CHAPTER I

INTRODUCTION

I.1 Background of The Study

Mother   : Danny, do you have any homework?

Danny   : I have finished it already.

Yael   : Danny did not answer Mommy's question.

Yuval   : He did, he did. And when he said that he'd already done it, he

saved her next question

Digesting the above conversation, we recognize that Danny 's reply fails to answer his mother's question. Since he is supposed to say "yes" or "no", his answer " I have finished it already" is not relevant to the question. Adult hardly notices this irrelevance as he knows that such a question (do you have any homework) is bound to be interpreted as a check on performance. Nevertheless, for a younger child like Yael, that answer is far from obvious. (Van Dijk: 1997)

This kind of conversation is a common phenomenon in our daily life. People, to whom we speak often give irrelevant answers during conversation. Thus, communication does not flow in an appropriate manner. Another

example in which conversation goes on in an inappropriate manner is provided by Donald J. Foss and David T. Hakes (1978) as follows.

A: Where is Dennis?

B: Dennis is leaning againts the doorframe in the southest corner of room 320, Mezes Hall, University of Texas at Austin. His left foot is six inches north and eight inches west of the doorframe.

The speaker must not omit crucial information from his utterance unless he is sure that the listener already has this information in mind. Likewise, the speaker must not give too much detail. Thus even if the speaker knows in detail where Dennis is right now, it is not appropriate to answer the question *Where is Dennis?* by saying something like, *Dennis is leaning against the doorframe in the southeast corner of room 320, Mezes Hall, University of Texas at Austin. His left foot is six inches north and eight inches west of the doorframe*, etc. Even if all the above is true, it is inappropriate and speakers know it. If the conversation were taking place in New York, the right answer might be *He is in Texas.*

Although we realize that communication should go properly, we could not promise to always speak appropriately. This could be explained as follows. Sometimes we tend to change the topic of conversation when we should not, therefore we create irrelevance, because we refuse to answer a certain question. Another time, we speak too much while our addressee demands only sufficient proportion or too short while he needs more than that

(when we get angry, we speak reluctantly). We also lie or deceive under certain condition though we know that our audience deserve the truth. And finally, we often make obscure explanations because of our poor oral skill, thus create ambigutiy (Peccei: 1999).

The above reality is so common that could be found in almost daily life, even in fictional conversation such as drama, novel or film scenario.

Casey   , : Tommorow night, eight o' clock

Hallie   : I don't...

Casey   : No explanation. Just yes or no

Hallie   : No

Casey   : Damn! Just what is it you don't like about me?

Hallie   : Nothing, It's just that tomorrow night I don't get off work untill eleven.

The above conversation is a quotation of Elizabeth Smith's novel Slow Dancing. By answering "Nothing, It's just that tomorrow night I don't get off work untill eleven", Hallie lies to Casey. This is only intended to refuse politely since she thinks that Casey's offer is a prank. Everybody knows that Casey is a playboy and taking a girl out as well as changing partner is his routine. And Hallie does not expect to be one of those girls.

Discussing the conversation so far, we deal with the matter of what someone says and what someone means. In the above Hallie's remark "Nothing, it's just that I don't get off work untill eleven o'clock", Hallie does not
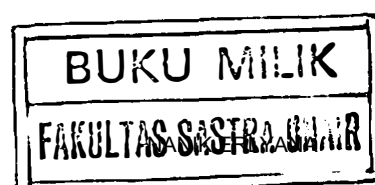
emphazise that she is going to work untill eleven but she merely intends to give logical reason when refusing Casey's offer. So what she says is different from what she means.

Talking about meaning, we deal with the matter of discourse. Discourse is the language in use. Discourse is different from sentence which is constructed by words arranged under strict rules. Sentence must be a gramatical arrangement while discourse is not always. Sometimes we communicate something felt to be coherent which is not a corect sentence. That is why understanding discourse is different from understanding sentence. In understanding discourse we need features outside the language. In other words, we need information about context. One kind of the information needed to understand discourse is conversational principle called cooperative principle.

In relation to the above, Grice's (1975) theory of Cooperative Principles is one of the first attempt to account for meaning as it develops in conversation. He claimed that people entering into conversation with each other agree to adhere to cooperative principle. He calls those conventions maxims and states that a speaker making a conversational contribution "implicates" that he is telling the truth (maxim of quality), telling the listener all he needs to know and no more (maxim of quantity), saying things that are relevant (maxim of relevance) and using speech clearly and unambiguosly (maxim of manner) (Kreckel: 1981).

Hence, in the dialogue between Casey and Hallie cited above, where maxim of quality is broken, it is quite apparent to Casey that Hallie could answer smartly. Casey assumes that Hallie is still obeying maxim of quality and Hallie knows that Casey will assume this. He "implicates" that Hallie refuses his offer but does not want to say in a direct and relatively impolite way.

Nevertheless people often flouts these principle. It is possible to say 'I'm so thirsty. I need gallons of beer' We all know that the speaker is so thirsty and want beer to drink, but of course he does not really mean that he needs gallons of beer to drink. Moreover people also often create lie in attempt to be polite. Sometimes we say 'You know much more about computer than I do'. This expression is intended to make the receiver feel good. We often make similar statement although we are not sure about the truth.

The above is the example of how often Grice's maxims are violated in daily conversation.

According to Carter and Simpson (1989) in their *Language, Discourse and Literature,* we might take text as the object of investigation and develop techniques of textual analysis able to cope with the implied aspect of meaning. And that the analysis of dramatic text is likely to produce suggestions for performance which would have to be tested in the theatre.

With the above background, the writer aims to take Elizabeth Smith's *Slow Dancing* becomes the object of the analysis.

I.2 Statement of The Problem

How are Grice's Cooperative Principles violated in fictional conversation in Elizabeth Smith's novel *Slow Dancing*.

I.3 Objective of The Study

To find out how fictional conversation in Elizabeth Smith's *Slow Dancing* violate:

- Grice's maxim of quality
- Grice's maxim of quantity
- Grice's maxim of relevance
- Grice's maxim of manner

I.4 Significance of The Study

This study is aimed to give contribution to the research of Grice's cooperative principles specifically and Discourse Analysis generally and to

make readers easier to interprete what the speakers mean in the conversation found in Elizabeth Smith's *Slow Dancing*.

I.5 Theoretical Framework

This thesis is supported by several theories explaining about what the discourse analysis is, what Grice's cooperative principle is and the violation of cooperative principle.

When we learn about how to make a proper word arrangement based on the strict rules of language, we try to create sentence. While using language to communicate something felt to be coherent (and may, or may not, happen to correspond to a correct sentence or a series of correct sentences) is the way we deal with discourse. The latter-language in use for communication - is called discourse; and the search for what gives discourse coherence is discourse analysis (Mc Carthy: 1991).

The way we comprehend sentence is quite different from the way we comprehend discourse. In order to account for a discourse, we need to look at features outside the language: at situation, the people involved, what they know and what they are doing, said to be 'contextual', in spite of features inside language known as 'formal' (Salkie:1995).

It is important to realize that although formal links reinforce the unity of discourse, they cannot, on their own create it. Formal links between sentences, then, are not enough to account for our feeling that a stretch of language is discourse. Below are two possible responses to the sentence: ' The window is open'

1. Go back to sleep will you?

2. Don't worry

We do not find any formal links in the exchanges, but they are nevertheless easy to understand. Each one could form a complete discourse. In other words, we need information about context before comprehending a discourse. One kind the information that might cover the need to understand discourse is conversational principles called cooperative principle.

When two people converse to each other, the speaker sends a set of information to be perceived by the receiver. Naturally, the conversation goes well when the receiver, using the knowledge of the world, can interpret the sender's message and the sender is obeying the four cooperative principles while conveying his or her information. It is Paul Grice (1975) who firstly set that the conversation proceeds according to cooperative principle, known and applied by all human beings. According to this principle, we interpret language on the assumption that its sender is obeying four maxims; those are:

1. The maxim of quality (be true)

Do not say what you believe to be false. Do not say that for which you lack adequate evidence.(Brown and Yule:1983)

2. The maxim of quantity (be brief)

Make your contribution as informative as is required (for the current purpose of the exchange). Do not make your contribution more informative than is required.(Brown and Yule:1983)

The maxim of quantity is one which is difficult for many people. In conversation, everyone should have his or her "fair" share of talk time. In writing, some of us are very long-winded, while others are too brief. It is difficult to judge exactly how much inferencing of "reading between lines" we can ask our readers to do. We want to be brief, but not so brief that our message isnot clear.

3. The maxim of relevance/relation (be relevant)

Each person must make a contribution relevant to the topic. Communication message cannot be random, but must relate to what has gone before. It is difficult, for example, to see how a communication message could consist of the two following contributions:

A: Would you like coffee or tea?

B: My daddy says so, that's why!

4. The maxim of manner (be clear)

Avoid obscurity of expression

Avoid ambiguity

Be brief (avoid unnecessary prolixity)

Be orderly

(Brown and Yule:1983)

Grice (1975) states that there are times when these principles are violated. Maxim of quality, for example, might be deliberately violated when people intend to make their expression as hyperbole, metaphor, irony or sarcasm. While maxim of relevance is flouted when people are desired to change subject. Lastly, maxim of manner is violated either for humour or in order to establish solidarity between speaker and exclude overhearers from the conversation.

In additon to Grice's cooperative principles Lakoff (1973) also puts forth his politeness principles. The politeness principles, like the cooperative principles, may be formulated as a series of maxims which people assume to be followed in the utterances of others. He has formulated these maxims as follows:

- Don't impose

- Give options

- Make your receiver feel good

These maxims of the politeness principle explain many of those frequent utterances in which no new information is communicated. In his book *What Is Discourse* Lakoff gives example: my neighbour said 'I'm sorry. I saw you were

home' in an attempt to mitigate the imposition she was making. In English we often give orders, and make requests and pleas (directives) in the form of elaborate question ('Would you mind... Could you possibly... May I ask you to...') which give the option of refusal; we apologize for imposing ('I'm sorry to bother you'), and add a praise to make our hearer feel good (You know much more about car engines than I do'). Clearly the politeness principle and the coperative principle are often in conflict with each other. Politeness and truth are often mutually incompatible (how do we answer a friend who asks whether we like his new hairstyle, for example?) and so are politeness and brevity. These conflicting demands of the two principles are something of which people are connsciously aware. In English, there is even a term for the surrender of truth to politeness: 'a white lie'.

I.6 Method of The Study

This study uses qualitative descripttive method. The writer describes how or why the Grice's cooperative principles are violated in Elizabeth Smith's *Slow Dancing*.

I.6.1 Definition of Key Terms

1. <u>Grice's maxims</u>: the principle which is called as co-operative principle, applied by all human beings during the conversation. According to this principle, we interpret language on the assumption that it's sender is obeying four maxims (will be explained below)

2. <u>Maxim of quality</u>: the maxim which states that the information conveying to other people must be true. The sender shouldnot give the information for which he lack of adequate evidence.

3. <u>Maxim of relevance</u>: the maxim which states that the contributiion should be relevant to the topic. It must related to what has gone before.

4. <u>Maxim of manner</u>: the maxim which reveals that the information should be clear. We shouldnot give ambiguous information. Furthermere, we should avoid obscurity of expression and avoid unnecessary prolixity.

5. <u>Maxim of quantity</u>: the maxim which reveals that we should make our contribution as informative as is required (be brief) or donot make our contribution more informative than is required.

6. <u>Implicature</u>: what someone means as opposed to what someone says or what a sentence means as opposed to logical meaning of certain words.

7. <u>Politeness principles</u>: a series of maxim which people assume to be followed in the utterences of others. They are formulated as:

- Don't impose

- Give options

- Make your receiver feel good

1.6.2 Sampling

The writer determined that the conversations found in chapter I up to chapter XV were taken as sample of the data since they already represent violations of the maxims.

I.6.3 Technique of Data Collection

The data of this thesis were gained from quotations of conversations in Elizabeth Smith's *Slow Dancing*. The writer read the whole novel and then decideed which chapters was deemed to be representative to analize. Since this thesis was focused on the violation of Grice's cooperative principles, the writer looked for the conversations which flouted one or several Grice's maxims and keept them as the data. Briefly, the steps of data collection were:

1. Selecting the novel

2. Reading the whole novel

3. Determining how many chapters thought to be representative to be used in analysis

4. Selecting the floutings and violations of Grice's maxims found in conversation in the novel and keept them as data

I.6.4 Technique of Data Analysis

After collecting the data, the writer began to analize the data from chapter I to chapter XV. First, she searched the data from chapter I, categorized each of them as belonging to which violation or finded out what kind of violation was found within that quotation. Then she explained why or how that conversation was said to violate any of Grice's'maxims. This was repeated up to chapter XV. Briefly, the steps of data analysis were:

1. Finding out what kind of violation within the data from each chapter

2. Explaining the reason of each violation

3. Making a table of the kinds of violation from each data

CHAPTER II

GENERAL DESCRIPTION
OF OBJECT OF THE RESEARCH