

THE MAXIM OF QUANTITY APPLICATION IN THE *VALLEY OF THE LANTERNS* MOVIE

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Abstract

The purpose of this study is to determine how each character in the *Valley of the Lanterns* movie applies one aspect of the cooperative principle, the maxim of quantity. This study relied on Grice's (1975) cooperative principle and Halliday and Hasan's (1985) situational context theory. The observation method was used to collect data that aligns with the study's objectives. The primary method for collecting relevant data was repeated movie streaming. Then, each character's dialogue that followed the maxim of quantity was recorded. Furthermore, the data were analyzed using a qualitative descriptive approach. The findings of this research indicate that the maxim of quantity is most frequently adhered to by each character in the *Valley of the Lanterns* movie. This means that each character tends to provide sufficient information to their interlocutors as a response.

Keywords: *cooperative principle, maxim of quantity, movie*

Abstrak

Penelitian ini mengulas tentang ketaatan setiap karakter tokoh dalam film *Valley of the Lanterns* terhadap salah satu bagian dari prinsip kooperatif yaitu maksim kuantitas. Tujuan dari penelitian ini adalah menemukan data-data baru yang lebih efektif dan patuh terhadap maksim kuantitas. Teori yang digunakan dalam penelitian ini adalah prinsip kerjasama dari Grice (1975) dan teori konteks situasi dari Halliday dan Hasan (1985). Metode observasi digunakan untuk mendapatkan data-data yang sesuai dengan tujuan artikel. Melakukan streaming yang berkali-kali terhadap film tersebut menjadi teknik pertama dalam mendapatkan data yang sesuai. Kemudian, mencatat setiap dialog karakter yang sesuai dengan ketaatan pada maksim kuantitas. Selanjutnya data-data tersebut diulas menggunakan metode deskriptif kualitatif. Temuan penelitian ini menunjukkan bahwa maksim kuantitas paling sering dipatuhi pada setiap karakter pada film *Valley of the Lanterns*. Artinya, setiap karakter cenderung memberikan informasi yang cukup terhadap lawan bicaranya sebagai tanggapan.

Kata kunci: *prinsip kerjasama, maksim kuantitas, film*

Introduction

One of the important elements in human social life is communication. Social communication includes various interactions in various social contexts, from everyday conversations to communication in society and organizations. Communication is one of the most frequently performed activities to express opinions, ideas, and information, either in written or spoken form (Trisnayanti et al :2021). Effective communication doesn't just convey information; it also includes building good relationships, cooperation, and conflict resolution (Sulistira :2023). This will shape the fabric of society and influence how people navigate their professional and personal relationships (Julianto & Carnarez :2021). Pragmatics is an important field of study in social communication studies. Pragmatics is the study of meaning related to speech situations, or how social and situational contexts influence the interpretation of meaning in communication (Igiri & Onyekachi :2020).

According to Leech & Thomas (2002), pragmatics focuses on the use of language in communication contexts and how meaning is created through interactions between speakers and listeners. Pragmatics is the study of how language is used in communication. To achieve effective communication, both the speaker and the listener should follow cooperative principles, as described by Grice in 1975. The cooperative principle examines how individuals in a conversation can work together and mutually accept each other's understanding. According to Grice (1975), in communication both speakers and listeners generally aim to contribute in a cooperative and relevant manner, aligning with the needs and objectives of the conversation. There are four maxims in this principle: the maxim of quality, the maxim of quantity, the maxim of relation, and the maxim of manner.

Maxim quality means the speaker does not provide information that is wrong or not supported by evidence, and maxim quantity means the speaker provides sufficient information, no more and no less than necessary. Maxim of relation which shows that the conversations in this film are usually relevant and remain in the context of what is being discussed and maxim of manner indicates that the characters in this film tend to speak clearly and regularly, ensuring that the message is easily understood by the person they are talking to. Focusing on a specific study, this article specifically discusses one part of the cooperative principle, namely the maxim of quantity and is connecting it with the context of situation theory proposed by Halliday and Hasan (1985). In the context of

situation there are three features such as field, tenor and mode. Halliday (1985:12) said that field refers about what is happening in the conversation, tenor refers to the relationship (their statuses and roles) between the participants in the conversation, and mode is refers to the language can be done spoken, written or some of combination of the two of it.

Several previous studies had reviewed related to this recent study, the first article "*The Application of Cooperative Principle in EFL Classroom Interaction*" (Yusro, Sutopo, and Yuliasri, 2020) studied how cooperative principles are applied in EFL classroom interactions using qualitative descriptive methods. It analyzes teacher-student interactions to explain the application of cooperative principles, student violations of maxims, and the most frequent maxim violations. The difference between her study and the current study is they used in the data, as the previous study utilized data obtained from dialogues in EFL classroom interactions, while this study uses children's animated films as its data source. Additionally, her article also discusses about violations of maxims, which highlights a significant difference, as this article focuses entirely on adherence to the maxim of quantity. Furthermore, the theory used in this article is linked back to Halliday's theory.

Second article is "*Grice's Cooperative Principles in News Reports of the Tehran Times—A Descriptive-Analytical Study*" (Qassemi, Ziabari, and Khirabadi, 2018) examined how Grice's principles are applied and violated in Tehran Times news reports. Using a descriptive-analytical method, the study found that quality standards are most frequently violated, especially in social news. The second article has a similarity in using Grice's theory. However, the difference is seen in the discussion, where the second article also addresses violations of the cooperative principle, while this article focuses on adherence to the maxim of quantity, which is then linked to the theory of the context of situation. The data used is also significantly different; the previous study used news reports published in the Tehran Times, which are primarily accessed by adults, while this study uses more recent animated films targeting a children's audience.

Sari & Afriana (2020) have conducted all of the four maxims of the cooperative Principle by Grice (1975) in the *About Time* movie. A descriptive qualitative method is used to analyze the characters' utterances in this study. Additionally, this article discusses all the maxims found. In this third article, a similarity is also found, with the maxim of quantity being the most frequently observed. However, the discussion in this third article covers all four maxims, while this article focuses entirely on data related to the maxim of quantity and is supplemented with a context of situation theory.

A related study about the Cooperative Principle by Grice (1975) was conducted by Azhari & Ambalegin (2022) in the *Turning Red* movie. The goal of this study was to identify the different types of cooperative principles in the movie "*Turning Red*". A descriptive qualitative method is used in this article. In this fourth article, movies are used as the data source, and both articles show that the maxim of quantity is the most frequently observed. The difference lies in the focus: the fourth article addresses all four maxims, while this article focuses entirely on the maxim of quantity as the most frequently observed.

The last article "*Analysis on Cooperative Principle and Politeness Principle in Guest Complaining at X Hotel in Kuta-Bali*" (Karim, 2016) analyzes guest complaints at a hotel based on Grice's principles of cooperation and Leech's politeness. The results show that the receptionist adheres to both principles, but guests' responses sometimes do not comply. The difference found in this article is that it not only analyze the typed of Cooperative Principle but also the Politeness Principle. In contrast, this study focuses specifically on one aspect of the Cooperative Principle, namely the maxim of quantity. Additionally, the data acquisition differs: one used a guest conversation record book from a hotel in Kuta, Bali, while this article uses the movie "*Valley of the Lanterns*" as data source.

The novelty of this research lies in the data used, which is the film "*Valley of the Lanterns*" sourced from the YouTube channel Family Central. The reason for using this movie as the data source is that the language used by the characters in the film is simple and easy to understand. The differences found in this study compared to the previous one are as follows, this study focuses solely on the maxim of quantity. Second, it uses animated films targeted at children as the data source. By using an animated film, the author is provided with simple data. Additionally, it does not focus solely on Grice's cooperative principle theory but is also supported by Halliday and Hasan's theory of the context of situation.

Method

The data sources for this research were the film and script of *Valley of the Lanterns*. This was a 2018 animated film written and directed by Caleb Hystad. The data source used in this research was taken from a YouTube video published by the Family Central account in September 2022. The data for this research were gathered by streaming the movie and repeatedly reading its script, taking notes on elements related to the cooperative principle as described by Grice (1975) and the context of situation as explained by Halliday & Hasan (1985). The data were then analyzed using a descriptive

qualitative method. Qualitative methods focus on observing phenomena and emphasize a deeper understanding of the meaning of these phenomena (Kaharuddin, & Rahmadana, 2020; Rahman, 2017). This study presents its analysis descriptively, with the development of the analysis through the addition of important information that reflects reality in descriptive sentences.

Result and Discussion

There are two main discussions in this article. The first point concerns the data on the maxim of quantity found in each character in the film *Valley of the Lanterns*, which will be connected to the second point, namely the context of situation based on Halliday & Hasan's (1985) theory. Based on the data in the *Valley of The Lanterns* movie, various types of maxims used by the characters in this film can be identified.

Maxim of Quantity is the most frequently used type, because in animated movie the target audience is usually children, so the use of simple language or dialogue between characters makes this maxim the most dominant, reaching a frequency of 26 times or around 42.62% of the total conversations analyzed. This shows that the characters in this film often provide sufficient information, neither too much nor too little, in their communication.

Datum 1



(1) 09.37 – 09.40

Porter's mom: *Honey, are you ready?*

Porter's dad : *Yup, I'll take the wagon around front.*

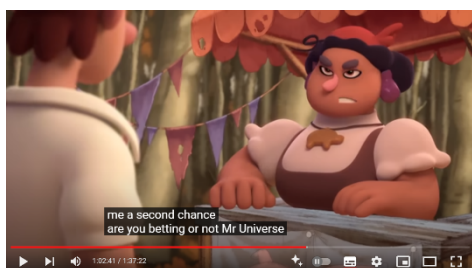
The above conversation occurs between Porter's mother and Porter's father in *Valley of the Lanterns*. In this context after the family breakfast had ended, Porter

observed that his mother was about to leave for work that morning. She confirmed with Porter's father whether he was ready to take her to work.

According to Grice's theory, especially the Maxim of Quantity, the response given by the listener must provide sufficient information to answer the question without providing excessive or less relevant information. In this case, father's answer "*Yup, I'll take the wagon around fornt*" provides sufficient answer and information. The information given by Porter's father met the maxim of quantity because the father's response was informative, namely providing confirmation or sufficient answers that he was ready to take Porter's mother to work.

According to Halliday (1985: 12) perspective, this conversation has a clear situational context because the conversation above can be specified based on its field, tenor, and mode. The field in this data is about a husband's readiness to take his wife to work. Tenor is relationship between Porter's mother and Porter's father is a caring family relationship between husband and his wife. Mode describes the role of language in the situation. In the data above, the mode is spoken language, as Porter's mother directly speaks to Porter's father. The interrogative structure was used by Porter's mother to ensure whether Porter's father was ready to take her to work. Her utterance aimed to confirm Porter's father's readiness. The speech used by the participants in this example was informal, as the participants were a married couple, marked by the address term "*Honey*" and the use of the word "*Yup,*" indicating that the speech was informal. The intimate relationship between husband and wife was also signaled by the use of the term "*Honey.*" Honey is a way of addressing someone you like or love.

Datum 2



(2) 1.02.39 – 1.02.44

Fat Girl : *Are you betting or not Mr. Universe?*

Keelan : *Oh yes, I am.*

This conversation above between Fat Girl and Keelan in the film *Valley of the Lanterns*. In this context, Fat Girl asked Keelan whether he will bet or not. In this context, "betting" refers to pig racing. This question requires a clear yes or no answer.

According to Grice's theory, especially the Maxim of Quantity, the response given by the listener must provide sufficient information to answer the question without providing excessive or less relevant information. In this case, Keelan, "Oh yes, I am," provides enough information. Keelan clearly answered that he would bet, which was a direct and on point answer. Keelan provides the right answers by providing enough information without providing unnecessary details. He said that he would bet, which directly answered Fat Girl's question of whether he would bet or not.

According to Halliday (1985: 12) perspective, this conversation has a clear situational context because the conversation above can be specified based on its field, tenor, and mode. The field in this data is the conversation about betting activities, more specifically regarding Keelan in betting. Tenor is relationship between Fat Girl and Keelan is a competitor in gambling or pig racing. Mode describes the role of language in the situation. In the data above, the mode is spoken language, as Fat Girl directly speaks to Keelan. The character Fat Girl uses interrogative sentence structure to asks to Keelan. The dialogue between Fat Girl and Keelan used formal language. She used formal language, as evidenced by her referring to Keeland as "Mr. Universe."

Datum 3



(3) (20.43 – 20.54)

Olistene : *Are you ready to start?*

Porter : ***Ready, Grandmother***

Olistene : *Grandmother is so formal. Why don't you call me, Nana?*

Porter : ***Okay, Nana, I'm ready!***

This conversation occurs between Porter and Grandma or Olistene in the film *Valley of the Lanterns*. In this context, Porter and Olistene were in Olistene's laboratory. She was asking Porter if he was ready to try the new secret potion she had just completed after several previous attempts. In the same situation, Olistene also requested something simple from Porter: she asked him to call her "Nana."

According to Grice's theory, especially the Maxim of Quantity, the response given by the listener must provide sufficient information to answer the question without providing excessive or less relevant information. In this case, Porter's answer, "Ready, Grandmother" provides enough information. Since Olistene's question referred to Porter's readiness, the answer Porter gave was very appropriate, neither lacking nor excessive. He provided the response that he was ready to do it. Then, followed by a second argument, Olistene felt that the term "Grandmother" was too formal for her. This was directly caused by Olistene being preoccupied with her secret potion recipe, which she was working on to turn back time to the past. Her preoccupation caused the relationship between the two participants to become distant or not close. This also led Porter to use formal language with his own grandmother. However, as time went on, their relationship grew closer, leading Olistene to want Porter to call her "Nana." Porter's response, "Okay, Nana, I'm ready!" was exactly the quick and precise confirmation Olistene needed.

According to Halliday (1985: 12) perspective, this conversation has a clear situational context because the conversation above can be specified based on its field, tenor, and mode. The field in this data is the conversation about the Porter's readiness to try his grandmother's new potion, while the second part discusses the term of address that Olistene desires, which is driven by the growing closeness of their relationship. Tenor is

relationship between Porter and Olistene they have a close and caring family relationship between their grandchildren and their grandmother. Mode describes the role of language in the situation. In the data above, the mode is spoken language, as Olistene directly speaks to Porter. Olistene used interrogative sentence structure to ask to Porter. The participants used informal, as the conversation takes place between a grandmother and her grandson. Informal sentence is marked by the use of the term "Nana" to address the grandmother. "Nana" is used by children, especially as a form of address for a grandmother.

Datum 4



(4) (40.05 – 40.15)

Porter's dad : *Would you like a ride to town council woman? My wagon is at your service.*

Porter's mom : *Oh, well sir. How can I refuse?*

(KISSES)

This conversation occurs between Porter's dad and Porter's mom in the film *Valley of the Lanterns*. In this context after breakfast, Porter's mom was about to leave for work but was afraid of being late. Therefore, Porter's dad offered to drive her to work.

According to Grice's theory, especially the Maxim of Quantity, the response given by the listener must provide sufficient information to answer the request without providing excessive or less relevant information. In this case, Porter's mom response, "Oh, well sir. How can I refuse?" provides sufficient information. Porter's dad clearly offered to drive Porter's mom to her workplace. Porter's mom's response provided enough information as approval for the ride.

In this conversation, there is no excessive or insufficient information because the offer from Porter's dad only required either approval or rejection

According to Halliday (1985: 12) perspective, this conversation has a clear situational context because the conversation above can be specified based on its field, tenor, and mode. The field in this data is the conversation about father's offer to his wife. Tenor is relationship between Porter's dad and Porter's mom is that of husband and wife, with a husband who is attentive to his wife. The intimate relationship between husband and wife is also indicated by kisses at the end of the conversation. Mode describes the role of language in the situation. In the data above, the mode is spoken language, as Porter's dad directly speaks to Porter's mom. Porter's dad used interrogative sentence structure to get the porter's mam confirm the offer. The participants in this example is used informal language, as the participants are husband and wife, and it takes place in a playful or non-serious context. This is indicated by the used of titles like "*council woman*" and "*sir*", which are used in the context of a marital relationship.

Datum 5



(5) (1.05.48 – 1.05.56)

Fat Girl : *Hey, you there, keep your boy away from the pigs!*

Olistene : *We were just leaving. Come on Porter, we're done here.*

This conversation occurs between Fat Girl and Olistene in the film *Valley of the Lanterns*. In this context the pig racing location, Porter play and disrupted the pig race. The Fat Girl who owned the pig racing saw Porter playing with her pigs, and this made her angry. Then, the Fat Girl in charge of the pig race warned Olistene (Porter's grandmother) to keep an eye on her grandson, so he wouldn't play with her pigs.

According to Grice's theory, especially the Maxim of Quantity, the response given by the listener must provide sufficient information to answer the request without providing excessive or less relevant information. In this case, Olistene response, "*We were just leaving. Come on Porter, we're done here*" provides sufficient information. Olistene directly confirmed that she would leave the place with Porter. In this case, the maxim of quantity is adhered to because Olistene provided just enough confirmation to satisfy what the Fat Girl wanted.

According to Halliday (1985: 12) perspective, this conversation has a clear situational context because the conversation above can be specified based on its field, tenor, and mode. The field in this data is the conversation about Fat Girl wanted to keep the Porter away from her pigs. Tenor is relationship between the participants. The relationship between Porter, his grandmother, and the Fat Girl who owns the pig racing is that of strangers. This is indicated by the use of the phrase "*hey you there*", which suggests that they do not know each other. Mode describes the role of language in the situation. In the data above, the mode is spoken language, as Fat Girl directly speaks to Olistene. The Fat Girl used an imperative structure. Her speech aims to order Porter's grandmother to prevent her grandson from playing with the pigs. The speech used by the participants in this example is informal, in an angry situation. This is indicated by Olistene immediately leaving the place.

Conclusion

By collecting data from movies that target children as their audience, it indirectly ensures that the script is written with a simpler language structure, where adherence to the maxim of quantity becomes more dominant. This analysis of the movie *Valley of the Lanterns* shows that the characters largely adhere to the maxim of quantity, providing enough information for effective communication. These findings highlight the use of Grice's cooperative principle in the film's dialogue, contributing to the clarity and richness of the animated storytelling. Understanding these principles allows for a deeper appreciation of how dialogue in animated films can be crafted to balance the informativeness of the story.

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