

CHAPTER I

INTRODUCTION

A. Background of the Study

Interaction between two people will arise communication both of them. There is taking and giving or transferring information during the interaction. People that have language, communicate and use language on society's principles. Society controls their access to the linguistic and communicative means. Of course, it will be found unpredictable events along with communication that sometimes can be understood or not by the other participants of communication. As the US psychiatrist, Watzlawick and his co-workers expressed "no matter how one may try, one cannot not communicate".¹¹ It means that communication is the human's prime need in their life. Therefore the sentences that have right structure is very important in a communication.

Commonly, people use language as means of communication both verbal and nonverbal. The nonverbal languages are eye contact, gestures or body language. The different of using eye contact or emphasizing in sentence may influence in receiving different message of knowledge.

Leech said that "speakers often mean more that they say".¹² Speakers subconsciously or not, they express thoughts or feelings that consciously

¹¹ Jacob L Mey, An Introduction Second Edition, Pragmatics, (UK : Blackwell Publisher Ltd, 2001), 69.

¹² Ibid.

would have liked to limit something which must be explained in the wider framework of the psychological aspect of language use. What speakers say in their communication sometimes has different meaning and it causes the problem in communication like misunderstanding in listeners' mind. The other problem appears when in communication someone does not say anything but he can threat his participants just by using the expression of face. Of course, those are often found in reality, therefore people sometimes cannot catch what speakers' mean. Pragmatics as the study of the way human use their language in communication, bases itself on a study of those cases and how they involve and effect human language use.

The collaboration between speakers and listeners is found in four cooperative principles or commonly called four maxims, quantity, quality, relevance/ relation and manner. Paul Grice in Jacob L. Mey said, "Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose of the talk exchange in which you are engaged".¹³

When there is principle or rule, of course there are two possibilities, cooperation and flouting. Cooperation happens when the scenario of conversation is significant with four maxims. Otherwise, the flouting of maxims occurs when the conversation disobeys the rule in conversational principles. This flouting of course happens based on any reasons and the context where the conversation is being done.

¹³ Ibid., 47.

Thomas states that “when people blatantly fail to observe one or several maxims we speak of flouting a maxim, either semantically or pragmatically”.¹⁴ This flouting happens when speakers use words in a sense that is contrary to what is commonly accepted and they know that their listeners are not aware of this.

From the description above, the researcher decides to carry out the research in pragmatics area that is focus on analyzing flouting maxims in a film. In this research, the researcher takes the script of the conversation in The Croods film it is hoped that is produced in 2013. By taking a film to be a scenario of flouting maxims will give contribution to society in order to understand what participants’ means in The Croods Film.

The Croods is a film from Dreamworks Animation that has an attractive story inside it. As the writers and directors of The Croods, Kirk De Micco & Chris Sanders, attempt to show how to select a way to be modern people with a smart innovation in solving problem. This movie is different from other animation movies which shows to people how to control both emotion and logical thinking. Not only that, this film also motivate viewers to maximize their brain’s work to get better thing in a life.

Finally by carrying out this research, the result of research will add people’s references in developing their interpreting ability. It is very crucial in order the people are able to catch what characters’ means in the

¹⁴ Ibid., 77.

dialogue. Because of from the conversation, listeners or viewers can assume what is actually the film's demonstration. From those reasons the researcher takes a title 'AN ANALYSIS ON THE FLOUTING OF MAXIMS IN CONVERSATION AT THE CROODS FILM SCRIPT'.

B. Statement of the Problems

Regarding to the background of the study, the problem statements are formulated as follows :

1. What kinds of maxims are flouted in a Croods film script?
2. What are the purpose of the characters flout the maxims in a Croods film script?

C. Objectives of the Study

Concerning with the problem statements, this study has some objectives describes as the following :

1. To find out kinds of maxims are flouted in "The Croods" film script.
2. To describe the purpose of the flouting maxims used in "The Croods" film script.

D. Significance of the Research

After doing the research, the result of this research will be benefit hopefully for:

1. The English Education Department Students at STAIN Ponorogo to enrich their knowledge of cooperative principles.
2. The other researchers, this research is expected to be able to increase more information about maxims and flouting maxims who want to carry out further research about maxims and flouting maxims.
3. Readers, this research is expected to give contribution to readers, particularly the students of English Department of STAIN Ponorogo, in enriching reference for the next research.
4. The researcher, this research hopefully can give the researcher more information and knowledge about maxims and flouting maxims. So that in the future the researcher will know when he must use the cooperative principles and must not use it in a conversation to another in her daily life.

E. Previous Study

The previous research that related to the researcher's study had been done by some English students in Bina Nusantara University Jakarta and IKIP PGRI Semarang. There are two study that inspired researcher in doing this research. The research paper entitled "Analysis of the Flouting Maxims in the Movie The Art of Getting By" by Virly Kinasih (2011), "Flouting Maxim Analysis Found in Movie Script Stardust to the 6th Semester of English Department Students at IKIP PGRI Semarang" has been done by Uswatun Filawati (2013).

The first review is a paper entitled “Analysis of the Flouting Maxims in the Movie “The Art of Getting By” by Virly Kinasih (2011). In her research, she arranges the flouting maxims taken from conversations of the main characters in ‘The Art of Getting By’ movie by Gavin Wiesen. There are George Zinavoy and Sally Howe as the protagonist. And there are Dustin and Jack Sargent as the antagonist. Analysis is done by cutting the conversation of the main characters of protagonist and antagonist, and then applying in the flouting of four maxims by Gricean theory of Cooperative Principle.

The second review of related study is the research paper entitled “Flouting Maxim Analysis Found in Movie Script Stardust to the 6th Semester of English Department Students at IKIP PGRI Semarang” has been done by Uswatun Filawati (2013). She analyzed the flouting maxim flouted in the conversation of the movie script “Stardust”. She also analyzed the speaker’s conversation meaning that flout of maxim relevance.

In this research, researcher focuses on analyzing flouting maxims on the characters’ conversation of The Croods film. The similarities are that both this research and the previous research are analyzing conversation in the side of Pragmatics and find out the maxims and its flouting. Meanwhile, the different between this research and the previous study is that the previous just focus on one or two flouting maxims but in this research, researcher analyzes all flouting maxims.

F. Research Methodology

1. Research Design

Research on literature or linguistic basically uses two types of research, field ranch and library research. Typically of library research in literature due to the nature of the work, on the one hand as an autonomous world, on other side as the activity of the imagination.¹⁵

In this research, the writer employed library research. Library research is a set of activities include collecting, reading, making notes and also analyzing research source from library. Library research is needed as a step in understanding social phenomenon in depth.¹⁶

For manageable and productive library research, researcher will want to work carefully as systematically.¹⁷ It is expected to get specific study that can be used as a source a new knowledge especially in pragmatics study.

2. Data Source

Data source is the subject of origin data can be taken, like book, or person (informant or respondent). Generally, determining data source is based on the kind of data that have been determined. Data

¹⁵ Nyoman Kutha Ratna, *Teori Metode dan teknik Penelitian sastra* (Yogyakarta:Pustaka Pelajar,2004), 39.

¹⁶ Mestida Zed, *Metode Penelitian Kepustakaan* (Jakarta : Yayasan Obor Indonesia, 2004), 2-3.

¹⁷ Luthfi Noor Muntafi'ah, *Contrastive Analysis of the negation markers in English language and Bahasa Indonesia*(Ponorogo :Thesis in faculty of education English education department state Islamic college of ponorogo,2012), 29.

source can be classified into primary data source and secondary data source.¹⁸

a. Primary Data

The data sources in the research means an object where the data can be obtained. In this research the researcher chooses a film as a data source of the research. In this film the researcher finds many types of flouting maxims. As the key instrument of the research, the researcher chooses a film entitled *The Croods* as his source of data.

The Croods is [3D computer animated adventure comedy film](#) written and directed by Kirk De Micco & Chris Sanders. This film produced by Dreamworks Animation and distributed by [20th Century Fox](#). This animation film tells about Grug's family in surviving their life in wild jungle. It is set in a fictional prehistoric era, when a man's position as a "Leader of the Hunt" is threatened by his arrival of a prehistoric genius who comes up with revolutionary new innovations, like fire, as they trail through a dangerous but exotic land in search of a new home.

b. Secondary Data

The researcher used some secondary data to support the main sources which was a vital thing in this analysis. The

¹⁸ Mahmud, *Metode Penelitian Pendidikan*, (Bandung: Pustaka Setia, 2011), 151-152.

secondary data sources in this research were taken from others book, thesis and the website that support to analysis the “Croods” film.

3. Technique of Data Collection

a. Documentation

This technique of primer data collection used was documentation. Documentation was considered as the most appropriate technique of data collection because the main data needed for this research were taken from written text.

The main data was taken by function the documentation of script film of Croods film as the main tool to assess research object. The research was done by analysing maxims on its script. The documentation was done as follows:

- 1) Watching the Croods film for several times.
- 2) Reading whole script for several times to get deep understanding about the film.

4. Technique of Data Analysis

Data analysis is the process of systematically searching and arranging the interview transcripts, field notes and other materials that you accumulate to increase you own understanding of them and

to enable you to present what you have discovered to others.¹⁹ In other opinion, data analysis is process of organizing data sequence; organize it into a pattern, and basic description unit. The main principle of analyzing the data that have gotten into systematic, well-organized, structure, and meaning full data.²⁰ It means that data analysis is way or step to get conclusion of the research.

The technique of analysis data in this study can be seen in the following direction as a below:

- a. Watching The Croods film and giving marks in conversation of film script as data.
- b. Reviewing literature, looking for literature as a basic theory to analyze object of study.
- c. Reading the film's script for several times.
- d. Finding the types of maxim found in film script

The researcher begins to identify the types of maxims that flout in the conversation among the characters in The Croods film script and take a note in every flouting maxim that is found.

- e. Classifying the flouting of maxims occurred in every scene based on the criteria of the maxims. It means that it is divided into four criteria of maxims. They are flouting maxim of

¹⁹ Robert C. Bogdan and Sari Knopp Biklen, *Qualitative Research for Education: An Introduction to theory and Methods* (USA: Allyn and Bacon,1992), 153.

²⁰ Afifuddin,et.al.,*Metodologi Penelitian Kualitatif*, (Bandung: Pustaka Setia,2009), 159.

quantity, flouting maxim of quality, flouting maxim of relevance, and flouting maxim of manner.

- f. Identifying the implied meaning of the film script from the flouting maxims.

G. Organization of The Thesis

The thesis will be divided into five chapters as follow

Chapter I : This chapter discuss about background of study, statement of the problem, objective of the study, significance of the study, previous study, research methodology, and organization of the thesis.

Chapter II : This chapter contains Review of literature comprising 1. Definition pragmatics 2. Co- text and Context 3. Cooperative principles 4. Non- Observances of maxims 5. Flouting 6. Defition of film 7. Film's genre 8. Synopsis of film entitled the Croods.

Chapter III: This chapter discusses about the analysis of flouting maxims on the Croods film.

Chapter IV : This chapter is closing.

CHAPTER II

REVIEW OF RELATED LITERATURE

1. Pragmatics

A definition of language, observed the British cultural critic, Raymond Williams, “is always, implicitly or explicitly, a definition of human beings in the world”.²¹ That is because language fills every aspect of human experience, and creates as well as reflects images of that experience. It is almost impossible to imagine human life without it.

Pragmatics is one of linguistics branches.” Linguistic is the science of language”.²² In Linguistics, language is the main object of discussion. The object of Pragmatics discussion is language that is used to communicate in human life.

George Yule says “Pragmatics is concerned with the study of the meaning as communicated by a speaker and interpreted by a listener”.²³ Therefore, this study more connected to the analysis of what the utterances meant by the speakers. The speaker’s meaning is dependent on assumptions of knowledge that are shared by both speaker and listener. Linguistics message and meaning are constructed by a speaker, therefore interpreting and inferring the meaning of that message is done by a listener.

²¹ B Kumaravadivelu, *Understanding Language Teaching : From Method to Post method* (New Jersey: Taylor & Francis e-Library, 2008), 3.

²² David Crystal, *A Little Book of Knowledge* (Sydney: University of New South Wales Press Ltd, 2010) 239.

²³ George Yule, *The Study of Language: An Introduction* (New York: Cambridge University Press, 1996), 3.

According to the definitions above, the writer concludes that Pragmatics is study of speaker's meaning that is interpreting by listener in a language based on the context. Context here means the physical environment that is perhaps more easily recognized as having a powerful impact on how referring expressions are to be interpreted. So, we now know that knowledge about pragmatics is very important in a conversation because it requires a thought of how the speakers organize what they want to say, with whom they are talking to, where, and when.

a. Co-text and Context

In many cases listener may identify what speaker's said which is referring in their communication. Listener's ability of the co-text in conversation will influence what the implied message received by the listener. "Co-text has been meant as the linguistics material that accompanying the referring expression ".²⁴ Linguistics material defines as the expression of speaker's said on her/ his utterance. Shortly, co-text is can be understood as what actually expression expressed by speaker.

Co-text is pieces of spoken or written discourse concentrating on how stretches of language become meaningful and unified for their user. The quality of being meaningful and unified in pragmatics called relevance²⁵

²⁴ Ibid., 21.

²⁵ Joan Cutting, Pragmatics and Discourse (London : Routledge, 2002), 2.

The term of being meaningful is an assumption of holding texts together meaningfully. The expression used by speaker has to be correct in the term of content and its function. It is hoped to avoid ambiguity linguistics material.

Co-text is a term used by some British linguists in an attempt to resolve the ambiguity of the term context, which can refer to both linguistic and situational environments. The practice is to reserve 'co-text' for the former, and 'context' for the latter²⁶

To solve the ambiguity in listener's interpreting what speaker's say, the listener suggested seeing what the speaker's expression from the co-text and also context where it happens. Co-text is only a linguistic part of the environment in which a referring expression is used. Therefore, context is the physical environment that has a powerful impact on how referring expressions are to be interpreted. The same co-text is may has different meaning if the context is different.

Pragmatics studies the meaning of words in context, analyzing the part of meaning that can be explained by knowledge of the physical and social world, and the social psychological factors influencing communication, as well as the knowledge of the time and place in which the words are uttered or written²⁷

Below is the illustration to distinguish the difference between co-text and context:

(1) The cheese sandwich is made with white bread.

²⁶ David Crystal, A Little Book of Knowledge, 119.

²⁷ Joan Cutting, Pragmatics and Discourse, 2.

(2) The cheese sandwich left without paying.

Analysis:

Co-text : a) Cheese sandwich

b) Cheese sandwich

Context : a) Kitchen

b) Restaurant

The co-text of both a) and b) are same. It is 'cheese sandwich'. But the contexts of those are different. The first expression occurs in kitchen and the second expression has a context in restaurant. The different context of kitchen and restaurant finally caused the different interpretation of meaning in the expression of 'cheese sandwich'.

The first analysis identify that cheese sandwich means a name of food, meanwhile in the second analysis cheese sandwich means a customer of restaurant who has ordered cheese sandwich.

b. Cooperative Principles

A basic underlying assumption we make when we speak to one another is that we are trying to cooperate with one another to build meaningful conversations. This assumption is known as the Cooperative Principle.

Paul Grice a philosopher of linguistics, describes

The cooperative principles as making your conversational contribution such as is required, at the state at which it

occurs, by the accepted purpose or direction of the talk exchange in which you are engaged²⁸

This is quite unclear for a significant deal of cross cultural variation, for example the type information and how much is required, who or what determines the talk's purpose and direction. The possibilities of variation are indeed showed in various cultures.

To fill out the vagueness in his cooperative principles, Grice purposes a number of conversational maxims which guide communicative interaction in conversation. He explains that all participants in a conversation interpret language on the assumption that the participants in conversation obeyed four maxims: be brief (maxim of quantity), be true (maxim of quality), be relevant (maxim of relevance), and be clear (maxim of manner).

These are the kinds of maxims:

1) Maxim of Quantity

“Maxim of quantity says that speakers should be as informative as is required, that they should give neither too little information nor too much”.²⁹ It means that, when the speakers give information to the responders they have to convey their information that required as clear and short, not too little or too much information. Paul Grice developed a formula about maxim of quantity as follows:

²⁸ William Foley, *Anthropological of Linguistics: An Introduction* (UK: Blackwell Publisher Ltd, 1997), 276.

²⁹ Joan Cutting, *Pragmatics and Discourse*, 34 .

- a) Make your contribution as informative as required (for the current purposes of the exchange)
- b) Do not make your contribution more informative than is required.³⁰

Example:

Ari : What is your father?

Bella: He is a doctor.

In this case, Bella has observed maxim of quantity by responding Ari's question. Bella gives information clearly and briefly as Ari's required. It is not too much and not too little.

2) Maxim of Quality

“Maxim of quality says that the speakers expected to be sincere, to be saying something that they believe correspond to reality”.³¹ It means that maxim of quality occurs when the speakers say the real information and enough evidence to the responders. Grice formulates maxim of quality as follows:

- a) Do not say what you believe to be false
- b) Do not say that for which you lack adequate evidence.³²

Example:

Jim : I'll ring you tomorrow afternoon then

Kate :Erm, I shall be the as far as I know, and in the meantime have a word with Mom

³⁰ George Yule, *The Study of Language: An Introduction*, 37.

³¹ Joan Cutting, *Pragmatics and Discourse*, 35.

³² George Yule, *The Study of Language: An Introduction*, 37.

and Dad if they're free. Right, bye-bye
 then sweetheart
 Jim : Bye- bye.

Kate says 'as far as I know', the meaning 'I can't be totally sure if this is true', so that if Jim rings up and finds that Kate is protected from claims of lying by the fact that she does make it clear that she was uncertain. Most listeners assume that speakers are not lying, and most speakers know that.

3) Maxim of Relevance

Maxim of relevance says that speakers are assumed to be saying something that is relevant to what has been said before.

This maxim ensures that the conversation must be coherence. It means that the speakers and listeners must give relevant contribution about a topic to be well cooperated.

Example:

Joan : There's somebody at the door
 Jimmy : I'm in the bath.

In the conversation between Joan and Jimmy above observe the maxim of relevance. Jimmy expects Joan to understand that his present location is relevant to her comment that there is someone at the door and that he cannot go and see who it is because he is in the bathroom. Some speakers like to indicate how their comment has relevance.

4) Maxim of Manner

Maxim of manner is related to how something is being said in the conversation. Maxim of manner as one of the element of cooperative principle which consists in making unambiguous and farming a clear message. It means that when the speakers and responders have conversation, they have to deliver the matter clearly and orderly. Grice states about maxim of manner as follows:

- a) Avoid obscurity of expression
- b) Avoid ambiguity
- c) Be brief (avoid unnecessary prolixity)
- d) Be orderly.³³

Example:

“Today was Sunday. Cullen, Diana, and I went to Dieng. We were enjoyed the panorama and we sang songs along our trip. The foggy weather made our trip more pleased.”

In this case, it is clear that “I” deliver the story explicitly and orderly. So “I” in that story observes maxim of manner. To hedge the maxim of manner, the speakers can explain expressions as “if..., I think..., etc” when they are speaking.

c. Non-Observances of Maxim

Cooperative principles are very important in a conversation between the speaker and responders. If the speakers in their

³³ Ibid.

conversation don't base on cooperative principles, that conversation can be called as bad communication because they flout the cooperative principles. Any failing to observe a maxim may be referred to as 'breaking a maxim'. The flout of cooperative principles called flouting maxim. "Pragmatics is the study of language use, and the standard use of language is communication".³⁴ However, includes much more than language, so any examination of the pragmatic aspects of language cannot fail to integrate subjects normally beyond the scope of standard linguistic analysis. Communication begins well before language is evident and includes interactions that are clearly outside the children's developing linguistic competence.

In fact, so many people disobey the principles in their communication. They flout them base on the reasons to give information implicature or keep the politeness. Any weakness to observe a maxim may be referred to as 'breaking a maxim'. When a speaker breaks a maxim, the listener looks for the implicature since she/he assumes the cooperative principle to be in operation. "Nonobservance of maxim is often used intentionally in order to avoid discomfort. Grice discussed five ways of not- observing a

³⁴ Ellen Bialystok, *Bilingualism in Development: Language, Literacy, and Cognition* (New York: Cambridge University Press, 2003), 30.

maxim, namely: flouting, violating, opting out, infringing and suspending”.³⁵

1) Flouting

When flouting a maxim, the speaker does not mean to misinform the listener but wants the listener to look for the conversational implicature that the meaning of the utterance not directly stated in the words uttered. Thomas states “when the speaker intentionally fails to observe a maxim the purpose may be to effectively communicate a message”.³⁶

So if working under the cooperative principle, the hearer will interpret the message and fill in the missing information relying on the context.

Flouting the maxims make the conversation disturbing of sound. Conversations that flout of cooperative principles can be analyzed easily. As maxim, flouting maxim also divided into four aspects. They are flouting maxim of quantity, flouting maxim of quality, flouting maxim of relevance, and flouting maxim of manner.

a) Flouting Maxim of Quantity

“The maxim of quantity requires the speaker to give the right amount of information when s/he speaks, so flouting

³⁵ Emma Dornerus, *Breaking maxims in conversation: A comparative study of how scriptwriters break maxims in Desperate Housewives and That 70's Show* (Karlstad: Karlstads university, 2005), 6.

³⁶ Ibid.

maxim of quantity occurs when a speaker blatantly gives more or less information than the situation required”.³⁷

Example:

Ajeng: Where are you going?

Ben : I’m going to the market. My sister asks me to buy some vegetables.

In this situation, Ben blatantly gives more information than Ajeng’s needs. Actually, Ajeng does not ask Ben’s reason why he is going to his destination.

b) Flouting Maxim of Quality

In the second types of flouting maxim utterances do not give information based on the fact or reality. It means that flouting maxim of quality occurs when the speaker says something which is obviously untrue for which he or she lacks adequate evidence. It can be like a hyperbole or irony.

Example:

I can drink the whole water in the ocean.

Based on the example above, when the speaker said “I can drink the whole water in the ocean”, the listeners are expected to know that the speaker means that he/she were very thirsty.

³⁷ Ibid., 5.

c) Flouting Maxim of Relevance

“Thomas states that the maxim of relevance requires the speaker to be relevant to the context and situation in which the utterance occurs”.³⁸ So that the flouting a maxim of relevance occurs when the speaker and listener give a response which is very obviously irrelevant to the topic.

Example:

Fila : Has Mr. Andrew at the class in hour?

Peter: I am in the boarding cost.

Peter expects Fila to understand that his present location irrelevant to the Fila’s question. It can be assumed that today Peter doesn’t come into Mr. Andrew’s class and he is in the boarding cost. It’s clear that Peter’s answer doesn’t have any connection to the topic. Thus, Peter had flouted the maxim of relevance.

d) Flouting Maxim of Manner

Flouting a maxim of manner occurs when a speaker or listener gives an ambiguity response. It means that the message of the conversation has more than one meaning. In addition, the speaker does not state the information clearly.

The following is an example of flouting a maxim of manner:

Felicity : Which movies do you like?

Elizabeth : Romance movie is nice but tragic is nice too.

³⁸ Ibid.

In the example above we can observe that Elizabeth has flouted the maxim of manner because the information that she delivers are ambiguity and cause the continuity question (unclear).

2. Definition of Film

Film is a recording of moving images that tells a story and that people watch on a screen or television.

Chapman states that “film is a particular moment that can be identified quite precisely”.³⁹

On the other hand, based on, “film is a form of entertainment that enact a story by sound and a sequence of images giving the illusion of movement”.⁴⁰

David Brodwell and K. Thompson states that “films communicate information and ideas, and they show us places and ways of life we might not otherwise know”.⁴¹

Film is an interesting form of entertainment, because everything on the screen is really like life and natural reality. The film’s characters walk and talk just as people actually do. The author analyzes a film because it can record culture, and also can treat social or political issue

³⁹ James Chapman. *The New Film History* (New York: Palgrave, 2007), 5.

⁴⁰ <http://www.talkenglish.com/LessonDetails.aspx?ALID=560> broswed on Wednesday, December 24 2014 at 13.15.

⁴¹ David Brodwell, Kristin Thompson, *Film Art: An Introduction Eight E.* (London: Roudledge, 2008), 2.

and other aspects of daily life. A film provides the information, entertainment, and also knowledge that we can take.

Nowadays, films can be found in this country easily. All people, from children to adult can watch film easily. Film can be watched on a cinema, TV, VCD player, DVD player. English films have already shown in many cinemas of this country. Many people watch movies in spare time. Commonly, the people who like watch a movie because of hobby. Film is a particular moment that can be identified quite accurately.

Based on the definition of movie above, researcher concludes that film is literary work, which consists of a story, incident and disaster such as in reality that implies moral message to the people/ viewers' life.

3. Film's Genre

Film is also called movie, the cinema, the silver screen, moving pictures, picture shows, or motion pictures, is a field that includes motion pictures as an art form or as part of the entertainment industry.

There are many kinds of genre film, they are:

a. Action Film

Action film include with lots of fighting, shooting, exploding, etc, possibly with rescues, battles, escapes, destructive crises (floods, explosions, natural disasters, fires, etc). This category includes a description of various 'serial killer' films.

b. Drama Film

Usually this movie tells about life. The examples of drama film are Titanic (romantic film), Negeri Lima Menara (family drama film) and Sepatu Dahlan.

c. Horror

Horror films are designed to frighten and to raise our hidden worst fears, often in a terrifying, shocking finale, while fascinating and entertaining us at the same time in a beneficial experience. A wide range of styles in horror film feature are often combined with science fiction when the danger or monster is related to a corruption of technology, or when Earth is threatened by aliens.

The fantasy and supernatural film genre are not usually synonymous with the horror genre. The examples are The Conjuring, Mirror.

d. Musical/Dance

Musical/dance films are film whose action and dialogue is combined with singing and dancing (usually with a musical or dance performance integrated as part of the film narrative), or they are film that are centered on combinations of music, dance, song or choreography. Major subgenres include the musical comedy or the concert film.

e. Comedy

This movie is made to give comedy or makes someone to laugh. The theme of it is similar with other movie. for example is Mr. Bean Holiday.

f. Fantasy film

This film is different from the others. The differences are setting/ places and the character that live in the imaginational life.

This kind of film, for example Harry Potter.⁴²

4. Synopsis of “The Croods”.

The Croods is an American 3D computer animated adventure comedy film produced by Dreamworks Animation and distributed by 20th Century Fox. It features the voices of Nicolas Cage, Emma Stone, Ryan Reynolds, Catherine Keener, Clark Duke and Cloris Leachman. This film is set in a fictional prehistoric era known as The Croodaceous, a period which contains fantastical creatures, when a man's position as a leader of the hunt is threatened by the arrival of a prehistoric genius who comes up with revolutionary new inventions, like fire.

Eep (Emma Stone) is a girl in a family of caveman, living and hunting in prehistoric time. Her family is one of the few who still survive after their neighbors meet with unfortunate ends. In their cave home, Grug as an over protective father always tells a story to the

⁴² <http://www.talkenglish.com/LessonDetails.aspx?ALID=560> browsed on Wednesday, December 24 2014 at 13.20

family which includes his wife Uggá (Catherine Keener), his daughter Sandy, his son Thunk (Clark Duke), and his mother in law Gran (Cloris Leachman). He uses the story of a character that mirrors Eep's curious nature to warn the family that exploration and new things make a threat to their survival, and says to be never afraid.

This annoys the bored and adventurous Eep, and after the family falls asleep, she leaves the cave, against her father's advice, when she sees a light moving outside.

Seeking the light's source, she meets Guy (Ryan Reynolds), a clever and creative cave boy. At first, she attacks him but then becomes interested with the fire he creates. He tells her about his theory that the world is reaching its end and asks her to join him. She refuses and Guy leaves, but before leaving Eep, Guy gives her a noise making shell to call him if she needs help. Eep is then caught by Grug who had been searching for her, and is later grounded for what she had done. Grug brings Eep home and joins to the rest of the family. Eep tells them about Guy and shows them the shell given to her, only for them to destroy it in fear of new things. An earthquake then occurs, sending everyone running for the cave, only to be stopped by Grug moments before the cave is destroyed by falling rocks. They climb over the wreckage to discover a land with green plants, much different from their usual surroundings of rocky terrain. Grug takes his family into the forest to find a new cave.

The family is followed by a Chunky (a large, macaw-colored machairodont) and attacked by a swarm of "Piranhakeets".

In panic condition, Eep finds and sounds a horn similar to that which Guy gave her. Guy hears this and rushes her. Thinking quickly, he creates a torch of fire, which scares the birds away. The other Croods are captivated by the fire, having never seen it before. They take Guy's torch and accidentally set the land around them in fire. Some giant corn is also lit, which rockets up to the sky, prompting a display of fireworks as the kernels explode.

After feeling impressed by Guy's intelligence and ideas, Grug bottles him in a hollow log to carry him in, and then suggests that they take loneliness in the cave of a nearby mountain mentioned by Guy. Guy is powerfully persuaded to lead the way and learns of the Croods' way of living, which he thinks of as unusual.

After an unsuccessful hunting, Guy, Belt (Guy's pet), and Eep build a puppet to fool and attract nearby Turkey Fish. After they make their capture, the family greedily consumes everything they caught. Grug then tells another of his morale lowering tales, this time mirroring the events of their day. Guy then tells a story of his own about a paradise he calls "Tomorrow".

The next day, the family reaches a path coated in spiked rock which Grug, Thunk, and Gran get hole upon trying to cross them. A free Guy tries to run away but then presents one of his inventions

called shoes making some out of all the resources he can find for each family member. This gains him some respect from the others except for Grug, who feels jealous of Guy's cleverness.

After Guy's ideas help the Croods on their journey, the family members gain something. Ugga, Gran, and Sandy have their first idea to get past carnivorous plants by hiding under flower heads as they pass, Thunk meets and befriends a crocodile, like dog he calls Douglas, Eep and Guy grow closer while Grug is trapped in a narrow valley forcing Ugga to go back for him.

The next day, Grug shows the others some of his ideas (like a see saw, shades made out of wood, and a snapshot that involves the family being slammed with a flat rock) which fail and show up him. They soon reach the mountain where Grug is unable to persuade the family that staying in a nearby cave is a better option. Angrily, Grug attacks Guy. The two are trapped in tar and Guy tells his family died drowning in a tar pool and their last words inspired his traditions of "Tomorrow." Grug has a change of heart where he and Guy trick Chunky into freeing them by pretending to be a female "Macawnivore" in trouble.

As they reach their destination, an earthquake opens a deep ravine in their path. Grug throws each of them across the gap and reconciles with Eep while creating the first hug with her. Grug then throws her across the ravine and is left behind. He takes shelter in a cave and

makes a torch. After seeing a blank rock face, he paints a large cave-drawing of the Croods and Guy together. He then encounters Chunky, who attacks him until Grug's torch is accidentally blown out, panicking them both. The frightened Chunky lies near Grug for comfort, which then has his first good idea. Using a bigger torch and a large skeletal rib cage, Grug manages to lure the Piranhakeets into transporting himself, Chunky, Douglas, and several other animals across the ravine, barely escaping the oncoming destruction.

Afterwards, Grug shares the hug when he holds his daughter again, followed by the Croods inventing the group hug. The family discovers that they have found an ocean like area where the sun goes down over the sea. Grug, his family, Guy, Chunky, Belt, Douglas and all their various pets settle down in this paradise. He stops being so over protective. As a result, the family becomes more adventurous, bringing happiness to all.

5. Directors' Biography

1. Chris Sanders

Christopher Michael Chris Sanders was born in March 12, 1962. He was born in Colorado Springs, Colorado. He was a graduate of the California Institute of the Arts in 1984 of CalArts' Animation Program. As an American animation director and illustrator, Sanders fell in love with animation at the age of ten after seeing Ward Kimball animated shorts on 'The Wonderful World of

Disney'. He began drawing after his grandmother told him about the animation program at the school.

Growing up in Colorado, Chris Sanders spent hours amusing himself by sketching and painting with his cartoonish style inspired by a variety of classic instances of animation, including the 1944 Disney cartoon with the title '*The Three Caballeros*'.

Sanders began his career as a character designer. On December 16, 2006 several internet animation admirer sites, including AnimatedNews.com, reported that Sanders had been removed as the director of the upcoming Disney animated film American Dog by John Lasseter. In March 2007, Chris Sanders moved to DreamWorks Animation and then taken over as director on The Croods film.

2. Kirk DeMicco

Kirk DeMicco was born in 1969 in Wyckoff, New Jersey. After graduating in 1991 from the University of Southern California, where he double majored in economics and political science, DeMicco spent three years in Italy worked as a journalist, interviewing individuals involved in the Italian movie industry for an Italian film business magazine. After returning to the United States, he worked for the William Morris Agency in New York City, before moving to the firm's office in Los Angeles in a transfer arranged by talent agent Lee Stollman.

Kirk DeMicco is an American screenwriter, director and producer. He was well known for directing *Space Chimps* in 2008. DeMicco started out his career as production conductor on *Radio Inside*, and then he worked on screen credits.

6. Directors' Works

1. Chris Sanders

Chris Sanders is a movie director and illustrator. He began his career as a character designer for *Muppet Babies* (1984). He also worked as a storyboard artist, artistic director, production designer, and character designer on *Beauty and the Beast* (1991), *The Lion King* (1994), and *Mulan* (1998). His work on the film earned him two Annie Awards in the storyboarding and screenwriting categories. Following *Mulan's* success, he came up with the original idea for the feature, *Lilo & Stitch* (2002). Expanding his talents again, he not only wrote, but also co directed and voiced the character of *Stitch*.

In 2010, Sanders and Dean De Blois wrote and directed a film entitle *How to Train Your Dragon* for DreamWorks Animation. It was released on March 26, 2010. It was nominated for the Academy Award for Best Animated Feature and Best Original Score at the 83rd Academy Awards. The movie also won ten Annie Awards, including Best Animated Feature.

After completing *How to Train Your Dragon* (2010), Sanders returned to *The Croods*, which was released on March 22, 2013. Sanders joined directing and writing the story with Kirk De Micco, who had joined in the middle of production. The film proved to be success, getting over \$500 million.

2. Kirk DeMicco

Kirk DeMicco is a screenwriter, film director and producer. His first script was called "A Day in November" which sold to Warner Bros. He also wrote *Quest for Camelot* in 1998. Later he wrote and co produced *Racing Stripes* (2005) for director Frederick Du Chau. He also wrote "Splitting Adam" a movie that was set up at United Artists. He then worked as a writer on *Here Comes Peter Cottontail* (2005) and *Casper's Scare School* (2006). In 2008, he wrote and directed the movie *Space Chimps* for John H. Williams and his company Vanguard Animation. The film is inspired by the first chimpanzee that went to the space, Ham. While working at Warner Bros, DeMicco and Du Chau wrote a script of *Hong Kong Phooey*, a film from the Hanna-Barbera. He has also done many production rewrites for Disney, Warner Bros, DreamWorks and Spyglass.

In television, he was the creator and executive producer of the Discovery Channel documentary. In 2013, DeMicco co wrote and co directed *The Croods* movie with Chris Sanders. *The Croods* has grossed over \$582 million worldwide at the box office. In August

2, 2013, *The Croods* is the eighth highest grossing original animated film and the 19th highest grossing animated film including sequels of all time.

STANPONOROGO

CHAPTER III

FINDINGS AND DISCUSSIONS

In this chapter, the writer would like to discuss the findings of the research. As it was explained in the previous chapter, the writer wanted to find out the types of maxims flouted in The Croods film script and the implied meaning. Then, the writer discussed about the flouting of maxims and the implied meaning in The Croods film script.

A. The Types of Flouting Maxims Found in The Croods film

The result of analyzing non observance maxims in The Croods film Script was reported here. As it was discussed in chapter II, any failing to observe a maxim referred to as non observance of maxim. It was often used intentionally in order to suggest humor, to avoid discomfort or to give more explanation. The writer found four kinds of flouting maxims in The Croods film script.

The flouting of maxim of quantity happened when the speaker gave too much or too little information than what was necessary for the situation. Flouting maxims of quality happened when the speaker said something which was untrue or said not enough evidence. Flouting maxims of relevance happened when the speaker suddenly changed the topic, gave irrelevant answer and made wrong causality. Flouting maxims of manner created the ambiguity effect because the speaker liked to use ambiguous sentences.

These data were found by the writer in the script of The Croods film by Kirk DeMicco and Chris Sanders. The conversation and the analysis are as the following:

Table 5.1
Frequency of Flouting Maxims in The Croods film

No.	Kinds of Flouting Maxims	Frequency	Percentage
1.	Quantity	5	18%
2.	Quality	4	14%
3.	Relevance	17	61%
4.	Manner	2	7%
		28	100%

The flouting maxims found in The Croods film script were twenty eight. They were five kinds of flouting quantity maxim, four kinds of flouting quality maxim, seventeen kinds of flouting relevance maxim and two kinds of flouting manner maxim. The data and the analysis of implied meaning are discussed below.

B. The Flouting Maxims and the Implied Meaning in The Croods film

1. The Flouting of Quantity Maxim

a. The First Data

This first data in flouting of quantity maxim was found in 00:03:47 second or in the page 4 of The Croods film script. The conversation and the analysis are as the following:

THUNK : (Not so fast) *Uhh, but if you don't give a signal, how do I know you're my dad?*
 GRUG : *The signal isn't so you know it's me, it's so you know I wasn't eaten by an animal*

That conversation took place when Thunk was in the cave and his father called him to go out of cave if hearing his signal. Thunk answered Grug's call by saying "*Uhh, but if you don't give the signal, how do I know you're my dad*". This meant that Thunk needed information about how he could differ both Grug's signal and the other signal because he was still confused, but actually Grug answered *The signal isn't so you know it's me, it's so you know I wasn't eaten by an animal*, he did not distributed enough information like what Thunk's need to know about his signal. But in this case, the implied meaning that wanted to explain by Grug was that the important of the signal signed that he was still alive. There was no other family in the place where The Croods lived. Therefore, if there was a signal from a man it meant that he was Grug. So that in this conversation Grug had flouted the maxim of quantity.

b. The Second Data

The second data in flouting of quantity maxim was found in the 00:08:43 second or in the page 8 of The Croods film script. The conversation and the analysis are as the following:

GRUG : *Who's hungry?*
 THUNK : *Alright! Good one, dad!*

That conversation took place when The Croods finished a hard hunting for their breakfast in a canyon. Grug was success in getting egg.

He asked his family who wanted to eat by saying “*Who’s hungry*”, and then Thunk answered “*Alright! Good one, dad!*”. Thunk gave a compliment to his father, by saying that his father’s action was very good. He did not give amount information to Grug, so Thunk flouted the maxim of quantity. The context that Grug’s question did not need an answer of who wanted to eat because he had known that his all family were very hungry at that time Thunk flouted the maxim of quantity. By saying that compliment Thunk informed that he and the other Croods were satisfied to Grug. This also implied that all the Croods had been hungry and wanted to eat soon.

c. The Third Data

The third data in flouting maxim of quantity was found in the 00:19:54 second or on in the page 19 of The Croods film script. The conversation and the analysis are as the following:

EEP : It comes from where you come from?
GUY : No. I make it.

That conversation had a context in the arch when Eep followed a light and met Guy. When looking at the fire, Eep felt so amazed then she asked Guy “It comes from where you come from?”. By asking that, Eep wanted to know whether the fire was from Guy’s family or not. In responding Eep’s question Guy could answer No or Yes. But in fact he contributed more information than Eep needed. He told that the fire was made by him by saying “No. I make it”. So Guy had flouted the maxim of quantity. He wanted to imply that the fire was not from his family and he gave more

information because he wanted to ensure Eep that the fire was not alive but it could be made.

d. The Fourth Data

The fourth data in flouting maxim of quantity was found in the 00:20:52 second or on in the page 21 of The Croods film script. The conversation and the analysis are as the following:

EEP : How do you know? (Guy and Belt both do gestures to accompany the Da da daaaa. It seems very important to them)

GUY : *I've seen it. It's coming this way. First, the Earth is going to shake. Then it breaks open. Everything falls in. Fire. Lava. I don't mean to sound too dramatic, but Aaaaaaugh. Believe me, everything we're standing on, all this right here, will be gone.*

That conversation took place in rock arch in the night. The dialogue was when Eep in the way of catching the light of fire, Eep met Guy and they had conversation. When Guy explained about the end of life, Eep wanted to know why Guy knew about the End of life by asking “How do you know”. She hoped that Guy would give amount of information needed. But in responding Eep’s question, Guy gave more than what Eep’s need. He answered “*I've seen it. It's coming this way. First, the Earth is going to shake. Then it breaks open. Everything falls in. Fire. Lava. I don't mean to sound too dramatic, but Aaaaaaugh. Believe me, everything we're standing on, all this right here, will be gone*”. Eep just wanted to know how Guy knew about the end of life not about the process of ending life. In his statement, Guy did not only answer if he had already seen it

before but he also explained about the process of ending life. So, he had flouted the maxim of quantity.

e. The Fifth Data

The fifth data in flouting maxim of quantity was found in the 01:04:17 second or in the page 70 in The Croods film script. The conversation and the analysis are as the following:

UGGA : What are you doing? (Concerned)
GRUG : Yeah, Wow. Like, I was up all night cuz like all these, ideas just kept coming to me. (Playing to Eep)

That conversation happened in the deep of jungle in the morning. It was when suddenly Grug disappeared. The Croods was hard to find Grug. Essentially Grug in the near of the big stone and wore wig on his head. Ugga came into Grug and asked him “What are you doing?”. Grug then answered Ugga’s question by flouting the maxim of quantity. He responded “Yeah, Wow. Like, I was up all night cuz like all these, ideas just kept coming to me”. Grug gave more information than what Ugga needed. If he did not sleep all the night he could only answered “I was up all night”. But in a fact, Grug added his answer by giving explanation about some ideas which came to him along his up all the night. He answered like that because he wanted to imply to The Croods that also could have idea like Guy. He felt that his family’s attention had changed to Guy. To get his family’s attention again Grug flouted the maxim of quantity.

2. The Flouting of Quality Maxim

a. The First Data

The first data in flouting of quality maxim was found in the 00:11:34 second or in the page 11 of The Croods film script. The conversation and the analysis are as the following:

GRUG : What were you doing up there, Eep
 EEP : *I don't know.*
 GRUG : What were you looking for?
 EEP : Nothing.

That conversation took place in The Croods' cave. After the darkness came Grug signed his family to enter into the cave. Grug asked to Eep why she was on the top of the rock meanwhile the other member of the Croods entered the cave by expressing "*What were you looking for*", and then Eep responded "*Nothing*". From her answer approved that Eep was laid to his father and did not give the true information because of being afraid. In the fact, Eep was on the top of the rock because she liked to see the sun light. She went up to catch the light. The condition made Eep must lie to his father. If his protective father knew that she found the light on the rock, he never ever permitted her to exit the cave again. So, Eep had flouted the maxim of quality.

b. The Second Data

The second data in the flouting maxim of quality was found in the 00:41:48 second or in the page 48 of The Croods film script. The dialogue and the analysis are as the following:

EEP : Why are you rolling away?

GUY : Owww! I just want something to eat.

In that conversation, Guy had flouted the maxim of quality, where the amount of information given to other must be true. That conversation happened in a grass land. It was when the Croods were busy to separate Gran's jaw from Thunk. Belt gave a sign to escape from that family. Belt helped Guy to escape from the Croods by rolling him far away from the Croods. Unfortunately, Eep knew it and she asked "Why are you rolling away?". Guy was impossible to answer honestly because if Eep and her family knew why Guy rooled away they would never free him. So that, Guy answered "Owww! I just want something to eat". He said that he just wanted to find out food because of being hungry. Guy did not contribute the true information to Eep because of the fear condition. Guy flouted the maxim of quality implied that he wanted to save himself from the active Eep.

c. The Third Data

The third data in the flouting of quality maxim was found in the 00:41:23 second or in the page 47 of The Croods film script. The data and the analysis are as the following:

GUY : (concerned) *Oh, look at that. She's not gonna eat me right?*
 UGGA : *You're too skinny. If she was gonna eat anyone it would be ---*

That conversation happened in the grass land when the Croods had breakfast. In this dialogue Ugga had flouted the maxim of quality. The situation was when the Croods had eaten scorpion, but Gran were still

hungry and she needed more food. Then, she got closer to Guy as if she wanted to eat him too. In that condition, Guy said *“Oh, look at that. She’s not gonna eat me right?”.* His expression described that Guy was very afraid if Gran ate him. Uggia who sat in front of him responded Guy’s expression by answering *“You’re too skinny. If she was gonna eat anyone it would be ---”.* Uggia’s answer had implied that Gran was impossible to eat Guy because he was too skinny because Gran liked the fat one. In fact, from the context it can be known that actually Gran wanted to eat Guy, because of still hungry. Gran was still hungry because only eat one scorpion.

d. The Fourth Data

The fourth data in the flouting of quality maxim was found in the 01:04:24 second or in the page 70 of The Croods film script. The data and the analysis are as the following:

Grug LIFTS his tunic, a Boa Constrictor is wrapped around his waist

GUY : Is that a snake?

GRUG : *Belt! New and improved! It’s even self tightening. Ow!*

That conversation happened in the deep jungle in the early morning. In that dialogue Grug had flouted the maxim of quality. The context was when Grug wrapped something around his waist. Guy asked him *“Is that a snake?”* and then Grug responded *“Belt! New and improved! It’s even self tightening. Ow!”* It was true that Grug wrapped snake in his waist, but he didn’t say a truth that is was a snack. Grug answered like that because

he wanted Guy and other the Croods proud of his idea. And the important thing that Grug wanted to get more attention from his family

3. The Flouting of Relevance Maxim

a. The First Data

The first data in flouting of relevance maxim was found in the 00:03:20 second or in the page 3 of The Croods film script. The Data and the analysis are as the following:

EEP : *We've been in that cave forever.*

GRUG : Three days is not forever.

EEP : It is with this family.

GRUG : *Eep, would you come down here? You're being so dramatic.*

That conversation happened on the overhanging rock near The Croods' cave. Eep was on the overhanging rock. She basked in the sun. She saw the sun light over her and when lying on the rock she felt so happy because the morning had come. As if she had been in the cave forever, she said to Grug "*It is with this family*", this expressed that Eep was very bored in the cave for three days. Then Grug responded "*Eep, would you come down here? You're being so dramatic*". He wanted to say to Eep that it was not true. She was too dramatic in her feeling. Three days was very important for them to save their life and it was not too long. Grug thought that three days were very interesting for them involved Eep. In this Data, Grug had flouted the maxim of relevance because Grug did not answer yes/ no. Grug's answer implied that he wanted to change Eep's mind about Grug's rule for his family. Grug wanted Eep to adjust her feeling and went down from the rock.

b. The Second Data

The second data in the flouting maxim of quality was found in the 00:04:30 second or in the page 4 of The Croods film script. The conversation and the analysis are as the following:

UGGA : *Mom, we're ready to leave.* (beat) Mom!
 Grug sits up and smiles.
 GRAN : Still alive!
 Grug's face drops.

That conversation took place in front of The Croods' cave. When The Croods were ready to search a breakfast but Gran had been out from the cave. To invite her mother out of cave, Uggia called her mother's name by saying "*Mom, we're ready to leave*". When nothing response, Uggia called her mother once more "Mom!". To sign she was still in the cave, Gran had to answer "Yes, I am here or Yes I am coming" if she observed her conversation. But Gran chose to flout the maxim of relevance by responding "Still alive!". Her response implied that "yes, I am here and still alive to lead beautiful morning today". Gran's answer had flouted relevance maxim because her answer was not relevant with Uggia's question. Even though Gran had flouted relevance maxim but Uggia could understand what Gran meant.

c. The Third Data

The third data in the flouting maxim of quality was found in the 00:07:55 second or in the page 7 of The Croods film script. The conversation and the analysis are as the following:

THUNK : Oh hey Dad, can we eat now?

GRUG : Just wait till we get home. Eep put on the brakes.

That conversation happened in the canyon. The Croods was hunting an egg for their breakfast. The competition among the Croods, a gerf bird and a bear owl in getting that egg caused the Croods were thrown on the Girelephant's back. Grug was protecting his family from the Bear Owl. In that situation Thunk asked his father when they could eat that egg by saying "*Oh hey Dad, can we eat now?*". This expression showed that Thunk needed the answer they could eat now or not but Grug responded "*Just wait till we get home. Eep put on the brakes*", Grug did not answer Yes/ No of Thunk's question, he should answer Yes/ No, but in this case he explained that they could eat after arriving at home. This implied that Thunk could not eat in that time and in that place. So, in this conversation Grug had flouted the maxim of relevance.

d. The Fourth Data

The fourth data in flouting of relevance maxim was found in the 00:09:47 second or in the page 9 of The Croods film script. The conversation and the analysis are as the following:

GRUG: Is she still out there?

UGGA: You know she hates the cave, Grug.

This dialogue happened in the Croods' cave when the darkness came. The Croods entered the cave, but Eep climbed the side of the sheer rock face above Crood cave. She liked to see the sun light in the afternoon. In the cave, Grug asked Ugga where was Eep by asking "*Is she still out there*", then Ugga answered "*You know she hates the cave, Grug*". Ugga

had flouted the maxim of relevance. She must answer Yes/ No from Grug's question but she gave the information that Eep was still out of the cave. This answer implied No, Eep was not in the cave and she was still in the out of cave.

e. The Fifth Data

The fifth data in the flouting of relevance maxim was found in the 00:20:02 second or in the page 20 of The Croods film script. The Data and the analysis are as the following:

EEP : Make. MAKE! MAKE IT!
 (Eep SQUEEZES Guy like a tube of toothpaste.)
 GUY : You do this a lot.

That fifth Data took place in the rock arch. It happened when Eep was very surprised when looking a fire. Eep supposed that it was a sun, but Guy told it was a fire and made by him. After listening Guy's story, Eep asked Guy to make a fire like it for her. She said "Make. MAKE! MAKE IT!". Eep broke Guy liked a tube of toothpaste and then dropped him into the ground. Then guy responded "You do this a lot". Guy's answer was not relevant with Eep statement. He did not respond Yes or No but he also gave a statement. Eep gave a command to Guy in order he made him a fire. Eep's ability was very bad when she wanted something. It caused Guy gave irrelevant answer. Guy's answer implied that he wanted to inform Eep if her ability was very bad and dangerous to other. Guy flouted the maxim of relevance to tell what he felt and he wanted to Eep.

f. The Sixth Data

The sixth data in the flouting of relevance maxim was found in the 00:29:06 second or in the page 29 of The Croods film script. The conversation and the analysis are as the following:

THUNK : Dad?
GRUG : *I'll take care of this.*

In this data Grug had flouted the maxim of relevance. The context of this conversation was in the jungle when the Croods met a group of monkeys. Thunk called his father, Grug, by calling his name "Dad?". From that expression actually Grug had to reply Yes or what, because he had been called by other but he responded "*I'll take care of this.*" He knew that Thunk called his name not to call him but he needed to be secured from same monkeys. So, he replied that he would take care of Thunk and other member of The Croods by attacking those monkeys.

g. The Seventh Data

The seventh data in the flouting of relevance maxim was found in the 00:33:52 second or in the page 34 of The Croods film script. The conversation and the analysis are as the following:

GRUG : Make. Make it (POP! Guy's ribs are cracked for the second time)
GUY : *You know, you're a lot like your daughter.*

This data had flouted the maxim of relevance. The flouting was done by Guy. In that dialogue, Grug made Guy allow his will by making him a fire. He said "*Make. Make it*", and then Guy responded him by answering

“*You know, you’re a lot like your daughter*”. It was not relevant with the expression from Grug that gave a command. It is better if Guy answer Yes, if he agreed with Grug’s will or No if he disagreed with him. Guy answered like that because he thought that Grug’ ability was like Eep who always emotional and ambitious when she wanted something. From Guy’s answer we could know that he did not want to allow what Grug’s will at that time.

h. The Eighth Data

The eighth data in flouting of relevance maxim was found in the 00:37:19 second or in the page 40 of The Croods film script. The conversation and the analysis are as the following:

GUY : (Thinking fast) *Umm... I’ve got an idea. Let’s go to that mountain.*

ON THE TALL MOUNTAIN way in the distance.

GRUG : (Barely looks) *It’s too far.*

That conversation took place on the high mountain when the Croods were confused in deciding their way. They were in a choice whether choosing to go to mountain or get a cave. In that dialogue Grug had flouted the maxim of relevance. It happened when Grug bottled Guy in the log. Guy offered an idea and let them to go to the safe place named mountain by saying “*Umm... I’ve got an idea. Let’s go to that mountain*”. Grug and other the Croods were under estimated that going to the mountain was very hard and difficult. Grug refused Guy’s idea by

responding “*It’s too far.*” Grug’s answer implied that he and other The Croods did not want to go to that mountain.

i. The Ninth Data

The ninth data in the flouting of relevance maxim was found in the 00:37:32 second or in the page 40 of The Croods film script. The data and the analysis are as the following:

EEP : Have you been there?

GUY : *It’s a mountain. Mountains are safe. Mountains have caves. And water. And sticks*

That conversation happened in the road of reaching mountain. In that dialogue Guy had flouted the maxim of relevance. The situation of this happened when the Croods was going to go to find out cave and then Guy let them to go to the mountain. Finally the Croods decided to go to mountain. Eep asked Guy “*Have you been there?*”, describing that Eep wanted to know whether Guy had already gone to that mountain or not. From Eep’s question, it could be known if that question could be answered by responding Yes or Not. Actually, in that situation Guy answered “*It’s a mountain. Mountains are safe. Mountains have caves. And water. And sticks*”, Guy wanted to persuade Eep and her family to follow him to go to the mountain. Of course, if Guy could give explanation about the mountain he had already gone there before.

j. The Tenth Data

The tenth data in the flouting of relevance maxim was found in the 00:41:51 second or in the page 48 of The Croods film script. The data and the analysis are as the following:

EEP : You have bug for dinner. Plenty of bug!
 GUY : *Please... I'll let you help me hunt.*

That conversation took place in a grass land when the Croods were going to find out their food. Guy had flouted the maxim of relevance. In that dialogue Eep knew that Guy wanted to escape from her and her family when they were hunting. Then Guy said that actually he just wanted to find out something to eat. As Eep knew, Guy had many bugs to eat by saying “You have bug for dinner. Plenty of bug!”. In the fact, Guy had no bug to eat, in his respond he did not reply No or Yes. But he answered” *Please... I'll let you help me hunt*”. From his answer, finally Eep knew that Guy had no food to eat, it was proved by his said that let Eep to hunt and he would helped her in that hunting. Guy’s answer implied that he did not have any foods and he was very hungry.

k. The Eleventh Data

The eleventh data in the flouting of relevance maxim was found in the 00:43:48 second or in the page 50 of The Croods film script. The data and the analysis are as the following:

GRUG : *Where's Eep?*
 (Eep is in full parkour as she runs from the Turkeyfish)
 GUY : *She's awesome.*

The dialogue above happened in the middle of grass land when Guy and Eep hunt an egg of turkeyfish. In that dialogue Guy had flouted the maxim of relevance. It happened when Guy and Eep failed to hunt and then Guy bottled again into the log which was hold by Grug. Seeing no Eep near him, Grug asked Guy “*Where’s Eep?*”. Guy did not answer where the Eep was, but he responded “*She’s awesome*”, described that Guy proud to Eep who tried hard in hunting. She ran fast from the turkeyfish. Grug understood what Guy meant that Eep was in dangerous. Without any relevant information given to Grug, Guy used his expression to imply where Eep was at that time. So that Guy had flouted the maxim of relevance.

1. The Twelfth Data

The twelfth data in the flouting of relevance maxim was found in the 00:53:53 second or in the page 60 of The Croods film script. The data and the analysis are as the following:

GUY : *You’ve seen rain before... right?*

Eep : *We don’t get out much.*

Guy opens an Umbrella to cover himself from the rain. Belt pulls Eep under the umbrella to be close to Guy

This dialogue happened when Guy and the Croods were in the way to the mountain. Suddenly there was rain and Grug hit the rain with his hands. When looking that, Guy asked to Eep ”You’ve seen rain before... *right?*”, then Eep responded “*We don’t get out much*” and did not answer Yes or No. But from Eep’s answer Guy could catch that Eep and her

family never ever saw rain before. In that context, Eep had flouted the maxim of relevance in her dialogue. She did it because she wanted to imply that The Croods never ever looked rain because Grug avoided them leaving the cave for long time.

m. The Thirteenth Data

The thirteenth data in the flouting of relevance maxim was found in the 00:55:58 second or in the page 62 of The Croods film script. The data and the analysis are as the following:

GRUG : Wait-- *you're saying we should split up?*
 GUY : *We can try more paths at once. It's the fastest way through.*

In that dialogue Guy had flouted the maxim of relevance. The situation happened in a place named tufa maze. Guy gave everyone a shell and asked them to split up their way to the mountain. Grug was very surprise then said “Wait-- *you're saying we should split up?*”. In responding Grug’s question Guy answered “We can try more paths at *once. It's the fastest way through*”. From Grug’s question, Guy better responded Yes/ No, but he did not do that from. He gave an explanation about the advantage of doing split in the way of reaching the mountain. Guy’s answer implied that he wanted to persuade the Croods with his idea and let the Croods arrived at the mountain as soon as possible.

n. The fourteenth Data

The fourteenth data was found in the 01:03:34 second or in the page of 68-69 of The Croods film script. The conversation and the analysis are as the following:

EEP : *I'm going with Guy.* (Grug is beside himself with panic, sick at the thought of losing Eep.)
 GRUG : (whispered) No. Not my little girl.
 EEP : Come with us.
 UGGA: *I can't go without Grug.*

That conversation happened under the stars, after Guy showed The Croods about the stars on the sky. Then Eep said "*I'm going with Guy*", she informed her want and let her mother to go with her and Guy by saying "Come with us". Eep gave a command to Ugga, if Ugga observed the conversation she had to answer No or Okay, but actually Ugga chose to flout the relevance maxim "*I can't go without Grug*". Ugga's answer implied that she did not want to follow them, of course without Grug.

o. The Fifteenth Data

The fifteenth data in the flouting of relevance maxim was found in the 01:07:25 second or in the page 74 of The Croods film script. The data and the analysis are as the following:

GRAN : *We're gonna jump on the sun and ride it to Tomorrow with Guy.*
 GRUG : *Wait, so you're all going to do this?*

Silence from the Croods answers his question.

GRUG : Thunk?
 THUNK : Sorry, dad.

That conversation took place in front of a cave. There was a discussion between the Croods and Guy in considering their next adventure. The flouting of maxim relevance had been done by Thunk when answering Grug's question. Grug asked to the Croods whether they would go to the cave or not by asking "*Wait, so you're all going to do this?*" then he called "Thunk?", hoped that Thunk did not go. Then Thunk responded "Sorry, dad", if looked from the question of Grug who called Thunk, it was better if Thunk answered Yes/ No. Thunk had flouted the maxim of relevance. By answering "Sorry, dad" Thunk implied that he also would go with Guy to the sun. He wanted to move to the mountain which was more safety than in a cave.

p. The Sixteenth Data

The sixteenth data in the flouting of relevance maxim was found in the 01:15:10 second or in the page 81 of The Croods film script. The data and the analysis are as the following:

UGGA : (Softly to Grug) *Grug. Listen to me. We've gotta get back to that cave*

Grug looks back at his family - huddled, terrified. The picture of what he would have wanted in the beginning. The sight bothers him. Grug TURNS to face them

GRUG : No more dark. No more hiding. No more caves.

In that dialogue Grug had flouted the maxim of relevance. The situation was when the shockwave happened near a cave. Ugga said to Grug softly "*Grug. Listen to me. We've gotta get back to that cave*". Ugga who worried to Grug let him to save them in the cave. From Ugga's

expression Grug had to answer Yes or No, but in a fact he answered other “*No more dark. No more hiding. No more caves*”. Grug did not want to hide in the cave again. He wanted to get and catch a light which he saw. Grug’s answer had implied that he wanted his family never ever hide again from the darkness and they had to be brave faced any dangerous. Grug let his family changed their afraid.

q. The Seventeenth Data

The seventeenth data in the flouting of relevance maxim was found in the 01:27:48 second or in the page 89 of The Croods film script. The data and the analysis are as the following:

Douglas runs up and licks Thunk
 THUNK : Douglas! Dad you saved him!
 GRUG : Well, a boy gotta have a pet.

That dialogue took place named “tomorrow”. Grug surprised his family by his appearing with many birds. In that dialogue, Grug had flouted the maxim of relevance. When looking Grug came with Douglas, Thunk surprisingly said to Grug “Douglas! Dad you saved him!” and then Grug answered “Well, a boy gotta have a pet”. Thunk question needed an answer of Yes or No, but Grug did not do that. He responded that he had saved Douglas because he thought that a boy also needed a pet as his best friend. Grug’s answer implied that he had saved Douglas from the earthquake and he had allowed Thunk to have a pet.

4. The Flouting of Manner Maxim

a. The First Data

The first Data in the flouting of relevance maxim was found in the 00:36:31 second or in the page 39 of The Croods film script. The Data and the analysis are as the following:

EEP : Going somewhere?

GUY : The mountain? High ground? End of the world, remember?

That conversation happened in the mountain of popcorn. In that dialogue Guy had flouted that maxim of manner. In that situation when The Croods were still alive after out of a mountain of popcorn. Guy tried to escape from The Croods by running fast, but Eep knew it. She said “*Going somewhere?*”, it meant that Eep was asking whether Guy wanted to go to other place or not. But Guy responded with ambiguity answer by saying “*The mountain? High ground? End of the world, remember?*”. He answered like that because wanted to make Eep confused with his answer. Eep confused what Guy meant with his answer, as if he wanted to ask about mountain, high ground and the end of life to Eep meanwhile she asked about his action at that time. If Eep was confused with Guy’s answer, she would not think that Guy wanted to escape from her and her family.

b. The Second Data

The second Data in the flouting of relevance maxim was found in the 01:05:18 second or in the page 72 of The Croods film script. The Data and the analysis are as the following:

THUNK : *The sun doesn't hurt my eyes anymore!* Where do you get these great ideas?
 GRUG : *Since I don't have a brain, they're coming from my stomach. Down deep below, and then up again into my mind.*

That conversation happened in the jungle near a rock in the afternoon. Thunk had flouted the maxim of manner. That dialogue happened when Grug introduced something that called sunglasses. Thunk used that thing on his eyes and asked his father “*The sun doesn't hurt my eyes anymore!* Where do you get these great ideas?” and then Grug responded “*Since I don't have a brain, they're coming from my stomach. Down deep below, and then up again into my mind*”. Grug's answer was ambiguous. It was not orderly and briefly. In orderly, Grug's answer meant that his idea did not come from the brain. It was different from Guy who had said that in a life ideas came from a brain in the head. Grug wanted to make Thunk confused and finally he thought that his father's opinion was true and they never needed a brain in their life.

CHAPTER IV

CLOSSING

A. Conclusion

Based on the discussion in the previous chapter, the writer concludes that even though Grice proposes the cooperative principle in the conversation, in some situations people flout them purposely.

1. The writer had found that the characters in The Croods film flouted all maxims in their conversation. There are maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner.
2. Those characters flout the maxims because they have their own reason and also the context which makes them flout the maxims. The writer has found twenty eight flouting maxims in The Croods film by Kirk DeMicco and Chris Sanders.
 - a. The characters flout maxim of quantity because they give more or less information in their utterance. The writer found five the flouting of quantity maxims which done by the characters in The Croods film. They are found in the page 4, 8, 19, 21 and 70 of The Croods film script.
 - b. They flouting of quality maxim done by the characters because their utterance is lack enough evidence and they use untrue answer. The writer found four kinds in flouting of quality maxim. They are found in the page 11,47,48 and 70 of The Croods film script.

- c. The characters flout maxim of relevant because their utterance is not relevant with the previous utterance and in some cases they want change the topic of conversation. In The Croods film the writer found seventeenth flouting of relevance maxims. They are in the page 3, 4, 7, 9, 20, 29, 34, 40, 40, 48, 50, 60, 62, 68-69, 74, 81 and 89 of The Croods film script.
- d. The flouting maxim of manner done by characters in The Croods film because their utterance includes ambiguous meaning and sometimes not clear. The writer found two kinds flouting of manner maxims. They are in the page 39 and 72 of The Croods film script.

It can be concluded that the characters in The Croods film mostly flout the relevance maxim in their conversation rather than the other maxims.

B. Suggestions

Based on the conclusion above, the writer suggests:

1. For Students

Through the writing of this thesis, it is hoped that the the students can improve and expand their knowledge about the cooperative principles especially maxims. It will be better if they have motivation to look for another sources about maxims theory.

2. For Teachers

The writer hopes that this study can be a valuable of learning, especially in cooperative principles or maxims.

3. For Readers

The readers are able to find information about maxims in cooperative principles so that they can improve their knowledge on it.

4. For the Next Researcher

The writer believes that this study still far from perfectness. Hopefully, in the next time, the writer hopes there will be a new writer to the continue and add the completeness of this study.

STANPONOROGO