

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language plays a crucial role in human communication, serving as a medium through which people express thoughts, emotions, and intentions. Beyond the literal meaning of words, communication often involves implied meanings that require interpretation based on context, shared knowledge, and social conventions. Conversations, therefore, are not merely exchanges of explicit information but complex interactions in which speakers and listeners actively cooperate to construct meaning. To understand how such meaning is conveyed and interpreted, the study of pragmatics is essential.

Pragmatics is a field of linguistics that studies how language is used in particular contexts and how meaning is influenced by speakers' intentions, situations, and social relationships (Yule, 1996). One well-known theory in pragmatics is Grice's (1975) Cooperative Principle, which explains that speakers usually work together to make conversations understandable. Grice introduced four conversational maxims which are Quantity, Quality, Relation, and Manner, that guide effective communication. When these maxims are followed, interaction becomes clearer and more efficient. However, in real communication, speakers do not always follow these maxims.

In many communicative situations, speakers deliberately flout conversational maxims. Flouting maxim occurs when a speaker intentionally fails to observe a conversational maxim while still expecting the listener to recognize this violation as meaningful. Rather than being accidental, such flouting is often motivated by specific communicative intentions and shaped by the social context in which the interaction takes place (Grice, 1975). This indicates that flouting maxim is a pragmatic strategy used by speakers to achieve certain purposes in communication.

In fictional dialogue, particularly in television series, flouting maxim is frequently employed as a deliberate linguistic device. In *BoJack Horseman*, characters often flout the maxims of quantity, quality, relation, and manner in different ways. Identifying the types of flouting maxim that occur in *BoJack Horseman* Season 1 is important for understanding the patterns of language use within the series and how characters interact with one another. Each type of flouting maxim reflects different communicative behaviors and interactional styles portrayed in the dialogue.

The characters in *BoJack Horseman* flout conversational maxims for particular reasons related to their intentions, emotions, and social relationships. flouting maxim may be used to express sarcasm, conceal true feelings, create humor, challenge social norms, or manage interpersonal conflict. These reasons suggest that flouting maxim is closely connected to the speaker's illocutionary goals and their relationship with others in the interaction. Therefore, examining why the characters flout conversational maxims in *BoJack Horseman* Season 1 allows for a deeper understanding of how pragmatic strategies are used to portray character

development and social dynamics within the series. This study focuses on *BoJack Horseman* Season 1, an animated television series known for its sophisticated dialogue, dark humor, and exploration of psychological and social issues such as mental health, fame, addiction, and existential anxiety. The series frequently employs non-literal language, irony, and sarcasm, making it a rich source for pragmatic analysis. Characters in *BoJack Horseman* often flout conversational maxims in their interactions, giving rise to various conversational implicatures that reflect their emotional states, interpersonal conflicts, and moral ambiguity.

Although previous studies have examined flouting maxim in films, podcasts, and live-action television series, research that specifically explores the relationship between flouting maxims and the resulting conversational implicatures in animated television series remains limited. Animated series like *BoJack Horseman* offer extended narratives and recurring character interactions, which allow for a more comprehensive analysis of pragmatic phenomena across multiple episodes.

Therefore, the present study examines the types of conversational maxim flouting found in *BoJack Horseman* Season 1 and explains why the characters flout these maxims. The series is particularly relevant for pragmatic analysis because its main character, BoJack, is portrayed as a deeply self-destructive and emotionally unstable individual whose communication frequently reflects sarcasm, cynicism, exaggeration, and indirectness. These traits often manifest through the flouting of conversational maxims, making the series a rich source of pragmatic phenomena. Using Grice's Cooperative Principle, this study investigates how maxim flouting functions as a pragmatic strategy to convey implied meanings in conversation.

Furthermore, this research applies Leech's (1983) politeness theory to explain the reasons behind maxim flouting, particularly his classification of illocutionary functions based on the relationship between illocutionary goals and social goals, which includes competitive, convivial, collaborative, and conflictive illocutions. Through this approach, the study demonstrates how the characters' psychological traits, especially BoJack's self-destructive tendencies are reflected in their communicative behavior, and how maxim flouting becomes a tool to express emotional conflict, defend self-image, attack others, or manage social relationships in dialogue. The findings are expected to contribute to discussions in pragmatics, especially in the analysis of implicature in audiovisual media, and to highlight the relevance of pragmatic theories in understanding meaning in contemporary popular culture.

1.2 Problems of the Study

1. What types of flouting maxim occur in *BoJack Horseman* Season 1?
2. Why does the characters flout the conversational maxims in *BoJack Horseman* Season 1?

1.3 Objectives of the Study

1. To identify the types of flouting maxims used by the character in *BoJack Horseman* Season 1.
2. To analyze the reason why characters flout conversational maxims in *BoJack Horseman* Season 1.

1.4 Limitations of the Study

This study is limited to the analysis of the flouting of conversational maxims in the first season of the animated television series *BoJack Horseman*. The data are restricted to verbal utterances produced by the characters across the twelve episodes of Season 1. The analysis is grounded in Grice's (1975) Cooperative Principle to identify the types of conversational maxim flouting, specifically the maxims of Quantity, Quality, Relation, and Manner. In addition, Leech's (1983) theory of illocutionary functions is employed to examine the reasons why the characters flout conversational maxims, focusing on the relationship between illocutionary goals and social goals. Using a qualitative descriptive approach, this study does not seek to provide quantitative measurements or statistical generalizations. The analysis relies on contextual and pragmatic interpretation of dialogue, which may involve a degree of subjectivity. These limitations are established to maintain analytical focus and theoretical consistency, and to allow an in-depth examination of how flouting maxim functions as a communicative strategy in scripted television dialogue..

1.5 Significance of the Study

Regarding the aims of the study, this research is expected to give both theoretical and practical benefits to the field of pragmatics and language teaching.

1.5.1 Theoretical Significance

Theoretically, this study contributes to the field of pragmatics by extending the application of Grice's Cooperative Principle to the context of animated television series. It illustrates how the deliberate flouting of

conversational maxims can still facilitate effective communication in fictional dialogues, demonstrating that meaning can be conveyed even when the maxims are intentionally flouted. These insights are expected to enhance the understanding of implicature and conversational dynamics within scripted media.

1.5.2 Practical Significance

Practically, this study provides a valuable reference for students and researchers in pragmatics, particularly for those analyzing audiovisual communication. By examining flouting maxim in a scripted yet contextually rich television series, it offers a clear example of how pragmatic principles operate in fictional dialogues. The findings may also inform scriptwriters and media creators on how implied meaning and non-literal language can be used to craft more authentic, nuanced, and engaging dialogue. Furthermore, this study can encourage future research on flouting maxim across different genres and media formats, supporting a deeper understanding of how language functions in creative and narrative-driven contexts.

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CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPT, AND THEORIES

2.1 Review of Related Literature

A literature review is essential to establish the theoretical foundation of a study, identify relevant research findings, and highlight gaps in existing knowledge. By examining previous studies related to flouting maxim and pragmatic analysis in audiovisual media, this review aims to position the current research within the broader academic context. It allows for a comparison of methodologies, findings, and scopes, ensuring that this study builds upon and contributes to the existing body of knowledge. To provide a structured analysis, the reviewed literature is organized by type, beginning with journal articles and followed by undergraduate theses.

Izar et al. (2021) conducted a study entitled “The Analysis of Cooperation Principles Use in Podcast of Deddy Corbuzier and Nadiem Makarim: ‘Having College is Not Important’.” This research aimed to examine how Grice’s (1975) Cooperative Principles were applied in spontaneous conversations within a podcast setting. Using a descriptive qualitative method, the study identified instances of the four conversational maxims quantity, quality, relation, and manner through selected dialogue segments. While the previous study successfully demonstrate how Grice’s Cooperative Principle operates in spontaneous podcast conversations, their study primarily focuses on the identification of conversational maxims rather than on the implicatures generated when those maxims are flouted. Moreover, the study does not explore how flouting functions as a trigger for conversational implicature. In

contrast, the present study explicitly examines the types of flouting of maxims and the reason why the characters flout the conversational maxim that arise from such flouting within scripted dialogue, providing a more focused analysis of implied meaning in a fictional context.

Zhang (2023) examined maxim violations in the animated film *Zootopia*, focusing on how the characters use conversational strategies to convey humor, sarcasm, and characterization. Using Grice's (1975) theory of conversational maxims, the study analyzed how characters deliberately flout the maxims of quantity, quality, relation, and manner to achieve humorous and expressive effects. The findings show that deliberate flouting of these maxims makes dialogues feel more natural, enhances character vividness, and contributes to the overall expressive impact of the film. This study discusses maxim violations in *Zootopia* and highlights their role in creating humor and characterization, the study does not systematically analyze the reason why the characters flout the maxim that emerge from these violations. The focus remains largely on the expressive effects of maxim violation rather than on implicature as a pragmatic outcome. The present study addresses this gap by explicitly linking each instance of flouting maxim to the conversational implicature inferred by the audience, thereby offering a more detailed explanation of implied meaning in an animated television series.

Similarly, Dewi et al. (2023) investigated maxim violations in *Emily in Paris* Season 1, concentrating on the conversational behavior of the main character, Emily. Their study also employed Grice's (1975) cooperative principle and the associated conversational maxims as the analytical framework. Through this

approach, they explored how Emily's frequent flouting of the maxims serves to enhance character development, convey emotional nuance, and strengthen narrative impact. This study provides valuable insights into how maxim violations contribute to character development and emotional expression in *Emily in Paris* Season 1. However, their analysis does not specifically examine the reasons behind the characters' flouting of conversational maxims. Instead, the study emphasizes communicative behavior and narrative impact. The present research differs by concentrating on the implicatures that arise from flouting conversational maxims, thus offering a deeper pragmatic interpretation of how implied meanings are constructed in scripted dialogue.

Putri (2022) analyzed the flouting of Gricean maxims in the animated film *Coco* (2017), with a specific focus on the dialogue of the main characters, Miguel and Hector. The study aimed to identify the types of maxims flouted, determine the most frequently flouted maxim, and explore the reasons behind these violations. Using a descriptive qualitative method supported by both investigator and theoretical triangulation, the study identified four categories of flouting maxim: quantity (20%), quality (27%), manner (13%), and relation (40%), with the maxim of relation being the most dominant. These findings highlight how flouting maxim serves communicative and emotional functions within a scripted narrative. This study identifies the types and frequency of flouted maxims in *Coco* and discusses the reasons behind their occurrence. However, the study places limited emphasis on explaining the reasons behind the characters' flouting of conversational maxims as a pragmatic strategy. In addition, the analysis is restricted to a single film with a

relatively short narrative span. The present study extends this line of research by examining an animated television series and by focusing explicitly on why characters flout conversational maxims across multiple episodes, taking into account their communicative intentions and social goals within the dialogue.

Wulantari (2024) examined flouting maxim in the film *A Man Called Otto* by applying Grice's (1975) Cooperative Principle alongside Halliday and Hasan's (1985) theory of context of situation. Using a qualitative approach, the study identified that the Maxim of Relation was most frequently flouted (8 instances), followed by Quantity (7), while Quality and Manner were each flouted 4 times. By incorporating contextual analysis, the research focused on explaining the reasons behind each instance of flouting, revealing how characters use implicit language to soften statements or convey deeper, often unspoken meanings. While the previous study explores flouting maxim by incorporating contextual analysis to explain the communicative intentions behind each instance, however, the study primarily focuses on the reasons for flouting rather than on the conversational implicatures inferred by the hearer. Furthermore, the data are limited to a single film with a fixed storyline. In contrast, the present study emphasizes the reason behind flouting the cooperative principle as the central analytical focus and investigates how implied meanings emerge from repeated flouting maxim in an extended animated television series.

Based on the reviewed studies, it can be concluded that previous research has largely focused on identifying maxim violations or describing flouting maxim as a general communicative phenomenon in films, podcasts, and television series.

However, limited attention has been given to a systematic explanation of why characters flout conversational maxims by considering their communicative intentions and social motivations. In addition, few studies explicitly connect the types of flouting maxim to the underlying illocutionary goals and social contexts that shape characters' utterances, particularly in animated television series. Therefore, the present study seeks to fill this gap by examining both the types of conversational maxim flouting and the reasons behind their use in BoJack Horseman Season 1, drawing on Grice's Cooperative Principle and Leech's theory of illocutionary functions.

2.2 Concepts

This study examines Grice's Cooperative Principle (1975), a key concept in pragmatics that describes how speakers and listeners work together to make communication effective. The principle is built on four conversational maxims which are Quantity, Quality, Relation, and Manner, which guide how utterances are produced and understood in interaction. This study specifically discusses the types of flouting maxim and the reasons behind characters' flouting of conversational maxims that arise from the flouting of those maxims. By examining these concepts in detail, the research aims to understand how conversational maxims are deliberately flouted to convey implied meaning, create humor, or achieve other communicative effects.

2.2.1 Pragmatics

Pragmatics serves as the main theoretical framework in this study because it examines how meaning is constructed not only through spoken words but also through context, speaker intentions, and listener inferences (Yule, 1996). In the context of BoJack Horseman Season 1, understanding meaning cannot be separated from social situations, character emotions, and the style of humor used throughout the show. Many important meanings are implied rather than explicitly stated. To explain how these implied meanings work, this study employs Grice's (1975) Conversational Maxims. The four maxims are Quantity, Quality, Relation, and Manner. These are function as analytical tools to observe how characters are expected to communicate cooperatively.

2.2.2 Flouting Maxims

In everyday communication, speakers may deviate from conversational maxims in various ways, and among these deviations, flouting is the main focus of this study. In BoJack Horseman, utterances are deliberately constructed to openly break conversational maxims for particular communicative purposes. Flouting occurs when a speaker intentionally fails to observe a maxim while still expecting the hearer to recognize the act as meaningful rather than as a breakdown of communication (Grice, 1975). Building on this idea, Thomas (1995) explains that flouting involves the deliberate non-observance of a maxim to highlight the speaker's underlying intention. In the series, characters flout the maxims of Quantity, Quality, Relation, and Manner in different ways,

allowing for the identification of distinct types of flouting maxim. Moreover, the reasons behind flouting maxim are closely related to the speaker's communicative goals and social considerations. According to Leech (1983), illocutionary functions can be classified into competitive, convivial, collaborative, and conflictive categories based on the relationship between illocutionary goals and social goals. From this perspective, characters in BoJack Horseman flout conversational maxims to achieve certain communicative purposes, manage social relationships, or express interpersonal tension. Therefore, flouting maxim functions as a pragmatic strategy that reflects both the characters' intentions and the social context of interaction in Season 1 of the series.

2.2.3 BoJack Horseman Series Season 1

BoJack Horseman Season 1 is an animated series that combines humor with serious and often disturbing aspects of human experience. Beneath its comedic surface, the series portrays the life of BoJack, a former television star who struggles with addiction, self-destructive behavior, loneliness, and the emptiness of fame. These issues are not presented in a purely dramatic way; instead, they are delivered through jokes, irony, and absurd situations that invite laughter while exposing uncomfortable realities about mental health, morality, and personal failure. This narrative strategy places BoJack Horseman within the tradition of black comedy. According to Plunka (2002), black comedy is a form of humor rooted in farce that is broadly satirical, exaggerated, and often chaotic, yet distinguished by its engagement with dark themes such as pain,

despair, and horror. In Season 1, this black comedic effect is frequently achieved through the flouting of conversational maxims. BoJack and other characters often flout the maxims of Quantity, Quality, Relation, or Manner to create humor that is sharp, cynical, and unexpectedly dark.

2.3 Theories

The analysis of flouting maxim in this study is based on two main theoretical frameworks. Grice's (1975) Cooperative Principle is used to identify the types of flouting maxim through its four conversational maxims: Quantity, Quality, Relation, and Manner. This framework helps explain how speakers can deliberately flout these maxims while communication remains effective. In addition, Leech's (1983) theory of illocutionary functions is applied to explain the reasons behind flouting maxim by considering the relationship between illocutionary goals and social goals. Together, these frameworks provide a clear basis for analyzing both the types of flouting maxim and the communicative purposes behind them in the dialogue of BoJack Horseman.

2.3.1 Theory of Cooperative Principle

Grice (1975) introduces the Cooperative Principle as a foundation for effective communication, emphasizing that speakers and listeners work together to make conversations meaningful and coherent. This principle consists of four conversational maxims (Quantity, Quality, Relation, and Manner) that guide how information should be shared. Importantly, the Cooperative Principle also provides the theoretical basis for flouting a maxim.

By deliberately breaking one of these rules, speakers can convey implied meanings, humor, irony, or social commentary, relying on the listener's expectation of cooperation to infer the intended message. In this way, flouting demonstrates that communicative effectiveness does not always depend on strict adherence to the maxims; rather, meaning can be enriched through intentional, context-dependent deviations.

The four maxims serve specific functions in guiding conversation. The Maxim of Quality emphasizes truthfulness, requiring speakers to avoid saying what they believe to be false or unsupported. The Maxim of Quantity focuses on the amount of information conveyed, guiding speakers to provide sufficient but not excessive detail. The Maxim of Relation stresses relevance, prompting contributions that align with the ongoing topic, while the Maxim of Manner focuses on clarity and order, urging speakers to avoid ambiguity or unnecessary complexity. Understanding these maxims helps explain why flouting works: it is only meaningful because listeners assume that, under normal circumstances, speakers would follow the Cooperative Principle. Flouting, therefore, becomes a deliberate and strategic way to convey additional layers of meaning beyond the literal content of speech.

2.3.2 Theory of Illocutionary Function

According to Leech (1983), illocutionary functions describe how speakers use language to achieve communicative goals while managing social relationships. These functions are determined by the relationship between the speaker's illocutionary goal and the social goal.

1. Competitive Illocutionary Function

Competitive illocutions occur when the speaker's illocutionary goal competes with the social goal. In this case, the speaker's intention may impose on the hearer, which can create social tension. Speech acts such as requesting, ordering, demanding, or asking for favors belong to this category. To reduce the potential threat to social harmony, speakers often use indirect expressions or politeness strategies. In relation to flouting maxim, speakers may flout conversational maxims to soften their requests or to make their intentions less direct.

2. Convivial Illocutionary Function

Convivial illocutions are characterized by the alignment of the illocutionary goal and the social goal. The speaker's intention naturally supports social harmony, making politeness a central feature of these speech acts. Examples include thanking, congratulating, offering, greeting, and inviting. In this category, flouting maxim may be used to add warmth, humor, or friendliness to the interaction rather than to create tension.

3. Collaborative Illocutionary Function

Collaborative illocutions occur when the illocutionary goal is largely independent of the social goal. The primary purpose of the utterance is to convey information or accomplish a task, with minimal concern for politeness. Speech acts such as stating, reporting, explaining, or instructing fall into this category. When flouting maxim occurs in collaborative

illocutions, it is often used to emphasize information, create narrative effect, or reflect the speaker's communicative style.

4. Conflictive Illocutionary Function

Conflictive illocutions arise when the illocutionary goal directly conflicts with the social goal. These speech acts are typically impolite, as the speaker prioritizes expressing criticism, anger, or confrontation over maintaining social harmony. Examples include accusing, threatening, insulting, or blaming. In this category, flouting maxim may be used deliberately to express sarcasm, hostility, or emotional intensity.

By integrating Grice's (1975) Cooperative Principle and Leech's (1983) classification of illocutionary functions, this study adopts a comprehensive theoretical framework to analyze flouting maxim in *BoJack Horseman* Season 1. Grice's theory is used to identify and categorize the types of flouting based on the maxims of quantity, quality, relation, and manner, while Leech's framework explains the reasons behind flouting maxim by examining the relationship between illocutionary goals and social goals. The relationship between Leech's illocutionary classification and Grice's flouting maxim shows that flouting is not merely a violation of the Cooperative Principle, but a pragmatic strategy employed to realize illocutionary goals within different social contexts. In this respect, Leech's categories clarify the social orientation of speech acts, whereas flouting maxim accounts for the linguistic mechanism through which indirect or implicit meanings are conveyed to achieve those communicative purposes.