

A PRAGMATIC ANALYSIS ON MAXIM FLOUTING BY ADJACENCY
PAIRS IN TIM BURTON'S BIG EYES THE MOVIE

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Abstract

This research aims to analyze the maxim flouting in *Big Eyes* movie from the dispreferred occurrences. In more specific terms, this research is aimed at identifying the types of adjacency pairs contains dispreferred response, types of maxim flouting, and the strategies that are performed by Characters in *Big Eyes* movie.

This research employed a qualitative method with the primary instrument of the research was the researcher and data sheet the data sheets used as the secondary instrument. The data were in the form of utterances spoken by the characters in *Big Eyes* movie. The data were collected from the utterances of characters containing maxim flouting from dispreferred responses. They were taken from *Big Eyes* script written by Tim Burton. The trustworthiness of the data was conducted through the triangulation by two supervisors and two linguistics students as triangulators.

The result of the research can be stated as follows. First, there are ten adjacency pairs types that contains of dispreferred respond performed by the characters in *Big Eyes* movie, namely assertion- disagreement, question-answer, blame-denial, command- incomppliance, request- refusal, offer- refusal, summon-answer, invitation- refusal, greeting-greeting, and farewell-farewell. The Assertion-Disagreement becomes the most frequent type which performed by the characters in this movie. Second, from the previous analysis of adjacency pairs types, the research show that four types of maxim flouting are performed by Characters namely quantity, quality, relevance, and manner maxim flouting. In maxim flouting occurrences, the characters use six strategies of maxim flouting, namely overstatement, understatement, metaphor, tautology, irony, and rhetorical question. For additional information, there are four reasons that lead *Big Eyes*'s characters to flout the maxims, they are competitive, collaborative, convivial, and conflictive reason. Quality maxim flouting is the most used type of maxim flouting. Meanwhile, relevance maxim flouting is in the lowest frequent rank of maxim flouting. Overstatement is the most frequently used and tautology is lowest used by character. In the way to dealing character's intended meaning, collaborative has become the highest in its occurrence.

Keywords: *Pragmatics, Adjacency Pairs, Dispreferred Respond, Maxim Flouting, Big Eyes*

INTRODUCTION

People use language to interact with others. Yule (1996: 60) states that to make an interaction using language in the society, the matters are not only external factors such as age or social class, but also the internal factors. When the first speaker utters some conversation, the second speaker will respond to the first speaker. Yule (1997: 77) states that the world of conversation has some automatic patterns in the structure of the conversation called as adjacency pairs. They always consist of a first and a second part, and are produced by the different speakers.

Adjacency pairs has two communication parts that are uttered by two speakers, it becomes a choice to the second speaker to respond to the first utterance. There are two kinds of second speaker responds; preferred second turns and dispreferred second turns. The preferred second turn is the common responses which has a direct meaning to the utterances. On the other hand, the dispreferred second turn has an unexpected respond by the first speaker. The dispreferred brings more intended opinion, which dispreferred second turn in the negative or impolite form. Responding from the dispreferred, second turn brings many affects to the first speaker. The effect can be analyzed under flouting maxims approach. The speaker that uses flouting maxim, they have intended meaning in their utterances. In other word, the speaker does not blatantly inform their meaning. Otherwise, the speaker will respond the speaker's utterance agree with cooperative principle.

Levinson (1983) states that flouting of maxims applies when an individual deliberately does not apply the maxims in order to infer the hidden meaning to the listener, thus the speaker employ an implicature. In the case of flouting on cooperative maxims, the second speaker desires the greatest understanding in first speaker because it is expected that the interlocutor is able to uncover the hidden meaning behind the utterances. People can flout the maxim to deliver the messages implicitly by sarcastic tones as what they stated.

phenomena in *Big Eyes* Movie covering what kind of dispreferred response in form adjacency pairs which are used in the movie. Also, a qualitative method applied since the writer is interested in studying the purpose of the adjacency pairs used in the series. Vanderstoep and Johnston (2009: 8) state that qualitative research is a method attempted to present the data more accurately reflect the overall data.

Since this research employed qualitative method, the research involved two instruments showing the analysis. They can be classified as the main and secondary

RESEARCH METHOD

This research used descriptive qualitative approach since it emphasizes on describing the phenomenon of the use of language in its context by interpreting the data. It attempted to describe the linguistic

instrument; Qualitative research took the researcher as the core instrument, wherein the researcher's use of a self is a primary tool for data collection. The researcher declared what the assumption dealing with the topic under the analysis. The researchers

should keep written accounts of their own thoughts about the data being collected. Berg (1989: 11) says that in qualitative research, a researcher must provide rigorous, reliable, and verifiably large aggregate of data to fulfill the ideal science research.

FINDINGS AND DISCUSSION

The findings of data in this research show types of adjacency pairs, types of maxim flouting, strategies and reason for maxim flouting.

1. The Types of Adjacency Pairs

employed Dispreferred responds in *Big Eyes* Movie

a. Assertion –Disagreement

Deeann : You're better off. Between us, I never liked Frank.

Margaret : You were a bridesmaid

Deeann : **Exactly! That's why I couldn't say anything. But if I see you wrong off again, I will tell you. Now, come on, let's have some fun.**

(datum no.2)

Datum no.2 shows disagreement employed by Margaret when Deeann talks about Margaret's ex-husband. She talks blatantly that she wants Margaret and her husband to divorce since long time ago. The Deeann's statement is a disagreement from the fact that she was the bridesmaid in Margaret's wedding

b. Question-Answer

Walter : Who's that man?

Banduci : **That is Dino Olivetti, of Olivetti typewriters. But don't even think about it, Walter. He doesn't speak a lick of English**

(datum no.26)

Dispreferred respond occurs in datum 26 when Banduci answers Walter question about someone.

Banduci knows that Walter will come near Dino Olivetti so he gives a statement without any direct command. The respond from Banduci is unpredictable

c. Blame – Denial

Margaret : You were taking credit for something that isn't yours.

Walter : **No. I was just trying to close the deal.**
(datum no.24)

In accusation of blame, the characters elusory by giving a statement in front of their respond. In datum no.24 Walter says "No. I was just trying to close the deal", he is blamed by Margaret for taking credit her paint as his. Walter says he does not do it but also he said that he did it for close the deal. It is a contrary from the first utterances.

d. Command- incomppliance

Walter : Quiet! Don't raise your voice!
Margaret : **Oh, I will talk as loud as I want.**
(datum no.52)

Walter gives command simultaneous with his intimidation attitude. Margaret who gets this treatment feels uncomfortable and gives a dispreferred respond. "Oh, I will talk as loud as I want" is a representative of her objection to Walter. The respond can be regarded

as a challenge which is performed as an objection of the command that he is unwilling to perform the action

e. Request- refusal

Margaret : Can't we just stay here forever?
Walter : **Well, I don't know about forever. But I guess I could arrange for another week.**
(datum no.12)

The occurrences are identified when a request is responded by a refusal. Datum 12 is an example of a dispreferred social act of request. It can be seen in the dialogue performed by Margaret and Walter, it happens when they have honeymoon. Margaret asks Walter to move and stay in Hawaii forever.

The respond she gets from Walter does not indicate that he approves Margaret's request. "Well, I don't know about forever. But I guess I could arrange for another week". From that respond, Walter gives a solution to give a week for make longer their honeymoon instead of

refusing directly to Margaret's intention.

f. Offer- refusal

Walter : I used to be based on the Left Bank. Now I've relocated to the States and I'm looking for...an exhibition venue.

Banduci : **I like my club the way it is. Your stuff is so hot, go put it in a museum.**

(datum no.18)

Walter offers a chance to make Banduci's café into more interesting place by making it into an exhibition venue, but Banduci refuses with his utterances "I like my club the way it is. Your stuff is so hot, go put it in a museum". The respond from Banduci is not expected by Walter, although Walter promotes himself

g. Summon- Answer

Walter : Ruben! Good day!
Do you got a minute?

Ruben : **Walter, in polite society, the word is "appointment."**

(datum no.15)

In the first utterances, Walter calls the name of the person that they want to talk, yet the respond is not as the first speaker expects. In datum

above, Ruben doesn't want to talk with Walter so he says "Walter, in polite society, the word is "appointment". He regards Walter is rude to come without any permission.

h. Invitation- refusal

Margaret : Jane? I'm gonna go to the post office. You wanna come?

Jane : **I'm gonna go surf with the gang.**

(datum no.59)

The dispreferred respond is performed in datum no.59 it is so easy to get the intended meaning that Jane doesn't want to accompany her mother to go to the post office and prefer to get along with her friends.

i. Greeting-Greeting

Deeann : Sugar! You made it! You're in North Beach

Margaret : Look at you, Deirdre!

Deeann : **Dee-Ann.**

Margaret : Oh! Dee-Ann.

(datum no.1)

The first dispreferred in this movie happens when Margaret greets her friend by a real name. The respond from Deeann is different

from what Margaret assumes. She assumes Deeann still using her real name Deidre like it was. Deeann dispreferred greeting from Margaret. She expects a welcome respond from Deeann

j. Farewell-farewell

Company's guy : Good luck,
Keane.

Walter : **Good luck?**
Where are you going?

Company's guy : We were
charged with libel. You are
charged with slander.

(datum no.65)

This phenomenon happens in a court scene. After the first trial session started, judge claims not guilty for the publish company which makes the guy from the company left Walter. "Good Luck" in here is a mark of farewell toward Walter. He does not believe that he stands in a court by himself, so the respond of farewell is not as the guy assumes. He assumes that Walter knows the real court condition so he leaves Walter by himself

2. The Types of Maxim Flouting in *Big Eyes* Movie

a. Quality Maxim Flouting

Banduci : Hey, Picasso! Nice crowd, huh?

Walter : You wouldn't know it from that broom closet you parked me in.

Banduci : **What are you talking about? That's prime thoroughfare.**

(datum no.19)

The quality maxim flouting occurs when Banduci says "What are you talking about? That's prime thoroughfare" as a response to Walter's statement. Although Banduci understands Walter's meaning, he exaggerates the statement by flouting the maxim. He knows that closet in a bar is always full of people but instead says it, he makes a contribution not from the fact that people crowd to see Walter's paints.

b. Quantity Maxim Flouting

Margaret : I always thought that I had, but it's like a mirage. From a distance, you look like a

painter, but up close there's just not much there.

Walter : **I've been to Paris! I studied at the Beaux-Arts! At the Grand Chaumiere! I spent hours and hours in the Louvre, staring at the greatness of the masters!**

(datum no.49)

From dialogue above, it can be seen that Walter has flouted the maxim of quantity. He just needs to answer that he has been in Paris to get all his experiences. He is intentionally breaking the maxim to convey an implied meaning. In this case, the implied meaning can be a disagreement toward Margaret's statement. Being more informative makes Walter failed in fulfilling maxim of quality.

c. Manner Maxim Flouting

Walter : I used to be based on the Left Bank. Now I've relocated to the States and I'm looking for...an exhibition venue.

Banduci : **I like my club the way it is. Your stuff is so hot, go put it in a museum.**

(datum no.18)

Banduci's respond contains a refusal, but he is exaggerating the

respond by saying "I like my club the way it is. Your stuff is so hot, go put it in a museum". He flouts the maxim of manner by saying something not brief and not clear. He mocks Walter's painting by saying "*..Your stuff is so hot go put it in a museum*". The statement is difficult to understand. Banduci is intentionally breaking the maxim of manner to convey a refusal to Walter's offer

d. Relevance Maxim Flouting

Margaret : Walter, I bet you can paint anything.

Walter : **When you look at me like that, I could fall hard.**

Margaret : I'm sorry. This is just moving really fast.

(datum no.7)

Margaret compliments Walter's paintings. She believes that Walter can paint anything since he said that he was in Paris to study arts. In exchange, Walter does not give a relevant respond to Margaret's assessment. Although Walter

understands Margaret's meaning, Walter intentionally flouts the maxim of relevance to convey an implied meaning. In this case, the implied meaning can be a flattery to Margaret's utterances.

3. The Strategies of Maxim

Flouting in *Big Eyes* Movie

a. Overstatement

Walter : Do you wanna give back the money? We've committed fraud!

Margaret : **I know! My God, I know! I live with this every minute of my life!**

(datum no.39)

This scene when Walter blames Margaret. The required answer should be a yes or no since it is a yes/no question. Margaret's statement "I live with this every minute of my life" indicates the overstatement. It is actually unnecessary in the conversation. Those words are also an overstatement indicating a maxim flouting.

b. Understatement

Walter : they called me... well, they couldn't pronounce it properly, so they called me "Cenic"

Margaret : **The more you lie, the smaller you seem.**
(datum no.48)

Jane's statement in datum no.60 by saying "Loosen up, Mom. You're impossible. You move me all the way to Hawaii, and then when I

actually make some friends, and all you do is complain about them" is ironic. She says something that lacks evidence. It seems to be a positive expression, but then it is a negative one.

c. Irony

Margaret : Jane? I'm gonna go to the post office. You wanna come?

Jane : No, I'm gonna go surf with the gang.

Margaret : Jane, I think that your friends are a little wild.

Jane : **Loosen up, Mom. You're impossible. You move me all the way to Hawaii, and then when I actually make some friends, and all you do is complain about them.**

(datum no.60)

Jane's statement in datum no.60 by saying "Loosen up, Mom. You're impossible. You move me all the way to Hawaii, and then when I actually make some friends, and all you do is complain about them" is ironic. She says something that lacks evidence. It seems to be a positive expression, but then it is a negative one.

d. Metaphor

Jane : Hey. Your canvas is blank.

Walter : **You can't rush inspiration.**

(datum no.9)

The phenomenon occurs when Walter responds to Jane's statement why Walter had not start to paint yet. "You can't rush inspiration" is an indicator that Walter flouts the maxim and uses Metaphor as his respond. In this exchange, the strategy used is metaphor that gives analogy of something that does not live into something that can do

human activity. In this case, "rush" is the indicator

e. Rhetorical Question

Walter : Who'd you tell about the big eyes?

Margaret : Nobody.

Walter : **If you tell anyone, this empire collapses! Do you wanna give back the money? We've committed fraud!**

(datum no.38)

Walter uses rhetorical question

to flouts maxim quantity. The indicator can be seen when Walter saying "If you tell anyone, this empire collapses! Do you wanna give back the money? We've committed fraud". It indicates the answer about the main information in the exchange. Margaret and Walter know they have commit fraud by lying about who painted Big Eyes. He intentionally flouts the maxim quality to convey an implied meaning

f. Tautology

Margaret : Well, I thought there was a voidin my life and Walter filled it.

Deeann : **Walter's filled a lot of things. He's diddled every skirton the art circuit.**

Margaret : That is my husbandthat you are talking about.

Deeann : I know, that's why I brought it up

(datum no.13)

The dialogue above is the occurrences of tautology, as a strategy to flout maxim quality. The expression that Deeann utters "He's diddled every skirt on the art circuit" is an idiomatic statement to give a brief explanation about Margaret's husband. Although it has a negative respond, Deeann intentionally does the respond to make Margaret aware about her condition. Deeann is the one who is aware that Walter is a fraud and only wants the advantages being Margaret's husband

Walter : I thought you were onlydoing celebrities.

Dick : **Well, Banducci's famous and you hit him.**

(datum no.22)

Dick flouts maxim of quantity

by being more informative than is required. Explaining when Walter hit Banduci is not required for responding to Walter's statement. It can be seen that dick used overstatement strategy to convey his intended meaning through flouting the maxim of cooperative principle. Dick's illocutionary goal is to convince Walter that he has the requirement to fill his column. Then, the social goal is just to make a reason properly. Here, the illocutionary goal may collaborate with the social goal to achieve something in the future of the movie.

4. The Reasons for Maxim

Flouting in *Big Eyes* Movie

a. Collaborative

Dick : Gives me something to write aboutin my column.

b. Competitive

Margaret : Can't we just stay here forever?

Walter : **Well, I don't know about forever.But I guess I could arrange for another week.**

(datum no.12)

Walter flouts maxim of quantity by giving too much information. He can just say that he cannot give forever, but then he adds his additional statement as above to deliver his message. The illocutionary goal says that Walter should get the ways of her attention, whatever the condition. On the social goal, he says that in intentions to make Margaret happier. The illocutionary goals compete with the social goal. The reason for maxim flouting is a competitive reason. He does the phenomena in case to get respects

c. Conflictive

Margaret : Jane, sweetie, stop fidgeting.

Jane : **Mother, after all this time, you must know what my face looks like**

(datum no.8)

Jane employs maxim flouting with conflictive reason in the conversation with Margaret. Her intention is to recall her mother's

memory without offending Margaret's feeling. The illocutionary from Jane's respond has a conflict with social goal to respect her mother.

d. Convivial

Margaret : Since when are you thin-skinned? Artists have to handle criticism.

Walter : **I know. You're right. But I was in a bad place already. I'd had a couple, then I made some guy believe I painted your big eyes.**

Margaret : What? I don't understand. Why would you do such a thing?

(datum no.21)

Walter flouts maxim by saying "I know. You're right. But I was in a bad place already. I'd had a couple, then I made some guy believe I painted your big eyes" in an intention to calm down Margaret from her anger. The exchange makes illocutionary goal coincides with the social goal. His illocutionary goal is to act calmly and the social goal is to calm the others. Walter does this

phenomenon to unite these different goals

CONCLUSION

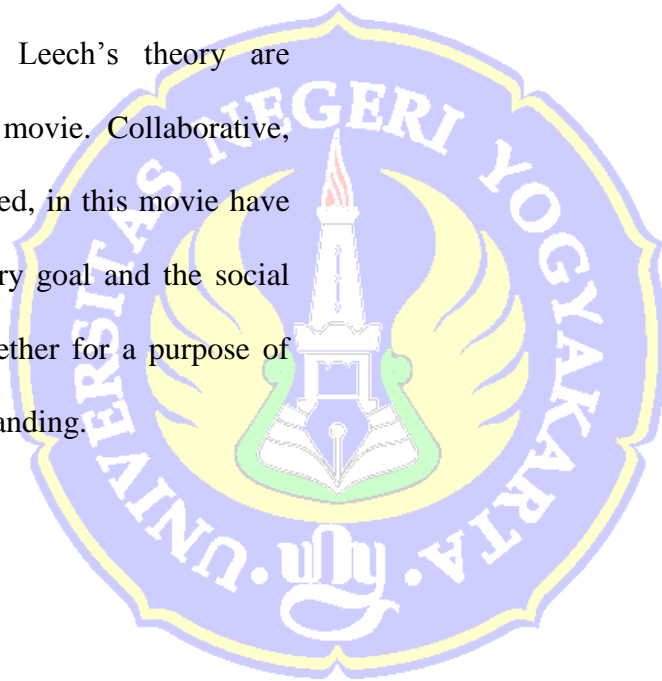
There are 10 kinds of adjacency pairs identified from the character's conversation in *Big Eyes* movie. The types pairs that have dispreferred respond. Those types of dispreferred social acts are assertion - disagreement, question - answer, blame - denial, command - incompliance, request - refusal, offer- refusal, summon - answer, invitation - refusal, greeting - greeting, and farewell - farewell. All types mentioned in Levinson's theory are found in this movie.

There are quantity, quality, relevance, and manner maxim flouting employed by characters in *Big Eyes* movie. Among four types, quality maxim flouting is most used in phenomena. Characters flout the

maxim of quality when a conversation require a speaker to make contribution that is reliable, state what is true according to speaker, and say that has real proofs. Character used this type in order to tell a lie and make a face awareness. On contrary, the type of relevance maxim flouting is the minimum in the occurrences.

In terms of strategy for doing maxim flouting, the character in *Big Eyes* movie employ six strategies of maxim flouting in the movie; tautology, metaphor, overstatement, understatement, rhetorical question, and irony. The most dominant strategy used in the maxim flouting is overstatement. Character uses this strategy states an exaggeration and gives more information than that which is required. This strategy is used for flouting all the maxims of Cooperative Principle. The least used

strategy is tautology. Based on the data which researcher found, four types reason of adjacency pairs employed as a dispreferred respond in the *Big Eyes* movie. Those types of maxim flouting reason are collaborative, competitive, conflictive, and convivial. All types mentioned in Leech's theory are found in this movie. Collaborative, as the most used, in this movie have the illocutionary goal and the social goal work together for a purpose of giving understanding.



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