

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

This chapter mainly presents the findings of the study and the discussion. The researcher presents and discusses the analysis of the findings dealing with the flouted maxims and the hidden meaning produced by the characters of the movie.

A. Findings

In this section, the researcher presents the analysis and answers the research questions concerning the flouted maxims and the hidden meaning produced by the characters in *Captain Phillips* movie. The data containing the selected utterances are presented on the basis of what maxim(s) they flout and what implicature/hidden meaning(s) they generate from the flouted maxim(s).

The findings of this study showed that all types of maxim formulated by Grice; Quantity maxim, Relation maxim, Quality maxim and Manner maxim are flouted by the characters of the movie. There are twenty seven cases where maxims are flouted by the characters. Maxim of Quantity is the most flouted maxim which is flouted eleven times, maxim of Relation which is flouted eight times, maxim of Quality which is flouted six times, and maxim of Manner which is flouted two times. Each of them is elaborated in these following subsequent parts.

1. Quantity maxim

Throughout the whole dialogue of the movie, Quantity maxim is the most frequently flouted by the characters. When it is flouted, the speakers deliberately give either too much or too little information. When too little

information is provided, it is usually the case of unwillingness to reveal all the details. On the other hand, when the speakers provide too much information, they give additional information in which hardly needed for the exchange.

Between the two maxims of Quantity, the maxim of “make your contribution as informative as is required” is mostly flouted. When it happens, the speakers provide too little information since they overestimate that the hearers already know about the subject. The first example takes place when Captain Phillips and his wife, Andrea Phillips are on the way to the port. They are talking about the trips that Phillips will have. Look at the following excerpt of dialogue (see Appendices for the complete set of conversation)

Data (1)

- | | | |
|---|-------------------|--|
| 1 | Andrea Phillips: | You alright? |
| 2 | Captain Phillips: | Yeah. |
| 3 | Andrea Phillips: | <i>You think these trips would get easier,</i> |
| 4 | | <i>but its just the opposite</i> |
| 5 | Captain Phillips: | Well, I feel the same way. |

For the first utterances, Andrea states as she knows about her husband’s opinion about the trip by saying “*you think these trips would get easier*” (line 3) and she continues her utterances by saying “*but its just the opposite*” (line 4) which looks contradictory with her first utterance. Looking on Andrea’s response by uttering (line 3 and 4) seems that she means much more than her words. Hence, she does not make her contribution as informative as required by Phillips in the current exchange. She flouts maxim of quantity since the information given is somewhat too little information. The hidden meaning behind the flouted maxim is that

she actually is not sure with her husband's trips. Hence, the hidden meaning behind the utterances line (3 and 4) is that I am not sure with your trip.

In the next example, this following excerpt of dialogue happens on their way to the port by the similar context to the first example. Andrea and Phillips talk about their kids especially their son who needs more attention.

Data (2)

1	Captain Phillips:	You know, both our kids are doing great, but it
2		worryes me when Danny doesn't take school
3		seriously. I hate him missing class, when he
4		comes out it might hurt him when he's out looking
5		for a job, you know? The competition out there.
6		When I was starting out you could make it if you
7		put your head down and you just did your work.
8		But young guys coming up now, companies want
9		things fast and cheaper. Fifty guys compete for
10		every job. Everything's different, big wheels are
11		turning. You gotta be strong to survive that thing
12	Andrea Phillips:	<i>I hear what you're saying.</i>
13		It's gonna be okay, right?

In this dialogue, as we can see that Phillips talks about his son at length concerning his bad attitude and his probably problem when he grows up and looks for a job by considering what he gets now on how to get job. On the contrary, Andrea only responds by uttering "*I hear what you are saying*" (line 12). Here, Andrea flouts maxim of quantity since her information is somewhat less informative than is required in responding her husband long utterances. In addition, her statement is self-evidently true utterances since she certainly hears at her husband when her husband is speaking, but here she constantly responds by saying as (line 12). Here, she implies that she understand with her husband's advices and statements.

Hence, the hidden meaning of utterances “*I hear what you are saying*” is that I understand with your advices and statements.

The next example of flouting “make your contribution as informative as is required” also happens in the conversation among the pirates in Somalia Coast when they are arguing each other.

Data (3)

- | | | |
|---|------------|--|
| 1 | Mercenary: | What the hell are you doing? Why aren't you out on |
| 2 | | the water? You know what you're supposed to do! |
| 3 | | You should be out there earning money! |
| 4 | Hufan: | <i>But we caught a ship last week.</i> |
| 5 | Mercenary: | That was last week! The boss wants money today! |
| 6 | | Bring Garaad another ship soon or you will answer |
| 7 | | for it! Everybody, get back to work now! |

Mercenary gets very angry because his crew members do not hijack ships on the waters in order to earn money. He asks some questions about their reasons why they do not go to the sea to hijack some ships, but Hufan’s answer is not as informative as required by Mercenary’s question since he doesn’t answer all of Mercenary’s questions but only answers “*But we caught a ship last week*” (line 4) which is less informative. Taken in the context and importantly, on the assumption that Hufan is cooperating in the exchange, we can go on to infer that Hufan’s intended response is the declination of Mercenary’s command. While the conversational implicatures in this example is clearly motivated by politeness considerations, within our own cultural context, it is considered to be more polite to communicate indirectly a refusal of a command than to state explicitly. Moreover, it is a declination aimed to the boss. Hence, the hidden meaning of utterance in (line 4) is that I don’t want to hijack now.

The next example, Phillips and his crews are getting worry because there are two skiffs which are approaching to their big ship and they are

supposed potentially pirates. Phillips calls the United Kingdom Maritime

Trade Office to get a help.

Data (4)

- 1 Captain Phillips: This is the Maersk Alabama, position is two-
 2 degrees-two north by forty nine-degrees-nineteen
 3 east. Our course is one-eighty and speed is
 4 seventeen knots. We have two skiffs approaching
 5 at a distance of one- point- five miles, with a
 6 possible mother ship following. Potential piracy
 7 situation.
 8 UKMTO Officer: Alabama. You should alert your crew, get your fire
 9 hoses ready and follow all security procedures.
 10 Captain Phillips: *Uh...yeah. Is that it?*

In the above exchange, Phillips informs about the ship's situation and the two possible pirates' skiffs approaching to the UKMTO officer to get a help but on the contrary, the UKMTO officer only gives a little information about what they should do without any additional information concerning their help. Considering the context, Phillips only answers hesitantly "*uh yeah*" (line 10) and followed by giving question "*is that it?*" (line 10). It indicates that Phillips conversationally implicates that he does not feel satisfied with the officer's response. Hence, the hidden meaning behind the utterance in (line 10) here is that I am not satisfied with your answer.

This next dialogue is the continuance of the previous data above with the same context under piracy threat. The UKMTO officer says that the skiffs which are approaching are only the fishermen's skiffs, but Phillips does not agree with the officer's statement by uttering contradictory utterances by ending the call.

Data (5)

- 1 UKMTO Officer: I'm relaying your transmission now, but chances
 2 are it's just fishermen

3 Captain Phillips: *They're not here to fish.*

Here, Phillips flouts the first maxim to be as informative as required since his response is somewhat not informative. “*They are not here to fish*” (line 3) means that they are not fishermen as his declination to the previous officer’s statements that they are just fishermen. He hints that he means much more than his word and the logical hidden meaning, that they are not fishermen but pirates.

The next example happens in the pirates’ skiff when they failed to get Maersk Alabama ship because they got trouble with their engine. Muse as the captain of the skiff makes his crew fix the skiff’s engine as soon as possible as we can see in this excerpt of the dialogue.

Data (6)

1 Muse: Why don't you give me your engine?

2 Asad: *Shut up, Skinny. You talk too much!*

Here, Muse asks to Asad why he does not give his engine to be used in that skiff so they will not get engine trouble, but Asad’s answer does not answer Muse’s question at all. He blatantly fails to fulfil giving information as informative as required by Muse by exploiting the Quantity maxim. Asad’s answer is his discomfort about Muse’s question so he flouts maxim of quantity by producing “*Shut up, Skinny. You talk too much!*” (line 2) which is not informative response for Muse. Asad conversationally implicates to Muse that he does not like with Muse’s question and command. Therefore the hidden meaning in (line 2) utterance here is that I don’t like with your commands.

The next example where the speaker flouts Quantity maxim takes place in the conversation between Muse and Phillips in the lifeboat when

they have been surrounded by Navy and Army crews to relieve Phillips from the pirates.

Data (7)

1	Muse:	When we get home, you'll get a million barrels of
2		it. All the water you want.
3	Captain Phillips:	Really?
4	Muse:	Last year I took a Greek ship. Six million dollars.
5	Captain Phillips:	Six million dollars? So what are you doing here?
6	Muse:	<i>Shut up, Irish. Too much talk.</i>
7	Captain Phillips:	Well, your problem isn't me talking, your problem
8		is you not listening

Between their conversation, Muse tells to Phillips about his earning money from pirating Greek ship last year till he got six million dollars, but when Phillips looks not sure and he tries to get information what about those few money till make him pirate again, Muse directly answer which is so rough by strictly speaking “*Shut up Irish. Too much talk*” (line 6) is as his dislike response. Here, Muse flouts the maxim of making the contribution as informative as required since his information is too little. He conversationally implicates that he does not like with Phillips ironical question. Hence the possibly hidden meaning behind the utterance in (line 6) is that do not ask me again.

The next example takes place in the conversation between Muse and Phillips when the condition of the pirates get worse because they are surrounded by Army and Navy either on the air by helicopter or huge ships on the water. Phillips still tries to advise them that there are other good jobs outside than kidnapping people on the water.

Data (8)

1	Muse:	It was supposed to be easy. I take ship, ransom,
2		nobody get hurt.
3	Captain Phillips:	You had thirty thousand dollars and a way to
4		Somalia. It wasn't enough.

- 5 Muse: *I got bosses, they got rules.*
 6 Captain Phillips: We all got bosses. There's got to be something other
 7 than being a fisherman and kidnapping people.
 8 Muse: Maybe in America, Irish. Maybe in America.

Here, Phillips warns the pirates about what they have badly do by refusing thirty thousand dollars that he has given before they are being chased by the Navy and the Army but Muse answers “*I got bosses, they got rules*” (line 5) which is less informative contribution than is required by Phillips. Therefore, he flouts maxims of Quantity and it generates the implicature that thirty thousand dollars is not enough for them because it is not only for themselves. Hence, the hidden meaning behind the flouted maxim in (line 5) is that thirty thousand dollars is not enough.

The last example where the speaker flouts the maxim of “make your contribution as informative as is required”, takes place in the same context with the previous flouting above and it also the continuance dialogue between Muse and Phillips.

Data (9)

- 1 Muse: I got bosses, they got rules.
 2 Captain Phillips: We all got bosses. There's got to be something
 3 other than being a fisherman and kidnapping
 4 people.
 5 Muse: *Maybe in America, Irish. Maybe in America.*

Here, Phillips advises Muse to get another job than be a pirate, but with smooth intonation Muse answers that it is possible if he is in America by uttering in (line 5) “*Maybe in America, Irish. Maybe in America*”. He flouts maxim of Quantity since his information is somewhat informative than is required by Phillips. Through his utterances in (line 5) he hints that the situation in Somalia is different with in America, so it generates implicature that it is difficult to get a good job in his land, Somalia coast.

Hence the hidden meaning of utterance in (line 5) is that it is difficult to find a good job in Somalia.

The flout of the second of Quantity “do not make your contribution more informative than is required” happens in next example. Here, Maersk Alabama crews argue each other after going through a dangerous situation because the pirates’ skiffs are getting engine damage. Most of the crews gets pessimist to face the pirates which operates in that waters. Furthermore, they are not supported by any weapons and most of them think that their job is only bring the cargo ship. The situation get worse when some of them feel discomfort with their works if they have to fight with the pirates, till one of them want to get out from the ship and go somewhere.

Data (10)

- | | | |
|----|-------------------|--|
| 1 | John Cronan: | They're coming back. |
| 2 | Captain Phillips: | If they come back we'll follow the procedure, they |
| 3 | | worked today, they'll work again. We got the speed, |
| 4 | | we got the height, we got the hoses, it can escape |
| 5 | | those skiffs. We will follow the procedures, even if |
| 6 | | we have to shut down, lock down, go dead in the |
| 7 | | water and wait for help |
| 8 | Ken Quinn: | I don't think there's any way... |
| 9 | John Cronan: | Wait, stop! I mean...okay. <i>I'm a marine guy, okay? I</i> |
| 10 | | <i>got twenty-five years, alright? But I'm telling you,</i> |
| 11 | | <i>right now, that they're not paying me enough to fight</i> |
| 12 | | <i>pirates, okay?</i> |

Looking at the dialogue above, John Cronan gives too much information which is not required to the exchange, moreover it is about his profession and age which is not needed for solving their problem which discuss about facing pirates. His utterance “*I'm a marine guy, okay?*” (line 9) and “*I got twenty five years, alright?*” (line 10) are clearly not needed by the addressee, but in this condition Cronan tells them in order to strengthen his

opinions. Thus, He blatantly flouts the second maxim of quantity which requires one to be brief and do not make any contribution which is more informative than is required. Here, he conversationally implicates the hidden meaning that he is very sure that they can't fight the pirates.

The second example of giving too much information happens in the dialogue between Phillips and the pirates, Muse when he and his crews have succeeded to get in to Maersk Alabama ship and threaten the crews they meet on the bridge.

Data (11)

1	Muse:	Where is the crew, Irish? Where is the crew?!
2	Captain Phillips:	I don't know! I'm here with you!
3	Muse:	No! Where is the crew?! I see nobody!
4	Captain Phillips:	I'm the Captain. I'm the Captain. If you're gonna
5		shoot somebody, shoot me!
6	Muse:	It's you! You killing him.
7	Captain Phillips:	Listen to me...
8	Muse:	You killing him!
9	Captain Phillips:	<i>I'm the Captain! I'm the Captain, not them. This is</i>
10		<i>between us. I'm trying to straighten this out! Are</i>
11		<i>you? This is how you solve your problems? You</i>
12		<i>said you just wanted money! You said this was just</i>
13		<i>business! Is this business? Is this how you do</i>
14		<i>business?</i>

In the dialogue above, Muse threaten Phillips and his crew to show them the location of the other Maersk Alabama crews hide in the ship but Phillips continuously answer that he does not know till make Muse gets very angry and threats one of the crew to be shot by the gun. In this way Phillips utters long utterances concerning Muse's threat which is actually more informative than is required by Muse and his friends. Automatically, he flouts maxim of Quantity since his information is too much than is required. He implies what he wants actually to say since he does not want to hurt the pirates directly. His actually implied meaning in the exchange

above can be generated from his utterances “*You said you just wanted money!*” (line 12) “*You said this was just business!*” (line 12) “*Is this business?*” (line 12) “*Is this how you do business*” (line 13) that business is done without violence. Hence the hidden meaning behind the flouted maxim above is that business is done without violence.

2. Relation Maxim

Throughout the movie, Relation maxim is the second mostly flouted after Quantity maxims. This flout is achieved in the dialogue, for instance, by saying totally irrelevant and unexpected matters. In some cases, the speakers for several times succeed in flouting the maxim by giving response that is contrary to the hearer’s expectation.

In the first example of flouting of Relation maxim takes place between Bilal and Muse at the Somalia coast. Bilal asks Muse to invite him going to pirate to the sea.

Data (12)

- | | | |
|---|--------|--|
| 1 | Bilal: | Muse, take me with you. |
| 2 | Muse: | <i>Does your sister know you're here?</i> |
| 3 | Bilal: | She's selling khat up there. This is her best stuff. |

Here, Muse’s response is clearly irrelevant to the topic what Bilal request. He blatantly fails to observe the maxim of relation since he responds Bilal request in (line 1) by giving a question “*Does your sister know you're here?*” (line 2) which is not relevant at all to the exchange. It is apparently not expected answer or response for Bilal. Therefore, he flouts maxim of relation. The hidden meaning is that Muse is worry if Bilal’s sister will forbid him join pirating.

The next example when the speaker blatantly flouts the Relation maxim occurs among Muse, Najee and Asad. Muse points at Najee as a

signal that he wants him as one of his crew member. Najee looks so strong and shows off himself among the other men. Immediately, Asad shouts as in this dialogue.

Data (13)

- | | | |
|---|--------|--|
| 1 | Muse: | I want him. |
| 2 | Najee: | Get out of the way! |
| 3 | Asad: | Why did he pick him? <i>He's from another village!</i> |

In the excerpt above, we can see that Asad flouts maxim of Relation since his response is clearly irrelevant with the previous topic they have discussed before. He responds Muse's choice by uttering "*He is from another village!*" (line 3). He does not express what he wants actually to say explicitly then he flouts the Relation maxim to convey the intended meaning. Here, he conversationally implicates that he does not agree with Muse's choice. Hence, the hidden meaning behind the utterance in (line 3) is that I do not agree with your choice, Muse.

The next example takes place in the Maerks Alabama ship among Phillips, Ken Quinn and John Cronan when Ken and Cronan are chatting with other crews in the resting room while enjoying their meals and coffee and immediately Phillips comes.

Data (14)

- | | | |
|---|-------------------|--|
| 1 | Ken Quinn: | She's one of the psychiatric patients, because she's |
| 2 | | winking at me like this, but it turns out its |
| 3 | | something they do. I'll show you this place, I'll take |
| 4 | | you there, we gotta go. Okay? We'll knock back a |
| 5 | | few. |
| 6 | John Cronan: | I'll have two beers and a bucket full of sin, please! |
| 7 | Captain Phillips: | Yeah. <i>About done with that coffee?</i> |

Here, Phillips looks does not amuse with the crews' such kind activities and he directly interrupts them by asking "*about done with that coffee?*" (line 7) which is clearly not related and relevant to Ken's and Cronan's

topic. Hence, he flouts maxim of Relation and it is of course that he hints hidden meaning that is, it is time to work.

The next example in which the speaker flouts the Relation maxim takes place in the dialogue between Shane and Phillips in the bridge when they got two skiffs follow them as looked on the radar.
Data (15)

- 1 Shane Murphy: What's up, Captain? Everything okay?
- 2 Captain Phillips: *I don't like the look of that.*

In this dialogue, Shane asks to Phillips to get any information about what is happening till he get a call from Phillips. Shane asks to Phillips by uttering in (line 1) But Phillips gives response "*I don't like the look of that*" (line 2) that seems somewhat irrelevant to Shane previous question. Here, he flouts maxim of Relevant since he fails to give response relevantly. By considering the context, we can generate the implicature that he actually implies hidden meaning that is, there are pirates which follow them.

The next example occurs among Phillips and his crew after they can defend their ship and the context as in data (12). Phillips gets very angry in responding his crews' complaint after facing the pirates till he explains at length about the number of pirates who operate in that water and if there is somebody does not like to face the pirates and the routes, he offers them to sign the paperwork and get the first flight in Mombasa.

Data (16)

- 1 Ken Quinn: Why don't we just get out of here? We get out, we
- 2 put some room between us and them...
- 3 Captain Phillips: Go where? Go where?
- 4 John Cronan: In eight hours we could be, what, a hundred miles
- 5 from here.
- 6 Ken Quinn: A hundred...a hundred and fifty easy.
- 7 Captain Phillips: There's five pirate bands that are working this part

8 of the world right now. You're uh...go out three
 9 hundred miles you'll run into one, you go out six
 10 you'll run into another. Look, our job is to move
 11 the cargo as fast as possible, that's the job. But now
 12 if anybody doesn't like it, if anybody wants to get
 13 off the ship, if anybody doesn't like this route
 14 between Salalah and Djibouti and Mombasa, come
 15 up to my office and we'll sign the paperwork per
 16 the union and you'll be on the first flight home out
 17 of Mombasa.
 18 *Enjoy your coffee. Let's get back to work.*

In the conversation above, as a continuance of the previous long utterances, Phillips' last utterances "*Enjoy your coffee. Let's get back to work*" (line 18) is superficially irrelevant to the previous one. On the basis of this, he changes the topic and blatantly flouts Relation maxim. Hence, Phillips is attempting to communicate more than he is actually saying. Specifically, Phillips is attempting to calm down the situation and making them not to talk impossible way anymore. Hence, the hidden meaning behind Phillips' utterances in (line 18) is that do not talk impossible way anymore.

The other example takes place between Najee and Muse who has been caught by Shane and other crews in the engine room till make the pirate to make a deal leaving the ship by using the provided lifeboat and getting thirty thousand dollars. On the other hand, Najee looks dissatisfied with the deal and he asks to Muse as below.

Data (17)

1 Najee: What's going on, Skinny?
 2 Muse: *Do what they say and get me out of here!*
 3 Najee: Be strong, man.

In this dialogue Najee ask to Muse about the problem happens till make him to surrender and receive the deal, but Muse looks do not like with

Najee's question and answer his question by saying "*Do what they say and get me out of here!*" (line 2) which is apparently irrelevant to Najee's question. Moreover, Najee absolutely does not desire to get such kind response. The hidden meaning that is generated in this dialogue is that it is not time to discuss.

The next example happens among Najee, Elmi, and Muse on their way to Somalia coast after they have been successful to bring Phillips with them as their hostages to get more money. Najee argues to Elmi and asks his khat (such kind of vegetables) but Elmi's response is somewhat not expected by Najee.

Data (18)

- | | | |
|---|--------|--|
| 1 | Najee: | Give me some khat. |
| 2 | Elmi: | <i>Why? You've had more than your share.</i> |
| 3 | Najee: | Say who? Give me some more! |
| 4 | Elmi: | Shut up! |
| 5 | Muse: | Both of you shut up! Just take it! |

Elmi's answer is somewhat irrelevant to Najee's request since he responds Najee's request by saying "*Why? You've had more than your share*" (line 2). Here, the implicature that is generated is Elmi's refusal to Najee's request. Hence the hidden meaning producing by Elmi's utterance in (line 2) is that I do not want to share my khat with you, Najee.

The last example where the speaker flouts the maxim of "be relevant," occurs in the conversation between Muse and Phillips. Phillips gets very thirsty and asks water to the pirates but Muse answers that he will get water when they achieve the Somalia land.

Data (19)

- | | | |
|---|-------------------|---|
| 1 | Captain Phillips: | You're gonna need some more water |
| 2 | Muse: | When we get home, you'll get a million barrels of |
| 3 | | it. All the water you want. |
| 4 | Captain Phillips: | Really? |

5 Muse: *Last year I took a Greek ship. Six million dollars.*
 6 Captain Phillips: Six million dollars? So what are you doing here?
 7 Muse: Shut up, Irish. Too much talk.

In the dialogue above seems that Muse says as in (line 2 and 3) indicates that Phillips will get water that he wants. When Phillips tries to clarify the truthfulness of Muse's previous statements, Muse briefly tells that he has pirate-ripped a Greek ship and got six million dollars as in (line 5) "*Last year I took a Greek ship. Six million dollars*" which seems irrelevant to his previous statements and Phillips' question in which they are talking about water. Hence, he flouts the Relation maxim and it produces hidden meaning that the pirates have a lot of money to buy much water.

3. Quality Maxim

The maxims under this category are the third mostly flouted by the speakers in the whole dialogue of the movie. When the Quality maxim is flouted, the speakers in many cases increase the degree of intensity of their statements. In other words, they overstate the information that they provide to produce hyperbolic expressions or they provide opposite meaning to produce ironical expressions. Through the overstatement and ironical expressions, the speakers sometimes insult the addressee indirectly. Moreover, the speaker uses sarcasm expression to insult the addressee directly.

The first maxim "do not say what you believe is false" is flouted as frequently as the other one "do not say that for which you lack adequate evidence". When the speaker flouts the first maxim, they say something they believe to be patently untruthful. The first example happens in the

following case in which the speaker uses ironical expression to insult the addressee.

Data (20)

- | | | |
|---|-------|---|
| 1 | Muse: | Why don't you give me your engine? |
| 2 | Asad: | Shut up, Skinny. You talk too much! |
| 3 | Muse: | <i>I may be skinny, but I'm not a coward.</i> |

Here, Muse says something which is intended to hurt Asad as his anger response to Asad's command. He flouts the maxim of "do not say what you believe is false" since his utterances "*I may be skinny, but I'm not a coward*" (line 3) is something irony for the addressee by comparing himself to the addressee. He conversationally implicates hidden meaning that Asad is a coward.

The second example of flouting maxim "do not say what you believe is false" happens in the conversation between Muse and Bilal when Bilal starts to moan in pain from the cuts to his foot.

Data (21)

- | | | |
|---|--------|---|
| 1 | Muse: | Stop whining! <i>You sound like a little girl!</i> You wanted |
| 2 | | to come with us. You asked for this |
| 3 | Bilal: | I didn't think this would happen! I could lose my foot! |
| 4 | Muse: | You have to be ready for anything, this game isn't for |
| 5 | | the weak. |

Here, Muse expresses his anger by using sarcasm expression to insult Bilal directly. It is certainly hurt for Bilal being called like a girl by uttering "*You sound like a little girl!*" (line 1). Therefore, Muse flout Quality maxim since his utterances is somewhat untruthful to Bilal who is a boy. It produces implicatures/hidden meaning that Bilal is a whine boy.

The following example is the use of exaggerating expression that is used by the speaker to generate implicatures as happen in the dialogue

between Muse and Bilal and the context is similar to the previous example

above.

Data (22)

1	Muse:	Stop whining! You sound like a little girl! You wanted
2		to come with us. You asked for this
3	Bilal:	I didn't think this would happen! <i>I could lose my foot!</i>
4	Muse:	You have to be ready for anything, this game isn't for
5		the weak.

"I could lose my foot" (line 3) here is such kind of exaggerating expression by considering the context that he is only cut by piece of glass.

He overstates what he feels with his foot to attract his friends attention since his friends seems not care at all to his condition. It means that he

flouts Quality maxim by producing hyperbolic (overstatement) expression.

Considering the context, utterance in (line 3) is the exaggerating expression of very painful and it produces the hidden meaning that his foot gets very painful.

The other exaggerating expression can be found in Bilal's utterances

as he got that the air is being tight and his injury get worse.

Data (23)

1	Bilal:	When are we going to be home?
2		<i>I can't feel my foot anymore.</i>
3		<i>It's like hell in here!</i>

Here, Bilal blatantly flout Quality maxim since he uses exaggerating expression to hints what he wants actually to say. His utterance is thus

deemed to be a hyperbolic expression hence it flouts the second maxim of

Quality. He says something totally wrong by expressing *"I can't feel my foot anymore"* (line 2) to imply the addressee the he gets very terrible pain

and the utterances “*It's like hell in here!*” (line 3) to conversationally implicates the hidden meaning that it is very hot and tight here.

In the next example, the speakers flout the second maxim of Quality, “do not say that for which you lack adequate evidence”. This sort of Quality maxim flout happens when the pirates get problem with their skiff as in data (20) because this response is the directly response produced by the speaker in responding the utterances in line (3) in data (20).

Data (24)

- | | | |
|---|-------|--|
| 1 | Muse: | Why don't you give me your engine? |
| 2 | Asad: | Shut up, Skinny. You talk too much! |
| 3 | Muse: | I may be skinny, but I'm not a coward. |
| 4 | Asad: | What did you say? Say it again! You think you're somebody? Say it again! |
| 5 | | |
| 6 | Elmi: | <i>The coward is the first one in the grave</i> |

Here, Elmi says “*The coward is the first one in the grave*” (line 6) which is clearly flouts Quality maxim since he can not give sufficient evidence that a coward people will die sooner. It is something self-evidently false utterances to be produced, but the speaker utters such kind expressions to implicate his indirectly meaning to be interpreted by Asad. So, Elmi produces hidden meaning that is, he does not like with Asad.

Data (25)

- | | | |
|----|-------------------|---|
| 1 | Muse: | Okay, Irish. What items you carry? |
| 2 | Captain Phillips: | What do you mean? |
| 3 | Muse: | TV? Car? |
| 4 | Captain Phillips: | Shipping TV, car? No, no, we just uh... |
| 5 | | we just got... |
| 6 | Muse: | Dollars? |
| 7 | Captain Phillips: | Uh..we do. Kenny? |
| 8 | Ken Quinn: | Yeah? |
| 9 | Captain Phillips: | Kenny, what do we have in the safe? About what, |
| 10 | | thirty...thirty thousand dollars in the safe? |
| 11 | Ken Quinn: | Uh...yeah. |
| 12 | Captain Phillips: | You know, I think we have in the safe, we got |
| 13 | | thirty thousand dollars. It's yours. |
| 14 | Muse: | Thirty thousand dollars? What am I? |
| 15 | | <i>Do I look like a beggar?</i> |

Here, Muse feels disappointed with Phillips' answer and he feels that thirty thousand dollars is nothing for them and he as if asks a rhetorical question “*Do I look like a beggar?*” (line 15) which is apparently seen that he does not need the answer. Moreover, he can not give sufficient evidence that their appearance looks like a beggar. Hence, Muse flouts Quality maxim and he conversationally implicates the hidden meaning that thirty thousand dollars is not enough for him.

4. Manner maxim

Manner maxim is the most rarely flouted among the other maxims in the movie. Among the four maxims under this category, “avoid obscurity” and “avoid ambiguity” are the only two maxims flouted in the movie, and no utterance flouts the maxim of “be brief” and “be orderly”.

The first example takes place in the Somalia Coast between Hufan and Mercenary in arguing their works.
(Data 26)

- | | | |
|---|------------|--|
| 1 | Mercenary: | What the hell are you doing? Why aren't you out on the |
| 2 | | water? You know what you're supposed to do! |
| 3 | | You should be out there earning money! |
| 4 | Hufan: | But we caught a ship last week. |
| 5 | Mercenary: | That was last week! The boss wants money today! <i>Bring</i> |
| 6 | | <i>Garaad another ship soon or you will answer for it!</i> |
| 7 | | Everybody, get back to work now! |

Here, What Mercenary says “*Bring Garaad another ship soon or you will answer for it!*” (line 6) seems obscure for the addressee and it invites the addressee to interpret the intended meaning behind his literal meaning. Hence, he flouts the maxim “avoid obscurity expression” since his utterances “*or you will answer for it*” (line 6) is very obscure to be

interpreted. He conversationally implicates the hidden meaning that one who does not want to pirate will get punishment from the boss.

The next example of using ambiguous expression is uttered by

Asad as he called Hufan among the other men on the coast.

Data (27)

1	Asad	Hufan! Hufan! <i>I'm going to get something big!</i> Those
2		who want to make money, come

In the excerpt of utterances above, seems that Asad says something ambiguous by saying “*I am going to get something big*” (line 1). He automatically flouts the maxim “avoid ambiguity” and it generates the hidden meaning that he will get big ship according to the context of their works, pirating.

B. Discussion

The purpose of this study was to analyse the flouts of conversational maxims in Captain Phillips movie and the implicatures/hidden meanings behind the flouted maxims. Based on the result that have emerged from the data analysis carried out in the present study, it could be discovered that all four maxim proposed by Grice are flouted by the characters. Those flouting maxims have their own implicatures related to the context of each dialog which shows the reason why the characters flout a maxim.

Although some of the speakers looks like uncooperative socially since they do not deliver the meaning explicitly through their utterances, but they still give contribution to the talk exchange. In other words, the speakers are cooperative since they allow or even necessitate the hearer to derive some implicatures (and not other implicatures) from the flouted maxims. Therefore, the flouted exchange in this movie, as Grice stated, “cooperative efforts; and

each participant recognises in them, to some extent, a common purpose or set of purposes, or at least a mutually accepted direction” (1975:45).

As mentioned earlier, The Quantity maxim is mostly flouted (eleven times) throughout the conversation. This means that the Quantity maxim flout plays a significant role in generating implicatures in Captain Phillips movie. The way this maxim flout is achieved in the movie is, for example, by giving information either too much or too little for the addressee. When the speaker gives too little information, s/he feel reluctant to give the details or overestimate that the addressees have known the details. On the contrary, sometimes the speaker gives too much information which is clearly not required to the talk exchange.

The Relation maxim is also flouted regularly (eight times) in the movie. The way this maxim is flouted is performed by giving totally irrelevant information or by saying something completely unexpected by the addressee. Sometimes, the speaker does not feel comfortable with the topic discussed by the other speaker, so s/he blatantly turns on the other topic which is clearly not expected by the addressee to convey their intended meaning.

Additionally, it should be acknowledged that Relation maxim is to a large extent based on the subjective opinion of the researcher. She has to rely on her own judgement on the matters concerning what is the right amount of information, as well as what can be considered as relevant in a given context and what can not. In some cases it is fairly straightforward, whereas in others it is quite difficult to determine.

The maxim of Quality, as Grice (1975) points out, has to be assumed as the most important one; the contribution must be genuine and not spurious. The maxim of Quality is the third mostly flouted in this movie. The flouts of Quality happens when the speakers produce figurative language such as exaggeration (overestimate) expressions (as presented in data 22 and 23), ironical expression (as presented in data 20 and 21), and say something which is totally wrong since s/he can not give sufficient information such as happen in data 24 and 25. Furthermore, producing figurative languages were very effective way to flout the Quality maxim and generate implicatures in this movie. The speaker frequently insults the addressee by producing opposite meaning as literal meaning (irony) as in data 20, data 21 and data 24 which is very hurtful for the addressee because of the negative effects of the utterances.

The maxim of Manner on the other hand is the most rarely flouted by the speaker throughout the movie. It is more difficult to define since it is rarely possible to give too little information which looks like as vague for the addressee. It is only flouted two times by the characters in the movie.

The speaker sometimes chooses to flout the Quantity maxim, Relation maxim, Quality maxim and Manner maxim since s/he is motivated by cultural aspect that is politeness consideration. The speaker chooses to flout the maxim rather than saying/uttering explicitly what they want to say since s/he has various purpose and consideration that will be nice if it is stated implicitly such as for declining the commands or moreover for insulting the addressee.

Compared to the findings of previous research, the findings of this study are totally different from previous research concerning to the flouted maxims and the implicatures generated since they investigate different subject and concern of the study. Tantri (2011) found that maxim of Relation was the most observed maxim on the facebook conversation, and the group which observed maxim of Relation with the highest frequency is the conversation between adult to teenager who do not have a close relationship. Besides, Quality maxim was the highest violated between teenager to teenager who have a close relationship. Additionally, Faisal (2013) stated that Relation maxim is mostly flouted and Quantity maxim is the most rarely flouted in his study. It means that the Relation maxim flout plays a significant role in creating humour creation in Srimulat. The way this maxim is flouted is achieved by paying attention to totally irrelevant or unexpected response or information.

On the contrary, this findings show that all of the four maxims were flouted and Quantity maxim was the most flouted maxims among the others in which it is up side down with Faisal's findings. Each character has their own way in flouting the maxims with certain implications. Consequently, the generated hidden meaning were tied by the context where and when the conversation took place. Moreover, wherever and whenever conversation takes place, the flouting of conversational maxims phenomena frequently occurs simultaneously and it plays significant role in the interaction either in daily life interaction such as facebook conversation (written language) or imaginary interaction such as comedy and movie. It

makes a variation in the conversation, so the conversation will not be boring. Grice's conversation maxims are therefore often purposefully flouted by the comedians and writers or speakers, who may hide the complete truth and manipulate their words for the effect of the story and the sake of the audiences' or addressees' experience. It also can be underlined that the relationship between the speakers and the addressees also determine whether a speaker tends to flouts, violates or observes the maxims.

To know whether a speaker observe, violate, or flout the maxims and hide implicatures, Grice's theory was very applicable to be used to know the speaker's intended meaning which is blatantly seems different to the literal meanings. Since as human being we have to be aware to these language phenomena around us. As happen in Javanese culture, people often flouts the maxims to be more polite person as happen when a speaker who has luxurious house but s/he invites the addressee by saying "*monggo pinarak dateng gubuk kulo*", the word "gubuk" here is apparently self evidently false or untrue since the speaker can not give evidence that her/his house is such kind of "gubuk". This also as a sign to attribute the speaker as polite person and it produces implicature, and it indicates that the flouting phenomena related to the politeness consideration. As Leech (1983) stated that there is politeness principle with conversational maxims similar to those formulated by Grice (1975). Moreover, Cutting (2002) stated that in many cultures, it can be socially unacceptable to always say exactly what is in one's mind unless they knows the hearer very well. Thus, we might prefer not to say the truth, relevant and clear information because of politeness consideration. Maybe, it

can be more explained by next further research combining the two theories between Grice's theory and politeness theory itself.