



The Types of Flouting Maxims Found in the *Onward* Movie

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Abstract

The aims of this study are to analyze the types of maxims that are flouted by the characters and to describe why the characters flout the maxim. The study focuses on the flouting maxims in *Onward* movie. This study focused on the theory of Grice (1975) in analyzing the type of flouting maxims and a theory from Leech (1983) in analyzing the reason behind the maxim that was flouted by the characters in *Onward* movie. This study used a descriptive qualitative method and use both formal and informal methods. The result of the study showed that the types of flouting maxim found in the movie are 16 data. The dominant flouting maxim uttered by the characters in this movie is the flouting maxim of relevance with the frequency of 7 (40%).

Keyword: *flouting maxim, types, movie*

Abstrak

Tujuan dari penelitian ini adalah untuk menganalisis jenis-jenis maksim yang dilanggar oleh para tokoh dan mendeskripsikan mengapa para tokoh tersebut melanggar maksim. Penelitian ini berfokus pada pelanggaran maksim dalam film *Onward*. Penelitian ini berfokus pada teori Grice (1975) dalam menganalisis jenis pelanggaran maksim dan teori dari Leech (1983) dalam menganalisis alasan di balik pelanggaran maksim oleh karakter dalam film *Onward*. Penelitian ini menggunakan metode deskriptif kualitatif dan menggunakan metode formal dan informal. Hasil penelitian menunjukkan bahwa jenis pelanggaran maksim yang ditemukan dalam film sebanyak 16 data. Maksim flouting yang dominan diucapkan oleh para tokoh dalam film ini adalah maksim flouting relevansi dengan frekuensi 7 (40%).

Kata kunci: *pelanggaran maxim, tipe, film*

Introduction

Grice (1975) states that a speaker may flout a maxim, that he or she is blatantly failing to fulfill it and it is this situation that typically gives rise to the conversational

implicature. Implicature means how someone manages to communicate something that is distinct from what he or she literally says and not logically implied by what is said. There must be cooperative interaction between the speaker and the listener. In other words, the listener must be able to understand what the speaker is saying.

Maxims are linguistic rules in lingual interaction, the rules that govern their actions, their use of language, and their interpretations of the actions and utterances of the interlocutor. Flouting of maxim occurs when the speaker deliberately ceases to apply the maxims to persuade their listeners to infer the hidden meaning behind the utterances. The principle of cooperation describes the effectiveness of communication in conversation in social situations. The cooperative principle consists of a conversational maxim. Those four maxims are maxims of quality, quantity, relation, and manner. Maxims of a quantity mean that when a speaker asks something, the listener should answer it honestly. Maxims of quality mean when the speaker asks something, the listener should answer it as informative as possible or answer it sufficiently. Next, the maxim of relevance means when the speaker asks something, the listener should answer it and stick to the point and relevance to the context. The last, the maxim of manner means when the speaker asks something, the listener should answer it as clear as possible and not ambiguous. The article entitled “The Flouting of Maxims in the *Se7en* Movie Script” was written by Zulfah Ibrahim in 2018. The author focused this study on the explanations of the type of flouting maxim that uses the characters to flout the maxims. There is the theory from Grice (1975) about the cooperative principle that is used to analyse the types of maxim and the theory from Halliday (1985) that is used to analyse the context of the situation.

One of the films that contain the flouting of maxims is *Onward* Movie. *Onward* is an American computer-animated urban fantasy adventure film produced by Pixar Animation Studios and released by Walt Disney Pictures. Once upon a time in a fantasy world where supernatural beings live where two teenage fairies, Ian Lightfoot (Tom Holland) and Barley Lightfoot (Chris Pratt) embark on a quest of magical places to find answers.

This study focused on the study of flouting maxims because it is important to make communication more effective. There are two main reasons why it is really interesting to be discussed because *Onward* film received positive reviews from critics. According to Dan Scanlon, the film has an 82% rating, based on 397 reviews, with an average rating of 7.6/10, and has won many awards. Besides, it has many utterances being flouted by the characters. Therefore, it would be provided enough data for this study.

Methods

The data of this study were taken from the conversations by the characters in the *Onward* movie. This movie was chosen because as a data source is this movie is well-known and the characters do have more chance to float the conversational maxims. The source of this research data was taken from conversations between characters in the *Onward* movie. The movie script is obtained from subtitles that have previously been watched and analysed *Onward* film which has a film duration of 1 hour 42 minutes.

Onward is a 2020 urban fantasy 3D computer-animated film produced by Pixar Animation Studios for Walt Disney Pictures. The film is directed by Dan Scanlon, produced by Kori Rae, and voiced by Tom Holland, Chris Pratt, Julia Louis-Dreyfus, and Octavia Spencer. Once upon a time in a fantasy world where supernatural beings live there. Two teenage fairies, Ian Lightfoot (Tom Holland) and Barley Lightfoot (Chris Pratt) embark on a quest of magical places to find answers.

Qualitative descriptive methods and formal and informal methods are the methods used for this research. This study focused on the theory of Grice (1975) to analyze the kind of flout of maxims in the *Onward* movie. The reason for selecting this movie as a data source is this movie is well-known and the characters do have more chances to float the conversational maxims. This study used the observation method to collect the data. The data were analysed by using the descriptive qualitative method. This study used the theory from Grice (1975) to classify the types of flouting maxims.

Results and Discussion

In this movie, there were 16 data that can be categorized as the types of flouting maxim. The types of flouting maxim can be seen in the table below.

Table 1: Types of Flouting Maxim in *Onward* Movie

Type of Flouting Maxim	Frequency	Percentages
Flouting Maxim of Quantity	5	28%
Flouting Maxim of Quality	3	20%
Flouting Maxim of Relevance	7	40%
Flouting Maxim of Manner	1	12%
Total	16	100%

As shown in the table above, found all the types of flouting maxims in the *Onward* movie. The total number of flouting maxims performed by the characters in the movie is 16 data. From the four types of flouting maxim, the dominant flouting maxim uttered by the characters in this movie is the flouting maxim of relevance which is appear 7 times with a percentage of 40%. From the data, the characters in this movie used the flouting maxim of relevance to avoid or change the topic in the conversation or avoid talking about something that they do not really want.

3.1 Flouting Maxim of Quantity

Grice (1975) stated the flouting maxim of quantity happened when a speaker gave more or less information blatantly than required and deliberately talked either too much or too little in compliance with the goal of the ongoing conversation. The discussion provides as follow:

Data 1 (*Onward* movie 00:04:35)

Lauren : “It’s your special day, I’ll pick you up later.”
Ian : “It’s okay. I have to go.”
Barley : “No, no, no. **Fine, I’ll pick you up later. We do the ceremony at school with your friends.**”

In the *Onward* movie, this conversation takes place in the kitchen of the Wilden family's house. The field is where at that time, Ian's youngest son was having a birthday. Lauren and Barley find out that it's Ian's birthday, so they both plan to celebrate by inviting Ian's friends over to his house. But Ian was not excited because Ian would know that his birthday would not be special. The conversation tenors are Ian and Barley. Based on the film, Ian hopes that there will be no birthday celebrations this time around. The mode of the conversation was to cheer Ian up and make Ian even more confident that he could celebrate his birthday this year with great joy with his family and friends. Based on Leech's (1983) theory, this data belongs to the type of collaborative reasoning. There are asserting, reporting, announcing, and instructing that are included in this reason. Here, asserting that is included in this reason. Barley's statement has a social purpose that he wants to pick up Ian after school to invite Ian's friends to come with them to celebrate Ian's birthday at the Wilden family's house.

Data 2 (*Onward* movie 00:06:47)

Ian : “I don't know that, let me go.”
Lauren : “Let him go, Barley.”
Barley : “Fine, **I know you're stronger than that. There is a great warrior in you.**”

In the *Onward* movie, the above conversation takes place in the living room. Then field when Barley ordered and told his younger brother Ian that Ian had an advantage but Ian never showed it in front of everyone. Barley was a little annoyed to tell Ian to be confident then Barley held Ian with his hands then told Ian that Ian was someone who had an advantage. Lauren saw the situation and immediately told Barley to let go of Ian who was a little hurt and irritated by Barley's words. The tenors in the conversation were Lauren and Barley. Based on the film, the point of Barley's answer is that when Ian goes to school, he feels more confident and realizes that Ian has strengths. The mode is Barley wants Ian to show his true identity in front of all his friends so that Ian can hang out with many friends. According to Leech's (1983) theory, Barley's reasons for violating the maxim of quantity are included in the types of competitive reasoning. Competitive reasoning occurs when the illocutionary goal that competes with the social goal as in ordering, asking, demanding, and begging which are part of the reason. The illocutionary goal is to agree with Lauren's order that she release Ian, while the social goal is to raise Ian's self-awareness not to give up easily with the situation.

3.2 Flouting Maxim of Quality

This flouting maxim happened when the speaker said something untrue or the speaker told a lie which was meant he or she denies something that was believed to be false (Grice, 1975). In this section, the researcher provided a further explanation regarding the occurrence of the flouting maxim of quality. The discussion discusses as follow:

Data 3 (*Onward* movie 00:03:53)

Ian : “Ok mom. I have to eat before going to school.”
Lauren : “**We don't have much food; I still haven't shopped.**”
Ian : “All right.”

In the *Onward* movie, this conversation takes place in the living room. The field is when Lauren and Ian are discussing the jacket Ian used to go to school on Ian's birthday and it was the jacket that belonged to his father who he used to wear often too, suddenly mother was surprised because, on that day for his birthday, Ian wore a jacket left by his father. Then Ian wanted to have breakfast before leaving but Lauren said that there was no breakfast food for Ian. In the film, the tenors or participants who carry out the conversation are Lauren and Ian. Although he violated Lauren's **maxim of quality**, he answered Ian's statement with a doubtful tone. The mode is so that Lauren has plenty of groceries to prepare for Ian's birthday party tonight. Based on Leech's (1983) theory, the reason for violating this data maxim is collaborative. The collaboration aims to confirm, announce, and instruct to provide understanding. Here, the instructions are included for this reason. The social purpose of Lauren's words is that she wants to prepare all the food for the birthday celebration tonight with Ian's friends. The illocutionary goal is that he wants to go to school quickly so he can invite his friends to come home tonight.

Data 4 (*Onward* movie 00: 04:03)

Lauren : “Keep your hands off, Ian. That's for your party tonight.”
Ian : “It wasn't a party, Mom. Only us.”
Lauren : “**You can invite the kids from your science class.**”

In the *Onward* movie, the above conversation takes place in the morning in Wilden's kitchen. The mode is when Ian wanted to take the cake that was in the fridge and Lauren forbids to take it because the cake was for tonight's party and Lauren prepared a cake for Ian's friends who would come to Ian's birthday party tonight. At that time Ian did not expect Lauren expected the birthday party tonight to be lively because there were school friends who came to the event, but Ian admits he does not know his friends and Ian is very curious as to why Lauren knows his friends how do you know. The tenors in the conversation were Lauren and Ian. The mode is so that Ian can confidently invite his friends to come home and the party will be celebrated lively tonight. Based on Leech's (1983) theory, the reason for violating this data maxim is a collaborative reason. The collaborative aims to confirm, announce, and instruct to provide understanding. Here, announced that is included in this reason. The social purpose of what Lauren said was that she wanted Ian to get to know her friends better by being forced to lie to make Ian believe that Lauren knew her friends too. The illocutionary goal is that she wants Ian to be confident in making friends and getting to know someone more closely, especially making friends.

3.3 Flouting Maxim of Relevance

This flouting maxim occurs when the response was obviously relevant to the topic. On the other hand, it's abrupt to change the topic, overt failure to address the interlocutor's goal in asking a question (Grice, 1975). This flouting maxim is considered the dominant flouting maxim in the movie. In this section, the researcher provides a further explanation regarding the data of flouting the maxim of relevance that occurs in the conversation between the speakers in the movie. The discussion provides as follow:

Data 5 (*Onward* movie 00:04:10)

Lauren : “Could you invite your friends over tonight?”
Ian : “**I'm sure I didn't say that, and I don't know them anyway.**”
Lauren : “It's your birthday, try something new.”

Based on the conversation above, it happened in Wilden's kitchen room. The field is when Lauren and Ian were discussing Ian's birthday party tonight. Lauren asked Ian to invite his school friends, but Ian admitted he didn't know them, while Lauren really wanted to see and make Ian's year money event by inviting all of Ian's friends but Lauren knew that Ian was very difficult to make friends because he didn't believe

self. In the film, the tenors who have the conversation are Lauren and Ian. However, Ian violated the maxim of relevance. Based on the film, the mode is Lauren wants to see Ian's birthday this time celebrated with his friends. According to the film, the reason Ian flouted the **maxim of relevance** is so that none of his friends come to his birthday party tonight. The reason Ian flouted the maxim of relevance is included in the type of collaborative reasoning. Collaborative has a purpose as asserting, reporting, announcing, and instructing, Leech (1983). Here, the social goal is that Lauren wants to make her current birthday very extravagant with the presence of Ian's friends. The illocutionary goal is that Ian only wanted his father to be present at this time, not a birthday celebration. Illocutionary goals and social goals work together for the purpose of providing understanding.

Data 6 (*Onward* movie 00:14:17)

Ian : “Did you enjoy being there?”
Wilden : “Yes, I tried. Do you miss me?”
Ian : “**Yes, me too. Although I also need help.**”

Based on the above conversation that took place in Ian's room. The field is when Ian was listening to a tape recording containing his father's voice, then Ian tried to connect the conversation as if they were really talking. Ian really felt his father's presence and that fact was felt to happen because Ian felt that his father was always with him. In the film, the tenors who have the conversation are Ian and Wilden. However, Ian flouted the **maxim of relevance**. Based on the film, the mode is Ian wanted to talk directly to his father because he really needed a father figure all this time. According to the film, the reason Ian flouted the maxim of relevance is Ian wished that he could talk to his father for real. The reason Ian flouted the maxim of relevance is included in the type of competitive reasoning. Competitive has a goal as asking, demanding, and begging, Leech (1983). Here, the social goal is that Ian hopes that his father is always by his side. The purpose of the illocutionary is that by playing the cassette tape of my father's voice, Ian's longing for his father can be eliminated a little. The illocutionary goal competes with the social goal to provide understanding.

Data 7 (*Onward* movie 00:16:40)

Barley : “Impossible, it’s a wizard’s wand!”
Ian : “Does dad like to keep things like this?”
Lauren : “What? **Hold on, your father is an accountant.**”

Based on the conversation above, it happened in Ian's room. The field is when Lauren, Barley, and Ian open something his father gave him before he died. The item was a wand and Barley was very surprised to see it because in this era there is no such thing anymore. Then Ian asked Lauren who was surprised because Lauren did not know what was in the item Wilden had given her. In the film, the tenors conducting the

conversation are Lauren, Ian, and Barley. However, Lauren's maxim of relevance was violated. The mode is Lauren wants to explain that her father never used to do magic like that because his father had a job that was not compatible with magic. According to the film, the reason Lauren flouted the maxim of relevance is Lauren wanted to tell them that Wilden was not a magician. The reason Lauren flouted the maxim of relevance is included in the type of collaborative reasoning. Collaborative has a purpose as asserting, reporting, announcing, and instructing, Leech (1983). Here, the social goal is that Lauren wants to inform that Wilden is an accountant, not a wizard. The illocutionary goal is for Barley and Ian to receive the gifts their father gave them. Illocutionary goals and social goals work together for the purpose of providing understanding.

3.4 Flouting Maxim of Manner

Grice (1975) states that flouting maxim of manner occurs when the characters fail to be perspicuous, brief, and orderly. It meant when the speaker flouted the maxim of manner when he/she used ambiguous language. In this section, the researcher provides a further explanation regarding the flouting maxim of manner. The discussion provides as follow:

Data 8 (*Onward* movie 00:42:59)

- Mantic : “You know, I can fly to help your son. But my old wings are not what they used to be.”
Lauren : “It's okay, it's your fault. About the curse...”
Mantic : **“I should have trained every morning but you see the truth.”**

The conversation above takes place at night in the car on the motorway. The field is when Lauren invites Mantic to catch up with her sons to thwart a mission Barley and Ian are about to undertake. Lauren meant to invite Mantic to ask for help to stop her sons with magic, but Mantic told that was off-topic. The tenors in the conversation were Lauren and Mantic. The mode is Lauren wants to ask Mantic for help to help her children who are on a mission to make their father's body whole by using magic they don't know about. As explained by Leech (1983), collaborative has a purpose as asserting, reporting, announcing, and instructing to provide understanding. The announcing is included for this reason. Here, the social goal is that Mantic wants to help Lauren in the perfect way but is currently trying. The illocutionary goal was that Mantic didn't want to disappoint Lauren. The illocutionary goal and the social goal work together for a purpose of providing understanding.

Conclusion

Regarding the data analysis, found all types of flouting maxim that performs by the characters in the *Onward* movie that is flouting maxim of quantity, flouting

maxim of quality, flouting maxim of relevance, and flouting maxim of manner. From 16 data found in the movie entitled *Onward* movie, the most dominant flouting maxim performed by the characters in the movie is flouting maxim of relevance with its frequency is 7 (40%). From the data, the characters in this movie used the flouting maxim of relevance to avoid or change the topic in the conversation or avoid talking about something and what they really want. However, when the speakers are flouts the maxim, it does not always mean something negative but they are trying to be cooperative and deliver the intended meaning in a smooth way so then the other participant does not feel offended or hurt. According to Leech (1983), the reason for flouting maxim is divided into four, those are competitive, collaborative, convivial, and competitive. Generally, found all types of reasons that performs by the characters in the movie. The reason the characters flouted the maxim in this movie was using competitive, collaborative, convivial, and competitive reasons. From the four reason types, the collaborative reason is most commonly found because the characters usually flouted the maxim when the illocutionary goal is indifferent to the social goal. Both goals are working together to give understanding for both parties.

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