

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Pragmatics is a branch of linguistics that studies how meaning is made and understood in communication beyond the literal meaning of words (Yule, 2006). It is important because messages can be grammatically correct but still misunderstood without awareness of pragmatics (Wahyuni et al., 2021). For example, in today's society, elements such as irony, sarcasm, and hidden meanings on social media show that communication depends not only on words but also on context, relationships, and social rules. Research also indicates that teenagers apply pragmatic strategies like irony and indirect hints in online communication to keep their social ties (Juliana, 2025). Moreover, pragmatics helps smooth and effective communication across cultures, as Levinson (1983) notes. Thus, pragmatics connects language forms to social meanings and helps us understand why people sometimes break conversational rules on purpose.

In many forms of communication, including movie dialogues, speakers may intentionally flout these maxims rather than adhere to them strictly. Flouting occurs when a speaker knowingly violates one of the maxims to encourage the listener to interpret the message beyond its literal meaning. This can be done for various reasons, such as creating humor, irony, or dramatic tension. Unlike violations, which may lead to confusion or misunderstanding, flouting invites the listener to draw on contextual cues, cultural knowledge, and shared experiences to grasp the speaker's intended meaning. In movie dialogues, characters often flout Grice's

maxims to enhance narrative engagement, deepen character development, and add complexity to the plot. This phenomenon is significant because it illustrates how communication works in dynamic and non-literal ways, reflecting real-life interactions where speakers may not always follow conversational rules for effect. Therefore, movie dialogues serve as an interesting and rich subject of study for exploring how the flouting of Grice's maxims can shape meaning, emotion, and storytelling.

One of the movies in which the characters often flout conversational maxims is *Inside Out 2* (2024). As a sequel to the critically acclaimed *Inside Out* (2015) by Pixar Animation Studios, *Inside Out 2* (2024) provides a compelling context for the study of flouting maxims in dialogue. The film continues to explore the inner emotions of a child named Riley, focusing on her emotional growth and adaptation to new challenges in adolescence. The characters personified emotions Joy, Sadness, Anger, Fear, and Disgust interact through dialogues that frequently employ indirect speech and conversational subtleties. These emotional characters often flout Grice's maxims to express complex feelings, internal conflicts, or playful interactions that resonate with both children and adult audiences. For example, moments of irony, understatement, and ambiguity occur when the characters discuss Riley's internal states or respond to unexpected situations, reflecting realistic communication dynamics where literal answers may not convey the full emotional context.

In addition, an example illustrating the flouting of maxims in *Inside Out 2* (2024) appears in a short exchange between the characters, namely Sadness and Dark Secret:

Sadness : What about Dark Secret?
Dark Secret : **Not yet.**

(*Inside Out 2* (2024), 00:33:55)

This response deliberately flouts the Maxim of Quantity by providing minimal information, compelling the listener to infer a deeper meaning from contextual and emotional cues. The sparseness of the reply generates suspense and mystery, suggesting that something significant remains concealed or pending. This ambiguity actively engages the audience, inviting them to fill in the gaps mentally, which enriches the emotional depth and intrigue of the scene. Such purposeful omission not only advances the narrative but also mirrors real conversational dynamics where unspoken elements hold weight. Additionally, Deep Dark Secret symbolizes a hidden trauma within the protagonist's mind, adding layers of psychological complexity to the dialogue. Overall, this example illustrates how flouting conversational maxims functions as a powerful storytelling device, enabling subtle emotional effects and complex character interactions without explicit exposition.

This study aims to analyze instances of maxim flouting in movie dialogues, focusing on how characters intentionally flout Grice's Cooperative Principles to convey implied meanings, manage interpersonal relations, and evoke specific emotional or cognitive responses from the audience. Adopting a pragmatic perspective, this research examines how such deliberate violations function beyond

literal meaning, allowing characters to express attitudes, emphasize conflict, or conceal intentions. Through this analysis, the study demonstrates how maxim flouting contributes to dialogue interpretation and enhances narrative effectiveness in cinematic storytelling.

In the context of *Inside Out 2* (2024), the flouting of Grice's maxims results in more nuanced and engaging dialogue, highlighting the central role of pragmatics in film analysis. This approach reveals the multifaceted nature of character interactions while deepening our understanding of narrative techniques employed in contemporary cinema. Ultimately, by bridging linguistic theory and film studies, this study offers a comprehensive framework for understanding how linguistic subtleties enhance audience engagement, create emotional resonance, and enrich thematic expression, thereby strengthening narrative immersion and viewer experience.

1.2 Problems of the Study

Based on the background of this study, there were two problems that were analyzed. These problems were outlined as follows:

1. What are the types of flouting maxims found in *Inside Out 2* (2024) movie?
2. What are the reasons for the flouting maxims used by the characters in the

Inside out 2 (2024) movie?

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1.3 Objectives of the Study

Based on the problems of the study above, the aims of this research were as follows:

1. To describe types of flouting maxims in *Inside Out 2* (2024) movie
2. To analyzed the reasons of flouting maxims which were used by the characters in the *Inside out 2* (2024) movie.

1.4 Limitations of the Study

This study focuses on the flouting of conversational maxims found in the movie dialogues of *Inside Out 2* (2024). The analysis is limited to identifying the types of flouting maxims and the reasons why the characters flout these maxims in their interactions. The analysis is conducted based on Grice's Cooperative Principle theory, particularly the theory of conversational maxims, which consists of the maxims of quantity, quality, relevance, and manner. By applying this theory, the study aims to explain how flouting maxims function in conveying implied meanings, emotions, and intentions within the movie dialogues.

1.5 Significance of the Study

This study provides the analysis of flouting maxims in movie. The result of this research was divided into two parts; theoretical significance and practical significance, which were outlined as follows:

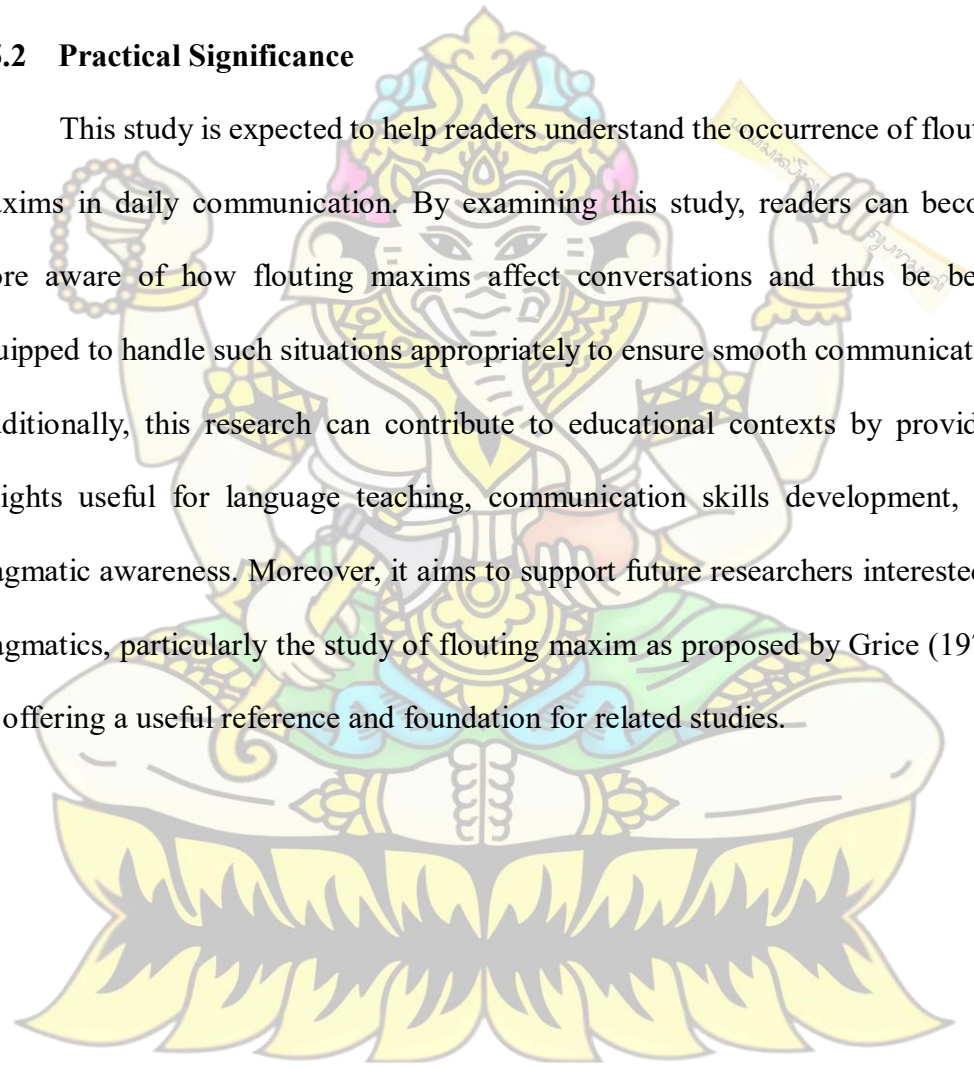
1.5.1 Theoretical Significance

This study aims to contribute to pragmatics by analyzed flouting maxim in *Inside Out 2* (2024). It provides new theoretical insights into conversational implicature and the cooperative principle by examining how character flout maxims

to convey implied meanings. The findings enrich linguistic theories on pragmatic meaning, narrative strategies, and character interaction, serving as a reference for future pragmatics and film studies research. This study advances understanding of pragmatic principles as strategic storytelling tools.

1.5.2 Practical Significance

This study is expected to help readers understand the occurrence of flouting maxims in daily communication. By examining this study, readers can become more aware of how flouting maxims affect conversations and thus be better equipped to handle such situations appropriately to ensure smooth communication. Additionally, this research can contribute to educational contexts by providing insights useful for language teaching, communication skills development, and pragmatic awareness. Moreover, it aims to support future researchers interested in pragmatics, particularly the study of flouting maxim as proposed by Grice (1975), by offering a useful reference and foundation for related studies.



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CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS AND THEORIES

Chapter II had three components, namely review of related literature, concept, and theories. The literature review discusses the study of flouting maxim analysis which was taken from some theses by a few students from different universities in Indonesia. The concept of flouting maxim, movie, and *Inside Out 2* (2024) movie as data. The theories discussed the use of theory to identify, explain, and analyze the kinds of maxim which were flouted as well as the reasons of flouting maxim happened in the movie entitled *Inside Out 2* (2024).

2.1 Review of Related Literature

In this section, previous studies related to flouting maxims and their application in movie dialogues are reviewed. These studies are examined to provide a basis for comparison with the present study.

The first study was from Olivia (2020), entitled "The Pragmatic Analysis of flouting maxim Performed by The Characters in The Subtitle of Parasite Movie," shares significant similarities with this research in focusing on Grice's Cooperative Principle and pragmatics, especially analyzing flouting maxim in movie dialogues. Both studies aim to identify types and reasons for flouting maxim by characters within cinematic contexts, highlighting how such pragmatic strategies enrich communication and narrative depth. However, the previous research uses a mixed qualitative and quantitative approach with a broad data set of 94 utterances mainly

dominated by flouting the Maxim of Quantity, whereas this study concentrates specifically on *Inside Out 2* (2024), adopting a more focused qualitative perspective to explore how flouting maxim reveals emotional and psychological dimensions of characters. Additionally, this research emphasizes the interpretation of implied meanings and emotional engagement, reflecting the complexity of animated character interactions in a family-oriented film, which differs from the social and cultural themes depicted in *Parasite*. Thus, although both studies operate within the same theoretical framework and pragmatics domain, they diverge in their contextual application and the depth of emotional analysis, offering complementary insights into how flouting maxim functions across different film genres and communicative purposes.

The second related study from Isbandi (2021), entitled “Flouting Maxim of Grice’s Cooperative Principle in Conversation at Coronacast ABC News: Pragmatics Approach,” investigates flouting maxim within a podcast setting, applying both Grice’s and Leech’s theories to analyze conversational nuances. Similar to this research, it focuses on identifying types of flouting maxim and their underlying reasons, utilizing a qualitative descriptive method to examine real-life spoken interactions. However, while the previous study centers on natural, unscripted conversations in a media podcast covering various communication purposes, this research concentrates on scripted movie dialogues in *Inside Out 2* (2024), aiming to explore how flouting maxims portray emotional complexity and character development in a narrative film context. Additionally, the podcast study highlights diverse reasons for flouting maxim, such as collaborative and convivial

motives, reflecting social dynamics, whereas this study emphasizes how flouting enriches implied meanings and emotional engagement in fictional storytelling. Despite differing contexts and communicative settings, both studies contribute valuable insights into how pragmatic principles operate in varied discourse forms, extending understanding of the strategic use of language beyond literal meanings.

The third study was conducted by Sungu & Afriana (2020), entitled "Flouting Maxims in Wonder Woman Movie," investigates communication errors within social contexts by analyzing how character flout Grice's maxims in the *Wonder Woman* film using a qualitative descriptive method. Similar to this research, it aims to identify the types of flouting maxim and the reasons behind them in movie dialogues, underscoring pragmatic functions in character interactions. However, the previous study is based on a relatively small data set of 12 flouting instances spread over all four maxims, this study adopts a broader qualitative approach focused on *Inside Out 2* (2024) and highlights the emotional and psychological dimensions expressed through flouting maxim. Moreover, this research emphasizes the nuanced interpretation of implied meanings and emotional engagement in an animated family film, contrasting with the earlier study's focus on general communication mistakes in a superhero action film. Although both studies share the use of Grice's theory and qualitative analysis, their differing contexts and depth of exploration reflect unique contributions: one provides a snapshot of flouting behaviors in action cinema, while the other offers richer insights into how pragmatic deviations serve storytelling and emotional expression in animation.

The fourth related study was conducted by Astini et al. (2023), entitled "The Analysis of Flouting Maxim in *Raya and The Last Dragon Movie*," focuses on identifying types of flouting maxim in an animated film using Grice's theory and a qualitative descriptive method. This research shares similarities with the present study in exploring pragmatic flouting within animated movies and categorizing different maxims flouted by characters. However, while the previous study quantifies 17 data points with the Maxim of Quantity as the most frequently flouted, the current research delves deeper into interpreting the emotional and psychological significance of flouting maxim in *Inside Out 2* (2024). In contrast to merely cataloging occurrences, this study emphasizes how pragmatic deviations enrich storytelling and foster audience engagement with complex character emotions. Although both studies analyze animated films with qualitative frameworks, the current research broadens the understanding of pragmatic functions by focusing on narrative impact and implied meaning, thus complementing and extending existing literature on flouting maxim in family-oriented cinema.

The last related study was conducted by Pratiwi et al. (2021), entitled "The Types of Flouting Maxim Found in *Alice in Wonderland Movie*," focuses on identifying the types of flouting maxim used by characters in the film, applying Grice's theory and a descriptive qualitative method with note-taking for data collection. Like this research, it categorizes and analyzes flouting maxims within a movie context, aiming to understand the pragmatic aspects of character interactions. However, while the previous study found 25 instances dominated by the flouting of the Maxim of Relevance, primarily used to divert conversations and conceal key

character information, this study of *Inside Out 2* (2024) offers a more nuanced examination of how flouting maxim functions to express complex emotional and psychological states in an animated family narrative. In contrast to a focus on conversational topic shifts, this research highlights the interpretative layers that enrich storytelling and engage audiences emotionally. Both studies share a theoretical foundation and qualitative approach, yet they differ in contextual depth and thematic focus, making this study a valuable complement by emphasizing the emotional resonance and implicit meanings within animated cinematic discourse.

Based on the comparisons made with previous studies, this research on *Inside Out 2* (2024) builds upon and extends existing knowledge of flouting maxim in movie dialogues by focusing comprehensively on emotional and psychological aspects expressed through pragmatic deviations. While earlier studies, such as those analyzing *Parasite*, *Wonder Woman*, and *Raya and The Last Dragon* provide valuable categorizations and frequency counts of flouted maxims in various cinematic contexts, this study offers a deeper interpretative approach that highlights how these flouting enriches the narrative and character development, particularly in an animated, family-oriented film. Similarly, although research on conversational data from podcasts and narrative-driven films like *Alice in Wonderland* identifies clear types and reasons for flouting, the present study stands out by emphasizing the layered meanings and audience engagement elicited through such pragmatic phenomena. Across all contexts, it is evident that flouting maxims serve diverse communicative functions, yet this study's strength lies in revealing the nuanced role of flouting maxim in conveying complex emotions and storytelling devices.

Therefore, this research not only complements but also enriches the broader discourse on pragmatics in audiovisual media by bridging quantitative description with qualitative depth, especially in animation genres.

2.2 Concepts

The concept is an important part of scientific writing. It can help to understand the subject thoroughly. Since this study was focused on the flouting maxims, the concept was divided into four: cooperative principle, flouting maxim, movie and *Inside Out 2* (2024). Below is the explanation to support the overall understanding the topic.

2.2.1 Cooperative Principle

Grice's Cooperative Principle explains how people communicate effectively by cooperating in conversation. Grice argues that speakers generally try to make their utterances clear and meaningful so that listeners can understand what is being communicated. This cooperation allows listeners to interpret both the literal meaning of an utterance and the implied meaning that arises from context.

Grice (1975) states:

“Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.”

(Grice, 1975: 45)

To support this principle, Grice proposes four conversational maxims. The Maxim of Quantity requires speakers to provide sufficient information, the Maxim of Quality emphasizes truthfulness, the Maxim of Relevance requires speakers to stay on topic, and the Maxim of Manner focuses on clarity and orderliness. These

maxims serve as general guidelines rather than strict rules and may be intentionally flouted to create implied meanings. Therefore, the Cooperative Principle provides the theoretical basis for analyzing flouting of conversational maxims in movie dialogues, particularly in *Inside Out 2* (2024).

2.2.2 Flouting Maxims

Flouting a maxim refers to the intentional violation of one of the conversational maxims proposed by Grice under his Cooperative Principle. According to Grice (1975), speakers are generally expected to follow conversational maxims to maintain effective communication; however, in certain contexts, speakers deliberately flout these maxims to convey meanings that are not explicitly stated. This deliberate flouting does not indicate a breakdown in communication but instead invites the listener to infer an implied meaning beyond the literal interpretation of the utterance. Thomas (1995) explains that maxim flouting occurs when a speaker openly violates a maxim with the expectation that the hearer will recognize the violation and search for an implicature. In other words, flouting a maxim functions as a communicative strategy used to express indirect meanings, attitudes, or emotions. Therefore, flouting maxims play a significant role in pragmatic analysis, particularly in movie dialogues, where characters frequently rely on implicit meaning to create humor, tension, or emotional depth.

2.2.3 Movie

Movies or films are artifacts made by humans for human purposes. They are a form of art that presents a series of images in rapid succession to create the illusion of motion. This illusion is perceived through physiological and psychological

processes such as critical flicker fusion and apparent motion in the human visual system. Movies are not natural objects but are produced by both machines and human labor, involving the use of cameras, printers, and projectors to capture and display images on film strips. Films combine technical, artistic, and social factors, making them a unique artistic medium that conveys stories, emotions, and ideas through moving images and sound (Bordwell & Thompson, 1979).

2.2.4 *Inside Out 2* (2024)

Inside Out 2 (2024) is the sequel to Pixar's animated film *Inside Out* (2015). The movie continues to explore the complex world inside the mind of Riley, a young girl navigating the challenges of adolescence. In this new chapter, Riley's emotions Joy, Sadness, Anger, Fear, and Disgust must adapt to the changes she experiences as she grows older. As Riley deals with new emotional and social situations, the film delves deeper into how emotions evolve and interact during the transition from childhood to adolescence. Like its predecessor, *Inside Out 2* (2024) combines humor, heart, and imaginative visuals to examine the inner workings of the mind and the importance of understanding and managing one's emotions.

2.3 Theories

This study examined two research problems: the types of flouting maxims in *Inside Out 2* (2024) and the reasons why the characters flout them. The main theory applied in this analysis, proposed by Grice's (1975) about the cooperative principle for analyzing the types of flouting maxims and Leech's (1983) theory would discuss the reasons for flouting maxims. Additionally, supporting theories by Levinson (1983), Cutting (2002), and Thomas (1995) are incorporated to enrich the

pragmatic analysis, while Halliday's (1985) context of situation theory is used to provide a detailed understanding of the situational factors that shape the characters conversational in the film. This study aims to better understand how and why the characters break conversational rules in the movie.

2.3.1 The Cooperative Principle

Grice, as cited by Grundy (2000), formalized the idea that people aim to be cooperative in communication, elevating this observation into the cooperative principle. This principle, first introduced in Grice's 1975 article "Logic and Conversation" published by Harvard University Press, proposes that participants in communication are guided by a principle that ensures language is used efficiently and effectively for rational communication. Grice (1975: 26) explains that the cooperative principle, a concept from pragmatics, is based on conversational maxims that dictate how speakers approach interactions to ensure the success of a conversation. Grice argues that people generally assume conversations will be cooperative, often without realizing it, and this assumption underpins effective communication. In Grice's (1975) theory, a maxim refers to a specific guideline or rule that speakers are expected to follow in order to communicate effectively and efficiently. These maxims are part of the Cooperative Principle, which assumes that participants in a conversation are working together to achieve mutual understanding. Grice proposed four main maxims, each related to a different aspect of communication:

2.3.1.1 Maxim of Quantity

Maxim of Quantity refers to providing the right amount of information in a conversation neither too much nor too little. The speaker should aim to give just enough detail to fulfill the needs of the conversation, avoiding both under-explaining and over-explaining. Providing too little information can confuse the listener, while giving too much can overwhelm or bore them. For example;

A: How did Harry fare in court the other day?

B: Oh he got a fine

(Levinson, 1983: 106)

In the conversation above, speaker B responds to A's question by providing the necessary answer without including any additional details. Since Harry receives a life sentence, B can be considered guilty of misleading A by not offering all the relevant information that could reasonably be expected. As a result, speaker B has conveyed an informative statement.

2.3.1.2 Maxim of Quality

According to Grice (1975: 27), the Maxim of Quality requires speakers to be truthful and avoid providing false information or statements without sufficient evidence. This means that speakers should only convey what they believe to be true and support their statements with appropriate justification. For example;

A: What if the USSR blockades the Gulf and all the oil?

B: Oh come now, Britain rules the seas!

(Levinson, 1983: 109)

Any reasonably informed person would know that B's statement is clearly false. Therefore, B is not trying to deceive A. To make sense of B's response as cooperative, we need to interpret it differently from what was literally said. If we look for a related meaning, we can infer the opposite of what B said Britain doesn't

rule the seas. This suggests, in relation to A's question, that Britain would not be able to do anything about the blockade.

2.3.1.3 Maxim of Relevance

According to Grice (1975), The Maxim of Relevance suggests that speakers should contribute only information that is pertinent and relevant to the ongoing conversation. This maxim emphasizes the importance of staying on topic and avoiding irrelevant or off-topic statements during communication. For example;

A: There's somebody at the door.

B: I'm in the bath.

(Cutting, 2002: 35)

In this case, B expects A 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 bath.

2.3.1.4 Maxim of Manner

In the Maxim of Manner, the speaker should communicate in a clear, concise, and organized way. According to Grice (1975) this maxim emphasizes the importance of avoiding confusion and ambiguity when providing information. Both the speaker and the listener should have shared background knowledge to understand each other's meaning, as this helps ensure clarity in the conversation.

For example, the situation involves the speaker accidentally locking herself out of her home. It is the middle of the night in winter, and she is completely naked:

A: Do you want a coat?

B: No, I really want to stand out here in the freezing cold with no clothes on

(Thomas, 1995: 63)

In the example above, B's response is false and uncooperative. However, this type of sarcastic reply is common in everyday life and is easily understood. According to Grice's theory of the maxim of manner, assumes that despite the appearance of B's response, B is still adhering to the Cooperative Principles. As a result, B provides a suitable answer to A's question by looking for an alternative interpretation.

2.3.2 Flouting Maxims

Grice (1975: 30) explains in his book *Studies in the Way of Words* that a flouting of a maxim occurs when a speaker deliberately disregards the rules of the maxims, not with the intention of deceiving or confusing, but to prompt the listener to interpret the underlying meaning that is being communicated. Flouting a maxim can be categorized into several criteria as follows:

2.3.2.1 Flouting Maxims of Quantity

The speaker flouted the maxim of quantity when their contribution did not provide sufficient information as required (Grice, 1975). This can happen when the speaker appears to give either too little or too much information to the listener. A person may deliberately flout the maxim of quantity by talking excessively to achieve a specific goal in the ongoing conversation. The speaker who flouts the maxim of quantity seems to give too little or too much information.

A: Well, how do I look?

B: Your shoes are nice...

(Cutting, 2002: 37)

Speaker B flouts the maxim of quantity by not providing enough information in response to A's question. Instead of giving a full answer about A's

overall appearance, B only comments on the shoes. Although B does not explicitly say that A's sweatshirt and jeans do not look nice, a can infer this implication from the fact that only the shoes were mentioned. This makes B's response an example of flouting the maxim of quantity because the information given is less than what is required, yet it still conveys meaning implicitly.



2.3.2.2 Flouting Maxim of Quality

According to Grice (1975), interlocutors are said to flout the maxim of quality when they convey information that does not align with the facts. This occurs when they lack sufficient evidence to support the truthfulness of their statement. Speakers may flout the maxim by exaggerating as in the hyperbole 'I could eat a horse', or

Lynn : Yes, I'm starving too.

Martin : Hurry up girl.

Lynn : Oh dear, stop eating rubbish. You won't eat any dinner.

(Cutting, 2002: 37)

This relates to the use of hyperbole (exaggeration for emphasis). For example, when someone says, "I'm starving," they don't literally mean they are dying of hunger. No one expects a response like, "What? You could eat a whole horse?" or "I don't think you're starving you don't even look thin." Listeners understand that the speaker simply means they are very hungry. Hyperbole is often used for humor or to add dramatic effect in conversation.

2.3.2.3 Flouting Maxim of Relevance

This type of flouting occurs when a response is irrelevant to the topic of discussion, often due to underlying reasons. Speakers may express their thoughts indirectly, either by changing the subject or by deliberately avoiding answering the intended question. This can potentially disrupt the flow of the conversation. An example of this can be found in *Pragmatics and Discourse: A Resource Book for Students* by Cutting (2002).

Heckler : We expected a better play

Coward : I expected better manners

(Cutting, 2002: 39)

Based on Grice's theory (1975), we can observe that the heckler was focusing on the play, while the coward's response addressed manners. It is evident that the coward's response is unrelated to the heckler's topic, as it shifts the subject

2.3.2.4 Flouting Maxim of Manner

In this type of flouting, the speaker disregards the maxim of manner by speaking in an ambiguous or unclear way, making it difficult for the listener to understand their meaning. Those who flout the maxim of manner by being unclear often aim to exclude a third party, as seen in this example of an exchange between a husband and wife:

A: Where are you off to?

B: I was thinking of going out to get some of that funny white stuff for somebody.

A: OK, but don't be long - dinner's nearly ready.

(Cutting, 2002: 39)

In this case, B speaks ambiguously by saying "that funny white stuff" and "somebody," avoiding mentioning "ice cream" and "Michelle." This is done to prevent their little daughter from getting excited and asking for ice cream before dinner. This example illustrates how B flouts the maxim of manner by being deliberately vague to manage the situation.

2.3.3 Reason of Flouting Maxims

The speaker flouts the maxim to convey implicit meaning, expecting the listener to interpret more than one implicature. According to Leech (1983: 104), there are four types of illocutionary functions related to why people flout maxims, aligning with Grice's Cooperative Principles. These functions are tied to the social goal of establishing and maintaining comity, which motivates the flouting of maxims. Here as follows:

2.3.3.1 Competitive Reason

According to Leech (1983: 104), Competitive refers to a reason related to the illocutionary purpose that competes with the social goal, as seen in ordering, requesting, demanding, and soliciting. The goal of this competitive reason is the intended meaning in communication. In this context, conversational goals are divided into two types: self-centered goals, which focus on illocutionary purposes, and social goals, which aim to benefit others. Below is the example of competitive reason:

Annie : Betty, the phone is ringing

Betty : I'm in the bath

(Cutting, 2002: 35)

Those examples produce a result that there is a competition between social goal that helps Annie in answering the phone call and the illocutionary is completing her own movement. In this situation, Betty understands the conditions Annie set for her to answer the phone. However, she deliberately violated the maxim of relevance by refusing to take the call and saying, "I'm in the bath."

2.3.3.2 Convivial Reason

Leech (1983: 104) explains the convivial reason as a situation where an illocutionary goal aligns with a social goal, such as offering, thanking, and congratulating. These utterances create no disadvantages, as both the speaker and society benefit equally from them.

Samira : I can't imagine for sure, perfect score for your grammar

Julie : It's also you in charge

(Leech, 1983: 104)

Julie receives a compliment as the social goal and responds the compliment with thanking her friend Samira as an illocutionary goal. It shows that the reason Julie flouts the maxim of relevance due to convivial reasons, as she expresses gratitude to Samira for assisting her in teaching grammar and achieving a good score. There is no conflict between the goals; instead, they align perfectly.

2.3.3.3 Collaborative Reason

According to Leech (1983), collaboration occurs when the illocutionary goal is independent of the social goal. This includes acts such as asserting, reporting, announcing, and instructing. In this case, the illocutionary and social goals work together to convey understanding. Both the speaker and the listener experience no disadvantages from the utterance, even though the speaker may provide more or less information due to flouting the maxim of quantity. For example:

Charlen : I hope you brought the bread and the cheese
 Dexter : Ah, I brought the bread

(Leech, 1983: 40)

This conversation, it's shown that Dexter flouted the maxim of quantity by giving less information as required. He wanted to tell Charlene that he only brings "the bread" and does not bring any cheese. Here, Dexter expects that Charlene would understand about his responses. In this case, reporting what he has done is the illocutionary goal.

2.3.3.4 Conflictive Reason

According to Leech (1983: 104), conflictive reason refers to situations where the illocutionary goal of a conversation is at odds with the social goal. This includes speech acts such as threatening, accusing, cursing, reprimanding, and similar expressions. For example:

Anne : How about your meal?

Willy : Yum, this is a lovely undercooked egg you've given me here, as usual.

(Leech, 1983: 104)

In the example above, Willy's intention is to hurt Anne without considering her feelings. It is evident that Anne flouts the maxim of quality by providing misleading information. The social goal is to compliment Anne by offering advice about her food, whereas the illocutionary goal is to express her feelings without regard for Anne's emotions. This is reflected in the word "lovely," which creates a conflict, as the meal is not actually lovely but rather undercooked.

2.3.4 Context of Situation

According to Halliday (1985), certain principles help determine the appropriate way to describe the context of a situation. A fundamental principle that ensures effective communication is our ability to understand what the speaker is saying. We unconsciously make predictions, and this process generally occurs below the level of awareness. These predictions become possible through the context of the situation. Context refers to the circumstances that give rise to a discourse and in which the discourse is embedded. Therefore, the context of a situation may not always be directly related to what is happening at the moment of

speaking. Halliday (1985: 12) identifies three key aspects of context: field, tenor, and mode.

2.3.4.1 Field

The concept of Field pertains to the specific activities occurring in a communicative context; it focuses on the nature of social actions involved. This aspect describes what the participants are doing and highlights how language functions as a vital component in these interactions. Language is not merely a tool for communication within the Field, but an integral part of the social mechanism through which individuals fulfill their intentions and engage with one another effectively. Understanding Field enables us to comprehend the subject matter and content of exchanges, spanning various contexts such as formal transactions, educational settings, or everyday conversation. By recognizing the Field, it becomes possible to predict the types of meanings and word choices that will likely emerge, as language adapts to serve the functions demanded by the social activity.

For example, text 1.1:

A legal document that can be used when someone is buying or selling a house; it is in a very simple form—they are usually much longer than this—but it is valid as a legal document, and you will immediately recognise it as a legal document. An interpretation of its context of situation is set out underneath. It is a document relating to a recognised social transaction, namely the exchange of immovable property. It is a formulaic text used by a 'member' to address the 'col-lective' with reference to some specific instance. And it is written to be filed away in somebody's filing cabinet as a document giving validity to the transaction. Moreover, it is performative in the sense that the text actually constitutes or realizes the act in question.

(Halliday and Hasan, 1985: 12)

Therefore, the Field plays a pivotal role in explaining why the language of the text exhibits this formal style, specific vocabulary, and particular structure, as it

is embedded within the social practices governing legally regulated real estate transactions.

2.3.4.2 Tenor

Tenor, as part of the context of situation, refers to the participants involved in a communicative interaction and the social relationships that exist between them. It includes the roles people take on, their relative status, and the nature of their interpersonal relationships whether permanent or temporary. For example, relationships could be between mother and daughter, employer and employee, or a pastor and their congregation. Tenor influences how language is used, shaping formality, tone, and choice of words according to the social dynamics at play. An extended explanation from Halliday and Hasan (1989) highlights that tenor involves recognizing the kinds of role relationships among participants, including the types of speech roles they adopt in the interaction, as well as the whole cluster of socially significant relationships that define their communication setting. For example, text 1.2:

The Christian should therefore take atheism seriously, not only so that he may be able to answer it, but so that he himself may still be able to be a believer in the mid-twentieth century. With this in mind, I would ask you to expose yourself to the three thrusts of modern atheism. These are not so much three types of atheism—each is present in varying degree in any representative type—so much as three motives which have impelled men, particularly over the past hundred years, to question the God of their upbringing and ours. They may be represented by three summary statements:

God is intellectually superfluous;
God is emotionally dispensable;
God is morally intolerable.

(Halliday and Hasan, 1985: 13-14)

In this example, the tenor is that of an authority to an audience. He is an authority in both senses: he holds authority in the Church, as a bishop, and he is an authority on religion, a theo-logian. He cannot see the audience, and does not know them; but his relationship to them is institutionalised in the culture, as that of pastor to flock.

2.3.4.3 Mode

Mode refers to the role language plays within the communication process and how the message is delivered to the audience. It encompasses the channel of communication whether spoken, written, or a combination of both and the function language serves in that particular situation. Mode involves participants' expectations about the linguistic form and organization necessary to fulfill the communicative purpose, such as informing, persuading, instructing, or entertaining.

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Therefore, the mode is that of a text that was written in order to be read aloud, as a public act on the mass media; it was a monologue, in which the text

itself was the whole of the relevant activity-nothing else significant was happening.

And it is a persuasive discussion, based on rational argument.



UNMAS DENPASAR