

UNVEILING THE HIDDEN DEPTHS: A DEEP DIVE INTO CONVERSATIONAL IMPLICATURE IN 'LONE SURVIVOR' DIRECTED BY PETER BERG

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Abstract. This research delves into the nuanced world of conversational implicature, exploring the implied meanings and flouts of Grice's cooperative principle in the film "Lone Survivor" directed by Peter Berg. Utilizing a descriptive qualitative method, this study focuses on specific dialogues to identify instances of maxim flouts and to unravel their underlying implications. Grice's theory provides the analytical framework for this investigation. Moreover, content analysis technique was used to analyze the data. The findings reveal multiple flouts of the maxims of quality, quantity, relevance, and manner, each leading to various implied meanings. These flouts not only shed light on the intricacies of human communication but also offer a unique perspective on character dynamics and narrative development within the film. Ultimately, this study enriches our understanding of conversational implicature in cinematic discourse, highlighting the complexities of communication in narrative storytelling and underscoring the importance of context in interpreting meaning.

Keywords: Implications, Film, Grice Cooperation, Cinematic Narrative

Abstrak. Penelitian ini menganalisis implikatur percakapan, mengeksplorasi makna tersirat dan pelanggaran prinsip kerjasama Grice dalam film "Lone Survivor" yang disutradarai oleh Peter Berg. Dengan menggunakan metode deskriptif kualitatif, studi ini berfokus pada dialog-dialog tertentu untuk mengidentifikasi contoh pelanggaran maksim dan mengungkap implikasi yang mendasarinya. Teori Grice menyediakan kerangka analitis untuk penyelidikan ini. Lebih lanjut, teknik yang digunakan untuk menganalisis data adalah konten analisis. Temuan penelitian mengungkapkan beberapa pelanggaran dari maksim kualitas, kuantitas, relevansi, dan cara, masing-masing mengarah pada berbagai makna tersirat. Pelanggaran-pelanggaran ini tidak hanya memberikan pemahaman tentang kompleksitas komunikasi manusia tetapi juga menawarkan sudut pandang unik tentang dinamika karakter dan perkembangan naratif dalam film tersebut. Selain itu, penelitian ini memperkaya pemahaman kita tentang implikatur percakapan dalam wacana sinematik, menyoroti kompleksitas komunikasi dalam narasi cerita dan menegaskan pentingnya konteks dalam menginterpretasikan makna..

Kata Kunci: Implikatur, Film, Kerjasama Grice, Narasi Sinematik

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INTRODUCTION

Language could be one of the reasons why human civilizations still survive until now. It plays a prominent role in human life, allowing us to express our feelings, thoughts, and

messages. Even in our dreams, language continues to serve as a means of expression. In short, language is inseparable from our lives due to its importance as the primary tool for communication (Mustika et al., 2023; Prastyaningsih & Harida, 2021; Utomo et al., 2023). However, in communication, the intended meaning shared between the speaker and the listener is often considered more nuanced and comprehensive than what is explicitly expressed linguistically (Afsari et al., 2021; Utomo & Sukma, 2017). This is where conversational implicature becomes crucial. In a particular context, the form of an utterance does not always convey its literal meaning. Nevertheless, when both speaker and listener share the same background knowledge, communication between them tends to proceed smoothly.

The use of conversational implicature as a tool for analyzing film dialogue has gained traction in recent years, offering insights into the subtle layers of meaning embedded within cinematic narratives (Arifin, A. & Suprayitno, E., 2011; Waget, 2015; Widiastih et al., 2022). This approach delves beyond the surface-level interactions between characters, uncovering the implicit intentions, emotions, and power dynamics that enrich cinematic storytelling. By scrutinizing the subtleties of dialogue exchanges, analysts can decode the underlying messages and thematic motifs that contribute to the audience's immersive experience. As filmmakers increasingly recognize the importance of dialogue as a storytelling device, the exploration of conversational implicature offers a deeper understanding of the intricate tapestry of communication within films.

Conversational implicature refers to the hidden meanings behind what someone says, so it depends on the context (Cummings, 2013; Levinson, 1983). It is like an extra meaning that is not directly stated but is understood to keep the conversation going smoothly (Yule, 1996). (Horn & Ward, 2004) mentions that implicature is a component of speaker meaning that constitutes an aspect of what is meant in a speaker's utterance without being part of what is said. This means that not everything we say in a conversation is meant to be taken literally. In conversations, it is customary for a participant to deviate from conventional sentence structures or context, with such deviations often serving a distinct purpose. As outlined by (Wijana & Rohmadi, 2010), these deviations carry specific implications that speakers seek to achieve. Therefore, to mitigate miscommunication, (Grice, 1975) proposed what is known as the cooperative principle.

The cooperative principle, proposed by (Grice, 1975), consists of four maxims: Quality, Quantity, Relevance, and Manner. The Maxim of Quantity pertains to providing an adequate amount of information in a conversation, ensuring contributions are informative without being excessive. Under Quantity, Grice introduces two sub-maxims: "Make your contribution as

informative as required” and “Do not make your contribution more informative than required,” emphasizing the balance of information. The Maxim of Quality focuses on the accuracy and sincerity of information (Dornerus, 2006), requiring speakers to avoid falsehoods and provide evidence (Grice, 1975). Grice's two sub-maxims for Quality are "Do not say what you believe to be false" and "Do not say that for which you lack adequate evidence." The Maxim of Relevance underscores the importance of providing relevant information in conversation (Grice, 1975), with the single sub-maxim "be relevant." Finally, the Maxim of Manner concerns clarity and organization in communication (Dornerus, 2006), consisting of four sub-maxims: "Avoid obscurity of expression," "Avoid ambiguity," "Be brief," and "Be orderly." This framework emphasizes clear, concise, unambiguous communication to avoid confusion.

In alignment with the foregoing elucidation, this study focuses on "Lone Survivor," a film directed by Peter Berg (2013), known for its intense and emotionally charged dialogue. By applying Grice's cooperative principle and examining the implications of its flouts, this research aims to unveil the hidden depths of conversational implicature in the film, shedding light on the intricate web of meanings that underlie the characters' interactions. This research is significant for several reasons. Firstly, it contributes to the growing body of literature on conversational implicature in film discourse, expanding our understanding of how meaning is constructed and conveyed through dialogue. Secondly, by exploring the nuances of communication in "Lone Survivor," this study offers valuable insights into the complexities of human interaction under extreme circumstances, enriching our appreciation of the film's thematic depth and emotional resonance.

What sets this research apart is its specific focus on "Lone Survivor" and its application of Grice's cooperative principle to analyze conversational implicature in the context of a high-stakes, life-or-death situation. While previous studies have examined conversational implicature in film, few have delved into the unique challenges posed by the intense and fast-paced dialogue characteristic of action films. By narrowing its scope to a single film and genre, this study offers a detailed and focused analysis that adds a new dimension to our understanding of conversational implicature in cinematic narratives. Therefore, this research tries to shed light on the intricate use of conversational implicature in 'Lone Survivor' directed by Peter Berg, aiming to deepen our understanding of how implicature contributes to the film's narrative depth and thematic complexity.

METHOD

In this study, a qualitative approach was employed to examine a conversational phenomenon depicted in the movie "Lone Survivor". Researchers engage in qualitative research with the goal of crafting a narrative that is easily understandable for individuals at all levels of expertise, from beginners to experts (Merriam & Tisdell, 2015). This involves interpreting observations, experiences, and understanding, which are shaped by the researcher's personal background, history, culture, and knowledge (Creswell & Poth, 2016). The data collection technique involved sampling utterances from dialogues showcasing the flouting of maxims. This process encompassed selecting the movie, closely analyzing the characters, identifying relevant utterances, and categorizing the data accordingly. Data analysis comprised several steps: categorizing the data based on relevant maxims, discerning how the maxims were flouted, interpreting the intended meaning behind the utterances, and drawing conclusions about the implicit messages conveyed through the flouting of maxims. Utterances within the movie dialogues were selected based on their alignment with Grice's proposed criteria for flouting maxims. The focus of the study was on the conversational interactions among the characters in the film.

RESULTS

As mentioned earlier, the study centers on the flouting of conversational maxims, achieved through the analysis of dialogues in the movie script. To address the primary inquiry regarding maxim flouting, the researcher has presented the findings in Figure 1 below.

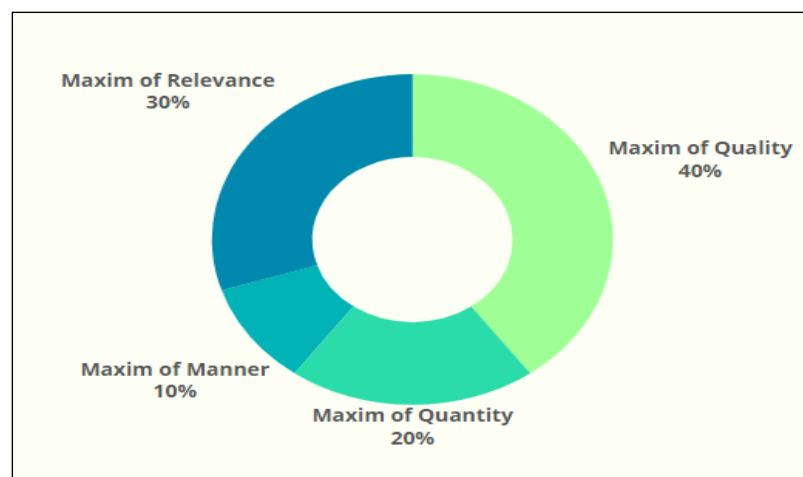


Figure 1. The frequency of flouting the maxims

In the film, instances of flouting each conversational maxim were observed. Specifically, the maxim of Quantity was violated eight times, suggesting either an excessive or insufficient

provision of information during conversations. Similarly, the maxim of Quality was flouted four times, indicating instances where the accuracy or sincerity of information provided was compromised. Additionally, the maxim of Relevance was breached six times, reflecting instances where the relevance of information provided diverged from the current conversational context. Lastly, the maxim of Manner was violated twice, signaling instances where the clarity and orderliness of communication were compromised. These occurrences underscore the nuanced nature of dialogue in the film and its portrayal of complex interpersonal interactions.

DISCUSSION

In the preceding sections, we meticulously examined instances of conversational implicature within the film's dialogue, revealing a multitude of occurrences where conversational maxims were flouted. Now, we delve deeper into the implications of these instances, exploring how they contribute to the film's narrative complexity and character dynamics. Through a detailed analysis of each maxim's flouting, we uncover the underlying motivations and intentions behind the characters' communicative strategies. By examining specific examples from the film, we aim to elucidate the intricate interplay between dialogue, context, and character relationships, shedding light on the significance of conversational implicature in cinematic storytelling.

Maxim of Quantity

Setting : Axe, still lying in his bed, is having a chat with Cindy using an internet connection.
Axe : Won't be able to talk for a couple of days?
Cindy : Work?
Axe : Gotta pay the bills....

Axe's response, "*Gotta pay the bills....*," while implying that he is going out to work or carry out a mission, lacks specific information about his activities. This vagueness flouts the maxim of quantity, which suggests providing sufficient and specific details in communication. By flouting this maxim, Axe maintains a level of secrecy or evasiveness, which could be indicative of his secretive nature or the clandestine nature of his work. This ambiguity not only adds suspense to the narrative but also serves to deepen the mystery surrounding Axe's character and his intentions. Furthermore, Cindy's response, "*Work?*" indicates her attempt to clarify Axe's vague statement, highlighting the impact of his lack of detailed information on the conversation dynamics and the characters' relationship. Overall, this interaction exemplifies

how the flouting of the maxim of quantity contributes to character development and narrative tension in the film.

Here is another example:

Setting : *Murphy and Marcus are talking about a wedding gift for Murphy*
Murphy : *How much?*
Marcus : *It's an Arabian horse, man.*

In this exchange between Murphy and Marcus regarding a wedding gift, Marcus responds to Murphy's inquiry about the cost with, "*It's an Arabian horse, man.*" Marcus's response lacks specific information about the price of the horse, violating the maxim of quantity, which suggests providing sufficient and relevant details in communication. By flouting this maxim, Marcus emphasizes the extravagant nature of the gift without explicitly disclosing its cost. This ambiguity adds suspense to the conversation and underscores the significance of the gift, contributing to the narrative tension. Furthermore, Marcus's use of "*man*" at the end of his sentence conveys a sense of familiarity and camaraderie, indicating the close relationship between the characters. Overall, this interaction highlights how the flouting of the maxim of quantity serves to maintain intrigue and deepen the characters' dynamics in the film.

Maxim of Quality

Setting : *This conversation took place in the plane. They were on their way to a mission to kill Shah.*
Danny : *She doesn't need an Arabian horse.*
Murphy : *How the f**k, do you know about that?*
Danny : *I know everything, Murphy.*

In this exchange between Danny and Murphy, Danny's assertion, "*I know everything, Murphy,*" violates the maxim of quality, which emphasizes providing truthful and well-supported information. Danny's claim lacks concrete evidence or elaboration, making it unsubstantiated and potentially misleading. While Danny's intention may be to reassure Murphy of his competence or reliability, his vague statement fails to meet the standards of quality communication. Without specific evidence or context to support his assertion, Danny's utterance raises doubts about the credibility and validity of his claim. A more effective approach would involve providing specific examples or evidence to demonstrate Danny's knowledge or expertise on the subject. By adhering to the principle of quality, communicators can enhance the clarity, credibility, and effectiveness of their messages, fostering greater understanding and trust in interpersonal interactions.

Maxim of Relevance

Setting : Shane came late to the party and was reprimanded by Captain Kristensen

Kristensen: You're fucking late.

Shane : Sir, I'm good to go.

In this scene, Captain Kristensen reprimands Shane for arriving late to the party, to which Shane responds, "Sir, I'm good to go." Shane's utterance violates the maxim of relevance, which suggests that contributions in conversation should be pertinent to the ongoing discourse. Rather than directly addressing Kristensen's admonishment, Shane's response seems disconnected from the context, focusing solely on his readiness to participate. By flouting this maxim, Shane's reply lacks acknowledgment of his lateness or any indication of remorse, potentially exacerbating the tension between the characters. A more appropriate response would have been to apologize for the delay and express readiness to join the party, aligning with the conversational norms of acknowledging and addressing the preceding utterance. This example underscores the importance of relevance in effective communication, as deviations from this maxim can lead to misunderstandings and discord in interpersonal interactions.

Setting : While watching the movement of the enemy, and Marcus Murphy talks about wedding plans.

Murphy : That's Mellisa

Marcus : Is she coming?

Murphy : She's a bridesmaid.

In this exchange between Murphy and Marcus, Murphy's response, "She's a bridesmaid," violates the maxim of relevance, which emphasizes providing responses that are pertinent and directly related to the question or topic at hand. While Murphy's statement provides information about Melissa's role as a bridesmaid, it does not directly address Marcus's question about whether Melissa will be attending the event. By failing to offer a clear and relevant response to Marcus's inquiry, Murphy's utterance creates confusion and does not effectively contribute to the conversation. A more appropriate response would directly answer Marcus's question about Melissa's attendance, providing clarity and addressing the immediate query. Adhering to the principle of relevance helps ensure that communication remains focused and meaningful, facilitating effective exchange of information and understanding in interpersonal interactions.

Maxim of Manner

Setting : In difficult situation they should contact the main headquarters. But they have trouble getting a signal and must use unsecure sat line.

Murphy : Calling on an unsecure sat line because you shit ain't functioning.

Danny : Talk to the mountain sir.

In this scenario, Danny's response to Murphy's complaint about using an unsecure satellite line, "*Talk to the mountain sir,*" violates the maxim of manner, which emphasizes clarity and coherence in communication. Danny's utterance lacks clarity and can be interpreted in multiple ways, potentially leading to confusion or ambiguity in understanding. While Danny likely intends to convey a message urging Murphy to address the situation directly or find a solution independently, his choice of expression is cryptic and does not provide clear guidance or direction. By failing to communicate his message effectively and unambiguously, Danny's response hinders efficient dialogue and may impede problem-solving efforts in the given context. To adhere to the maxim of manner, communicators should strive for clarity and precision in their expressions, ensuring that their messages are easily understood and contribute positively to the conversation.

In summary, the analysis of the various instances of maxim flouting in the dialogue excerpts provides valuable insights into the complexities of conversational interactions. Each example illustrates how deviations from Grice's maxims can impact the effectiveness of communication and lead to misunderstandings or misinterpretations. From the flout of the maxim of quantity by omitting crucial details to the breach of the maxim of relevance through irrelevant responses, these instances highlight the importance of adhering to cooperative principles in discourse (Efizahane & Afriana, 2022). Furthermore, the flout of the maxim of quality underscores the significance of truthfulness and providing adequate evidence to support claims. Lastly, the breach of the maxim of manner emphasizes the necessity of clarity and coherence in conveying messages (Grice, 1975). Overall, these analyses underscore the relevance of Gricean maxims in understanding and evaluating communication dynamics in various contexts.

CONCLUSION

In conclusion, the analysis of conversations in the *Lone Survivor* movie directed by Peter Berg reveals numerous instances of flouts of the cooperative principle, including the maxim of quality, quantity, relevance, and manner. These flouts often lead to implicatures that may be interpreted differently by different speakers, highlighting the complexity of communication dynamics. Throughout the film, the flouting of each maxim occurred as follows: Quantity (40%), Quality (20%), Relevance (30%), and Manner (10%). To mitigate such misunderstandings, it is essential to consider both intra-linguistic and extra-linguistic contexts in ongoing communication. Further research in this area could explore strategies for enhancing

communicative effectiveness and understanding the impact of implicatures on various aspects of social interaction.

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