

COOPERATIVE PRINCIPLE IN MONSTER, INC. MOVIE SCRIPT BY PETE DOCTER

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ABSTRACT

The purpose of this study is to examine the conversational implicature made by the main characters in the movie script "Monster, Inc." and to identify the principles they violate by Grice's theory. By analyzing these elements, the writer hopes to understand the utterance meanings of the conversation rules violated by the main characters. The method applied in this research is descriptive qualitative, where data is obtained through downloading the movie script "Monster, Inc." from the Internet. After the collection of data, the writer interpreted the utterance meaning in the conversation and classified the utterances based on the principles that were violated in Grice's theory.

Keywords: *Conversational Implicature, Cooperative principle, Movie Script, Violating*

INTRODUCTION

Humans as social creatures use language and communication to convey messages. In daily interactions, you don't just say words literally but also use nuances, intonation, and the situation that is happening to convey a deeper meaning. Cooperation between humans in communication is also important in playing a role in the formation of conversational implicature, where understanding and interpretation of the message conveyed can form the basis of deeper understanding between individuals.

Conversational implicature occurs when a speaker conveys additional meaning or implications in a conversation. This implication depends on the assumptions and context of the conversation, where the speaker does not state the request directly, but implies a certain meaning through the expressions used. In other words, in conversational implicature, additional meaning is implied in the conversation depending on the situation and underlying assumptions.

This is connected to the study of pragmatics; Yule (1996:3) highlights that pragmatics is a discipline of study that analyzes how speakers convey meaning in conversation and how listeners understand it. Pragmatics discusses the contextual features, conversational norms, and communicative aims that allow the message recipient to perceive it accurately. Pragmatics emphasizes the use of language in real-life settings for effective communication between speakers and listeners.

The main objective of developing this title is to investigate in-depth linguistic concepts related to Paul Grice's philosophy. Conversational Implicature was chosen as the research focus due to its critical function in the communication process, which motivated the writer to learn more about how this concept affects message interpretation and the dynamics of interpersonal interaction.

Furthermore, this study focuses on explaining the Cooperative principle and the meaning of Conversational Implicature in the context of daily communication. The goal of analyzing conversational dynamics is to provide useful insight into how these notions affect ordinary social interactions. This approach is valued because it allows the writer to investigate how Conversational Implicature plays a significant role in transmitting messages covertly and impacting communicative understanding.

Many daily situations have interesting implicature for research. Various things around us can be interesting subjects to investigate further. To fill this knowledge vacuum, scholars

frequently chose movie-related topics. A movie is a media that uses moving images to tell tales, which audiences watch on television or in cinemas. Analyzing movies can provide extra insight into conversational implicature because they frequently contain examples of language with suggested meaning. Implicature occurs organically in movies because they represent ordinary life, allowing us to understand better the messages hidden in the words.

The author chose to analyze the movie "*Monster, Inc.*" by Pete Docter. This animated picture was created by Pixar Animation Studios and released by Walt Disney Pictures on November 2, 2001. The plot revolves around two monsters, Sulley and his best friend Mike Wazowski, who work for the titular energy generator Monster, Inc. They produce energy by scaring human children. However, the monster world regards children as dangerous, and when a young girl named Boo breaks into the factory, Sulley must take her home before it's too late.

There are many movie genres to keep spectators entertained, including comedy, horror, thriller, action, and romance. "*Monster, Inc.*" is a comedy movie about the funny uses of monsters in a dangerous factory. Although funny, this movie also contains ideas about friendship, acceptance, and conquering phobias. The warm friendship between Sulley, Mike, and Boo strengthens the story. Even though it is a fantasy, the audience will love this movie because of its humor and messages that apply to daily life. This enables implicit messages in discourse and interaction, which are related to real conversations.

According to Grice, conversational implicature is a principle in the study of linguistic pragmatics that relates to the understanding that is indicated and can be assumed from a conversation even when it is not explicitly stated. When communicating, speakers frequently convey information that goes beyond the literal meaning of the words they use, and the listener of the message is expected to understand the underlying meaning. This concept shows how, in communication, not only stated words have significance, but also implied messages that someone else might understand based on context and situation. Thus, conversational implicature emphasizes the complexities and depths of meaning required for effective communication. Both of these perspectives help to explain how meaning that extends below direct speech may occur in everyday language interactions. In this research, the writer uses the *Monster, Inc.* movie script by Pete Docter as a data source.

In the end, this study has great academic significance because the topic is well-supported by existing literature. The presence of extensive literature allows the writer to broaden theoretical ideas and enrich contributions to previously published research. This topic is important for understanding influential parts of linguistics, particularly in language instruction.

RESEARCH METHOD

In this study, the research method used is a descriptive qualitative method of conversational implicature in selected song lyrics in "*Monster, Inc.*" movie by Pete Docter. Bogdan & Biklen, s (1992:21) expressed the opinion that qualitative research is a research step that produces descriptive data in the form of writing or speech, as well as the behavior of the people being observed. This research aims to gain a common understanding of social reality from the participants' perspective.

Nasution (2003:5) describes qualitative research, namely observing people in their environment, interacting with them, and interpreting their opinions about the world around them. The data is analyzed using Grice's (1975) theory of implicature.

RESULT AND DISCUSSION

The Data

In this study, the analysis can be simplified in table form so that can differentiate between conversations that comply follow, or violate the cooperative principle in movie script.

So, readers can better understand how the interactions between the main characters are. From there, we can conclude the relationships and conflicts in the story easily.

Table 3.1 Data Display

No of Data	Utterances of Conversational Implicature	Cooperative Principle	Analysis	
			F	V
1	Sullivan: I don't believe I ordered a wakeup call, Mikey! Mike: Hey, less talk, more pain, marshmallow boy! Feel the burn!	Maxim of Quantity	<input type="checkbox"/>	
2	Mike: One-eighteen... do you have one-nineteen... do I see one-twenty... Woah! I don't believe it!	Maxim of Relevance		<input type="checkbox"/>
	Sullivan: I'm not even breaking a sweat! Mike: Not you! Look! The new commercial's on!			
3	Mike: I can't believe it... Sullivan: Oh, Mike... Mike: I was on TV!! Did you see me? I'm a natural!	Maxim of Quantity	<input type="checkbox"/>	
4	Mike: I'm telling you, big daddy, you're going to be seeing this face on TV a lot more often. Sullivan: Yeah? Like on "Monstropolis' Most Wanted?" Mike: Ha, ha, ha. You've been jealous of my good looks since the fourth grade, pal.	Maxim of Manner	<input type="checkbox"/>	
5	Mike: Okay, Sulley, hop on in! Sullivan: Nope. Uh-uh. Mike: Hey, hey, hey, where are you going?! What are you doing?	Maxim of Quantity	<input type="checkbox"/>	
	Sullivan: Mikey, there's a scream shortage. We're walking. Mike: Walking?! Sullivan: Yup. Mike: No, no, no, no! My baby! Look! She needs to be driven! I'll call you!			
6	Mike: Hey genius, you want to know why I bought the car? Sullivan: Not really. Mike: To drive it! You know, like on the street? With the honk-honk, and the vroom-vroom, and no walking involved? Sullivan: Give it a rest, will ya, butterball? Come on, you could use the exercise. Mike: I could use the exercise? Look at you!	Maxim of Relevance	<input type="checkbox"/>	

	You have your own climate.			
7	Mike: You know pal, she's the one. That's it. She is the one! Sullivan: I'm happy for ya. Mike: Oh, and thanks for hooking me up with those reservations. Sullivan: Oh, no problem. They're under the name "Googley Bear." Mike: Oh, good idea- You know, that wasn't very funny.	Maxim of Manner		<input type="checkbox"/>
8	Mike: You're the boss, you're the boss, you're the big hairy boss! Sullivan: Oooh, I'm feeling good today, Mikey! Mike: Whoa! That's a boy. Another door comin' right up.	Maxim of Manner	<input type="checkbox"/>	
9	Mike: Whoo! I've never seen anything like you today! You were on a roll, my man!	Maxim of Manner	<input type="checkbox"/>	
	Sullivan: Another day like this and that scare record's in the bag! Mike: that's right baby! Sullivan: Uh-huh.			
10	Mike: So, get this. As if dinner wasn't enough, I'm taking her to a monster truck rally afterwards. Sullivan: Nice. Mike: What's on your agenda? Sullivan: I'm going to head home and work out some more. Mike: Again? You know, there's more to life than scaring. Phew! Hey, can I borrow your odorant? Sullivan: Yeah, I got Smelly Garbage or Old Dumpster. Mike: You got, uh, Low Tide? Sullivan: No. Mike: How about Wet Dog?	Maxim of Manner	<input type="checkbox"/>	
	Sullivan: Yup. Stink it up.			
11	Mike: You know, I am so romantic, sometimes I think I should just marry myself. Sullivan: Give me a break, Mike. Mike: What a night of romance I've got ahead of me. Tonight is about me, and...	Maxim of Relevance	<input type="checkbox"/>	
12	Mike: Get outta here, you're ruining everything! Sullivan: I went back to get your paperwork, and there was a door.	Maxim of Relevance		<input type="checkbox"/>

	Mike: What? A door? Sullivan: Randall was in it. Mike: Wait a minute. Randall? That cheater! He's trying to boost his numbers. Sullivan: There's something else. Mike: What?			
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	Sullivan: Ooklay in the agbay Mike: What? Sullivan: look in the bag. Mike: What bag?			
13	Sullivan: Mike, give her the bear. Mike: Oh no...Ahh! Make it stop Sulley! Make it stop!	Maxim of Relevance	<input type="checkbox"/>	
14	Sullivan: Did you lose weight? Or a limb? You got her card key, right? Mike: Of course, I have her card key. I told you I'd get her card key. I went and got her card key, and now I have her card key.	Maxim of Quantity	<input type="checkbox"/>	
15	Sullivan: Mike, that's not her door. Mike: What are you talking about? Of course, it's her door. It's her door!	Maxim of Quality		<input type="checkbox"/>

	Sullivan: No, her door was white, and it had flowers on it. Mike: No, it must've been dark last night, because this is its door.			
16	Mike: Sulley! Great news, pal! I got us a way out of this mess, but we gotta hurry. Where is it? Sull, that's a cube of garbage. Uh-oh. Sullivan: I can still hear her little voice.	Maxim of Quantity		<input type="checkbox"/>
17	Mike: Sulley, what are you doing? Sullivan: Grab on, Mike! Mike: Are you out of your miiiiind?	Maxim of Quality		<input type="checkbox"/>
18	Mike: Sulley, what are we doing?! Sullivan: We have to get Boo's door and find a station.	Maxim of Quality	<input type="checkbox"/>	

	Mike: What a plan. Simple, yet insane!			
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Data Analysis

This chapter will discuss the results and discuss the research findings in detail. The researcher will present an in-depth and detailed interpretation of the research results that have been collected in the "Monster, Inc." movie script.

Conversation 1

Sullivan: I don't believe I ordered a wakeup call, Mikey!

Mike: Hey, less talk, more pain, marshmallow boy! Feel the burn!

This conversation shows the Maxim of Quantity, which states, to be as informative as necessary, but no more so. In this context, Sullivan's statement, "I don't believe I ordered a wakeup call, Mikey!" violates this maxim. The maxim of quantity requires speakers to provide

enough information to fulfill the needs of the conversation while not being excessive or lacking. In Sullivan's case, he expresses confusion about the situation, which appears to be unrelated to Mike's instruction to "feel the burn." Sullivan's response is nothing useful to the conversation; rather it is an irrelevant remark.

The meaning of this conversation can be attributed to the utterance meaning. The meaning of the conversation is derived from the specific words and expressions used by the characters in their exchange.

1. Sullivan's statement expresses surprise or annoyance at receiving a wakeup call he didn't request. Mike's response is a playful and teasing remark, encouraging Sullivan to focus on physical exercise ("feel the burn") rather than engaging in conversation ("less talk").
2. The term "marshmallow boy" adds to the teasing nature of Mike's response.

Overall, the meaning of the conversation is conveyed through the specific words and phrases used by the characters to express their thoughts and emotions.

Conversation 2

Mike: One-eighteen... do you have one-nineteen... do I see one twenty...Woah! I don't believe it!

Sullivan: I'm not even breaking a sweat!

Mike: Not you! Look! The new commercial's on!

This conversation shows the Maxim of Relevance. When Mike says, "Not you! Look! The new commercial's on!" he announces, shifting the focus away from the ongoing suction and toward the new commercial that is showing. Although Mike provides relevant data about the current situation, his actions may be considered a violation of the cooperative principle because he ignores the primary topic of the conversation, the auction.

The meaning of this conversation primarily lies in the sentence meaning. The conversation's meaning is derived from the sequence of sentences and the context in which they are spoken.

1. Mike initially appears to be counting something, presumably indicating a task or activity. Sullivan responds by stating that he's not breaking a sweat, suggesting that he's not exerting much effort or experiencing difficulty.
2. However, Mike clarifies that his previous exclamation wasn't directed at Sullivan but rather at something else – the new commercial being aired.

This exchange conveys the characters' actions, reactions, and observations within the context of the scene, contributing to the overall storyline or narrative.

Conversation 3

Mike: I can't believe it... Sullivan: Oh, Mike...

Mike: I was on TV!! Did you see me? I'm a natural!

This conversation shows the Maxim of Relevance. When Mike says, "I was on TV!! Did you see me? I'm a natural!" as he describes his experiences on TV. Mike's sharing is relevant to these feelings and experiences, but it may not be directly related to the current conversation. As a result, while Mike provides relevant information about his personal experience, his contribution may be interpreted as a violation of the cooperative principle because it shifts the conversation's focus away from the previous topic.

The meaning of this conversation primarily lies in the utterance meaning. The meaning of the conversation is derived from the specific words and expressions used by the characters in their exchange.

1. Mike expresses disbelief ("I can't believe it") followed by excitement and pride ("Did

you see me? I'm a natural") upon realizing that he was on TV.

2. Sullivan's response ("Oh, Mike") conveys understanding or acknowledgment of Mike's excitement.

Together, these utterances capture the characters' emotions, reactions, and interactions within the context of the scene. The meaning of the conversation is conveyed through the specific words and phrases used by the characters to express their thoughts and emotions.

Conversation 4

Mike: I'm telling you, big daddy, you're going to be seeing this face on TV a lot more often.

Sullivan: Yeah? Like on "Monstropolis' Most Wanted?"

Mike: Ha, ha, ha. You've been jealous of my good looks since the fourth grade, pal.

This conversation shows the Maxim of Manner. Mike expressed his belief that he would appear on television more frequently when he said, "I'm telling you, big daddy, you're going to be seeing this face on TV a lot more often." Mike makes claims about himself. He will be a familiar face on TV. Mike conveys this statement with conviction, but that does not necessarily imply that it is true or accurate. So, while Mike tries to provide accurate information, his claims are debatable and may violate the quality aspect of the cooperative principle, as it is unclear whether they are true.

The meaning of this conversation primarily lies in the utterance meaning. The meaning of the conversation is derived from the specific words and expressions used by the characters in their exchange.

1. Mike confidently predicts that his face will appear on TV more frequently in the future, possibly implying future success or fame. Sullivan responds humorously by suggesting that Mike's face might appear on a show called "Monstropolis' Most Wanted," poking fun at Mike's character.
2. Mike continues the playful banter by teasing Sullivan about being jealous of his good looks since childhood.

Together, these utterances capture the characters' personalities, relationships, and interactions within the context of the scene. The meaning of the conversation is conveyed through the specific words and phrases used by the characters to express their thoughts and emotions.

Conversation 5

Mike: Hey, hey, hey, where are you going?! What are you doing? Sullivan: Mikey, there's a scream shortage. We're walking.

This conversation focuses on the Maxim of Relevance. Mike wanted to understand Sullivan's denial to get into the vehicle. Mike's question demonstrates his confusion about the situation and desire for an explanation from Sullivan. Sullivan then responds, "Mikey, there's a scream shortage. We're walking." They explain that they chose to walk due to a shortage of screams, making the use of a vehicle unnecessary. This explanation addresses Mike's question and provides the necessary context for the situation. This conversation does not violate the cooperative principle. Each response is relevant and appropriate for the context, ensuring Mike and Sullivan communicate effectively. As a result, the use of the maxim of relevance in this conversation supports the principle of cooperation.

The meaning of this conversation primarily lies in the sentence meaning. The meaning of the conversation is derived from the overall message conveyed by the sentences spoken by the characters.

1. Mike's repeated questioning and urgency ("Hey, hey, hey, where are you going?! What are you doing?") indicate his confusion and concern about Sullivan's actions.

2. Sullivan's response ("Mikey, there's a scream shortage. We're walking.") explains why they are walking instead of using another mode of transportation.

The sentence meaning captures the characters' intentions, actions, and reactions within the context of the scene. The meaning of the conversation is conveyed through the overall message conveyed by the sentences spoken by the characters.

Conversation 6

Mike: Hey genius, you want to know why I bought the car? Sullivan: Not really.

Mike: To drive it! You know, like on the street? With the honk-honk, and the vroom-vroom, and no walking involved?

Sullivan: Give it a rest, will ya, butterball? Come on, you could use the exercise.

Mike: I could use the exercise. Look at you! You have your own climate.

The Maxim of Quality is emphasized throughout this conversation. Mike initiates the conversation by asking Sullivan, "Hey genius, you want to know why I bought the car?" He expresses a desire to share the reason for his car purchase. However, Sullivan states clearly that he is not interested, implying that the topic is not relevant or engaging to him. Mike then explains the reason for his car purchase, but Sullivan finds it irrelevant and asks Mike to stop talking about it, implying that the topic is not relevant or important to Sullivan. In terms of adhering to the cooperative principle, Mike attempts to start the conversation with a topic that is relevant to him, but Sullivan expresses his disinterest. However, Mike continues the conversation.

The meaning of this conversation primarily lies in the sentence meaning. The meaning of the conversation is derived from the overall message conveyed by the sentences spoken by the characters.

1. Mike's question ("Hey genius, you want to know why I bought the car?") indicates his intention to share something about his car purchase.
2. Sullivan's response ("Not really.") indicates disinterest or lack of curiosity in hearing Mike's explanation.

The sentence meaning captures the characters' intentions, attitudes, and interactions within the context of the scene. The meaning of the conversation is conveyed through the overall message conveyed by the sentences spoken by the characters.

Conversation 7

Mike: You know pal, she's the one. That's it. She is the one! Sullivan: I'm happy for ya.

Mike: Oh, and thanks for hooking me up with those reservations.

Sullivan: Oh, no problem. They're under the name "Googley Bear." Mike: Oh, good idea- You know, that wasn't very funny.

The Maxim of Manner is emphasized throughout this conversation. When Mike thanks Sullivan for arranging reservations, Sullivan responds with a joke, giving the reservations a humorous name. However, when Mike comments that the joke is not very funny, he implicitly questions the truthfulness or appropriateness of Sullivan's contribution to the conversation. In terms of adherence to the cooperative principle, Mike's response indicates unhappiness with Sullivan's joke but following it. However, it suggests a potential breakdown in communication or mutual understanding of humor preferences.

The meaning of this conversation primarily lies in the utterance meaning. The meaning of the conversation is derived from the specific words and expressions used by the characters in their exchange.

1. Mike expresses excitement and certainty about a romantic interest ("she's the one"), to which Sullivan responds with a congratulatory remark ("I'm happy for ya").

2. Mike then expresses gratitude for Sullivan's assistance with reservations, to which Sullivan responds with a humorous remark ("They're under the name 'Googley Bear'").
3. Finally, Mike acknowledges the humor but suggests it wasn't particularly funny.

The meaning of the conversation is conveyed through the specific words and phrases used by the characters to express their thoughts, feelings, and interactions within the context of the scene.

Conversation 8

Mike: You're the boss, you're the boss, you're the big hairy boss! Sullivan: Oooh, I'm feeling good today, Mikey!

Mike: Whoa! That's a boy. Another door comin' right up.

The Maxim of Quantity is emphasized throughout this conversation. When Mike repeatedly tells Sullivan, "You're the boss, you're the boss, you're the big hairy boss!" he emphasizes the extent of his praise or acknowledgment of Sullivan's authority or leadership. Regarding adherence to the cooperative principle, Mike's repetition may appear unnecessary or excessive, but following the principle of cooperation. However, it may be perceived as redundant or overbearing, especially if there is no change in context or message conveyed.

The meaning of this conversation primarily lies in the utterance meaning. The meaning of the conversation is derived from the specific words and expressions used by the characters in their exchange.

1. Mike addresses Sullivan with a playful and exaggerated compliment, calling him "the big hairy boss."
2. Sullivan responds with enthusiasm, indicating that he's feeling good.
3. Mike then responds with encouragement and camaraderie, using the phrase "That's a boy" to express approval and support.

The meaning of the conversation is conveyed through the specific words and phrases used by the characters to express their emotions, interactions, and camaraderie within the context of the scene.

Conversation 9

Mike: Whoo! I've never seen anything like you today! You were on a roll, my man!

Sullivan: Another day like this and that scare record's in the bag! Mike: that's right baby!

Sullivan: Uh-huh.

The Maxim of Quantity is emphasized throughout this conversation. When Mike praises Sullivan and Sullivan responds by expressing his desire to break a scare record, both of their statements are directly related to the ongoing discussion of Sullivan's scare success. Their responses are relevant to what has already been communicated, allowing the conversation to flow effectively. In terms of adherence to the cooperative principle, applying the maxim of relevance is the following. Each response is related to what has already been communicated, ensuring that Mike and Sullivan's communication runs smoothly.

The meaning of this conversation primarily lies in the utterance meaning. The meaning of the conversation is derived from the specific words and expressions used by the characters in their exchange.

1. Mike expresses excitement and admiration for Sullivan's performance, noting that he's never seen anything like it before and praising him as being "on a roll."
2. Sullivan responds confidently, suggesting that if every day is like this, they'll easily break the scare record.
3. Mike affirms Sullivan's statement with enthusiasm ("That's right baby!"), and Sullivan

acknowledges it with a simple agreement ("Uh- huh").

The meaning of the conversation is conveyed through the specific words and phrases used by the characters to express their emotions, admiration, and confidence in their abilities within the context of the scene.

Conversation 10

Mike: So, get this. As if dinner wasn't enough, I'm taking her to a monster truck rally afterwards.

Sullivan: Nice.

Mike: What's on your agenda?

Sullivan: I'm going to head home and work out some more.

When Mike tells her about her plan to take her partner to an after-dinner monster truck rally event, and Sullivan responds with "Nice," the two keep the conversation on Mike's question while also expressing gratitude for Mike's plan. Later, when Mike inquired about Sullivan's plans, Sullivan stated that he would go home and exercise more. While this isn't a direct response to Mike's question, it is relevant to the overall topic of the activities they'll be doing. So, the maxim of relevance is well applied in this conversation. In terms of the principles and rules of cooperation, applying the maxim of relevance follows the principle of cooperation because each response remains relevant to the context of the discussion.

This conversation primarily conveys the utterance meaning, focusing on the exchange between Mike and Sullivan:

1. Mike shares his plans with excitement, mentioning that he's taking someone out to dinner and then to a monster truck rally afterward.
2. Sullivan responds positively with a simple "Nice," indicating acknowledgment and perhaps approval of Mike's plans.
3. Mike then asks Sullivan about his plans, to which Sullivan replies that he's going to head home and work out some more.

The meaning lies in the exchange between the characters, emphasizing their sharing of plans and interests, as well as the difference in their evening activities.

Conversation 11

Mike: You know, I am so romantic, sometimes I think I should just marry myself.

Sullivan: Give me a break, Mike.

Mike: What a night of romance I've got ahead of me. Tonight is about me, and...

In this conversation, they focus on relevance. When Mike discusses being romantic and getting married, it may appear to be different from Sullivan's point of view. But, Sullivan's response, "Give me a break, Mike," shows a reaction to Mike's topic, if rather dismissive, so keeping the conversation relevant. Mike then goes on to discuss his plans for tonight, which are related to the romance theme he started. Overall, the responses in this conversation stayed relevant to the original topic, demonstrating adherence to the maxim of relevance.

This conversation primarily conveys the utterance meaning:

1. Mike makes a playful comment about being so romantic that he jokingly considers marrying himself, emphasizing his sense of humor and self-confidence.
2. Sullivan responds with a dismissive "Give me a break, Mike," indicating mild disbelief or amusement at Mike's comment.
3. Mike continues his humorous tone, expressing anticipation for a night of self-indulgent romance, suggesting that he plans to focus on pampering himself rather than pursuing a romantic relationship with someone else.

The meaning lies in the exchange between the characters, highlighting Mike's playful self-deprecating humor and Sullivan's response.

Conversation 12

Mike: Get outta here, you're ruining everything!

Sullivan: I went back to get your paperwork, and there was a door. Mike: What? A door?

Sullivan: Randall was in it.

Mike: Wait a minute. Randall? That cheater! He's trying to boost his numbers.

Sullivan: There's something else. Mike: What?

Sullivan: Ooklay in the agbay Mike: What?

Sullivan: look in the bag. Mike: What bag?

The maxim employed in this conversation is the maxim of quantity. This adage indicates that speakers should present enough information to successfully express their point. In this case, Mike's repeated usage of "No" without further explanation breaches the maxim of quantity. Instead of explaining why he disagrees with Sullivan's concept or expressing his worries, Mike just says "No" again. This lack of extra information impairs successful communication and contradicts the idea of offering enough information to communicate one's message.

This conversation primarily conveys utterance meaning:

1. Mike expresses frustration with Sullivan, accusing him of ruining something unspecified.
2. Sullivan explains that he went back for Mike's paperwork and encountered a door, revealing that Randall was involved.
3. Mike reacts with surprise and indignation, accusing Randall of cheating to boost his numbers.
4. Sullivan tries to communicate something else to Mike but is interrupted by speaking Pig Latin, "Ooklay in the agbay," which Mike doesn't understand.
5. Mike asks for clarification, prompting Sullivan to say, "Look in the bag," but Mike doesn't understand the reference, leading to further confusion.

The meaning lies in the exchange between the characters, highlighting their confusion and attempts to communicate important information despite interruptions and language barriers.

Conversation 13

Sullivan: Mike, give her the bear

Mike: Oh no...Ahh! Make it stop Sulley! Make it stop!

In this conversation, the maxim of relevance guides their interactions. When Sullivan says, "Mike, give her the bear," it directly relates to the situation at that time, giving Mike specific instructions. Mike's response, "Oh no... Ahh! Make it stop Sulley! Make it stop!" is still relevant as it expresses Sullivan's distress and request for help to stop something perhaps related to the bear mentioned. Both statements remain focused on the current context, without shifting to other unrelated topics. This shows the application of the maxim of relevance in their conversation.

The meaning of the conversation between Sullivan and Mike is best categorized as the utterance meaning. This refers to the intended meaning conveyed by each speaker through their entire dialogue, including the tone, context, and implications of the words used.

1. In this conversation, Sullivan instructs Mike to give "her" the bear, indicating that there is a bear involved in the situation and suggesting that "her" is someone who might benefit from receiving the bear.
2. Mike's response, "Oh no...Ahh! Make it stop Sulley! Make it stop!" suggests panic or

distress, implying that something associated with the bear is causing him discomfort or fear.

3. The combination of Sullivan's instruction and Mike's fearful reaction indicates that there is likely some kind of negative or frightening event occurring involving the bear, leading to Mike's plea for Sullivan to intervene and make it stop.

Therefore, the meaning conveyed in this conversation is best categorized as utterance meaning, as it encompasses the overall intended message conveyed by both speakers in the context of their interaction.

Conversation 14

Sullivan: Did you lose weight? Or a limb? You got her card key, right?

Mike: Of course, I have her card key. I told you I'd get her card key. I went and got her card key, and now I have her card key.

The maxim used in this conversation is the maxim of quantity. This maxim suggests that the speaker is crucial to provide enough information to communicate what wants to say without being overly polite or omitting key details. So, when Sullivan inquired and attempted to demonstrate that Mike could be having problems obtaining the card key without going into too much detail.

The meaning of the conversation between Sullivan and Mike is best categorized as sentence meaning. This refers to the overall meaning or message conveyed by the entire set of sentences as a whole.

1. In this conversation, Sullivan initially makes a humorous remark about Mike's appearance, asking if he has lost weight or a limb. This sets a playful tone for the conversation.
2. Sullivan then swiftly transitions to a more serious inquiry, asking if Mike has the card key belonging to someone referred to as "her." This indicates that obtaining and possessing this card key is important for their current situation.
3. Mike responds emphatically, affirming that he indeed has the card key, repeatedly emphasizing that he told Sullivan he would obtain it, went to get it, and now possesses it. Mike's repetition and insistence highlight the importance he places on fulfilling this task.

The combination of Sullivan's inquiry and Mike's assurance regarding the possession of the card key provides the overall message of the conversation, indicating that the possession of the card key is significant and that Mike has successfully obtained it. Therefore, the meaning conveyed in this conversation is best categorized as sentence meaning, as it encompasses the overall message conveyed by both speakers in the context of their interaction.

Conversation 15

Sullivan: Mike, that's not her door.

Mike: What are you talking about? Of course, it's her door. It's her door! Sullivan: No, her door was white, and it had flowers on it.

Mike: No, it must've been dark last night, because this is its door.

In this conversation, the maxim of Quantity is being used, specifically the sub-maxim of providing as much information as is needed and no more. Sullivan is adhering to this maxim by providing additional information about the door they are looking for, specifying that it was white and had flowers on it, to help clarify the situation for Mike. However, Mike violates this maxim by insisting that the current door is the correct one without considering Sullivan's additional information. He assumes that the door's appearance might have been different due to the darkness of the previous night, which leads to a humorous misunderstanding. So, the maxim of quantity is at play here as both characters navigate their understanding of the situation.

based on the information they provide and receive.

The meaning of the conversation between Sullivan and Mike is best categorized as sentence meaning. This refers to the overall meaning or message conveyed by the entire set of sentences as a whole.

1. Sullivan initially corrects Mike, informing him that the door he's indicating is not the correct one belonging to "her."
2. Mike responds defensively, insisting that it is indeed "her" door, suggesting he may be mistaken or unwilling to accept Sullivan's correction.
3. Sullivan clarifies further, describing the characteristics of "her" door to support his assertion that the one Mike is pointing to is incorrect.
4. Mike then explains the discrepancy, suggesting that the darkness of the previous night may have led to confusion, implying that he's trying to rationalize his mistake.

The conversation as a whole revolves around the disagreement between Sullivan and Mike regarding the identity of the door, with Sullivan attempting to correct Mike's misconception, and Mike defensively asserting his belief. Therefore, the meaning conveyed in this conversation is best categorized as sentence meaning, as it encompasses the overall message conveyed by both speakers in the context of their interaction.

Conversation 16

Mike: Sulley! Great news, pal! I got us a way out of this mess, but we gotta hurry. Where is it? Sull, that's a cube of garbage. Uh-oh.

Sullivan: I can still hear her little voice.

Mike begins the conversation by telling Sullivan that he has discovered a solution to their dilemma and that they must act quickly. However, when he learned that what he thought was the exit was a cube of garbage, he only whispered "Uh-oh" with no additional explanation. Sullivan did not have enough information to fully comprehend the situation. So, Mike failed to provide enough information to Sullivan breaking the guideline of delivering appropriate information.

The meaning of the conversation between Mike and Sullivan is best categorized as sentence meaning.

1. Mike begins the conversation excitedly, informing Sullivan that he has found a solution to their problem and urging him to hurry. However, upon closer inspection, Mike realizes that what he thought was their way out is just a cube of garbage, leading to his "uh-oh" expression of concern or disappointment.
2. Sullivan responds with a statement indicating that he can still hear "her" little voice, suggesting that despite the setback or disappointment of their current situation, he is still haunted by memories or thoughts of someone referred to as "her."

The conversation as a whole revolves around Mike's initial excitement followed by disappointment and Sullivan's reflective response. Therefore, the meaning conveyed in this conversation is best categorized as sentence meaning, as it encompasses the overall message conveyed by both speakers in the context of their interaction.

Conversation 17

Mike: Sulley, what are you doing? Sullivan: Grab on, Mike!

Mike: Are you out of your miiiind?

The maxim used in this conversation is the maxim of quality. This maxim suggests that speakers should provide accurate and truthful in conversation. When Mike asks Sullivan, "Are you out of your miiiind?" he expresses disbelief and believes Sullivan's actions are

inappropriate or unsafe. Mike proceeded to uphold the idea of honesty by voicing his genuine concerns regarding Sullivan's choice.

The meaning of the conversation between Mike and Sullivan is best categorized as utterance meaning.

1. Mike's question "Sulley, what are you doing?" implies confusion or concern about Sullivan's actions, suggesting that Mike is unsure about Sullivan's intentions or behavior.
2. Sullivan's response "Grab on, Mike!" indicates that he wants Mike to hold onto something, likely to prevent him from falling or to assist him in some way. Sullivan's urgent tone suggests that there may be imminent danger or urgency in the situation.
3. Mike's exclamation "Are you out of your miiiiind?" conveys disbelief or incredulity, implying that Mike thinks Sullivan's actions are reckless or irrational. The elongation of "mind" suggests emphasis or heightened emotion.

The conversation as a whole reflects a moment of tension or urgency, with Mike expressing confusion or concern about Sullivan's actions and Sullivan urgently instructing Mike to grab onto something. Therefore, the meaning conveyed in this conversation is best categorized as utterance meaning, as it encompasses the overall intended message conveyed by both speakers in the context of their interaction.

Conversation 18

Mike: Sulley, what are we doing?!

Sullivan: We have to get Boo's door and find a station. Mike: What a plan. Simple, yet insane!

The conversation used the maxim of quality. Mike responds to Sullivan's suggestion, calling it "simple but crazy." This indicates that he believes the strategy is straightforward, but it also appears unreasonable or risky. So, Mike's statements follow the maxim of quality by conveying his genuine view and concern about the proposed action.

The meaning of the conversation between Mike and Sullivan is best categorized as sentence meaning.

1. Mike's question "Sulley, what are we doing?!" suggests confusion or uncertainty about their current actions or plans, indicating that Mike is seeking clarification or guidance from Sullivan.
2. Sullivan's response "We have to get Boo's door and find a station" provides an explanation or directive, indicating their objective or goal, which is to retrieve Boo's door and locate a station. This sentence establishes the purpose or mission of their actions.
3. Mike's statement "What a plan. Simple, yet insane!" reflects his assessment or opinion of their plan. While he acknowledges that the plan is straightforward or uncomplicated ("simple"), he also characterizes it as unconventional or risky ("insane"), suggesting that he finds the plan both commendable and daring.

The conversation as a whole revolves around Mike seeking clarification about their actions, Sullivan providing an explanation of their objective, and Mike expressing his evaluation of the plan. Therefore, the meaning conveyed in this conversation is best categorized as sentence meaning, as it encompasses the overall message conveyed by all the sentences in the context of their interaction.

Research Findings

Research findings on cooperative principles in the script of the movie "Monster, Inc." show moments where the main characters match Grice's conversational rules. The section discusses the research findings, which include several forms of implicature in conversations, the significance of each implicature identified in the movie dialogue, and the identification of maxim violations in the discourse of main characters in the Monster, Inc. movie. After analyzing the interaction between the main characters, eighteen data were discovered, including conversational implicatures and cooperative principle maxim violations. violate the

principle of the maxim of quantity six, the maxim of relevance seven, the maxim of quality three, and the maxim of manner two in their communication.

Research on the *Monster, Inc.* movie script in this context reveals that the producers carefully embedded utterance meaning into the conversation to improve the characters, Mike and Sulley. Such as the readers have permission to comprehend his emotional complexity through the dialogue with Boo. Utterance meaning in the dialogue reveals deeper layers of their relationship and provides a new dimension to the reading experience

CONCLUSIONS AND SUGGESTIONS

This section presents the conclusion of the research findings and suggestions. The conclusion section provides an overview of the main findings and makes some suggestions for further research.

Conclusions

This research of the movie script “*Monster, Inc.*” aims to explore the phenomenon of conversational implicature found in the main character’s language. Data is collected from the interaction between the characters, with an emphasis on identifying the implicatures present and the violate the conversation cooperative principles applied by the characters. The research results revealed eighteen of data that represented several cooperative principles in conversation, such as the maxim of quantity, quality, manner, and relevance.

Although conversational implicatures are frequent, they are mainly caused by the main character specifically violating the cooperative principle in conversation. Mike and Sullivan, the main characters in the movie, often convey information that does not fully reflect their true thoughts. This shows that they intentionally use implicatures to convey an utterance meaning but do not provide a clear explanation.

Specifically, mainly violate the principle of the maxim of quantity five, the maxim of relevance five, the maxim of quality three, and the maxim of manner five in their communication. Furthermore, they also often violate the principle of the maxim of manner of speaking and maxim of relevance while expressing their messages. This shows that both characters prefer not to directly explain the true meaning of their words, allowing for more complicated implicatures. In the results of the analysis of the main characters, the author finds eighteen utterances that are in data with the cooperative principle.

So, it can be concluded that in the movie script “*Monster, Inc.*”, the use of conversational implicatures is not simply a result of the main characters’ communication skills, but also a strategic technique used to convey an utterance meaning to the listener.

Suggestions

This study aims to investigate the implicature phenomena, with an emphasis on implicatures that result from conversations in the movie script “*Monster, Inc.*” The researcher suggests subsequent studies to investigate similar topics but using a variety of data sources, such as books, advertisements, talk shows, song lyrics, and others, to expand the scope of this research. Furthermore, the study of conversational implicatures is interesting to deepen, and researchers recommend that future research investigate several aspects, such as the meaning of implicatures and forms of violation of cooperative principles.

In the end, the study could explore how to use of implicatures in the movie “*Monster, Inc.*” impacts audience understanding and response. Analyzing audience responses to conversations containing implicatures allows researchers to identify how the use of implicatures affects audience perceptions of movie characters and stories. This might result in a better knowledge of how communication strategies like implicature are employed to provide a more detailed experience for the audience.

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