agustin does flouting maxim of quality because he does not want Mirabel knows about the real condition by said as on the data code D15/ENCANTO/Qual. In fact, Agustin is not in a good feeling and their families do not have a house. In the theory of flouting maxim of quality suggest that “do not say what you believe to be false” and “do not say for which you lack of evidence”. To understand the context of utterance we have to know that the Casita was broken and Madrigal family does not have a house anymore. So, there are particular features found in the context to understand the utterances. Based on the Grice's theory, it is called particularized conversational implicature.

f. D16/ENCANTO/Qual

Mirabel : *Wait, have you been in here patching the cracks?*

Tio Bruno : *Oh that? No, no, no, no, I'm too scared to go near those things. All the patching's done by Hernando.*

(Minutes: 00:56:30 – 00:56:55)

The conversation on the data code D16/ENCANTO/Qual occurs when Mirabel followed Bruno to a room where he was hanging. Mirabel saw a lot of cracks on the wall and asked Bruno if all the patchings done by himself, but Bruno's answer is untrue. Actually, the one who patched the cracks in the wall of Casita was him. Bruno's response showed that he was flouting maxim of quality by telling lie. There

are particular features found in the context to understand the utterances, it is called particularized conversational implicature.

3. Flouting Maxim of Relation

a. D17/ENCANTO/Rel

Abuela Alma : *Uch, where are you coming from in such a hurry?*

Mirabel : *I'm sorry, I was...0*

(Minutes: 00:44:03 – 00:44:09)

The conversation occurs when Mirabel hurries out of Bruno's room and turns a corner and then walk right into Abuela Alma. Mirabel was busted and Abuela begins to look suspicious at her. Abuela asked Mirabel where did she go, but Mirabel does not answer the question. Mirabel asked for apologizing to Abuela Alma because of she was scared. Here, Mirabel's reply is not match with Abuela's question. Mirabel can answer "*I'm from Bruno's room*" it clear enough to answer Abuela's question. In this conversation, Mirabel does flouting maxim of relation. There are particular features found in the context to understand the utterances. It is included particularized conversational implicature.

b. D18/ENCANTO/Rel

Agustin : *Miraboo. Got your party pants on, 'cause I do –*

Mirabel : *I... broke into Bruno's tower, I found his last vision, the families in trouble, the magic is dying, the house is breaking, Luisa's gift is fading and I think it's all because of... me?*

(Minutes: 00:49:37 – 00:50:19)

The conversation above occurs when Mirabel's father (Agustin) called Mirabel to get ready for the party. Agustin stops as he pokes his head in Mirabel's room and sees the vision. He looks to Mirabel and concerned. The house quickly tries to cover it up. Mirabel looks at Agustin and considers lying, but realizes she should just spill it. Here, Mirabel does not answer her father's commands. However, she flouted the maxim of relation because Mirabel's answer is not relevant with her father's saying. To understand the context of utterances, there does not require specific knowledge in interpretation. It is included generalized conversational implicature.

c. D19/ENCANTO/Rel

Agustin : *Miraboo. Got your party pants on, 'cause I do –*

Mirabel : *I... broke into Bruno's tower, I found his last vision, the families in trouble, the magic is dying, the house is breaking, Luisa's gift is fading and I think it's all because of... me?*

Agustin : *We say nothing, Abuela wants tonight to be perfect 'til the Guzmans leave, you did not break into Bruno's tower, the magic is not dying, the house is not breaking, Luisa's gift is not fading, no one will know, just act normal, no one has to know.*

(Minutes: 00:49:37 – 00:50:19)

The conversation above is related to the data on code D18/ENCANTO/Rel. His answer is irrelevant with Mirabel's needs, it can be seen that Agustin had

flouting maxim of relation. Agustin does not answer Mirabel's question, he can simply reply "*No, it doesn't because of you, Mirabel.*" To understand the context of utterance, there does not require specific knowledge in interpretation. It is included generalized conversational implicature.

d. D20/ENCANTO/Rel

Mirabel	: <i>Wait, wait... ow... why did you take the vision? What does it mean? Is it why you came back or...?</i>
Tio Bruno	: <i>Knock... knock... knock. Knock on wood.</i>
(Minutes: 00:56:04 – 00:56:20)	

Mirabel climbs onto the secret passage way between the walls of the house to find the inside covered in cracks. In the darkness Mirabel squints to get a better look and a bolt of lightning illuminates that there is Bruno who holds the shard. Mirabel and Bruno stare at each other for an electric second. Bruno turns and runs. Mirabel realizing that this is maybe her only chance to understand Bruno's terrible vision, she races after him. As Bruno disappears down a distant corridor, Mirabel jumps and she falls in the darkness. Her hand is grabbed by Bruno, but the floor underneath Bruno collapses too, Mirabel grabs onto a loose board and catches Bruno. They are now both dangling from the pit and Bruno falls in the darkness. There is actually floor right beneath, he is fine and Bruno climbs up the wall boards as Mirabel helps him up. Bruno looks to Mirabel a long beat, then he said good bye to Mirabel. Mirabel asked Bruno about what the meaning of his vision, but Bruno tried to divert the conversation by answered with passes a piece of wood as on code D18/ENCANTO/Rel. It showed that Bruno's replied is unmatched

with Mirabel's question. Therefore, Bruno does flouting maxim of relation. To understand the context of utterance, there does not require specific knowledge in interpretation. It is called generalized conversational implicature.

e. **D21/ENCANTO/Rel**

Mirabel	: <i>Tio Bruno?</i>
Tio Bruno	: <i>Knock... knock... knock. Knock on wood. You were never supposed to see that vision, no one was... a little salt.</i>
(Minutes: 00:56:04 – 00:56:20)	

The dialogue above is a continuation of the conversation in the code D20/ENCANTO/Rel. Mirabel asked Bruno about what the meaning of his vision, but Bruno tried to divert the conversation by answered with passes a piece of wood again. It showed that Bruno's replied is unmatched with Mirabel's question. Therefore, Bruno does flouting maxim of relation. To understand the context of the utterance, there does not require specific knowledge in interpretation. It is called generalized conversational implicature.

f. **D22/ENCANTO/Rel**

Mirabel	: <i>How long have you been back here? You never left...</i>
Tio Bruno	: <i>Well, I left my tower which was you know, a lot of stairs, and here eh, kitchen adjacent... ooh... ooh, plus free entertainment! So, what do you like? You like sports? Game show? Telenovelas? Their love could never be.</i>

(Minutes: 00:56:56 – 00:57:54)

The conversation above happens when Mirabel came to Bruno's place. She asked to Bruno, but his response on data D22/ENCANTO/Rel showed that he does not want to answer Mirabel's question. He replied by showing the surrounding room, such as the location of the kitchen and a lot of rats there. In this case, Bruno had flouting maxim of relation because he had failed in delivering an answer according to Mirabel's question. To understand the context of utterance, there does not require specific knowledge in interpretation. It is included in generalized conversational implicature.

g. D23/ENCANTO/Rel

Mirabel : *I don't understand.*

Tio Bruno : *Well, because she's his aunt and she has amnesia. So, she can't remember that she's his aunt, you see it's like a forbidden kind of.*

(Minutes: 00:56:56 – 00:57:54)

The utterances on data code D23/ENCANTO/Rel showed that Tio Bruno does not want to answer Mirabel's question again. He blatantly changed the topic and made the conversation being confusing and irrelevant to Mirabel's question. In this case, Bruno had flouting maxim of relation because he had failed in delivering an answer according to the question. To understand the context of utterance, there does not require specific knowledge in interpretation. It is included in generalized conversational implicature.

h. D24/ENCANTO/Rel

Mirabel	: <i>I don't understand why you "left" but didn't "leave"?</i>
Tio Bruno	: <i>Oh, well... because you know the mountains around Encanto are pretty tall and uh you know like I said, free food, and everything. Yeah, you guys, love the free food, don't ya? Always hungry, never satisfied.....</i>
(Minutes: 00:56:56 – 00:57:54)	

The conversation above show that Tio Bruno looks a little uncomfortable about the question. He has tried to explain the reason why he left from Encanto, but actually he does not leave from there. Unfortunately, Bruno's answer is still confusing and not related to Mirabel's question. Based on data D24/ENCANTO/Rel, Bruno's response is flouting maxim of relation because he failed in delivering an answer according to the question. To understand the context of utterance, there does not require specific knowledge in interpretation. It is called generalized conversational implicature.

i. D25/ENCANTO/Rel

Abuela Alma	: <i>Mirabel...</i>
Mirabel	: <i>I'am sorry. I didn't want to hurt us, I just wanted to... to be something I'm not...</i>
(Minutes: 01:17:13 – 01:22:50)	

The conversation above happens when Abuela Alma came to approach Mirabel in the riverbank. Mirabel cries, ashamed of herself and what she believes she's done to the family and her home. When Abuela Alma called Mirabel, Mirabel asked for apologize to Abuela Alma for what happen before. Here, Mirabel does flouting maxim of relation by being irrelevant because Mirabel's response was unmatched. To understand the context of utterance, there does not require specific knowledge in interpretation. It is called generalized conversational implicature.

j. D26/ENCANTO/Rel

Abuela Alma : *Mirabel...*

Mirabel : *I'am sorry. I didn't want to hurt us, I just wanted to... to be something I'm not...0*

Abuela Alma: *I've never been able to come back here... this river is where we were given our miracle...0*

(Minutes: 01:17:13 – 01:22:50)

The conversation above is a continuation of the data on code D25/ENCANTO/Rel. When Abuela Alma called Mirabel, Mirabel asked for apologize to Abuela Alma for what happen before. Then, Abuela Alma answer by telling the story about the past. It can be seen that the conversation is not relevant to each other. Here, Abuela Alma does flouting maxim of relation by being irrelevant. To understand the context of utterances, we have to know that a long time ago Abuelo Pedro was died when try to take care Abuela Alma and her three babies. There are particular features found in the context to understand the utterances. It is called particularized conversational implicature.

k. D27/ENCANTO/Rel

Abuela Alma : *Mirabel...*

Mirabel : *I'am sorry. I didn't want to hurt us, I just wanted to... to be something I'm not...*

Abuela Alma: *I've never been able to come back here... this river is where we were given our miracle...*

Mirabel : *Where Abuelo Pedro...*

Abuela Alma: *I thought we would have a different life... I thought I would be a different woman...*

(Song, back to the past)

I was given a miracle... a second chance and I was so afraid to lose it... that I lost sight of who our miracle was for. And I'am sorry... you never hurt our family, Mirabel. We are broken because of me. And I'am sorry... you never hurt our family, Mirabel. We are broken because of me.

(Minutes: 01:17:13 – 01:22:50)

The conversation above is a continuation of the data on code D26/ENCANTO/Rel. It can be seen that the conversation is not relevant to each other. Here, Abuela Alma does flouting maxim of relation by being irrelevant because their answer was unmatched. To understand the context of utterances, we have to know that a long time ago Abuelo Pedro was died. There are particular features found in the context to understand the utterances. It is called particularized conversational implicature.

4. Flouting Maxim of Manner

a. D28/ENCANTO/Man

Mirabel : *You left to protect me?*

Tio Bruno : *I don't know which way it will go, but guest... the family, the Encanto, the fate of the miracle itself, it's gonna come down to you or maybe I'm wrong. You know, it's a mystery. It's mystery that's why this vision is. Look if I could help anymore I would, but that's all I know. Good luck. I wish I could have seen more.*

(Minutes: 00:58:34 – 01:00:25)

The utterances on data code D28/ENCANTO/Man is flouting maxim of manner by provide an ambiguity response than the speaker needs. When Tio Bruno reply Mirabel's question, it made Mirabel confused and need a lot of process to understand that statement. Tio Bruno expected that Mirabel understood the intended meaning and go from his room. Then, Bruno shuts the door, leaving Mirabel alone in the dark. To understand the context of utterance, there does not require specific knowledge in interpretation, it is called generalized conversational implicature.

b. D29/ENCANTO/Man

Mirabel : *Who is Hernando?*

Tio Bruno : *(Different voice) "I'm Hernando and I'm scared of nothing."
(Then he used regular voice and takes off hood) "It's actually me. I used to say my real gift was acting." (Yet another voice) "I'm*

Jorge, I make the spackle”.

(Minutes: 00:56:30 – 00:56:55)

The conversation above occurred when Mirabel followed Bruno to a room where he was hanging. Mirabel saw a lot of cracks on the wall and asked Bruno if all the patchings done by himself, but Bruno’s answer is ambiguous and also demonstrated in several different voices. The utterances on data code D29/ENCANTO/Man, implicated that Bruno’s response it seems to be “yes”. Bruno’s answer showed that he was flouting maxim of manner. To avoid ambiguity and obscurity, he must answer with briefly and clearly. So, the hearer can understand it well. To understand the context of utterance, there does not require specific knowledge in interpretation, it is called generalized conversational implicature.

c. D30/ENCANTO/Man

Mirabel : *Our family needs help and you need to get outta here.*

Tio Bruno : *Mmyeh.*

(Minutes: 01:01:09 – 01:01:21)

The conversation above occurred when Mirabel still trying to persuade Tio Bruno to see more about the vision. Tio Bruno refused to have another vision with an excuse that he need a big open space. Suddenly, Antonio come and said that they can use his room. After that, Mirabel said to Tio Bruno as on data code D30/ENCANTO/Man. The response of Tio Bruno was not clearly stated. It showed that he gave an obscurity of expression and made an ambiguity. Bruno’s answer is seems like “yes”. Therefore, he flouted maxim of manner. To understand the context of utterance, there does not

require specific knowledge in interpretation, it is called generalized conversational implicature.

d. D31/ENCANTO/Man

Tio Bruno	: <i>Mirabel, oh sorry, sorry, sorry. You see, you're missing the point. The fate of the family is not up to her, it's up to you. You're exactly what this family needs. You just have to see it. By yourself, after I leave.</i>
Mirabel	: <i>What? You're not coming?</i>
Tio Bruno	: <i>It was your vision, Mirabel.... not mine.</i>
(Minutes: 01:05:38 – 01:06:04)	

This conversation occurred when Bruno tried to remind Mirabel that the fate of the family is not up to Isabela, but it's up to Mirabel. Mirabel is exactly what their family needs. The utterances on data code D31/ENCANTO/Man implied that Bruno didn't enter Isabela's room with Mirabel because it was Mirabel's vision. Here, Bruno does flout in a maxim of manner. From the conversation above, it can be seen that Bruno has failed to fulfill Mirabel's question by giving a long response for a yes/no question. He simply replied "**No, I'm not coming in**" it was clear to answer Mirabel's question. To understand the context of utterance, there does not require specific knowledge in interpretation, it is called generalized conversational implicature.

e. D32/ENCANTO/Man

Tio Bruno : *She didn't do this! She didn't do this! I gave her a vision! It was me! I was like go! And she was like fttt! She only wanted to help. I... don't care what you think of me, but if you're too stubborn to, to...*

Abuela Alma : ***Brunito...*** (*Embraces and kisses him*)

Tio Bruno : *I feel like I missed something important.*

(Minutes: 01:23:20 – 01:23:49)

The conversation above occurred after Abuela Alma and Mirabel asked for apologizing to each other. Abuela Alma tells about her past, started from how she met Abuelo Pedro until how they could receive a miracle. As Mirabel and Abuela Alma return to the riverbank, suddenly something dark and large crashes through the wilderness in front of them, and it's Tio Bruno. He came awkward, then said that Mirabel didn't do that, but he was gave a vision to Mirabel and Mirabel just wanted to help him. Here, Abuela Alma did not response Bruno's utterance and gives Bruno an embrace and kisses him. Therefore, Abuela Alma does flouting maxim of manner because she obscurity of expression and make an ambiguity. It can be seen that Bruno was confused with this situation and looks to Mirabel. To understand the context of utterance, there does not require specific knowledge in interpretation, it is called generalized conversational implicature.

CHAPTER IV

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the conclusion from research findings and suggestion for the lecturers, university students, and for other researcher.

A. Conclusion

Based on the research findings and discussion above, the conclusion of this study are shown as follows:

1. After analyzing “Encanto” movie, the researcher found four types of flouting maxim.

There are flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation and flouting maxim of manner. Then, the researcher also found two types of conversational implicature, there are generalized conversational implicature and particularized conversational implicature.

2. The researcher found 32 utterances spoken by all the characters in “Encanto” movie that were flouts the maxim based on Grice’s theory of conversational implicature. It consisted of 10 (31 %) flouting maxim of quantity, 6 (19 %) flouting maxim of quality, 11 (34 %) flouting maxim of relation and 5 (16 %) flouting maxim of manner.

Then, the researcher found 32 conversations that included into two types of conversational implicature. There are 15 (47 %) for generalized conversational implicature and 17 (53 %) for particularized conversational implicature.

From the conclusion above, it can be concluded that the dominant type of flouting maxim in “Encanto” movie is flouting maxim of relation by being irrelevant. The next most dominant of flouting maxim is flouting maxim of quality. The characters flout this maxim because their often give more and less information than the

speaker needs. Then, the dominant type of conversational implicature is particularized conversational implicature. It often occurs in the dialogue between the characters because there is so many special knowladge is needed to undersatand the context of utterances. Therefore, to understand the implied meaning of “Encanto” Movie, the audiances must pay attention to the plot of the story.

B. Suggestions

After analyzing and discussing the data about types of flouting maxim and conversational implicature in “Encanto” movie, the researcher has some suggestion for the lecturers, university students, and for further researchers.

1. For the lecturers

The researcher hope that this study can enrich their knowledge about pragmatics, especially for flouting maxims and implicatures. Furthermore, the lecturers will get additional references in teaching pragmatics study.

2. For the university students

The most important in communication is the use of language. By studying pragmatics especially implicature, not only broaden the knowledge about language, but also improve the language usage. So, the researcher expect that this study will motivate the university students for learn about pragmatics, especially about implicature.

3. For further researchers

For further researchers that interested in implicatures, espeacially in the flouting maxim and conversational implicature, this study can be the reference to conduct the next research. Besides that, the researcher hope that the next study will be better than this.

REFERENCES

- Abdulghani, Che An Bint. & Abdullahi, Muhammad Abubakar. *The Meaning and Scope of Pragmatics*. International Journal of Research and Innovation in Social Science (IJRISS). Vol. V. Issue V. (May, 2021).
- Afdilila, M. *The moral values of social dialect in hamlet movie*. (Semarang: UIN Walisongo, 2015).
- Akmal, Saiful. Yusny, Rahmat. Risdaneva. *Introduction to Linguistics for English Language Teaching*. Ar-Raniry State Islamic University: Banda Aceh.
- Amrullah, Latif. *Implicature in the Study of Pragmatics*. *Lingua Scientia*. Vol. 7. No. 1, 2015.
- Bayyurt, Yasemin. *Current Perspectives on Sociolinguistics and English Language Education*. *The Journal of language Teaching and Learning*, (2013).
- Blasco et al., *Education through Movies: Improving Teaching Skills and Fostering Reflection among Students and Teachers*. *Journal for Learning through the Arts*, 11 (1), 2015.
- Bordwell, David and Thompson, Kristin. *Film art an Introduction*. 9th edition. The Mc Graw-Hill Company Inc., 1997.
- Brown, G. & Yule, G. *Discourse Analysis*. Cambridge: CUP, 1983.
- Chierchia, Gennaro & McConnel-Ginet, Sally. *Meaning and Grammar: An Introduction to Semantics*. London: MIT Press, 1990.
- Damaiyanti Susi. *Teaching implicature Through Video Edited Clips in ESL Listening Classes*. *Jurnal As-Salam*. Vol. 1. No. 1 (Mei-Agustus 2016).
- Dautova M. M. *The Role of Paralinguistic Units in Speech (On the Materials of English and Uzbek Languages)*. *JournalNX- A Multidisciplinary Peer Reviewed Journal*. Vol. 6. Issue 11, 2020.
- Donal Ary, et al., *Introduction to Research in Education (English Edition)*. United States of America: Wadsworth, 2010.
- Grice, P. *Studies and the Way of Words*. London: Harvard Univesity Press, 1991.

- Griffiths, Patrick. *An Introduction to English Semantics and Pragmatics*. Edinburgh: Edinburgh University Press, 2006.
- Grundy, P. *Doing Pragmatics*. (London: Arnold, 2000)
- Holmes, Janet and Wilson, Nick. *An Introduction to Sociolinguistics 5th edition*. New York: Routledge, 2017.
- John W. Creswell. *Educational Research Planning, Conducting, and Evaluating Quantitative and Qualitative Research*. 4th Ed., Pearson: University of Nebraska-Lincoln.
- Lestari, E., Disa. *Teaching Pragmatics to Indonesian Learners of English*. Journal of English Language. Vol. 1, No. 2, 2017.
- Mariani, Nanik & Mu'in, Fatchul. *An Introduction to Linguistics: Teaching and Learning Material*. Banjarmasin: PBS FKIP Universitas Lambung Mangkurat, 2007.
- Mu'in, Fathul. *Sociolinguistics: A Language Study in Sociocultural Perspective*. Banjarmasin: Lambung Mangkurat University, 2019.
- Mukaro, Laston. Mugari, Victor. Dhumukwa, Annastacia. *Violation of Conversational Maxims in Shona*. Journal of Comparative Literature and Culture (JCLC). Vol. 2. No. 4. 2013.
- Nasir, Chairina, Samad, A., Iskandar Jannah, M., Tria & Sharudin, S., Eda. *An Analysis of Moral Values in the Movie "Coco"*. Proceedings of the 2nd English Education International Conference (EEIC) In Conjunction with the 9th Annual International Conference (AIC), Universitas Syiah Kuala, Banda Aceh, Indonesia, 2019.
- Rahayu, S., Endry. *Types of Implicature in Informal Conversations Used by the English Education Study Program Students*. University of Bengkulu, Journal of Applied Linguistics and Literature, 2016. Vol. 1, No. 1.
- Richard Barsam and Dave Mohanan. *Looking at Movies an Introduction to Film*. (America: Library of Congress cataloging in Publication data, 2016.
- Sharjeel, Y., Muhammad and K., Dadabboy. *Use of Films for Teaching Social Values in English Classes at Elementary Level*. Journal of Elementary Education 23. No. 1, 2013.
- Stephen, C., Levinson. *Pragmatics*. Cambridge: Cambridge of University press, 1983.

Thomas, J. *Meaning in Interaction: an Introduction to Pragmatics*. USA: Routledge, 1995.

University, Oxford. *Oxford Learner's Pocket Dictionary*. Oxford: Oxford University Press, 2011.

V., Akilandeswari. A., Dinesh Kumar. M., Pavithra. A., Thawlath Mariya. J., Nasreen Banu. *Elements of Effective Communication*. International Journal of Multidisciplinary Research and Modern Education. Vol. 1, Issue 1, 2015.

Wardhaugh, Ronald and Fuller, M. J. *An Introduction to Sociolinguistics*. Wiley: Blackwell, 2014.

Yule, George. *Pragmatics*. New York: Oxford University Press, 1996.

Yule, George. *The Study of Language, 4th edition*. Cambridge: Cambridge University Press, 2010.

Internet Sources:

<http://etheses.uin-malang.ac.id/eprint/17320>

<http://repository.uinjambi.ac.id/5314/1/SKRIPSI%20RATU%20YAYANGLILIS%20SM.pdf>

<http://www.wordsmile.com/kata-mutiara-bahasa-inggris-komunikasi-communication-artinya>

[https://en.m.wikipedia.org/wiki/Encanto_\(film\)](https://en.m.wikipedia.org/wiki/Encanto_(film))

https://id.m.wikipedia.org/wiki/Byron_Howard

https://id.m.wikipedia.org/wiki/Jared_Bush

<https://repository.uinjkt.ac.id/dspace/bitstream/123456789/29568/1/MUHAMAD%20VIKRY-FAH.pdf>

<https://layarkacaxxi.icu/f/4m54xsZ1pd0rk82/f70e4c722a39c0d6ecbea3d21cbaa689>

<https://subsc.my.id/subtitles/encanto/indonesian/2692428>

<http://marushmp.blogspot.com/2011/02/speak-good-or-remain-silent.html?m=1>

