

**A SOCIO-PRAGMATIC ANALYSIS OF THE FLOUTING OF  
COOPERATIVE PRINCIPLE MAXIMS DONE BY THE MALE MAIN  
CHARACTER IN *CINDERELLA MAN***

**A THESIS**

**Presented as a Partial Fulfillment of the Requirements for the Attainment of  
a *Sarjana Sastra* Degree in English Language and Literature**



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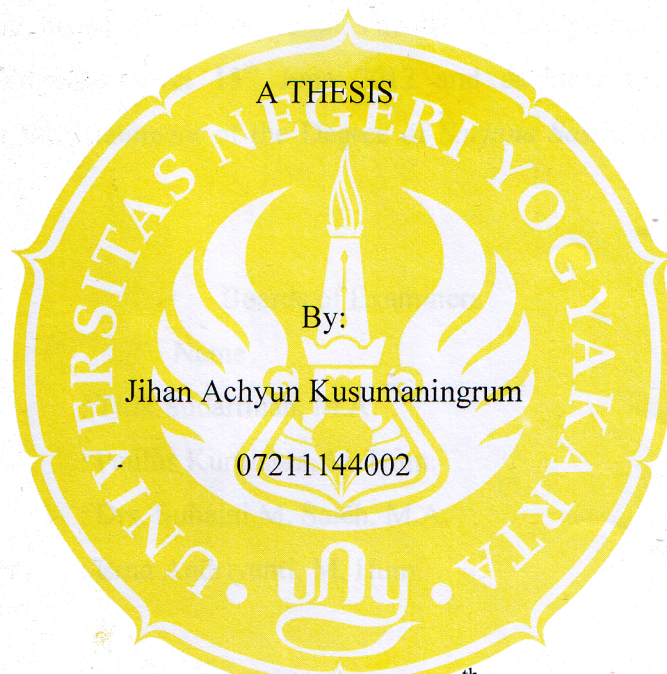
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### A SOCIO-PRAGMATIC ANALYSIS OF THE FLOUTING OF COOPERATIVE PRINCIPLE MAXIMS DONE BY THE MALE MAIN CHARACTER IN *CINDERELLA MAN*



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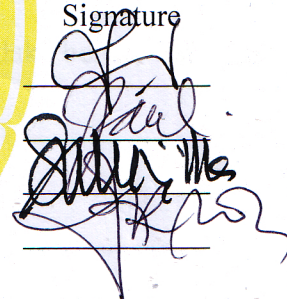
#### A THESIS

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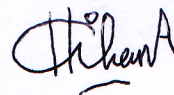
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Penulis



Jihan Achyun Kusumaningrum

## *MOTIVOS*

*“The challenge is not to manage time, but to manage ourselves”*

*(Steven Covey)*

*“Success is the ability to go from failure to failure without losing  
your enthusiasm”*

*(Winston Churchill)*

*“Without a struggle, there can be no progress”*

*(Frederick Douglass)*



## *DEDICATIONS*

*I dedicate this thesis to the wonderful people in my life:  
Papa Edy Prayitno, S.H. and Mama Arnani Widayati  
who are never tired of loving, caring, supporting and  
praying for me*

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Yogyakarta, 10 June 2012

Jihan Achyun Kusumaningrum



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## **LIST OF ABBREVIATIONS**

RT = Report talk

C = Command

T&J = Teasing and joking

S&P = Swear words and profanity

QT = Quantity

QL = Quality

R = Relation

M = Manner



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Jihan Achyun Kusumaningrum  
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**ABSTRACT**

This research is a socio-pragmatic study on flouting maxims of cooperative principle in relation to men's linguistic features in *Cinderella Man*. This research is aimed at investigating men's linguistic features, analyzing the flouting maxims of cooperative principles and explaining the reasons why the male main character in *Cinderella Man* flouts certain maxims of cooperative principle.

This research employed mainly descriptive qualitative method and quantitative method to support in interpreting and analyzing the data. The data of this research were utterances produced by the male main character in *Cinderella Man* containing men's linguistic features and flouting maxims of cooperative principle. The key instrument of this research was the researcher herself and the secondary instruments were data cards and data sheets. The trustworthiness of the data was gained through triangulation, i.e. by theories and by researchers.

The findings of this research reveal three important points. First, there are four kinds of men's linguistic features used by the male main character in *Cinderella Man*. They are report talk, command, tease and joke, and swear and profanity. In the application of the features, the male main character in *Cinderella Man* mostly uses report talk compared to other features. It happens because the male main character in *Cinderella Man* wants to show his superiority by sharing his knowledge, giving information, and telling his experience. It proves that men like to explain many things to their addressee to show that they are more knowledgeable than women. Second, there are four kinds of flouting maxims of cooperative principle employed by the male main character in *Cinderella Man*. They are flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation, and flouting maxim of manner. The male main character in *Cinderella Man* mainly uses the flouting maxim of quantity. In flouting the maxim of quantity, the male main character in *Cinderella Man* likes to give detail information to his hearers. Third, there are three reasons why the male main character in *Cinderella Man* flouts the maxims of cooperative principle. They are showing power, giving detail information and expressing emotion and solidarity.

Key words: *Cinderella Man*, men's linguistic features, flouting maxims of cooperative principle

## **CHAPTER I INTRODUCTION**

### **A. Background of the Study**

Communication is a part of human life since it cannot be separated from human's daily activity. People communicate to others because they want to deliver some information or to express what they want, need, and feel. People need an instrument called language to communicate with others. Moreover, Wardaugh (1998) states that language is used by people to communicate with each other expressing their feeling, need and want.

In daily communication, people usually do verbal communication. It means that they produce utterances in a particular context. According to Clark and Clark (1977:25), verbal communication involves three main elements, namely a speaker, a hearer, and a signaling system of a certain language. The speaker delivers some information by saying some utterances and hopefully the hearer can understand what the speaker means. The speaker and the hearer should cooperate effectively so that the message can be sent successfully. In other words, communication is effective if both speaker and hearer have the same perception of what they are talking about and the goal of the communication is reached.

In verbal communication, people sometimes do not deliver directly what they mean because of some purposes such as not wanting to hurt someone's feeling, not wanting to be interrogated, wanting to be polite or creating humor. People usually

say exactly what they mean in daily conversation but they more often do not say it explicitly. On the other hand, people manage to express further than the meaning of words they use. There is something different from the meaning of their words. The different meaning is conveyed by means of implicature.

Moreover, Thomas (1995:58) explains that implicature is to hint, suggest, or convey some meaning indirectly by means of language. To know the meaning implied of the speaker's utterances, the hearer has to pay attention to the rules of conversation interaction or cooperative principle. Cooperative principle consists of four maxims: maxim of quantity, maxim of quality, maxim of relation and maxim of manner. People have to obey the rule of cooperative principle in order to achieve an effective communication. However, they often break this rule to get certain communicative effects, such as for humorous effect, ironic effect, or satiric effect.

Both men and women often do not say explicitly what they mean in speech. They hide the real meaning of their utterances. They make an implicature. However, men and women speak differently in all speech community because they have different position and role. In society, men are placed in higher position than women. Men are considered more powerful and strong while women are weight less. Moreover, they are judged to have more ability than women therefore they hold higher status occupations than women do. They own more possessions and earn more money than women. It can be seen in many societies that there are still more male politicians, more male professors, more male company directors and more male judges.

Men and women use different language to communicate. Men have their own ways to communicate since they have more power and full of confident in conversation. In other words, men's language is the reflection of power and confidence to show their dominance in conversation. In verbal communication, men often interrupt women when they have conversation with other. They also challenge, dispute and ignore more than women. Wardhaugh (1998:317) states that in conversation, men and women seem often to exhibit the power relationship that exists in society, with men dominant and women subservient. Men always try to control what topics are discussed to show their power and their dominance. Moreover, Pearson (1985:199) states that men's speech is something known as command. Men often employ more command in their communication. They use more imperative form of speech such as "*turn on the light*", "open the door", and so on.

When men talk to men, they talk about competition, teasing, sports, aggression and doing things. Men take initiative in starting conversation when the two sexes interact and they like to explain many things to women or their interlocutor in order to control the conversation. However, men do not like talking or sharing about their feelings and emotions. Wardhaugh (1998:316) claims that men speak more than women do. They speak twice as much as women. It can lead men against the rule of conversation interaction or cooperative principle, especially maxim of quantity. It can be seen in the following example:

Mike: Yeah, I used to be a broker. Still lost it all in 1929.

Braddock: **Yeah, me, too. I had just about everything I ever earned in stocks. Even had a little taxi company. I mean, who loses their dough on cabs in New York City, right? Well, I thought that one was gold for the grandkiddies.**

In the conversation above, Mike and Braddock are talking about their job. Mike says that he lost his job in 1929 because of financial crisis which happened in America. Actually, Braddock just have to say “yeah, me too” to respond Mike’s utterances. However, he gives too much information in responding Mike’s utterances. He reported his experience of being bankrupt. He flouts the maxim of quantity to show his disappointment of his condition and he gives more information about his financial problem.

The conversation above is taken from film *Cinderella Man*. *Cinderella Man* is an American drama film. It tells about a life of a phenomenal boxer in the Great Depression era. The Great Depression is the period where America experiences big economic crisis in 1929. It began with the Wall Street Crash of October and rapidly spread worldwide. The market crash marked the beginning of a decade of high unemployment, poverty, low profits, deflation, plunging farm incomes, and lost opportunities for economic growth and personal advancement.

Analyzing uncooperative communication and men’s language can be done through a film. Film is one of media to communicate moral and social values to the society through the situation and the dialogue which occur in the film. People’s lives can be reflected through film since many films are reflection from the reality.

Based on the explanation in the previous paragraphs, the researcher is inspired to analyze how men being uncooperative in a communication in a film entitled *Cinderella Man*. This study only focuses on the utterances of the male main character found in the film. The male main character, James J. Braddock is a very famous boxer at that time. He has a strong character. He never gives up although he faces many problems. He must work hard to support his family needs. It is not easy to survive in the Great Depression era but James J. Braddock can succeed and he even becomes an inspiration for many Americans.

*Cinderella Man* is chosen as the object of this research because in this film, the male main character often breaks the rules of cooperative principle. He breaks the rules with various ways. The male main character's utterances also show how men use the language and the characteristics of men's language.

As mentioned before, the male main character in *Cinderella Man* often flouts the maxims of cooperative principle. He breaks the rules of cooperative principle with different manners and has several purposes. These phenomena lead the researcher to conduct a study on flouting maxims of cooperative principle in *Cinderella Man*. She wants to know what the men's linguistic features are portrayed by the male main characters in that film and how he flouts the maxim of cooperative principle.

## **B. Identification of the Problems**

Male characters' language in *Cinderella Man* is interesting to discuss because it can be explored from some aspects. The aspects will be explained in the following paragraphs.

The first problem deals with men's linguistic features. It can be analyzed by using sociolinguistic approach. Men have different linguistic features from women and they speak in different ways. In speech, men do more interruption and they use more command. They also use report talk in communication.

The second problem can be analyzed by using pragmatic approach. It deals with how the character obeys the rules of cooperative principle. Cooperative principle is very important in communication because when people have a conversation with others, they should cooperate to build an effective conversation. In this research, the researcher uses a theory of cooperative principle proposed by H.P. Grice. There are four types of cooperative principle maxims; maxim of quantity, maxim of quality, maxim of relation and maxim of manner.

The third problem is also analyzed using pragmatic approach. It relates to the flouting of cooperative principle maxims. In *Cinderella Man*, it can be found the flouting maxim of cooperative principle which is done by the male main character in high frequency. Flouting maxim happens when the speakers do not to follow the maxims but expect the hearers to appreciate the meaning implied. There are four types of flouting maxims; flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation and flouting maxim of manner.

The fourth problem is about the implicature. When the speakers do not observe the maxims of cooperative principle, they have an implied meaning. The implied meaning has to be interpreted. However, it is not easy to interpret the hidden meaning. The researcher must pay attention to the context of the conversation such as the social status of the speaker, the speech event, the social cultural background and the previous discourse between the speakers and the speaker's intention in order to be successful in understanding an implicit message.

The fifth problem relates to the way men using the language. Men often do indirect communication. When men hide the real meaning of their utterances, they have specific reason. Men usually use the language to show their dominance. Men want to prove that they have more power and they come from the upper class.

### **c. Limitation of the Problems**

There are many problems that can arise from the phenomena of men's language. However, it is impossible for the researcher to discuss all the problems therefore the discussion will be limited on the ways male main character in *Cinderella Man* use the language through their linguistic features and how the male main character in this film flouts the maxims of cooperative principle. This research will also discuss the reasons why the male main character in *Cinderella Man* breaks the rule of cooperative principle based on their language's characteristics.



#### **d. Formulation of the Problems**

From the limitation of the problem above, the researcher formulates some problems as follows.

1. What kinds of men's linguistic feature are used by the male main character in *Cinderella Man*?
2. What kinds of flouting maxim are used by the male main character in *Cinderella Man*?
3. Why are the flouting maxims employed by the male main character in *Cinderella Man*?

#### **E. Objectives of the Research**

The purpose of the research is to find out the answers of the problem formulations. Therefore the research's objectives are:

1. to identify and describe the men's linguistic features that is used by the male main character in *Cinderella Man*,
2. to identify and describe the kinds of flouting maxims that is used by the male main character in *Cinderella Man*, and
3. to explain the reasons of the male main character in *Cinderella Man* employed the flouting maxims.

## **F. Significance of the Research**

In accordance with the objectives of the research, this research is expected to give contributions, both theoretically and practically:

- a. Theoretically, the research finding is expected to enrich and give additional reference for the next researchers in the linguistics field, especially on flouting maxim of cooperative principle and men's language.
- b. Practically, the research finding is expected to be useful for;
  1. The academic society

This research is expected to give more information and description about phenomena of flouting maxim of cooperative principle and men's language.

2. The student of English literature

This research is expected to give some description and contribution to understand pragmatics especially maxim of cooperative principle and men's language.

3. The lecturers

This research is expected to give input in teaching language especially on the language phenomena related to maxim of cooperative principle and men's language.

## **CHAPTER II**

### **LITERATURE REVIEW AND ANALYTICAL CONSTRUCT**

#### **A. Literature Review**

##### **1. Sociolinguistics**

Holmes (1992:1) explains that Sociolinguistics studies the relationship between language and society. Sociolinguistics is interested in explaining why people speak differently in different social contexts, and it concerns identifying the social functions of language and the ways they are used to convey social meaning. Examining the way people use language in different social contexts provides a wealth of information about the way language works, as well as about the social relationship in a community.

Spolsky (1998:3) states that sociolinguistics is as the field which focuses on studying the relationship between society and language, between the use of language and the social structures in which the users of language live. Similarly, Chaika (1982) in her book states that sociolinguistics is the study of the ways people use language in social interaction. It concerns the stuff of everyday life: how people talk to their friends, family and teachers and why they talk as they do.

Wardaugh (1998) defines there are four possible relationship between language and society. The first relationship is that social structure may either influence or determine linguistic structure and/or behavior. The second relationship is directly opposed to the first: linguistic structure and/or behavior may either influence or determine social structure. The third possible relationship is that the influence is bi-

directional: language and society may influence each other. The last possibility is that there is no relationship between language and society.

Moreover, Wardaugh (1998:12) explains that sociolinguistics concern investigating the relationships between language and society with the goal of having a better understanding of the structure of language and of how language functions in communication. Hudson in Wardaugh (1998:13) says that sociolinguistics investigate how social structure influences the way people talk and how language varieties and patterns of use correlate with social attributes such as class, sex and age.

To sum up, sociolinguistics studies the relationship between language and society. Society and language influence each other and it concerns the use of language in social context.

## **2. The Scope of Sociolinguistics**

### **a. Language and Gender**

The differences of men and women's may result from different socialization practices, such as the different roles they play in society and the different jobs they have to do. Women's voice also has different characteristic from the men's voice, and often women and men show different ranges of verbal skills. Differences in voice quality may be accentuated by beliefs about what men and women should sound like when they talk, and any differences in verbal skills may be explained in a great part through differences in upbringing (Wardaugh, 1998:310).

Men and women also get different treatment from the society since they were children. Boys and girls are given different toys by their parents so that they tend to fulfill the roles in the society when they are adult. Boys are likely given toys related to automotive and mechanical toys like toy car, toy gun and etc. While girls get toys related to domestic work like dolls and cooking utensils. Furthermore, they have different interest in kinds of games. For example, boys prefer to play the games that are related with war or race, and women play the games in which there is cooperation such as household and nursing. The difference reflects the fact that men and women have different roles and interests even since they were children.

Men and women have different linguistic areas when they speak. Keith and Shuttleworth in Moore (2002:Par.20) state that women talk too much, ask more questions, complain, and support each other. Furthermore, women are more polite, hesitant and more cooperative. On the other hand, men swear more, do not talk about emotions, talk about sport more, talk about women and machines in the same way, insult each other frequently, dominate conversation, speak with more authority, give more commands and interrupt more. They are also competitive in conversation. In addition, Talbot (2003:475) says that women's language is sympathy, rapport, listening, privacy, connection, support, and intimacy. On the other hand, she defines that men's language are solving problem, report, public lecturing, status, opposition and independence.

In conclusion, men and women share different language styles. Men speak to show their power and dominance in conversation. They speak freely on what they

want to talk. On the contrary, women speak to show intimacy and they are associated with politeness. Furthermore, men's and women's speech differ because they are brought up differently. Men and women also fill different roles in society. They know this and behave appropriately.

### **b. Men's Language**

It has been stated earlier that men speak differently from women. Men are more confident and have more power in conversation since they are placed in upper class. Men are more comfortable when they speak in public. In conversation, men tend to show their power and dominance by doing more interruption and command. In mixed sex conversation, men are likely to interrupt women. They cannot wait until their partner finish saying what s/he wants to say; instead they interrupt and then give the turn back.

Moreover, men's speech shows that they are more dominant than women in a conversation. Trudgill (1984:165) explains that in a conversation, there are speakers who play a dominant role, use more imperatives and employ fewer interrogatives than people who take a subordinate role and the dominant speakers are more often male. It is clear that men are dominant in conversation because they inform more and give more command.

In addition, Fillmer and Haswell in Pearson suggest that male's speech is bold, aggressive and straightforward. Similarly, Wodak and Benke (1990) argue that men's language is heard as indicating their toughness, lack of effect competitiveness,

independence, competence, hierarchy and control. Men's language is forceful and they also take control during the conversation. From the explanation above, it can be seen that men often do uncooperative way in conversation. It shows that men are independent and dominant in a conversation.

### **c. Men's Linguistic Features**

Some experts try to define the features of men's language, such as using more command, more slang language, and interruption. There are no rules for men to interact based on the norm. They speak freely. Furthermore, Tannen, in her book *You Just Don't understand: Women and Men in Conversation*, characterizes the linguistic features of men's language as in the following paragraphs.

#### **1) Report Talk**

Men's language is considered as report talk while women's language is rapport talk. Tannen (1990:77) states that for most women, the language of conversation is primarily the language of rapport: a way of establishing connections and negotiating relationships. While for most men, talk is a means to maintain independence and status in a hierarchical social order. In addition, she explain that report talk is done by showing knowledge and skill, and by holding center stage through verbal performance such as storytelling, joking or giving information

Men do report talk by showing their knowledge and competence in order to prove that they have higher status than others. That is why men tend to be more

dominant in conversation because they want to maintain the social status they have got.

## **2) Command**

Men often use imperative form in verbal communication. Imperative is a statement that attempt to make the hearer's actions fit the propositional content. Imperative is a thing that is very urgent and important (Hornby, 1995:595). Imperative expresses as command. When a person commands to do something, the hearer is expected to do what the speaker told.

Men use more command than women do since they are placed in upper position. When men use command, they tend to show their power to decide and judge. Command can be expressed in two ways: a falling tone and rising tone. Men use falling tone to give direct offer, suggestion or invitation such as *have a sit, come in, please, tell me what happen, sit down*, etc. Moreover, men use rising tone to give extreme command such as '*Get out!*', '*Wake up!*', '*Move!*' etc.

## **3) Tease and Joke**

Men often use tease and joke in their daily communication. The word joke means saying funny things. Aries in Tannen's book *You Just Don't Understand: Women and Men in Conversation* (1990:139) argues that most male students spend a lot of their time to play jokes on others and to laugh about it. Men usually play jokes on someone whom they consider strange and ugly. By playing jokes, men can prove



that they have more knowledge or they are smarter than others. It can be a way of negotiating status.

In Tannen's opinion (1990:162), men are far more likely to express and create affiliation by opposition. Teasing is a way for men to show their affection to women by taking an agonistic stance. Men maybe cannot express their feeling of love directly because there is a stereotype that is said that men do not speak about emotion. Therefore, they express their feeling by doing tease.

Tease is laughing at somebody and making fun of them playfully or unkindly. Sometimes, they playfully make fun of others in their conversation by disparaging others but sometimes they just want to make jokes in order to get a closer relationship with others. Tease can stimulate an annoyed reaction or emotion from someone. Men employ tease as a way to show dominance by telling jokes which humiliate others.

To sum up, men employ tease and joke in their communication because of different purposes. They can joke to make a closer relationship and show their emotion or they slip tease to ridicule other by saying unkind words.

#### **4) Swear and Profanity**

Men employ more profanity during the conversation than women do. They often employ them when they are in anger, hopelessness, disappointment and rebellion. Pearson says that men appear more likely than women to use hostile words, profanity and expletives such as *damned*, *mother fucking*, *son of bitch*, *shit*, etc (1985:182).

However, Hedges in Bonvillain (2003:194) argues that men use profanity as their vernacular speech because of its function as a linguistic mechanism that reflects and strengthens solidarity and relationship between men. In other words, not only is profanity used to express men's feeling of anger and pain, fear but also to reinforce solidarity.

### **3. Pragmatics**

Pragmatics is a branch of linguistic study which examines about language and context. It is the study of the condition of human language use which is determined by context in society. Yule (1998:3) states the four areas that pragmatics concerns as follows.

#### **a. Pragmatics is the study of speaker's meaning**

Pragmatics concerns the study of meaning as communicated by a speaker (or a writer) and interpreted by a listener (or a reader). In other words, pragmatics is the study of speaker's meaning. It analyzes more on what people mean by their utterances rather than on what the words or phrases in those utterances might mean by themselves.

#### **b. Pragmatics is the study of contextual meaning**

This means that when the listener interprets the speaker's meaning, s/he has to observe how the speaker organizes what s/he says in accordance with whom s/he is talking to, where, when and under what circumstances they are talking.

c. Pragmatics is the study of how more gets communication than is said.

This approach also necessarily explores how listener can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. It explores how a great deal of what is unsaid is recognized as part of what is communicated. It can be said that it is the investigation of invisible meaning

d. Pragmatics is the study of the expression of relative distance

This perspective raises the question of what determines the choice between the said and the unsaid. The base is tied to the notion of distance, closeness whether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much it is needed to be said.

In addition, he states that pragmatics is the study of the relationship between linguistic forms and users of those forms. He says that the advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumption, their purposes or goals and the kinds of action, for example request. It is shown when the speaker speaks. Moreover, the big advantage is that all these human concepts are extremely difficult to be analyzed in a consistent and objective way.

Richard in Kuncoro Rahardi (2002:5) defines that pragmatics is the study of the use of language in communication, particularly the relationship between sentences and the contexts and situations in which they are used. Leech (1983:10) also states that pragmatics is the study of the relation between language and context. Pragmatics

is the base to an account of language understanding. Both linguists define pragmatics as a study that involves meaning and context.

In conclusion, pragmatics is the study of the speaker's meaning related to its context. It concerns how people use language within a context and why they use language in a particular way.

#### **4. The Scope of Pragmatics**

##### **a. Utterances**

Finnegan (1997: 162) defines an utterance as the use of a sentence on a particular occasion or in a particular context. Utterance is a sentence that is said, written or signed in particular context by someone with a particular intention, by means of which the speakers intend to create an effect to the hearer. He adds that the meaning of utterance includes the (descriptive) meaning of the sentence, along with (social and affective) meaning contributed by contextual factors.

The following sentence shows example of utterance influenced by the context (1997: 162-163):

*I now pronounce you husband and wife.*

The sentence above may be uttered in at least two different sets of circumstances, which are:

- 1) by a minister to a young couple getting married in the presence of their assembled families; or

- 2) by an actor dressed as a minister to two actors assembled in the same church for the filming of television soap.

The first instance, *I now pronounce you husband and wife*, will affect a marriage between the couple intending to get married. However, the same utterance will have no effect on marital status of any party on the movie location. Thus, the circumstances of utterance create different meanings. The sentence uttered in the wedding context and the sentence uttered in the film context has the same sentence meaning but are different utterances.

Finnegan (1997: 345) says that sentence is a structured string of words that carries a certain meaning while utterance, in contrast, is a sentence that is said, written or signed in a particular context by someone with a particular intention, by means of which the speaker intends to create an effect on the hearer. Thus, an interrogative sentence “Can you shut the window?” has the meaning of a request for information “Are you able to shut the window?”, but as a contextualized utterance it would more often than not be a request for action (‘Please, shut the window’). It is essential to draw inferences for interpreting the utterances.

Moreover, Schmid and Richards (2002: 573) explain that utterance is a unit of analysis of speech which has been defined in various ways but most commonly as a sequence of words within a single person’s turn at talk that falls under a single intonation counter. They add that utterances may sometimes consist of stretches of speech shorter than sentences.

In conclusion, utterance is a unit of analysis of speech said in a particular context with a particular intention to gain a certain effect on the hearer.

## **b. Context**

Context plays an important role in understanding the meaning of utterances. Since the beginning of the 1970s, linguists have become increasingly aware of the importance of context in the interpretation of utterance. The implications of taking context into account are well expressed by Sadock (Brown and Yule, 1983: 35) who claims:

“There is, then, a serious, methodological problem that confronts the advocate of linguistic pragmatics. Give some aspects of what a sentence conveys in a particular context, is that aspect part of what the sentence conveys in virtue of its meaning... or should it be worked out on the basis of Gricean principles for the head of meaning of the sentence are relevant facts of the context of utterance”.

Leech (1983: 13) states that context is relevant aspects of the physical or social setting of an utterance. Context is a background knowledge shared by the speaker and listener in delivering and understanding their utterance.

Mey (1993: 39) explains that context is more than a matter of a reference and of understanding what things are about, practically speaking. It is also what gives our utterances their deeper (‘true’, but not in a philosophical sense of the word) meaning. He gives an utterance:

*“It’s a long time since we visited your mother.”*

This sentence, when uttered at the coffee-table dinner in a married couple’s living room, has a totally different pragmatic meaning than the same sentence uttered by a husband to his wife while they are standing in front of the hippopotamus enclosure at the local zoo. The husband is of course making a joke when he said that expression at the zoo. In addition, Mey (1993: 40) also says that the context is also of a paramount importance in assigning a proper value to the phenomena such as presupposition, implicature, and the whole set of context-oriented features.

Nunan (1993: 8) states that context refers to the situation giving rise to the discourse and within which the discourse is embedded. Moreover, Nunan explains that there are two different types of context. The first of these is the linguistic context. Linguistic context is the language that surrounds or accompanies the piece of discourse under analysis. The second is the non-linguistic context. It is within which the discourse takes place. It includes the types of communicative event, the topic, the purpose of the event, the setting, the participants, and the background knowledge underlying the communicative event.

Cutting (2002: 3), in his book *Pragmatics and Discourse*, defines context as a physical and social world and assumptions of knowledge that the speaker and hearer share. He divides context into three kinds.

- 1) Situational context, what speakers know about what they can see around them.

- 2) Background knowledge context, what they know about each other and the world.
- 3) Co-textual context, what they know about what they have been saying.

Meanwhile, Malinowski in Halliday and Hasan (1985:5) points out that there are two notions of context, context of situation and context of culture. Both have an essential role in the interpretation of meaning. Context of situation is the situation in which the utterance event occurs in the environment of the text. Context of culture is the cultural background or historical setting behind the participants. In order to understand the meaning of any utterance, someone should know and understand the cultural background of the language, such as the participants who are involved in the speech, the time, social condition, etc (Halliday and Hasan, 1985: 6).

Based on the explanations above, it can be concluded that context is important in interpreting the meaning of an utterance in a conversation. The hearer can fail in interpreting the meaning of speaker's utterance if the hearer does not understand the context in the conversation.

### **c. Implicature**

Mey (1993: 99), in his book *Pragmatics: An Introduction*, tries to explain the term "implicature". This term 'implicature' is derived from the verb 'to imply', as its cognate 'implication'. Etymologically, 'to imply' means 'to fold something into something else'; hence, that which is implied, is 'folded in', has to be 'unfolded' in



order to be understood. Furthermore, Mey (1993: 99) defines it as something which is implied in a conversation, which is left implicit, in actual language use.

According to Yule (1998:35) implicature is an additional conveyed meaning something must be more than just what the words mean. It means that there is something different from the meaning of a word so people have to manage to express further than the meaning of words people use. He adds that it is certainly a primary example of more being communicated than is said. Grice (in Brown and Yule, 1983: 31) defines implicature to account for what a speaker can imply, suggest, or mean, as distinct from what the speaker literally says. It is anything that is inferred from an utterance but that is not a condition for the truth of the utterance. Grice makes a distinction between what is said by a speaker of a verbal utterance and what is implied. He divides implicature into two, namely conversational implicature and conventional implicature. Conventional implicature is largely generated by the standing meaning of certain linguistic expression, while conversational implicature is a nonconventional implicature based on an addressee's assumption that the speaker is following the conversational maxims or at least the cooperative principle.

From the definitions above, it can be concluded that implicature is hidden meaning conveyed in an utterance in certain context of situation. In this research, conversational implicature will be the main concern for the researcher.

### **1) Conversational Implicature**

Yule (1998:40) explains that conversational implicature is the inference of the listener of what is not mention or said by the speaker. Conversational implicature is

something which is implied in a conversation, that is, which is left implicit in actual language use. Moreover, Meibauer (2006:568) states conversational implicature comes by exploitation apparent flouting/observation of the cooperative principle and a set of maxims. Thus, when a speaker breaks the rule of cooperative principle, there must be conversational implicature behind it.

In addition, Yule (1998: 40) says that the basic assumption in conversation is that, unless otherwise indicated, the participants are adhering to the cooperative principle and the maxims. He proposes an example of an utterance containing an implicature.

Charlene : I hope you brought the bread and the cheese.  
Dexter : *Ah, I brought the bread.*

(Yule, 1998:40)

It can be seen from the Dexter's utterance that he flouts the maxim of quantity. Therefore, Charlene has to assume that Dexter is cooperating and not totally unaware of the quantity maxim after hearing Dexter's response. However, he does not mention the cheese. If he has brought the cheese, he would say so, because he would be adhering to the quantity maxim. He must intend that she infers that what is not mentioned was not brought. In this case, Dexter has conveyed more than he said via a conversational implicature.

Grice (1975) in Levinson (1983:126) proposed four kinds of conversational implicature. The explanation is shown below.

### (a) Generalized Conversational Implicature

The condition when no special knowledge is required in the context to calculate the additional conveyed meaning is called generalized conversational implicature. The implied meaning resulted from the utterance employing the generalized conversational implicature can be derived from the utterance itself. The situational context is not really needed to interpret the conveyed meaning appears. The example can be seen in the following dialogue.

Doobie : Did you invited Bella and Cathy?  
Marry : *I invited Bella.*

(Yule, 1998: 40)

The process of calculating the implicature arises from that dialogue is that Marry does not invite Cathy. If she invites Cathy, she will say so. Doobie must infer that who is not mentioned is not invited. In this dialogue, the existence of the background knowledge of the situational context is not necessarily needed because the appearance of the conversational implicature can be interpreted by seeing the conversation.

### (b) Particularized Conversational Implicature

The knowledge which is required in very specific contexts during a conversation is called particularized conversational implicature. The interpretation of the implied meaning derived from the utterance employing the conversational implicature must be based on the situational context in which the utterance is used.

The following dialogue shows the existence of the particularized conversational implicature.

Rick : Hey, coming to the wild party tonight?

Tom : *My parents are visiting.*

(Yule, 1998:43)

It can be seen in the dialogue that Rick asks Tom whether he will come to the wild party or not. Tom's response seems irrelevant to Rick's question therefore Rick has to draw on some assumed knowledge that one student college in this setting expects another to have. Tom will spend that evening with his parents and he cannot join the party. It is clear that context is really needed to interpret the existence of the particularized conversational implicature.

### (c) **Standard Conversational Implicature**

Standard conversational implicature is derived from a simple assumption that a speaker is observing the maxims in a fairly direct way (Levinson, 1983: 126). This means that in replying the messages being inferred, he says straightforwardly based on his assumption that he is following the maxims, as presented in the following example;

A (to passer by) : I've just run out of petrol.

B : *Oh, there is a garage just around the corner.*

Here B's utterance may be taken to implicate that A may obtain petrol there, and he would certainly be being less than fully co-operative if he knew the garage was closed or was sold out of petrol (hence the inference).

#### (d) Complex Conversational Implicature/ Flouting the Maxims

Complex conversation implicature happens when the speaker deliberately flouts the maxims, but at the same time as none the less intending a sincere communication, that is to say, without abandonment of the co-operative principle. The following conversation shows the emergence of complex conversational implicature by flouting the maxim of manner.

- Jane : I'll look after Samantha for you, don't worry. We'll have a lovely time. Won't we, Sam?  
 Liz : *Great, but if you don't mind, don't offer her any post-prandial concoctions involving supercooled oxide of hydrogen. It usually gives rise to convulsive nausea.*

(Cruse, 2000: 361)

The implicature arising from that unnecessary prolixity is obviously that Liz does not want Samantha to know what she is saying. Liz's answer flouts the maxim of manner for she explains complicatedly to Jane about what food must not be given to Samantha.

Although there are four kinds of conversation implicature, this research will only explore two of them. They are standard conversational implicature and complex conversational implicature.

#### 2) Conventional Implicature

Mey (1993:103) claims that not all implicature have to be conversational, that is to say, dependent on the context of a particular language use. There are certain

expressions which, taken by *themselves*, implicate certain states of the world that cannot be attributed to our use of language, but rather, are manifested by such use.

Moreover, Levinson in Mey (1993: 104) says that:

“Conventional implicatures are non-truth-conditional inferences that *are not* derived from superordinate pragmatic principles like the maxims, but are simply attached by convention to particular lexical items.”

Similarly with Mey’s opinion, Yule (1998:45) states that conventional implicature is not based on the cooperative principle or the maxims of Grice. It does not have to occur in a conversation, and they do not depend on special context for their interpretation.

Conventional implicature is associated with specific words and result in additional conveyed meanings when several words are used. One of the examples is the word *but*, like in the sentence “*Mary suggested black, but I choose white*”. The sentence shows that the expectation between Mary and I is different. However, conventional implicature will not be discussed in this research.

#### **d. Cooperative Principle**

A basic underlying assumption people make when they speak to one another is that they are trying to cooperate with one another to construct meaningful conversations. This assumption is known as the cooperative principle. As stated in H. P. Grice’s “Logic and Conversation” (1975):

“Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.”

Moreover, cooperative principle is a kind of tacit agreement by speakers and listeners to cooperate in communication. The speakers and the listeners try to cooperate in communicating with one another, and the speakers rely on this cooperation to make conversation efficient. Cooperative principle is elaborated by means a set of maxims, which spell out what it means to co-operate in a conversation way (Cruse 2000: 355).

### **1) Maxim of Quantity**

The speakers should be as informative as they are required, that they should give neither too little information nor too much. They also should make the strongest statement they can. Sometimes speakers know much information than the hearer requires so that they likes to say *‘I won’t bore you in details, but it was an exciting trip’* in order not to be considered breaking the maxim of quantity. Furthermore, Cutting (2002:14) says that people who give too little information risk their hearer not being able to identify what they are talking about because they are not explicit enough; those who give more information than the hearer needs risk boring them.

### **2) Maxim of Quality**

The speakers are expected to be sincere, to be saying something that they believe corresponds to reality. They are assumed not to say anything that they believe

to be false or anything for which they lack evidence. Some speakers like to draw their hearer's attention to the fact that they are only saying what they believe to be true, and that they lack adequate evidence.

*As far as I know, they're married.*

(Yule, 1998:38)

When the speaker says *As far as I know*, it means that s/he cannot be totally sure if the information is true so the hearer will not assume that the speaker is not lying if s/he gives wrong information.

### 3) Maxim of Relation

The speakers are assumed to be saying something that is relevant to what has been said before. The example of relation maxim can be seen in the following dialogue.

A : There is somebody at the door.  
B : *I'm in the bath.*

(Cutting, 2002: 15).

B expects A to understand that his present location is relevant to his comment that there is someone at the door, and he cannot go and see who s/he is because he is in the bath. Some speakers like to indicate how their comment has relevance to the conversation.



#### 4) Maxim of Manner

People should be brief and orderly, and avoid obscurity and ambiguity. In this exchange from a committee meeting, the speaker points to the fact that he is observing the maxim:

Thank you Chairman. Jus- *just to clarify one point*. There is a meeting of the police committee on Monday and there is an item on their budget for the provision of their camera (Cutting, 2002:35).

The explanation above shows how people try to observe the maxim of cooperative principle. However, there are some circumstances in which the speakers may not follow the expectations of the cooperative principles. They do not observe the maxims.

#### e. Flouting Maxims of Cooperative Principle

Floating maxim is when the speakers appear not to follow the maxims but expect the hearers to appreciate the meaning implied. All the four maxims of cooperative principle may also be flouted. The explanation and examples will be described below.

##### 1) Flouting Maxim of Quantity

The speaker who flouts the maxim of quantity seems to give too little information or too much information. The dialogue below shows the example of flouting the maxim of quantity.

A : Well, how do I look?

B : *Your shoes are nice...*

(Cutting, 2002:36)

B flouts the maxim of quantity because s/he gives too little information. B just gives information about A's shoes, s/he doesn't say about the dress or jeans, but A will understand that implication because A asks his/her whole appearance and only gets the part of it. Another example can be seen in the conversation below.

Y : And you say that the warden is a nice person?

X : *O yes, you will get other opinions, but that's my opinion.*

(Cutting, 2002:33)

It is clear that she flouts the maxim of quantity when she says, '*Oh yes, you will get other opinions, but that's my opinion.*' Y knows that X is not giving all the information that he needs in order to fully appreciate what is being said. Thus, he later asks '*What would the other people say?*' X knows that Y would know that she has more information, but maybe she wanted to be pressured for it. It is similar to '*I had an amazing time last night*', which invites '*Go on – tell me what happened then!*'

## 2) Flouting Maxim of Quality

According to Cutting (2002:36), the speaker who flouts the maxim of quality may do it in several ways. First, speakers may quite simply say something that obviously does not represent what they think. The example can be seen in Sir Maurice's utterance '*I think you would be happier in a larger- or smaller- college*', when Sir Maurice Bowra, as a Warden of Wadham College, Oxford, was

interviewing a young man for a place at the college. He actually came to the conclusion that the young man would not do. Helpfully, however, he let him down gently by advising the young man, *'I think you would be happier in a larger- or a smaller- college'*. This utterance is actually flouting the maxim if he knew that the student would understand what he was getting at, and hear the message behind his words (Cutting, 2002:36).

Speakers may also flout the maxim by exaggerating as in the hyperbole *'I could eat a horse'* or *'I'm starving'*, which are well-established expressions. No speaker would expect their hearer to say, *'What, you could eat a whole horse?'* or *'I don't think you are dying of hunger-you don't even look thin.'* Hearers would be expected to know that the speaker simply meant that they were very hungry. Hyperbole is often at the basis of humor.

Similarly, a speaker can flout the maxim of quality by using a **metaphor**, as in *'My house is a refrigerator in January'*, or *'Don't be such a wet blanket-we just want to have fun here.'* Here again, hearers would understand that the house was very cold indeed, and the other person is trying to reduce other people's enjoyment. When people say *'I'm going to urinate,'* and when they say *'She's got a bun in the oven'* meaning *'She's pregnant'*, or *'He kicked the bucket'* meaning *'He died'*, the implied sense of the words is so well-established that the expression can only mean one thing.

Thus, in the case of **irony**, the speaker expresses a positive sentiment and implies a negative one. If a student comes down to breakfast one morning and says *'If only you knew how much I love being woken up at 4 am by a fire alarm'*, she is being

ironic and expecting her friends to know that she meant the opposite. **Sarcasm** is a form of irony that is not so friendly; in fact it is usually intended to hurt, as in ‘*This is a lovely undercooked egg you’ve given me here, as usual. Yum!*’ or ‘*Why don’t you leave all your dirty clothes on the lounge floor, love, and then you only need wash them when someone breaks a leg trying to get the sofa?*’

**Banter**, on the contrary, expresses a negative sentiment and implies a positive one. It sounds like a mild aggression, as in ‘*You’re nasty, mean and stingy. How can you only give me one kiss?*’ but it is intended to be an expression of a flirtatious comment.

### 3) Flouting Maxim of Relation

The speakers are said flouting the maxim of relation, if they expect that the hearers will be able to imagine what the utterance does not say and they make the connection between their utterance and the preceding one(s). The example can be seen in this situation; if a baby cries and the mommy picks the baby up then people will assume that the ‘mommy’ is the mother of the crying baby that she picks the baby up because he is crying. Similarly, in the following exchange:

- A : So what do you think of Mark?  
 B : *His flatmate’s a wonderful cook.*

(Cutting, 2002: 39)

B does not say that she was not very impressed by Mark, but by not mentioning him in the reply and apparently saying something irrelevant, she implies it. Similarly,

in the next, Noel Coward is said to have had this exchange, after his play *Sirocco* (1927) was booed.

Heckler : We expected a better play.

Coward : *I expected better manners.*

(Cutting, 2002:39)

Using a Gricean analysis, one can say that the second comment seems irrelevant to the first: the Heckler in the audience is talking about the play, and Coward's comment is about manners. However, Coward intends the Heckler to infer that he expects better manners than booing and shouting about his play. The Heckler will have understood that Coward finds him as well the others not just bad-mannered, but rude and offensive.

#### 4) Flouting Maxim of Manner

Cutting (2002:38) says those who flout the maxim of manner, appearing to be obscure, are often trying to exclude a third party. It can be seen in the following exchange between husband and wife.

A : Where are you off to?

B : *I was thinking of going out to get some of that funny white stuff for somebody.*

A : OK, but don't be long-dinner's nearly ready.

(Cutting, 2002:39)

B speaks in an ambiguous way by saying '*that funny white stuff for somebody*' because he is avoiding saying 'ice cream' and 'Michelle', so that his little daughter does not become excited and asks for the ice cream before the meal.

## **f. The Reasons Why Men Flout the Maxims of Cooperative Principle**

Men often flout maxims of cooperative principle in their communication. Men flout the certain maxim of cooperative principle because of several reasons. The following paragraphs explain why men flout the maxims of cooperative principle.

### **1) Showing Power**

Wardhaugh (1998:321) states that men have more power and may be more forceful than women. Moreover, even lower-class men have power. Men always speak to show their power and dominance in conversation. They communicate to others to prove his power even though they are in bad condition. They do not have good job or higher position in society. Men usually show their power by commanding others.

### **2) Giving detail information**

Giving information is employed by men to get response in the conversation. Men enjoy giving information since they are perceived as more knowledgeable, more competent and more credible than women. Men are known to like explaining detail information to prove that they are more knowledgeable than others. Another way to show that men are knowledgeable is by answering question. Men may reply question because they enjoy speaking and have something to share. Moreover, men tend to directly express their opinion whether it is a certainty or uncertainty.

### **3) Expressing Emotion and Solidarity**

Men are known for not expressing feelings and emotion. Tannen (1990:162) argues that men do not like to express and create affiliation to women. However, they have different ways to express their feelings. They show their emotion indirectly. Men usually express their feelings by joking. Moreover, men use teasing to express close relationship.

### **5. *Cinderella Man***

*Cinderella Man* is a 2005 American drama film which is directed by Ron Howard. The film was produced by Howard, Penny Marshall, and Brian Grazer and the script was written by Cliff Hollingsworth and Akiva Goldsman. Berardinelli (2005, Par 1) states this film was released on June 3, 2005 and it runs for 144 minutes for the duration. This film sets in United States in 1930s when it experienced a big economic crisis called The Great Depression.

*Cinderella Man* stars Russell Crowe as James J. Braddock, Renee Zellweger as Mae Braddock and Paul Giamatti as Joe Gould. Because of his performance, Russell Crowe was nominated in Golden Globe Award and Screen Actors Guild Award for best actor and outstanding actor. Paul Giamatti won a Golden Globe Award for outstanding supporting actor. He also received Academy Award and Golden Globe Award for best supporting actor.



Figure1: Cover of *Cinderella Man*

The title of this film is taken from the nickname of a heavyweight boxing champion James J. Braddock and is inspired by his life story. James J. Braddock is an Irish-American boxer from New Jersey, formerly a light heavyweight contender, who is forced to retire from the ring after breaking his hand in his last fight. He lost his fighting license in the beginning of the Great Depression so he and his family must face big economic problem. To survive his family, Braddock works as a laborer at the docks but unfortunately he cannot get work every day. At this time, it is very difficult to get a job. In fact many people lose their job because America is facing a big economic crisis.

Several years after his last fight, Braddock's old manager, Joe Gould offers him a chance to fill in for just this one night and make a little money. The fight is against



the number-two contender in the world, Corn Griffin. Luckily, Braddock wins this fight although he fights in hunger. It is very surprising for many people. Because of that, Braddock can return to the ring and begins to win all his fights against younger, stronger and heavier boxers.

In a sports article, Braddock is named the 'Cinderella Man' for his miraculous boxing fight. Like Cinderella in a fairy tale who is loved by many people and become a symbol of beauty and kindness, James J. Braddock also becomes a hero for many Americans especially for his family. He proves that there is a chance to be successful in the Great Depression era if we still have a hope and never give up. He becomes an inspiration for struggling workers and unemployed people.

At the end of a series of fight, he has to face an arrogant champ Max Bear who had already killed his two competitors on the ring. The two boxers were powerful. James J. Braddock is an old boxer, he has got broken rib but he has big spirit and strength. On the other hand, Max Bear is a young arrogant boxer. It is very violent and tight boxing match. In this day, many spectators come to the Madison Square Garden to watch this match. The audience gives spirit for their gamecock. They yell as long as the game. Moreover, many people come to the church to pray for Braddock's victory. Happily, James J. Braddock wins over an arrogant young boxer, Max Bear.

A graphic at the end of the film reveals that Braddock worked on the building of the Verrazano Bridge, and that he later owned and operated heavy machinery on

the docks where he worked during the Depression. Also, he and Mae used the winnings to buy a house, in which they spent the rest of their lives.

## 6. Previous Research

There were some students of Yogyakarta State University who had conducted a research on gender. One of them was Welly Mulya Sari (2009) who wrote *Men's Language in the Script of Pretty Woman: A Sociolinguistic Study*. She did her investigation in a movie script *Pretty Women* which focused on men's linguistic features and the functions of men's language. She used the theory of men's language which is proposed by Pearson. She found that there are six features of men's language. They are interruption, command, topic control, tag question, minimal respond and taboo words. Her research also found out that there are three functions of men's language in the film *Pretty Woman*: to show dominance, to express opinion and to give information.

There are some obvious differences between Welly Mulya Sari's research and this research. Although both researchers deal with an investigation about men's language, they use different theory. Welly made the finding based on Pearson's theory of men's linguistic features that consist of interruption, command, topic control, tag question, minimal respond and taboo words. On the contrary, this research applies Tannen's theory which proposed that there are four linguistic features of men's language: report talk, command, tease and joke and swear and profanity. Another obvious difference between these two researches is that this

research does not only focus on men's linguistic features but also employs Grice's theory of flouting maxims of cooperative principle. Therefore, this research analyzes the reasons why men flout the maxims of cooperative principle.

## 7. Conceptual Framework

*Cinderella Man* as the main source of data in this research is analyzed using socio-pragmatic approach. Since this research belongs to socio-pragmatic study, it is related to the study of language and gender especially men's language, and also flouting maxims of cooperative principle. Related to sociolinguistic approach, the data in this research were analyzed by using the theory of Deborah Tannen who states that men's linguistic features consist of report talk, command, tease and joke, and swear and profanity. Report talk is done by showing knowledge and skill, and by holding center stage through performance such as storytelling, joking or giving information. Command is acted by giving an authoritative order to others. Tease is achieved by fully making fun or attempting to provoke others' feeling while swear and profanity is showed by hostile words, profanity and expletives such as *damned*, *mother fucking*, *son of bitch*, and *shit*.

Besides analyzing the data using the theory of men's linguistic features, the researcher also analyzed the flouting maxims of cooperative principle which is proposed by Grice. Flouting maxim is divided into four types; i.e. flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation, and flouting maxim of manner. Flouting maxim of quantity happens when the speaker seems to give too

little information or too much information. Flouting maxim of quality occurs when the speaker does not give the true information. Flouting maxim of relation happens when the speaker expects that the hearers will be able to imagine the implied meaning of an utterance and they make a connection between their utterance and the preceding one(s). Flouting maxim of manner takes place when the speakers are obscure and often try to exclude a third party

The researcher also investigates the reasons why the male main character in *Cinderella Man* flouts certain maxims of cooperative principle related to his linguistic features. Men have various reasons why they flout certain maxims. They can flout a certain maxim to show their power since men often want to prove that they are dominant in verbal communication. Men also like to explain many things to their interlocutor especially when they have a conversation with the opposite sex. Men also do the flouting maxim of cooperative principle because they want to express their emotion and solidarity.

## B. Analytical Construct

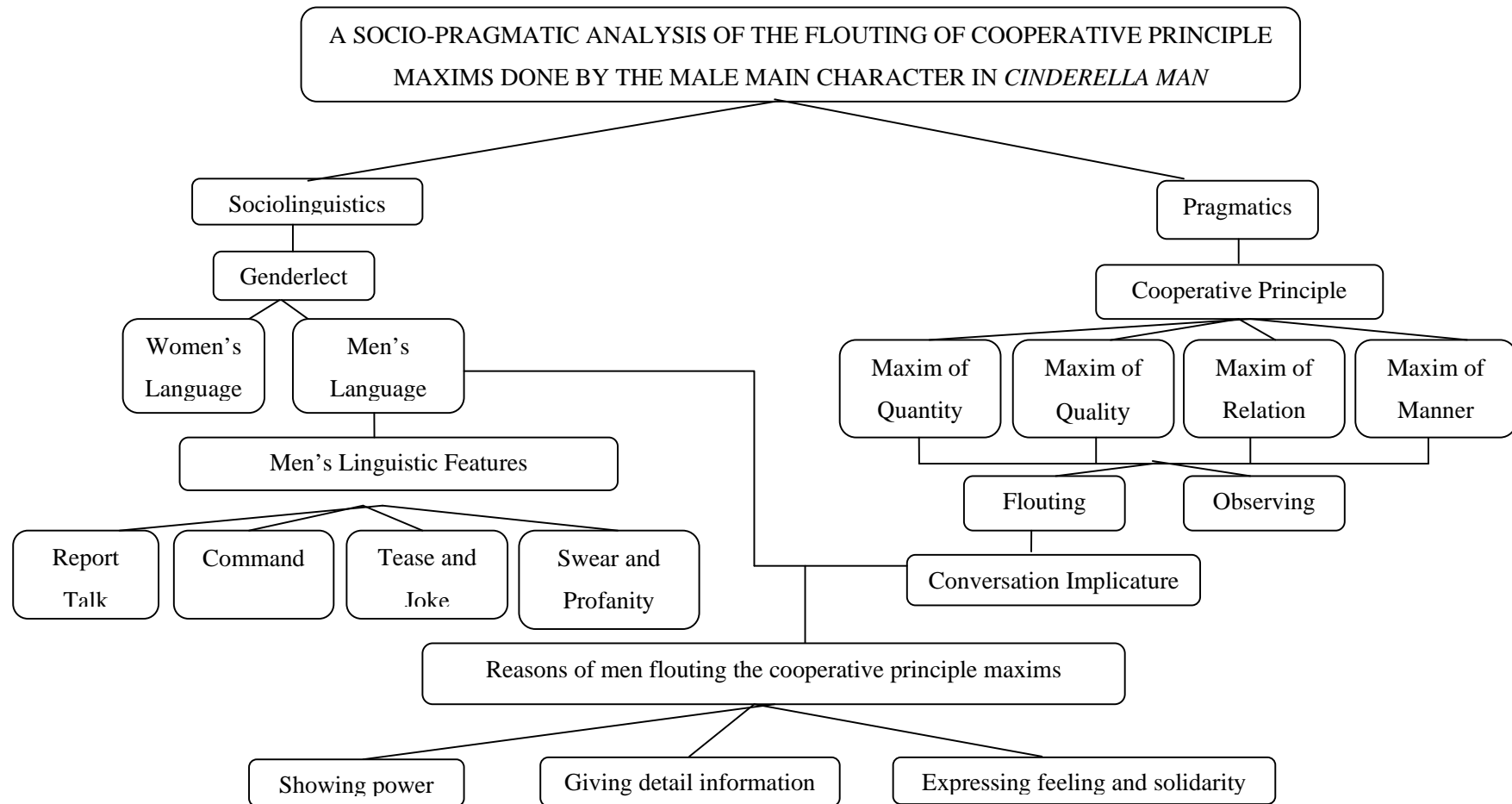


Figure 2: Analytical Construct

## **CHAPTER III RESEARCH METHOD**

### **A. Type of Study**

This research employed descriptive qualitative research. Qualitative research was used to emphasize on describing the phenomenon in its context by interpreting the data. The data and analysis in this research were in the form of description. Qualitative research was descriptive so the research was interested in the process, meaning and understanding gained through the words or utterances. Moreover, Surachmad (1994:147) explains that descriptive research is a method that talks about the possibilities to solve an actual problem by collecting the data, classifying, analyzing, and interpreting the data.

Beside using qualitative approach to describe the phenomena, the researcher also applied a quantitative method to support interpreting and analyzing the data. Quantitative research is a research that describes phenomena in numbers and measures instead of words. Since quantitative is used to show numbers, the researcher applied this method to show the number or the percentage of the result and to support the qualitative interpretation.

This research described the phenomena of men's language. It applied a content analysis approach. Krippendorff (1981: 23) states that content analysis is a research technique for making replicable and valid inferences from data to their context. In this research, the researcher investigated men's linguistic features used by the main

male character in *Cinderella Man*, figured out the flouting maxims of cooperative principle and revealed the reasons why he flouts the maxim of cooperative principle based on the characteristics of men's language.

## **B. Data and Source of the Data**

According to Descombe (2007: 286), qualitative data take the form of words (spoken or written) and visual images (observed or creatively produced). In this research, the data were in the forms of linguistic features, such as words, clauses, sentences, utterances and conversations containing men's linguistic features and flouting maxims of cooperative principle. The primary data were the utterances uttered by the male main character in *Cinderella Man*. The data were supported by the contexts in which the utterances are spoken. The primary source of data was the film *Cinderella Man*. The secondary was the script of *Cinderella Man* written by Cliff Hollingsworth and Akiva Goldsman retrieved from [http://www.script-orama.com/movie\\_script/c/cinderella\\_man\\_script\\_transcript.html](http://www.script-orama.com/movie_script/c/cinderella_man_script_transcript.html).

## **C. Research Instrument**

Hornby (1995:619) argues that instrument is an implement or a place of apparatus used for a particular purpose, especially for scientific work. Qualitative research involves the researcher as the main and primary instrument. Bogdan and Biklen (1982:27) state that the key instrument in qualitative research is the researcher him/herself. In this research, the researcher acted as the key instrument because she





Notes:

RT : Report Talk

C : Command

T & J : Tease and Joke

S&P : Swear and Profanity

Qt : Maxim of Quantity

Ql : Maxim of Quality

R : Maxim of Relation

M : Maxim of Manner

In addition, to make the data easy to be found in the data source, the researcher used coding. The code consists of three parts i.e., the number of film's disc, the time in the film and number of data. An example of the data code in this research is illustrated below.

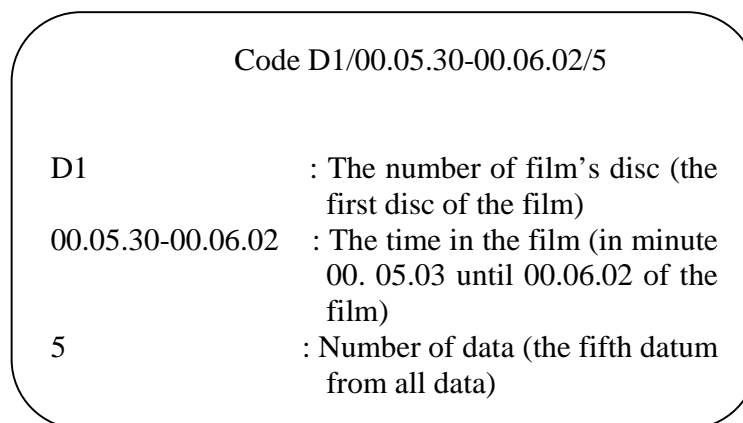


Figure 4: The Form of Data Code

#### D. Technique of Data Collection

Moleong (2001:121) states that in qualitative research the researcher plays the role as the designer, the data collector, the analyst, the data interpreter, the reporter of the research finding and the conclusion maker. The knowledge of the researcher was very important since she was the main instrument in this research. Movie was also the

instrument of this research because the researcher examined the situation or context in *Cinderella Man*.

The data of this research were collected from utterances of male main character in *Cinderella Man*. In collecting the data, the researcher used a note-taking technique.

The procedures of collecting data in this study were:

- 1) finding the film which is appropriate with the study chosen,
- 2) watching the film comprehensively,
- 3) searching the script of the film,
- 4) reading the script film,
- 5) comparing the utterances in the script with the movie,
- 6) recording data on the data card based on the frame of the research, and
- 7) transferring the data into the data sheet according to the three research problems i.e. men's linguistic features, the flouting maxims of cooperative principle and the implicature.

#### **E. Technique of Data Analysis**

Bogdan and Biklen (1998:157) states that data analysis is the process of systematically searching and arranging accumulated materials to increase the researcher's understanding and to enable the researcher to present what has been found to others. The steps of the data analysis were as follows:

- 1) observing the expression used in the film *Cinderella Man* comprehensively,

- 2) taking a note to any words, phrases, clauses and sentences that contain men's linguistic features and flouting maxims of cooperative principle,
- 3) identifying and selecting the data based on the types of men's linguistic features and flouting maxim of cooperative principle,
- 4) making percentage of the finding of men's linguistics features and flouting maxims of cooperative principle,
- 5) analyzing and interpreting the data by using socio-pragmatics perspective,
- 6) applying the trustworthiness of data, and
- 7) making conclusions based on the data analyzed.

#### **F. Data Trustworthiness**

Moleong (2001:173-175) states that there are four criteria used to achieve trustworthiness of the data. They are credibility, transferability, dependability and conformability.

Credibility is basically a concept of internal validity to the extent to which the findings describe the reality accurately. The researcher performed deep and detail observation of the data, so that the data could be organized as being credible. She watched the film comprehensively and confirmed the selected data to the script of the movie carefully in accordance with the research question.

Dependability is the concept of reliability or the consistence of the data. To achieve the degree of dependability, she examined both the process of the data

collection and data analysis for consistency. She investigated the data carefully to reach certainty and stability of the data.

Conformability is used to demonstrate the neutrality of the research interpretations. The aim of conformability is to measure how far the findings and the interpretation of the data are truly based on the data. Conformability refers to extent to which the characteristics of the research are described so that other researchers may use the result to extend their knowledge. The researcher provided all data to get the degree of conformability.

To get trustworthiness, the researcher also did triangulation to test the data and the data analysis. Denzin in Lincoln and Guba (1985: 305) classifies four main kinds of triangulation; they are by source, by methods, by researcher or observers, and by theories. In this research, the researcher only used two types of triangulation that are triangulation by theory and by researcher.

Triangulation by theory was done by using more than one theory, for instance theory of men's linguistic features and flouting maxims of cooperative principle in the process of analyzing the data. In triangulation by researcher, the researcher consulted the research analysis to Erna Andriyanti, M. Hum. as the first consultant and Paulus Kurnianta, M. Hum. as the second consultant. This research was also triangulated by two friends of the researcher. They are Talitha Yuniawati and Fitria Nurhayati. Those two people are students of English Language and Literature of Yogyakarta State University majoring in linguistics.

## **CHAPTER IV FINDINGS AND DISCUSSION**

This chapter presents the result of the research. As mentioned in the first chapter, this research has three objectives related to: 1) men's linguistic features used by the male main character in *Cinderella Man*, 2) flouting maxims used by the male main character in *Cinderella Man*, and 3) reasons why the male main character in *Cinderella Man* employs the flouting maxims.

Moreover, this chapter is divided into two sections: findings and discussion. The first section, the findings section, shows the data on types of men's linguistic features, flouting maxims of cooperative principle and reasons why the male main character in *Cinderella Man* flouts the maxim of cooperative principle based on the characteristics of men's language. Then, the second section, the discussion section, talks about detailed analysis and explanation of the findings of this research.

### **A. Research Findings**

#### **1. Men's Linguistic Features Employed by the Male Main Character in *Cinderella Man***

It has been explained in chapter two that men and women have different characteristics in daily verbal conversations. Men have their own ways to communicate to each others. Men's linguistic features prove that men are more dominant than women and they often get higher positions in society. Men use

language to show their power and superiority. Men often use these features in their daily conversation. Tannen (1990) argues that men have four linguistic features. They are report talk, command, tease and joke, and swear and profanity.

The occurrence of men's linguistic features in *Cinderella Man* is presented in table 2 below.

**Table 2: Men's Linguistic Features Employed by the Male Main Character in *Cinderella Man***

No.	Men's Linguistic Features	Occurrence	Percentage
1.	Report Talk	21	40%
2.	Command	15	29%
3.	Tease and Joke	15	29%
4.	Swear and Profanity	1	2%
<b>TOTAL</b>		52	100%

It can be seen from the table above that in *Cinderella Man*, report talk is mostly found. Men use report talk when they want to show their knowledge, skill and verbal performance such as storytelling and giving information. The occurrence of report talk is 21 (40%) out of 52 utterances. It means that the male main character in this film (James J. Braddock) wants to show his knowledge to prove his superiority in their communication.

There are 15 (29%) utterances by Braddock in which he uses command. Men often employ command to control someone by telling them what they must do. Therefore, Braddock often tells his wife, children, and even his friends what they have to do to show his power and proving that he has a higher position. The occurrence of tease and joke is 15 (29%) out of 52 utterances. Braddock employs teasing when he tries to provoke somebody in a playful or unkind way and he makes a joke to show closer relationship with the other people. The last feature employed by Braddock is swearing and profanity. Swear and profanity are bad languages. They are rude and offensive and they show no respect for religious or moral rules. Men often employ this feature to express their feeling of anger, pain, fear or disappointment. There is only 1 (2%) utterance by Braddock in which he uses this feature. Swear and profanity have the fewest occurrences in *Cinderella Man* because the male main character does not show his anger and pain by uttering bad language but he has different ways to express his bad feelings.

## **2. Flouting Maxims of Cooperative Principle Done by the Male Main Character in *Cinderella Man***

To build an effective communication, a speaker should be cooperative with the addressee in a conversation. People have to observe the rules of cooperative principle. There are four rules of communication. Firstly, the speakers have to talk sincerely and do not give too little or much information. Secondly, the speakers are not allowed to give entrusted information. Thirdly, the speakers must stay on the topic of the

conversation. Finally, the speakers are forbidden to give ambiguous and obscure information during the conversation. However, in real daily verbal communication, people often break the rules of conversation. They do so for some reasons. The phenomenon of breaking the rule of cooperative principle is known as flouting maxim.

James J Braddock, the male main character in *Cinderella Man* often breaks the rules of communication. He flouts the maxim of quantity, quality, relation and manner. He flouts the maxims of cooperative principle in highly number. The occurrence of the flouting maxims of cooperative principle which is done by the male main character in *Cinderella Man* can be seen in the table 3 below.

**Table 3: Flouting Maxims of Cooperative Principle Employed by the Male Main Character in *Cinderella Man***

No.	Flouting Maxims of cooperative Principle	Occurrence	Percentage
1.	Flouting maxim of quantity	23	44%
2.	Flouting maxim of quality	5	10%
3.	Flouting maxim of relation	16	31%
4.	Flouting maxim of manner	8	15%
<b>TOTAL</b>		52	100%

Based on the table above, it can be seen that the flouting maxim of quantity has the highest feature that is used by the male main character in *Cinderella Man*. There are 23 (44%) expressions by Braddock in which he breaks the rule of quantity



maxim. Braddock breaks the rule of maxim of quantity if he gives more or less information than what is required by the addressee. In this film, Braddock often gives detail information to his wife so he breaks the maxim of quantity in highly number. The second highest feature used by the male main character in this film is the flouting maxim of relation with 16 (31%) expressions. A speaker is judged not observing this maxim if her/his responds is not relevant with the first utterances. Braddock often gives an irrelevant statement by changing the topic of conversation. He does so for controlling the conversation. Flouting maxim of manner has the third highest feature used by Braddock. There are 8(15%) expressions by Braddock in which he breaks the rule of maxim of manner. In his conversation, Braddock sometimes gives an ambiguous or unclear statement. Therefore, he is considered breaking the maxim of manner. Finally, there are 5 (10%) utterances in which Braddock flouts the maxim of quality. Flouting maxim of quality has the lowest feature that is found in *Cinderella Man*. Braddock flouts the maxim of quality when he gives false information.

### **3. The Reasons Why the Male Main Character in *Cinderella Man* Flouts the Maxims of Cooperative Principle**

Besides analyzing men's linguistic features and maxims of cooperative principle, the researcher also tries to explain the reasons why the male main character in *Cinderella Man* flouts the maxims of cooperative principle. It is found in this film that the male main character, James J. Braddock often flouts the maxim of

cooperative principle because of several reasons. They are showing power, giving detail information and expressing emotion and solidarity.

It is known that men use the language to show their power. Men always want to show their superiority although they are in the lower class or lower working class. James J. Braddock also uses language to prove his power even though he is in the bad condition. He does not have any good job or higher position in society. James J. Braddock demonstrates his power by showing his confident and dominance in conversation.

James J. Braddock flouts the maxims of cooperative principle because he wants to give more detail information since men like to explain many things to his hearers, especially to women. In this film, it can be found that James J. Braddock likes to give detail information to his wife, his children and even his best friend, Joe Gould.

Men are also known for not talking about emotion. They cannot show their feelings directly. Actually, they also like to show their emotion but they have different manners from women in showing their feeling. Men often share his feeling of love, happiness, disappointment, anger and fright in indirect way. In this film, it can be seen that James J. Braddock often expresses his feelings.

## **B. Discussion**

### **1. Men's Linguistic Features Employed by the Male Main Character in *Cinderella Man***

Men and women fill different role and place in society. In many societies, men are placed higher than women. They get better position or job like doctor, teacher, lawyer and so on. They also earn more money. Those cases make men and women have different characteristic in their speaking. Men often use language to show that they have more power and confidence. Men's linguistic features are report talk, command, teasing, and swearing and profanity.

#### **a. Report Talk**

Men's language is considered as report talk. Men do a report talk in some ways, for instance, by showing their knowledge and skill and by holding center stage through verbal performance such as storytelling or giving information. In *Cinderella Man*, report talk has the highest feature that is used by the male main character. There are 22 (42%) expressions by Braddock employing report talk. It happens because Braddock likes to explain many things to his addressee. He also enjoys giving detail information. Moreover, by showing his knowledge and skill, he wants to prove his superiority and dominance. Braddock does report talk in three ways; they are showing knowledge, storytelling and giving information. The deeper explanation of this phenomenon is described in the following dialogue.

The first way of doing report talk is by showing knowledge and skill. In some cases, Braddock shows his knowledge and skill in his conversation. An example for this strategy can be seen in the following conversation.

Braddock	: \$6.74. How much to turn it back on?
Mae	: Four months. \$44.22
Braddock	: <b>If I work 26 hours out of every. It still won't add up. We ain't got nothing. Nothing left to sell.</b>
Mae	: <nodding>

(D1/00.33.08-00.33.40/15)

The conversation is between Braddock and Mae. They are sitting in the dining room of their flat. They are talking about the electricity which is turned off because they cannot pay the bill. They have not paid the electricity bill for four months because they do not have enough money. At that time, it is not easy to earn money. Braddock is only a temporary dockworker. He does not always get a job so he cannot always get money to support his family's needs.

In this case, Braddock shows his knowledge by saying "*If I work 26 hours out of every. It still won't add up. We ain't got nothing. Nothing left to sell.*" He gives a calculation of their debts and his salary. He only gets little money from the docks, whereas he has a lot of debts. He thinks that he still cannot pay the delinquent electricity bill although he works harder. He cannot earn enough money although he works for twenty six hours in a day. Moreover, he is sure that they do not have any goods left to sell because all goods have already sold to support their previous needs.

Another example of showing knowledge can be seen in the following dialogue.

Mae : It's just until we get back...  
 Braddock : <interrupt> **What else was it for? If we can't stay together, that means we lost! That means we've given up!**

(D1/00.37.49-00.37.48/17)

The conversation above is between Braddock and his wife (Mae) in their flat. Mae sends their children away because she thinks that they cannot protect them. The electricity of their flat is turned off so the heater does not work. The children are getting sick because the weather is so cool. Mae feels so sad about her children condition therefore she thinks it is better to send the children away until they can pay the electricity-bill and the heater can work. Mae decides it without Braddock's agreement.

Braddock does not agree with Mae's decision and he is so angry. He says "*what else was it for? If we can't stay together, that means we lost! That means we've given up!*" to show his knowledge. He thinks that sending the children away cannot solve their financial problem. Sending the children away just makes the condition worse because it means that they give up on their condition. The children are the big power for Braddock to earn more money.

The second way of doing report talk is by storytelling. It is usually done by sharing experiences. An example of storytelling is described in the following dialogue.

Mike : Yeah, I used to be a broker.  
Still lost it all in 1929.

Braddock : **Yeah, me, too. I had just about everything. I ever earned in stocks. Even had a little taxi company. I mean, who loses their dough on cabs in New York City, right? Well, I thought that one was gold for the grandkiddies.**

(D1/00.31.07-00.31.25/14)

The conversation above is between Braddock and Mike. They talk in the dock cafeteria after work. They share about their financial condition in American Great Depression. At that time, America experienced a big economic crisis where many American lost their job and wealth. It also happened to Braddock. He says *“Yeah, me, too. I had just about everything. I ever earned in stocks. Even had a little taxi company. I mean, who loses their dough on cabs in New York City, right? Well, I thought that one was gold for the grandkiddies”* to shares to Mike how he loses all his wealth. He tells that he has everything even some asset before the economic crisis. He has a little taxi company in New York City. He thinks this business will save the future of his children and even his grandchildren. However, he loses everything even his taxi company when the crisis happens.

The conversation between Braddock and Joe below also describes a report talk with storytelling.

Joe : Jesus H. Christ! Jesus, Mary and Joseph, Mary Magdalene...  
all the saints and martyrs and Jesus! Did I say “Jesus”?

Braddock : <laughing>

Joe : Where the hell did that come from?

Braddock : **I don’t know. When my hand was broke... I had to work down on the docks and I had to use my left. So, what? No, that and luck.**

(D1/00.59.00-00.59.21/29)

The conversation above is located in the dressing room of Madison Square Garden where Braddock has a boxing match. Braddock succeeds to reach his victory in this match and it makes Joe very surprised. He does not think that Braddock can use his left hand to defeat his opponent. In the previous matches, Braddock never uses his left hand. He always uses the right.

By saying *“I don’t know. When my hand was broke... I had to work down on the docks and I had to use my left. So, what? No, that and luck”*, Braddock tells how he can use his left hand. He shares his experience that he has to use the left hand because the right one is broken in the previous boxing matches. He becomes accustomed using the left hand when he works on the dock. This condition is very exceptionally beneficial to Braddock. In this fight, he can use both hand; the left and the right. He shows all his skills and power and he successfully overcomes his opponent.

The last way to deliver report talk is by giving information. An example of this strategy is presented in the following conversation.

Father	: Missed you at mass, Jimmy.
Braddock	: <b>I can get an extra shift on a Sunday, you know?</b>

(D1/00.45.42-00.45.46/21)

The conversation above is between Braddock and a priest in the church’s yard when they are celebrating Braddock’s son (Howard) birthday with the other kids. The priest greets Braddock and asks why he never comes to the mass in a long time.

Braddock says “*I can get an extra shift on a Sunday, you know?*” to give the priest information that he has to work on Sunday so he cannot attend the mass in the church every Sunday.

Another example of giving information strategy can be seen in the conversation below.

Braddock	: You know Joe Gould was just here.
Mae	: Yeah, I saw.
Braddock	: <b>You did? He thinks the Commission might be willing to reverse their ruling. He thinks he can get me another fight. He wants me to stop working and get back in shape.</b>
Mae	: I thought it was just the one fight.
Braddock	: <b>Well, yeah. He fronted us \$175 so I can train. You know what that is right there? That's a second chance. That's what that is</b>

(D1/01.05.11-01.05.33/33)

The dialogue above is between Braddock and Mae in the yard of their flat. Braddock's manager (Joe Gould) just gets back from their house. Braddock gives information to his wife that Joe offers him to come back to the ring. He says “*You did? He thinks the Commission might be willing to reverse their ruling. He thinks he can get me another fight. He wants me to stop working and get back in shape*” to tell Mae that the boxing commission will give a second chance to him after he succeeded win in the last fight. Braddock also shares that Joe asks him to stop working in the dock so he can train. In addition, by saying “*Well, yeah. He fronted us \$175 so I can train. You know what that is right there? That's a second chance. That's what that is*”, he informs Mae that Joe gives him some money for training. Braddock tells Mae



that it is a great chance to solve their financial problem because he can get much money in the boxing ring.

## b. Command

Command is the second feature of men's language. It is usually used to show their power. Men employ command to tell others what they have to do. By giving command, men also want to prove that the others have lower status than them. In *Cinderella Man*, the male main character employs command in high percentage. There are 15 (29%) expressions in which the male main character employs command. Braddock employs command in his utterances because he wants to prove that he has more power than others.

There are two ways in giving command. They are directive and non directive. Men are said use directive command when they give extreme command. On the other hand, men will be classified as giving non direct command when they give an offer, direct request, suggestion or invitation. Both ways of using command in *Cinderella Man* are presented below.

The first way of using command is by giving directive command. The example of giving directive command can be seen in the following dialogue between Braddock and Mae.

Braddock	: Where are the kids?
Mae	: The boys will sleep on the sofa at my father's in Brooklyn. And Rosy'll stay at my sister's. Jimmy, we can't keep 'em!
Braddock	: <b>You don't make decisions about our children without me.</b>

(D1/00.37.27-00.37.38/16)

This conversation happened in their flat after Mae sending their children away because of their financial problem. Braddock says “*you don’t make decisions about our children without me*” to command Mae that she cannot decide any decisions without his agreement.

Another example of giving direct command is presented below.

Mae : You weren't here.  
Braddock : **You can't break my promise.**

(D1/00.38.03-00.38.08/19)

Like the previous example, this dialogue is also between Braddock and his wife (Mae) after Mae sends their children away. Braddock’s utterance, “*you can’t break my promise*”, clearly expresses direct command. He asks Mae not to break his promise to his son. He has made a promise to his son (Jay) that he never sends the children whatever happens. Therefore, he does not allow Mae breaking his promise.

The second way of commanding is giving command in non direct way. It can be done by giving offer, direct request, suggestion or invitation. By using this strategy, the hearer is given a choice whether s/he agrees with the command or not. An example of the non direct command strategy which is done by Braddock is presented in the following dialogue.

Mae : So tell me about him. Was he a real slugger?  
Braddock : **You know, you could come and watch.**

(D1/00.00.00-05.02-05.26/3)

The dialogue above occurs in the back yard of Braddock's house. Braddock and his wife (Mae) are talking about Braddock's fight because he has just come back from the boxing match. Mae asks how he is in that match. Braddock answers "*you know, you could come and watch*" to asks Mae watching the boxing match. Braddock gives Mae an invitation to come and watch the boxing match when he has a fight.

Giving a non direct command can also be done by giving a direct request.

Joe	: No, don't you sell yourself short.
Braddock	: <b>At some stage, you think you're gonna do some taping here?</b>
Joe	: why not?

(D2/ 00.40.08-00.40.12/51)

The dialogue above is between Braddock and Joe in the dressing room of Madison Square Garden. Braddock is preparing himself for the boxing match. That day, he is going to fight Max Bear, a young arrogant boxer. Braddock asks Joe to tape his hand by saying "*At some stage, you think you're gonna do some taping here?*". Braddock asks Joe to tape his hand because he wants to break the ice. He knows that Joe is also nervous to face this fight because they have already known that Max Bear has killed two of his opponents on the ring.

To make this strategy clearer, the researcher gives one more example.

Jay	: Marty Johnson had to go away to Delaware to live with his uncle.
Braddock	: Why?
Jay	: His parents didn't have enough money for them to eat.
Braddock	: <b>Yeah, well, things ain't easy at the moment, Jay, you're right. But there's a lot of people worse off than what we are. And just 'cause things ain't easy... that don't give you the excuse to take what's not yours, does it? That's</b>

**stealing, right. And we don't steal. No matter what happens, we don't steal. Not ever. You got me?**

(D1/00.15.14-00.15.53/6)

The dialogue above is between Braddock and his son (Jay). Jay steals salami from the butcher and they have just returned the salami back. Jay has to steal the salami because he worries about his family condition. He is afraid that his parents will send him away because his parents do not have enough money to eat.

Braddock says *“Yeah, well, things ain't easy at the moment, Jay, you're right. But there's a lot of people worse off than what we are. And just 'cause things ain't easy... that don't give you the excuse to take what's not yours, does it? That's stealing, right. And we don't steal. No matter what happens, we don't steal. Not ever. You got me?”* to tell his son that it is not easy to survive in that condition where many people lost their job and house. There are many hungry people because they do not have enough money to eat. However, through his explanation, Braddock indirectly commands his son not to steal anything although they are in a bad condition. Jay is not allowed to steal anything even though they do not have enough money to buy some meals. Braddock forbids his son to steal again.

### **c. Tease and Joke**

The third feature of men's language is tease and joke. Teasing is a way to provoke somebody in a playful or unkind way while joking is giving a humor to other people to make a closer relationship. Men usually tease and joke in their daily

conversation. Men have three ways in doing teasing and joking. The first way is provoking or disparaging others. The second way is showing a closer relationship and the last way is showing affection to the opposite.

Braddock often slips tease and joke when he has a conversation with his friends or his wife. There are 15 (29%) expressions by Braddock which employs tease and joke. Braddock employs tease and joke because he wants to provoke others' feelings or making a closer relationship by giving a joke. The deeper explanation will be presented below.

The first way of Braddock doing tease is by revoking the others' feelings. An example of tease can be found when he has a conversation with Sporty Lewis, the newspaper reporter.

Sporty	: I don't fight the fights, Jimmy, I just write about them, see?
Braddock	: <b>Sporty, save the crap for the customers.</b>

(D1/00.51.51-00.52.04/28)

The conversation happens when Braddock meets Sporty in the dressing room of Madison Square Garden. Braddock and Sporty have a bad story from the past. Sporty had written a rumor about Braddock's boxing career. When Sporty wants to defend himself, Braddock says "*Sporty, save the crap for the customer*" to tease Sporty. Braddock's utterance means that Sporty is a liar and he does not want to hear this non sense. Braddock wants to show that he disparages Sporty and he does not respect to him.

The second way of Braddock in employing joking is by making a closer relationship. By giving a joke, he can maintain a close relationship with his wife or friends. An example of this way can be seen in the following conversation.

Braddock : Are you on the level, Joe?  
 Joe : Come on. Always.  
 Braddock : **For \$250 I would fight your wife.**  
 Joe : Now you're dreaming.  
 Braddock : **And your grandmother. At the same time.**

(D1/00.48.56-00.49.04/24)

The conversation is between Braddock and his old boxing manager (Joe) in the yard of Braddock's flat. Joe comes to Braddock's flat to offer him fighting on the boxing ring again. He tries to convince him that he has permission to fight in this match because it is just one fighting. Moreover, Joe tells Braddock that he can get some money from the match if he can win.

Braddock says "*For \$250 I would fight your wife*" and "*And your grandmother. At the same time.*" to tease Joe. He gives a joke to Joe by saying that he will fight his wife and his grandmother for \$250. Braddock's utterances imply that he wants to make a closer relationship with Joe. Joe is Braddock's old friend and they have never met for a long time. Moreover, by saying those expressions, Braddock wants to show his gratitude to Joe.

Tease and joke can also be done by creating affiliation to women. An example of this phenomenon is presented in the following dialogue.

Mae : Come on. There was one. There must have been one.  
 Braddock : No.  
 Mae : Blond?  
 Braddock : **Brunette.**  
 Mae : Tall?  
 Braddock : **Like a gazelle. I don't know how it is she breathed up there.**

(D1/00.05.42-00.06.02/5)

The utterances are between Braddock and his wife (Mae) which occurs in the back yard of their house. Braddock has just come home from the boxing match and he succeeds to reach the victory. They are talking about Braddock's fight. Mae thinks that there are many beautiful women at the boxing arena. She is sure that Braddock has a dating with one of them and she wants to know what the girl who has dated her husband is like.

However, Braddock teases Mae in answering her question. He tells Mae that the woman who is having a date with him has got brunette hair and she is very tall like gazelle. The woman characteristics which Braddock describes are Mae herself. In other words, Braddock teases Mae with saying Mae has got brunette hair and she is very tall like a gazelle. He teases his own wife to create affiliation to Mae.

#### **d. Swear and Profanity**

Swear is a rude or offensive language. Men use this language more frequently than women. Men usually employ swear to express their anger, hopelessness, disappointment or rebellion. Moreover, men also use profanity as their vernacular speech because of its function as a linguistic mechanism that reflects and strengthens

solidarity and relationship among men. Men usually do swearing by saying words such as “*damned*”, “*motherfucker*”, “*son of a bitch*”, and “*shit*”.

In *Cinderella Man*, swearing and profanity is not found in high percentage. There is only one expression (2%) by Braddock which employs swear and profanity. It happens because Braddock has different ways to express his negative emotion like anger, disappointment and hopelessness. He also expresses solidarity with different expressions. He does not use hostile words because he does not want to hurt others’ feeling.

The expression of Braddock showing swear is presented below.

Joe	: I got you a fight.
Braddock	: <b>ha..ha Go to hell.</b>

(D1/00.47.57-00.48.00/23)

The conversation above is between Braddock and Joe which happens in the yard of Braddock’s flat. Joe is Braddock’s boxing manager when he had a career as a boxer. Joe comes to Braddock’s flat and tells him that he has a boxing fight for him. Braddock says “*ha..ha. Go to hell*” in response to Joe’s invitation. Braddock uses swear to express that he does not believe Joe’s utterance and he does not want to mull Joe’s invitation over. Braddock thinks that his boxing license has been revoke by the commission so he cannot fight again on the boxing ring.



## 2. Flouting Maxim of Cooperative Principle Done by the Male Main Character in *Cinderella Man*

As explained previously, the male main character (James J. Braddock) in *Cinderella Man* often breaks the rules of cooperative principle in some ways, such as by giving less or more information, giving entrusted story, not staying on the topic of conversation, and giving ambiguous and obscure information. The phenomenon of breaking the rules of cooperative principle is known as flouting the maxim of cooperative principle. There are four types of flouting maxims of cooperative principle, i.e. flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation, and flouting maxim of manner.

### a. Flouting Maxim of Quantity

Braddock often breaks the maxim of quantity in his daily communication. He does not give the information as informative as it is required. He is considered flouting the maxim of quantity if he gives less or more information to his hearer. In this film, Braddock flouts this maxim in a high percentage. There are 23 expressions out of 52 expressions that are categorized as flouting the maxim of quantity. An example of flouting maxim of quantity can be seen below.

Mae	: Jimmy, what happened to your hand?
Braddock	: <b>It's broke again in three places. They said I'm through, Mae. They said I can't be a boxer no more.</b>

(D1/00.26.31-00.26.40/12)

The conversation is between Braddock and his wife (Mae) in their flat. Braddock has just come home from the boxing match. Mae sees that her husband

comes home with depressed face so he thinks there is something bad happened to her lovely husband. She also finds out Braddock's right hand is bandaged then she asks him what happened to his hand.

It can be seen in the dialogue above that Braddock gives more information than what Mae requires. Mae only needs information about Braddock's hand. Therefore, Braddock may answer Mae's question by only saying "*it's broke again in three places*", but he does not do that. He gives more information by sharing what happened to him in the fight by saying "*They said I'm through, Mae. They said I can't be a boxer no more*". He gives more information that he cannot be a boxer anymore because his license is revoked.

The conversation between Braddock, Joe and Mr. Johnston below also shows the phenomenon of flouting maxim of quantity.

Braddock	: Mr. Johnston!
Mr. Johnston	: Jim. What's going on?
	You didn't tell him?
Joe	: Yeah, of course I told him.
	He wanted to hear it from you.
Braddock	: <b>Come on, Mr. Johnston, no contest? I broke my hand. Okay? It's legit. You don't see me crying about it. I don't see what you got to complain about. I still went out there, I still put on a show. I did what I could do. You know, we did that boondock circuit for you... me and Joe. Remember? I didn't quit on you. And I didn't quit tonight. I didn't always lose. I won't always lose again. I can still fight.</b>

(D1/00.24.27-00.25.10 /10)

The conversation happens after Braddock is defeated on the boxing match. The committee of boxing match is very angry so they decide to discharge him. Braddock

is very disappointed and he tries to convince Mr. Johnston that he can still fight by saying “*Come on, Mr. Johnston, no contest? I broke my hand. Okay? It’s legit. You don’t see me crying about it. I don’t see what you got to complain about. I still went out there, I still put on a show. I did what I could do. You know, we did that boondock circuit for you... me and Joe. Remember? I didn’t quit on you. And I didn’t quit tonight. I didn’t always lose. I won’t always lose again. I can still fight*”. Braddock’s expression obviously shows that he flouts the maxim of quantity in convincing Mr. Johnston. Actually, Braddock can say “you cannot revoke my license because I fight with broken hand and I have done my best” in convincing Mr. Johnston. However, he shares his experience instead. Braddock tells that he fights with broken hand but he still tries to do his best. He also reminds Mr. Johnston that he does not always lose in the match so the committee cannot easily revoke his license.

Here is another example of flouting maxim of quantity.

- Frank Essex (a reporter) : A lot of people are interested in this fight. What do you got to say to your fans today, Jimmy?
- Braddock : **I guess I'm grateful for the opportunity. I know that these days not everybody gets a second chance. You know, I have a lot to be grateful for. You know, I have three beautiful, healthy, troublemaking kids. You know, I have the prettiest wife a man could wish for...**

(D2/ 00.20.17-00.20.43/41)

After Braddock succeeds to win several matches, he and his manager (Joe Gould) hold a press conference on Braddock’s return to the boxing arena. There are

some reporters coming to this press conference because they want to know how Braddock gets his second opportunity to have career in boxing. At that time, it is not easy to get fortune like Braddock does. A lot of people lose their job and wealth so they are interested in Braddock's experience.

In the press conference, there is a reporter asking Braddock about his feeling on returning to the boxing arena and what he will say to people who always support him. He is expected to share his feeling by saying "*I'm very grateful for this second chance*". However, he answers the reporter's question by giving more information which is not required by the reporter. He tells that he has three wonderful children and the prettiest wife who always give him big spirit to survive and finally he can return to the boxing arena.

#### **b. Flouting Maxim of Quality**

Braddock also breaks the maxim of quality in his utterances. He sometimes gives false information to his wife or friends. However, in *Cinderella Man*, he does not flout the maxim of quality in a very high percentage. There are only 5 (10%) utterances by Braddock which are categorized as flouting maxim of quality. Flouting maxim of quality may be done in several ways such as: untrue statement, irony, banter, sarcasm, hyperbole and metaphor. The deeper explanation and an example of this phenomenon in *Cinderella Man* is presented below.

Joe : Now, you see, that break's still a few weeks away.  
 Braddock : I know.  
 Joe : Yeah. And you were gonna tell me about this when?  
 Braddock : **It's gonna be fine.**

(D1/00.18.02-00.18.13/8)

The conversation above occurs between Braddock and his boxing manager (Joe Gould) in the dressing room of Mount Vernon. Braddock will have a boxing match at that night so they prepare for the match. Joe gives Braddock instruction to defeat his competitor. He also tapes Braddock's hand. Joe finds that Braddock's right hand is still injured and he is very angry because Braddock does not tell him about the condition of his hand. Braddock says "*it's gonna be fine*" in response to Joe's statement. Braddock's expression clearly flouts the maxim of quality since he tells false information. He knows that his right hand is broken and it can give a bad influence at the boxing match. However, he tells his manger that his hand is fine and he can fight with broken hand. Braddock is lying so Joe will not worry about the condition of his hand and let him fight.

Braddock also flouts maxim of quality by giving ironical expression. Irony is an apparently friendly way of being offensive (mock-politeness). Thus, in the case of irony, Braddock says a positive sentiment and implies a negative one. The example of using irony as a way of flouting the maxim of quality can be seen in Braddock's utterance below.

Father : Hey, your dad ever tell you that I used to spar with him?  
 Howard : You hit the Father?  
 Braddock : **As often as I possibly could.. He was kinda tricky, though. Hard to catch.** Go and get some cake. Go on.

(D1/00.45.28-00.45.40/20)

The conversation is among a priest, Braddock and Howard in the church's yard. They meet when they are celebrating Howard's birthday. The priest asks Howard whether his father has told him that he used to fight with him. It is obviously seen in the conversation above that Braddock is lying in his answering. The priest knows that Braddock was a boxer so he asks just for chitchat.

Here, Braddock's expression flouts the maxim of quality because he says what he believes to be false. However, it implies that he tries to mock the priest by saying "*As often as I possibly could.. He was kinda tricky, though. Hard to catch*". It can also be seen here that Braddock, through his utterance, tries to deliver an irony to him. Here, he posts a positive sentiment which implies a negative one. By delivering an irony, he is trying to mock the priest indirectly. Braddock tries to say that the priest is cunning through his utterances.

### **c. Flouting Maxim of Relation**

Braddock sometimes gives an irrelevant statement in his communication. He does not stay in the topic of the conversation. Therefore, he is considered breaking the relation maxim. When he flouts the maxim of relation, he expects that the hearer will be able to imagine the unsaid utterance, and make a connection between his utterances and the preceding one(s). The flouting maxim of relation is the second feature mostly used by Braddock. There are 16 (31%) expressions by Braddock

which are categorized as flouting maxim of relation. Flouting maxim of relation can be done by changing the topic of conversation. The datum below is an example of flouting maxim of relation.

Joe : All right, let me see what we got here. \$886 for Jeanette.\$772 for Lou and Whitey. \$1000 for the ring fees, my \$2,658 and your \$3544 makes \$ 8,860. Stick that in your mattress, Irishman.

Braddock : (kissing the money) **When we get there, you gonna come in and see the kids? It's been a while. Come on. They miss their Uncle Joey**

(D1/00.03.19-00.03.42/1)

The conversation above occurs between Braddock and his manager (Joe Gould) in a car. They are in their way to come home from the boxing match. Braddock has just won the boxing match. Joe is talking about the money which they get from Braddock's victory on the ring. He calculates how much money they get from the match then he gives Braddock's commission.

It can be seen in the conversation that Braddock's response is irrelevant to Joe's statement. He can say "*thanks you for the money*"in replying Joe's statement.However, Braddock changes the topic of the conversation by saying "*When we get there, you gonna come in and see the kids? It's been a while. Come on. They miss their Uncle Joey*"instead. Braddock's expressions are categorized as flouting of maxim of relation since his expressions are not in line with Joe's. However, Braddock expressions imply that he is giving an invitation to his manager to stop by his house.

The following dialogue also shows the phenomenon of flouting maxim of relation.

- Mae : Maybe I understand some. About having to fight. So you just remember who you are. You're the Bulldog of Bergen... and the pride of New Jersey. You're everybody's hope. And you're your kids' hero. And you are the champion of my heart... James J. Braddock.
- Braddock : **You know, you better get home. You know, boxers hang around places like this and you don't want to get tangled up with that kind of crowd. Nice girl like you.**

(D2/00.40.53-00.41.57/52)

The utterances are between Braddock and Mae when Mae visits the boxing arena to support his husband. Mae never came to the boxing arena before because she could not bring herself to look at his husband fighting. However, in this fight, Mae is very afraid of his husband condition because he is going to fight a young cruel boxer named Max Bear who has killed his opponents on the boxing ring. She is very afraid that her lovely husband will be killed in the ring. She actually does not allow his husband to fight Max Bear in this match but still she must support his husband because she knows that her support is Braddock's big spirit. She says that Braddock is the pride of New Jersey and a hero for their children because she wants to give support to Braddock.

However, Braddock utterances are not relevant to Mae's utterance. Mae encourages Braddock to compete Max Bear but he tells his wife to go home instead. Braddock thinks that boxing arena is not a good place for his wife. He wants to save Mae. He does not want Mae to watch his game. He knows that his wife will be



offended if she watches him getting hit, therefore he changes the topic of the conversation by saying *“You know, you better get home. You know, boxers hang around places like this and you don't want to get tangled up with that kind of crowd. Nice girl like you”*

Another example of the occurrence of flouting maxim of relation can be seen in the conversation between Braddock and Mr. Johnston below.

Johnston	: You want to think about it?
Braddock	: <b>You think you're telling me something? What, like, boxing's dangerous, something like that? You don't think triple shifts or working nights on the scaffolds... is just as likely to get a guy killed? How many guys died the other night living in cardboard shacks... trying to save on rent money? Guys who were trying to feed their family. Cause men like you... have not yet quite figured out a way to make money... out of watching that guy die. In my profession, and it's my profession... I'm a little more fortunate.</b>

(D2/00.26.40-00.27.15/45)

The conversation happens in Mr. Johnston's office. Mr. Johnston plays some videos of Max Bear's boxing matches. It is seen in those videos that Max Bear kills his opponents on the boxing ring. Mr. Johnston plays those videos in order to make Braddock giving up on the next boxing match. Braddock is going to fight Max Bear in the next game. Mr. Johnston expects that Braddock will rethink about his fight after he watches those videos. He asks Braddock whether he wants to give into the game or not.

Braddock's answer is categorized as flouting maxim of relation since he gives irrelevant answer toward Mr. Johnston's question. Braddock's answer is not in line

with Mr. Johnston's question. He can answer Mr. Johnston question by saying "yes" or "no". However, Braddock's answer implies that he is totally not afraid of fighting Max Bear on the boxing ring although he has killed his opponents. He tells Mr. Johnston that he cannot intimidate him by describing that boxing is a very dangerous job for him and he can be killed in the ring. Braddock thinks every job has a big risk and it can kill the doer. He also emphasizes his statement by saying "*You don't think triple shifts or working nights on the scaffolds... is just as likely to get a guy killed? How many guys died the other night living in cardboard shacks... trying to save on rent money? Guys who were trying to feed their family*". He means that not only a boxer who has a risk could die because of his profession, but also a laborer in the scaffolds can accidentally kill for the survival even many people who live in the cardboard shack die because they cannot rent a house. There are many people die because they are trying to support their family's need. Thus, he is not afraid of being killed on the boxing ring because it is his risk of being a boxer.

#### **d. Flouting Maxim of Manner**

When Braddock gives obscure and ambiguous information or provides disorder information, he is considered breaking the rule of maxim of manner. In *Cinderella Man*, there are 8 (15%) expressions by Braddock which are categorized as flouting maxim of manner. Here is an example of flouting maxim of manner.

Joe	: Yeah, that's very sweet. You still married to the same girl?
Braddock	: <b>I was this morning.</b>

(D1/00.03.43-00.03.48/2)

The conversation above is between Braddock and Joe in a car. They have just come home from the boxing match. Joe says that Braddock is very sweet because he has married with Mae for a long time. Joe thinks Braddock can get married or date with other women he likes since he has popularity as a famous boxer and has much money.

Braddock's utterance in replying Joe's statement is categorized as flouting maxim of manner since he performs ambiguous and obscure information. Braddock's utterance, "*I was this morning*", shows that Braddock is not cooperative in delivering his intention. He does not try to speak clearly. Therefore, he is considered flouting maxim of manner since he tends to speak ambiguously to Joe and makes Joe have difficulty in understanding his intention. However, Braddock's utterance implies that he is still young so it is not special if he married to the same woman for a long time. Moreover, he loves Mae very much so he wants to maintain his allegiance.

The conversation below also shows the occurrence of flouting maxim of manner.

Sporty	: I don't fight the fights, Jimmy, I just write about them, see?
Braddock	: <b>Sporty, save the crap for the customers.</b>

(D1/00.51.51-00.52.04/28)

The conversation above is between Braddock and a newspaper reporter named Sporty Lewis in the dressing room of Madison Garden. Braddock is preparing for the one deal boxing match when he meets Sporty. Braddock and Sporty had a bad

relationship in the past because Sporty wrote a bad news about Braddock's career as a boxer. Braddock is trying to remind Sporty about what he wrote in his newspaper. Sporty does not feel guilty because he only tries to write what happened on boxing ring based on his investigation.

However Braddock expressions in the conversation above are considered as flouting maxim of manner since he speaks in ambiguous way. He does not speak clearly so it makes Sporty confuse to catch his intention. Braddock implies that Sporty is a liar and he does not believe in what Sporty has said by saying "*Sporty, save the crap for the customers*".

### **3. The Reasons Why the Male Main Character in *Cinderella Man* Flouts the Maxims of Cooperative Principle**

It has been described that the male main character in *Cinderella Man* breaks the rule of cooperative principle in high frequency. Then, after investigating the flouting maxim of cooperative principle done by the male main character in *Cinderella Man*, the researcher focuses on analyzing the reasons why the male main character flouts the maxim of cooperative principle. The male main character in this film (James J. Braddock) flouts the maxim of cooperative principle because of some reasons. They are showing power, giving detail information, and expressing feeling and solidarity.

## 1. Showing Power

The first reason why Braddock flouting the maxims of cooperative principle is that he wants to prove his power. It is known that men often use language to show their power since in many societies men are placed in higher position than women. Braddock also uses language to show that he has more power than his wife, his children, his friends, and even other people. An example and the deeper explanation are described in following dialogue.

Braddock	: Where are the kids?
Mae	: The boys will sleep on the sofa at my father's in Brooklyn. And Rosy'll stay at my sister's. Jimmy, we can't keep 'em!
Braddock	: <b>You don't make decisions about our children without me.</b>

(D1/00.37.27-00.37.38/16)

From the dialogue above, it is obviously seen that Braddock flouts the maxim of relation since he does not try to stay in the topic of the conversation. The conversation occurs in Braddock's flat. He has just arrived at the flat but he does not find the children then he asks Mae where the children are.

Mae explains that she has sent their children away because she thinks that they cannot protect and support their children needs. Mae says that the boys are in the Brooklyn then Rosy is in her sister's house. However, Braddock changes the topic instead by saying "*You don't make decisions about our children without me*". Braddock's expression clearly shows that he wants to show that he has higher position than his wife. His expression implies that he warns Mae not to make any

decision without his agreement. He shows his power by giving Mae a direct command.

Men always want to show their superiority although they are in the lower class or lower working class. It also happens to Braddock. Although Braddock does not have money and does not have a good job, he still wants to show his superiority through his language. An example of this phenomenon can be seen in the following conversation.

Bob Johnson (a reporter)	: Bob Johnson, "Boston Globe." Two days ago, we ran a story about you giving your relief money back. Can you tell our readers why?
Braddock	: <b>I believe we live in a great country. A country that's great enough to help a man financially... When he's in trouble. But lately I have had some good fortune and I'm back in the black. And I just thought I should return it.</b>

(D2/00.20.44-00.21.12/42)

This conversation occurs when Braddock and his manager (Joe) hold a press conference on Braddock's return to the boxing arena. There are some reporters coming to ask Braddock. One of them is Bob Johnson who says that he heard Braddock going to the emergency relief administration to return his loan.

Men usually feel ashamed when other people know that they have borrowed money from other people or a relief administration. It shows that he is weak and does not have power or ability to support their family needs. So to keep his pride, Braddock flouts the maxim of quantity. He gives more information than the reporter require. He shares his knowledge by saying "*I believe we live in a great country. A*

*country that's great enough to help a man financially... When he's in trouble. But lately I have had some good fortune and I'm back in the black. And I just thought I should return it*". It is clearly seen from the conversation that Braddock does not permit other people to underestimate him just because he has borrowed some money.

To show his power, Braddock always feels confident of what he has said and done. The example can be seen in the dialogue below.

Joe : Now, you see, that break's still a few weeks away.  
 Braddock : I know.  
 Joe : Yeah. And you were gonna tell me about this when?  
 Braddock : **It's gonna be fine.**

(D1/00.18.02-00.18.13/8)

The conversation above shows that Braddock flouts the maxim of quality since he gives convincing information. He knows that his right hand is broken and it will bother him during the boxing match. However, by saying "*It's gonna be fine*", he is confident that his right hand will be fine and he can easily defeat his competitor although his right hand is broken.

Another example of showing power is presented in the following conversation

Joe : Due or not, I'll take it. You had the left. The left. But you were bouncy. You were bouncing. Unbelievable. Sliding, slipping. You were like a cat.  
 Braddock : **I did that on hash. Imagine what I would have done to him if I'd had a couple of steaks.**

(D1/00.59.30-00.59.47/30)

The conversation above is between Braddock and Joe in the dressing room of Madison Square Garden. Braddock has just won the boxing match. They are talking

about the match. Joe is surprised because Braddock can use his left hand perfectly. Thus, to show his power, Braddock flouts the maxim of relation since he changes the topic of conversation by saying *“I did that on hash. Imagine what I would have done to him if I'd had a couple of steaks”*. Braddock utterances imply that he can do better than he was if he gets a better meal. He proves his pride by giving a joke to Joe.

## 2. Giving detail information

James J. Braddock flouts the maxims of cooperative principle because he wants to give detail information. Men like explaining to his hearers, especially to women. By giving information or explaining a thing, men are perceived as more knowledgeable, more competent and more credible. An example is described in the following dialogue.

Johnston	: You want to think about it?
Braddock	: <b>You think you're telling me something? What, like, boxing's dangerous, something like that? You don't think triple shifts or working nights on the scaffolds... is just as likely to get a guy killed? How many guys died the other night living in cardboard shacks... trying to save on rent money? Guys who were trying to feed their family. Cause men like you... have not yet quite figured out a way to make money... out of watching that guy die. In my profession, and it's my profession... I'm a little more fortunate.</b>

(D2/00.26.40-00.27.15/45)

The conversation between Mr. Johnson and Braddock clearly shows that Braddock flouts the maxim of relation in answering Mr. Johnson's question. Braddock's answer does not in line with Mr. Johnson's question. Braddock gives



irrelevant answer because he wants to show his knowledge to Mr. Johnson. He tells Mr. Johnson that every job has a risk including boxing. Boxing has its own risk and Braddock is ready to fight it so he does not need to rethink to defeat his opponent.

Moreover, men will talk about important information to people who have close relationship with them. In *Cinderella Man*, it can be found that Braddock regularly tells important information to Mae. An example of this phenomenon is described in the following conversation.

Mae	: Baby? What happened?
Braddock	: <b>I didn't get the dough. They didn't pay up. They called it a "no contest," said the fight was an embarrassment. They decommissioned me.</b>

(D1/26.02.00-00.26.27/11)

The conversation between Braddock and Mae above obviously shows that Braddock flouts the maxim of quantity by giving detail information to his wife. He is explaining to his wife what happened to him at that night. He gives important information to his wife that he was fired by the boxing commission because he lost the fight. The boxing commission thinks that the fight is an awkward match so they do not give him the wages

Here is another example of giving information.

Jake	: Didn't think I'd be seeing you back here.
Braddock	: <b>It came up at the last minute, you know? It was a one-fight deal. The purse was \$250. My end of that was a little less than half. It was, like, \$ 123. We owed \$ 118. Left me with \$5.</b>

(D1/01.03.42-01.03.54/31)

The conversation above is between Braddock and Jake in the dock after Braddock wins in the one fight deal. Jake thinks that Braddock will not work on the dock again and he will come back to the ring. Braddock says *“It came up at the last minute, you know? It was a one-fight deal. The purse was \$250. My end of that was a little less than half. It was, like, \$ 123. We owed \$ 118. Left me with \$5”* to give information that he still needs the job on the dock because the previous match is only one fight deal. Moreover, he tells Jake that his commission from the match is not enough to support his family needs and he still has many debts.

### 3. Expressing Emotion and Solidarity

Men are known for not talking about feelings and emotion. Men cannot express his feeling of love or anger directly. As a result, Braddock often breaks the rules of cooperative principle to express his affection to his wife and children or to express close relationship to his friends.

- Mae : Maybe I understand some. About having to fight. So you just remember who you are. You're the Bulldog of Bergen... and the pride of New Jersey. You're everybody's hope. And you're your kids' hero. And you are the champion of my heart... James J. Braddock.
- Braddock : **You know, you better get home. You know, boxers hang around places like this and you don't want to get tangled up with that kind of crowd. Nice girl like you.**

(D2/00.40.53-00.41.57/52)

The conversation above is between Braddock and his wife in the dressing room of Madison Square Garden. Braddock is preparing himself to fight a cruel young

boxer when Mae comes to support him. Through the conversation above, it is clearly seen that Braddock flouts the maxim of relation. Braddock changes the topic of conversation to give an indirect command to his wife. He suggests his wife to go home because the boxing arena is an inappropriate place for her. By commanding Mae, Braddock expresses that he loves his wife very much. He does not want Mae to be hurt because of watching the match. Braddock wants to save his wife's feeling so he suggests her to go home.

Besides showing the feeling of love, Braddock also flouts cooperative principle to express his anger. The following dialogue shows that Braddock flouts the maxim of manner to express his anger to news reporter named Sporty Lewis.

Braddock	: Sporty Lewis, how you doing?
Sporty	: How you doing?
Braddock	: <b>July 18, 1929. <i>New York Herald</i>. “Proving he was too young and too green... and rushed to the top... Loughran wiped the ring with the Bulldog’s career. A sad and somber funeral... with the body still breathing.”</b>

(D1/00.51.30-00.51.57/27)

The conversation above shows that Braddock flouts the maxim of manner since he does not give brief information. Braddock says “*July 18, 1929. New York Herald. “Proving he was too young and too green... and rushed to the top... Loughran wiped the ring with the Bulldog’s career. A sad and somber funeral... with the body still breathing”* to show that he is very angry at Sporty Lewis. Braddock is angry to him because he wrote an annoying rumor about his career in his newspaper. Sporty

wrote that Braddock had been easily defeated by Loughran and it ruins Braddock's career.

Another example of showing feeling by flouting the maxim cooperative principle can be seen in the dialogue below.

Mike	: Yeah, I used to be a broker. Still lost it all in 1929.
Braddock	: <b>Yeah, me, too. I had just about everything. I ever earned in stocks. Even had a little taxi company. I mean, who loses their dough on cabs in New York City, right? Well, I thought that one was gold for the grandkiddies.</b>

(D1/00.31.07-00.31.25/14)

The conversation happens between Braddock and Mike in a café in the dock after they finish working. Braddock flouts the maxim of quantity by saying "*Yeah, me, too. I had just about everything. I ever earned in stocks. Even had a little taxi company. I mean, who loses their dough on cabs in New York City, right? Well, I thought that one was gold for the grandkiddies*" to tell Mike that he had everything even a little taxi company before the great depression happened. He never expects that he will lose his wealth because of a great economic crisis which occurs in America. By sharing his experience, it clearly shows that Braddock wants to express his sadness. He is very disappointed with his bad condition.

Braddock also flouts the maxim of cooperative principle to express his solidarity and close relationship to his friends. An example is presented below.

Braddock : Are you on the level, Joe?  
Joe : Come on. Always.  
Braddock : **For \$250 I would fight your wife.**  
Joe : Now you're dreaming.  
Braddock : **And your grandmother. At the same time.**

(D1/00.48.56-00.49.04/24)

The conversation above occurs between Braddock and his old manager (Joe Gould). Joe visits Braddock's flat to offer a fight to Braddock. During the conversation, Braddock flouts the maxim of manner since he gives obscure information. Braddock says "*For \$250 I would fight your wife*" and "*And your grandmother. At the same time*" to give a joke to Joe. He tells a joke to Joe to express his gratitude because Joe lets him to fight again on the boxing ring.

## **CHAPTER V**

### **CONCLUSIONS AND SUGGESTION**

This chapter consists of two sections, namely conclusions and suggestion. The first section is conclusion. It talks about the research findings related to the formulation of the research problems and objectives, and the second one is suggestion of particular matters for students, English teachers, and other researchers. Each section is presented below.

#### **A. Conclusions**

Based on the research findings and discussion in chapter four, there are three conclusions which can be described as follows:

##### **1. Men's Linguistic Features Employed by the Male Main Character in *Cinderella Man***

The male main character in *Cinderella Man* employs all four kinds of men's linguistic features. They are report talk, command, tease and joke, and swear and profanity. There are 52 data showing the expression of men's linguistic features. Report talk reaches the highest number with 21 data (40%). It means that the male main character in *Cinderella Man* (James J. Braddock) wants to show his superiority by sharing his knowledge, giving information, and telling his experience. It proves that men like to explain many things to their addressee to show that they are more knowledgeable than women. Command and tease and joke reach same number with

15 data (29%). It implies that Braddock tries to control someone by telling them what they must do. He often tells his wife, children, even friends what they have to do to show his power and to prove that he has a higher position. Braddock also employs teasing when he wants trying to provoke somebody in a playful or unkind way and he makes a joke to make a closer relationship with the other people. Swear and profanity reaches the lower number with 1 datum (2%). It indicates that swearing and profanity do not really reflect Braddock's language in expressing his bad feeling. He shows his bad feeling in different ways.

## **2. Flouting Maxims of Cooperative Principle Done by the Male Main Character in *Cinderella Man***

Based on the finding in chapter 4, it can be seen that the male main character in *Cinderella Man* (James J. Braddock) often flouts the maxims of cooperative principle. They are four flouting maxims of cooperative principle, i.e. flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation, and flouting maxim of manner. The flouting maxim of quantity reaches the highest number with 23 data (44%). It implies that Braddock likes to give detail information to his hearers so he has a greater tendency to flout the maxim of quantity. The flouting maxim of relation reaches the second highest number with 16 data (31%). It implies that Braddock wants to control the conversation by changing the topic of conversation. The flouting maxim of manner reaches the third highest number with 8 data (15%). Braddock gives ambiguous and unclear information when he does not want to be

interrogated. Moreover, Braddock always tries to speak clearly and avoid ambiguity and obscurity through their communication. The flouting maxim of quality reaches the lower number with 5 data (10%). It indicates that flouting of quality does not really contribute in this analysis since Braddock always tries to give truth and believable information.

### **3. The Reasons Why the Male Main Character in *Cinderella Man* Flouts the Maxims of Cooperative Principle**

There are three reasons why the male main character (James J. Braddock) in *Cinderella Man* flouts the maxims of cooperative principle. They are showing power, giving detail information, and expressing emotion and solidarity. Based on the previous chapter, it can be concluded that Braddock does all types of flouting maxim of cooperative principle because he wants to prove his power and superiority. Braddock shows his power by giving command to other people. He tells his wife, children, even his friends what they must do. Giving command indicates that he has more power and he can control others to do something. Moreover, he also flouts the maxims of cooperative principle by doing report talk and teasing and joking in order to prove his superiority.

Braddock also flouts the maxims of cooperative principle to give more detail information to his hearers. Men are known like to explain many things to his addressee so Braddock has a greater tendency to flout the maxim of quantity in order



to give detail information. By giving detail information, Braddock proves that he is more knowledgeable, more competent and more credible than the others.

The last reason of Braddock to flout the maxims of cooperative principle is he wants to show his emotion and solidarity. Men do not talk about feeling. They show their emotion indirectly. The male main character in *Cinderella Man* shows his feeling and his emotion by flouting the maxims of cooperative principle. He does all types of flouting maxim of cooperative principle to show his anger, pain, disappointment, even his love and happiness.

## **B. Suggestions**

With regard to the conclusions, the result of this research can lead the suggestions for some following parties.

### **1. Linguistic Students**

The linguistic students should pay much attention to the concept of socio-pragmatics specifically flouting maxims of cooperative principle which are done by men. There is a purpose when men flout certain maxim of cooperative principle so that they should know that the speaker's intention is sometimes different from what is literally stated. By understanding socio-pragmatics, they are able to derive the inference of what are being conversationally implied. Consequently, they can converse well and avoid misunderstanding.

## **2. English Lecturers**

This research is expected to be an additional source and information to the English lecturers concerning men language and flouting maxims of cooperative principle. The researcher hopes that the research findings can be used as an authentic material in discussing the phenomena of flouting maxims of cooperative principle which is done by men which exist in social life

## **3. Other researchers**

It is expected that this research can give some inspiration to other researchers who are interested in socio-pragmatics and research on socio-pragmatics perspective. It is expected that other researchers will conduct further study focusing on the flouting maxim of cooperative principle which is done by men. For example, comparing flouting maxim of cooperative principle which is done by men and women.

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**APPENDIX**

# **Appendix: Findings on Men's Linguistic Features, Flouting Maxims of cooperative principle, the Reasons**

RT : Report Talk

QT : Flouting the Quantity Maxim

C : Command

QL : Flouting the Quality Maxim

T&J : Tease and Joke

R : Flouting the Relevance Maxim

S&P : Swear and Profanity

M : Flouting the Manner Maxim

## **Code System**

**D1/00.05.30-00.06.02/5** — Number of Data (Datum number 5)

\_\_\_\_\_ The time in the film (in minute 00.05.30 until 00.06.02 of the film)

\_\_\_\_\_ The Number of film's disc (the disc of the film)

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
1.	D1/00.03.19-00.03.42/1	<p>Braddock and Joe are in the car, they have just come home from the boxing match.</p> <p>Joe: All right, let me see what we got here. \$886 for Jeanette. \$772 for Lou and Whitey. \$1000 for the ring fees, my \$2,658 and your \$3544 makes \$ 8,860. Stick that in your mattress, Irishman.</p> <p>Braddock: (kissing the money) <b>When we get there, you gonna come in and see the kids? It's been a while. Come on. They miss their Uncle Joey.</b></p>		v					v		Braddock's utterance is not relevant to Joe's statement. Joe talks about money which they get from Braddock's victory in the boxing match. However, Braddock changes the topic by asking Joe to stop by his house. Braddock utterance shows his solidarity since they are best friend for a long time.	Expressing emotion and solidarity
2.	D1/00.03.43-00.03.48/2	<p>Braddock and Joe are in the car, they have just come home from a boxing match.</p> <p>Joe: Yeah, that's very sweet. You still married to the same girl?</p> <p>Braddock: <b>I was this morning.</b></p>			v					v	Braddock's utterance is ambiguous and he gives obscurity information. However, the utterance means that it is not special if he married to the same woman. Braddock wants to show his pride and his superiority because men usually cannot maintain their marriage for long time.	Showing power

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
3.	D1/00.00.00 -05.02- 05.26/3	In the back terrace of Braddock and Mae's house.  Mae: So tell me about him. Was he a real slugger?  Braddock: <b>You know, you could come and watch.</b>		v					v		Braddock's irrelevant answer means that he wants Mae to come to the boxing arena and watch the boxing match.	Expressing emotion and solidarity
4.	D1/00.05.29 -00.05.41/4	Braddock and Mae are sitting in their back terrace of their house. They are talking about the girls in the Garden (boxing match arena).  Mae: So, tell me about the girls.  Braddock: <b>Girls? I was at the Garden, it was a fight night...</b>	v				v				Braddock gives too much information because he wants explains to Mae that he does not meet or have a date with other women. he fight in the Garden in that night.	Expressing feeling and solidarity
5.	D1/00.05.42 -00.06.02/5	Braddock and Mae are sitting in their back terrace of their beautiful house. They are talking about the girls in the Garden (boxing match arena).  Mae: Come on. There was one. There must have been one.  Braddock: No.  Mae: Blond?  Braddock: <b>Brunette.</b>  Mae: Tall?  Braddock: <b>Like a gazelle. I don't know how it is she breathed up there.</b>			v			v			Braddock lies to tease his wife. He teases his wife to show his feeling. Men usually indirectly express his feeling.	Expressing emotion and solidarity



No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
6.	D1/00.15.14 -00.15.53/6	<p>Braddock and Jay (Braddock's son) are on the way after they return the salami which has been stolen by Jay from the butcher.</p> <p>Jay: Marty Johnson had to go away to Delaware to live with his uncle.</p> <p>Braddock: Why?</p> <p>Jay: His parents didn't have enough money for them to eat.</p> <p>Braddock: <b>Yeah, well, things ain't easy at the moment, Jay, you're right. But there's a lot of people worse off than what we are. And just 'cause things ain't easy... that don't give you the excuse to take what's not yours, does it? That's stealing, right. And we don't steal. No matter what happens, we don't steal. Not ever. You got me?</b></p>		v			v				Braddock gives more information than his son need. He explains that it's not easy to survive in that time in order to give indirect command. He forbids Jay to steal anything although they do not have money and meals.	Expressing emotion and solidarity
7.	D1/00.17.00 -00-17-22/7	<p>In the mount Vernon (boxing match arena), Joe gives instructions to fight his competitor.</p> <p>Joe: You know what to do. You know this type. That guy's a bum.</p> <p>Braddock: <b>Two bits will get a guy a seat. And that guy gets to watch you bleed and call you a bum. And I know I gotta take it from him, 'cause he's a paying customer.</b></p>	v				v				Braddock means that he has to accept when audience in the ring call him as a loser if he is defeated. He talks too much to express that he is afraid will lose at the fight.	Giving detail information

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
8.	D1/00.18.02 -00.18.13/8	<p>In the mount Vernon (boxing match arena), Joe and Braddock are in the dressing room. Joe gives instructions to fight Braddock's competitor while taping Braddock's hand.</p> <p>Joe: Now, you see, that break's still a few weeks away.</p> <p>Braddock: I know.</p> <p>Joe: Yeah. And you were gonna tell me about this when?</p> <p>Braddock: <b>It's gonna be fine.</b></p>	v					v			Braddock lies so that Joe will not worry about his hand condition.	Showing power
9.	D1/00.18.13 -00.18.35/9	<p>In the mount Vernon (boxing match arena), Joe and Braddock are in the dressing room. Joe gives instructions to fight his competitor while taping Braddock's hand.</p> <p>Joe: &lt;interrupt&gt; What the hell kinda crap is that?</p> <p>Braddock: &lt;interrupt&gt; <b>I owe everybody money, Joe. I can't get any shifts. We ain't got any cash.</b></p>		v					v		By giving reason, Braddock indirectly asks Joe to let him fight in the boxing match because he has a lot of debts.	Giving detail information

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
10.	D1/00.24.27 -00.25.10 /10	<p>In the parking park of mount Vernon, after Mr. Johnston revokes Braddock's license to fight.</p> <p>Braddock: Mr. Johnston!</p> <p>Mr. Johnston: Jim. What's going on? You didn't tell him?</p> <p>Joe: Yeah, of course I told him. He wanted to hear it from you.</p> <p>Braddock: <b>Come on, Mr. Johnston, no contest? I broke my hand. Okay? It's legit. You don't see me crying about it. I don't see what you got to complain about. I still went out there, I still put on a show. I did what I could do. You know, we did that boondock circuit for you... me and Joe. Remember? I didn't quit on you. And I didn't quit tonight. I didn't always lose. I won't always lose again. I can still fight.</b></p>		v			v				Braddock tries to persuade Mr. Johnston not to revoke his license because of his defeat. He fights with his broken hand but he tries to do his best. However, Braddock thinks that it is not fair if he lose his license because he has tried hard for every single fight.	Giving detail information
11.	D1/26.02.00 -00.26.27/11	<p>In the Braddock's house, after he lose his license to fight.</p> <p>Mae: Baby? What happened?</p> <p>Braddock: <b>I didn't get the dough. They didn't pay up. They called it a "no contest," said the fight was an embarrassment. They decommissioned me.</b></p>	v				v				Braddock tells his wife that he is fired and he does not get money.	Giving detail information

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
12.	D1/00.26.31 -00.26.40/12	In the Braddock' house, upon returning from fighting and Braddock's hand is broken.  Mae: Jimmy, what happened to your hand?  Braddock: <b>It's broke again in three places. They said I'm through, Mae. They said I can't be a boxer no more.</b>	v				v				Braddock tells his wife that his hand is broken in three places so he cannot fight anymore.	Giving detail information
13.	D1/00.27.24 -00.28.30/13	In the Braddock' house, upon returning from fighting. Braddock's hand is broken and he loses his license to fight.  Mae: Jimmy, you can't work. Your hand is broken.  Braddock: <b>They see me lugging this around, you're right, they won't pick me. Not down the docks, not anywhere. So we're gonna cover it up... with the shoe polish... Okay?</b> I'm sorry. Mae: No. No. No. <crying then kissing>		v			v				Braddock means that he can still work although his hand is broken. He asks Mae to let him work and he also commands her to cover his bandage with shoe polish so no one will realize that his hand is broken.	Showing power
14.	D1/00.31.07 -00.31.25/14	In the dock's cafeteria.  Mike: Yeah, I used to be a broker. Still lost it all in 1929.  Braddock: <b>Yeah, me, too. I had just about everything. I ever earned in stocks. Even had a little taxi company. I mean, who loses their dough on cabs in New York City, right? Well, I thought that one was gold for the grandkiddies.</b>	v				v				Braddock shares his experience to Mike how he loses all his wealth. He gives a report talk to show his disappointment of his condition	Expressing emotion and solidarity

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
15.	D1/00.33.08 -00.33.40/15	<p>In the Braddock's house, after the heat of their house is turned off.</p> <p>Braddock: \$6.74. How much to turn it back on?</p> <p>Mae: Four months. \$44.22</p> <p>Braddock: <b>If I work 26 hours out of every. It still won't add up. We ain't got nothing. Nothing left to sell.</b></p> <p>Mae: &lt;nodding&gt;</p>	v							v	Braddock means that he can't pay the electric bill although he works harder.	Expressing emotion and solidarity
16.	D1/00.37.27 -00.37.38/16	<p>In the Braddock's house. Mae sends their children away.</p> <p>Braddock: Where are the kids?</p> <p>Mae: The boys will sleep on the sofa at my father's in Brooklyn. And Rosy'll stay at my sister's. Jimmy, we can't keep 'em!</p> <p>Braddock: <b>You don't make decisions about our children without me.</b></p>		v						v	Braddock commands Mae not to take any decision without his agreement. Braddock's irrelevant comment shows that he is very angry and disappointed to his wife.	Showing power
17.	D1/00.37.49 -00.37.48/17	<p>In the Braddock's house. Mae sends their children away</p> <p>Mae: It's just until we get back...</p> <p>Braddock: &lt;interrupt&gt; <b>What else was it for? If we can't stay together, that means we lost! That means we've given up!</b></p>	v							v	Braddock means that sending their children away will not solve their financial problem	Expressing emotion and solidarity

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
18.	D1/00.37.49 -00.38.00/18	In the Braddock's house. Mae sends their children away.  Mae: I am not giving up! I'm trying to protect our children.  Braddock: <interrupt> <b>Mae, I promised him. Outside the butcher's. I looked him in the eyes... and I promised him with all of my heart... I would never ever send him away.</b>	v						v		Braddock thinks that sending the children cannot solve their financial problem. He also shares that he has promised that he will not send them away.	Giving detail information
19.	D1/00.38.03 -00.38.08/19	In the Braddock's house. Mae sends their children away  Mae: You weren't here.  Braddock: <b>You can't break my promise.</b>		v					v		Braddock means that he does not allow Mae breaking his promise to his children	showing power
20.	D1/00.45.28 -00.45.40/20	In the church yard, Howard and others children celebrate their birthday together.  Father: Hey, your dad ever tell you that I used to spar with him?  Howard: You hit the Father?  Braddock: <b>As often as I possibly could.. He was kinda tricky, though. Hard to catch. Go and get some cake. Go on.</b>			v			v			Braddock lies to his son to tease Father and giving humor to his son, Howard.	Expressing emotion and solidarity
21.	D1/00.45.42 -00.45.46/21	In the church yard, celebrating Howard's birthday  Father: Missed you at mass, Jimmy.  Braddock: <b>I can get an extra shift on a Sunday, you know?</b>	v					v			Braddock actually does not work on Sunday. He loses his trust to God because of his condition so he does not go to the church.	Showing power

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
22.	D1/00.47.33 -00.47.41/22	Joe Gould is visiting Braddock. They are talking in the Braddock' house yard  Joe: Nice day, huh?  Braddock: <b>Yeah. You drove all the way out here to talk about the weather?</b>  Joe: Maybe I was in the neighborhood.			v		v				Braddock teases Joe to investigate the purpose of Joe' visit. He thinks that it is impossible Joe visit his house without any purposes.	Expressing emotion and solidarity
23.	D1/00.47.57 -00.48.00/23	Joe Gould is visiting Braddock. They are talking in the Braddock' house yard  Joe: I got you a fight.  Braddock: <b>ha..ha Go to hell.</b>				v			v		Braddock uses swear word to show that he does not believe Joe.	Expressing emotion and solidarity
24.	D1/00.48.56 -00.49.04/24	In the Braddock's house yard. Joe Gould visits Braddock to offer him a fight  Braddock: Are you on the level, Joe? Joe: Come on. Always. Braddock: <b>For \$250 I would fight your wife.</b>  Joe: Now you're dreaming.  Braddock: <b>And your grandmother. At the same time.</b>			v					v	Braddock's utterances are obscure and unclear. He teases to express his regard to Joe.	Expressing emotion and solidarity

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
25.	D1/00.49.33 -00.49.49/25	In the Madison Square Garden, Braddock and Joe are in the dressing room.  Joe: How soon they forget! I'm so sorry. Borrowed gear, borrowed robe. Knock yourself out.  Braddock: <b>Joe. I might as well get an Aooga horn and chase him around the ring.</b>			v					v	Braddock gives a humor to Joe. He thinks that he is like a bull because he will wear red shoes.	Expressing emotion and solidarity
26.	D1/00.49.57 -00.50.16/26	In the Madison Square Garden, Braddock and Joe are in the dressing room.  Joe: You're just too loose. You're spooking me. Sharpen up. Braddock: <b>Come on, Joe, we both know what this is, right? I get to put a little more distance between my kids and the street... and I get to say good-bye at the Garden. Full house. Night of a big fight. Thank you so much.</b>	v				v				Braddock means that he does not need too serious in this fight because he cannot come back to the boxing ring although he wins in this fight. He just needs to earn some money so he can save his family.	Giving detail information
27.	D1/00.51.30 -00.51.57/27	In the Madison Square Garden.  Braddock: Sporty Lewis, how you doing?  Sporty: How you doing?  Braddock: <b>July 18, 1929. New York Herald. "Proving he was too young and too green... and rushed to the top... Loughran wiped the ring with the Bulldog's career. A sad and somber funeral... with the body still breathing."</b>	v							v	Braddock gives a report talk by showing his knowledge. He reminds Sporty that he has written a rumor about Braddock's career in his newspaper.	Expressing emotion and solidarity



No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
28.	D1/00.51.51 -00.52.04/28	In the Madison Square Golden.  Sporty: I don't fight the fights, Jimmy, I just write about them, see?  Braddock: <b>Sporty, save the crap for the customers.</b>			v					v	Braddock thinks that Sport is big mouth.	Expressing emotion and solidarity
29.	D1/00.59.00 -00.59.21/29	Medison Square Golden, Braddock wins the fight.  Joe: Jesus H. Christ! Jesus, Mary and Joseph, Mary Magdalene... all the saints and martyrs and Jesus! Did I say "Jesus"?  Braddock: <laughing>  Joe: Where the hell did that come from?  Braddock: <b>I don't know. When my hand was broke... I had to work down on the docks and I had to use my left. So, what? No, that and luck.</b>	v				v				Braddock shares when his right hand is broken, he has become accustomed to use his left hand while he works on the dock. It makes he easily defeats his opponent in this fight.	Giving detail information
30.	D1/00.59.30 -00.59.47/30	Medison Square Garden, in the dressing room after Braddock defeats his opponent.  Joe: Due or not, I'll take it. You had the left. The left. But you were bouncy. You were bouncing. Unbelievable. Sliding, slipping. You were like a cat.  Braddock: <b>I did that on hash. Imagine what I would have done to him if I'd had a couple of steaks.</b>			v				v		Braddock gives a joke to Joe. He means that he will be much better if he gets a better meal.	Showing power

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
31.	D1/01.03.42 -01.03.54/31	In the dock, after Braddock fight and win.  Jake: Didn't think I'd be seeing you back here.  Braddock: <b>It came up at the last minute, you know? It was a one-fight deal. The purse was \$250. My end of that was a little less than half. It was, like, \$ 123. We owed \$ 118. Left me with \$5.</b>	v				v				Braddock means that he still need the job at the dock because he has a lot of debts. Moreover, he tells that his fight just one fight deal.	Giving detail information
32.	D1/01.04.37 -02.04.42/32	In the dock, after Braddock fight and win.  Mike: You know, if you were gonna win, you could have told me.  Braddock: <b>If I knew I was gonna win, I would have bet on myself.</b>			v					v	Braddock does not think that he can win in the fight.	Expressing feeling and solidarity
33.	D1/01.05.11 -01.05.33/33	In the Braddock's house yard, Joe has just gone home and he offer Braddock to come back in the ring. Braddock: You know Joe Gould was just here. Mae: Yeah, I saw. Braddock: <b>You did? He thinks the Commission might be willing to reverse their ruling. He thinks he can get me another fight. He wants me to stop working and get back in shape.</b>  Mae: I thought it was just the one fight.  Braddock: <b>Well, yeah. He fronted us \$175 so I can train. You know what that is right there? That's a second chance. That's what that is.</b>	v				v				Braddock tells that he gets a second chance to fight in the boxing ring. He also shares that Joe gives him some money for training. He thinks that it is an opportunity to solve their financial problem.	Giving detail information

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
34.	D1/01.05.58 -01.06.15/34	<p>In the Braddock's house yard, Joe has just gone home and he offer Braddock to come back in the ring.</p> <p>Mae: It's not that I'm not grateful... or proud, honey. I'm so proud of you. But we got off easy when you broke that hand. We're back to even now.</p> <p>Braddock: <b>Right. And nine months from now, we're back in the same boat</b></p>	v				v				Braddock thinks that if he loses in the fight, his family condition will be back as several months ago.	Giving detail information
35.	D1/01.06.16 -01.06.53/35	<p>In the Braddock's house yard, Joe has just gone home and he offer Braddock to come back in the ring.</p> <p>Mae: Baby, please. We just don't have anything left to risk.</p> <p>Braddock: <b>Mae. There's still some juice in these legs, and I can still take a few. Baby, please. Just let me take them in the ring. At least I know who's hitting me. (kissing) I'm gonna go and tell the kids.</b></p>		v			v				Braddock asks Mae to let him come back to the ring because he is certain that he still has power to defeat his opponent.	Showing power
36.	D2/00.04.41 -00.04.48/36	<p>In the boxing training place, Braddock trains to prepare coming back in the ring.</p> <p>Joe: I got you a fight.</p> <p>Braddock: Yeah?</p> <p>Joe: You're gonna fight John Henry Lewis again.</p> <p>Braddock: <b>Yeah! Joey! I could kiss you!</b></p>			v		v				Braddock teases Joe to express his deep grateful and show a close relationship to Joe.	Expressing emotion and solidarity

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
37.	D2/00.04.48-00.04.52/37	<p>In the boxing training place, Braddock trains to prepare coming back in the ring.</p> <p>Braddock: Yeah! Joey! I could kiss you!</p> <p>Joe: No, please, not in front of the fellas.</p> <p>Braddock: <b>Isn't John Henry one of Johnston's boys?</b></p>	v						v		Braddock gives irrelevant respond to clarify his knowledge that his competitor is Mr. Johnston's boys.	Giving detail information
38.	D2/00.04.53-00.04.57/38	<p>In the boxing training place, Braddock trains to prepare coming back in the ring.</p> <p>Joe: You let me worry about that, please.</p> <p>Braddock: <b>Now I know why you won't kiss me. You're all puckered out already.</b></p>			v				v		Braddock teases Joe with his irrelevant comment because he is sure that Joe also worries about his match.	Expressing emotion and solidarity
39.	D1/00.06.26-00.06.35/39	<p>In the Braddock's house, Braddock will go to the boxing match.</p> <p>Mae: &lt;give Braddock's coat&gt;</p> <p>Braddock: <b>Thanks. I know this isn't what you wanted... but I can't win without you behind me.</b></p>		v			v				Braddock asks Mae to support him for the boxing match because he thinks that his wife's support is a powerful spirit to win the match.	Expressing emotion and solidarity
40.	D2/06.36-06.50/40	<p>In the Braddock's house, Braddock will go to the boxing match.</p> <p>Mae: I'm always behind you.</p> <p>Braddock: <b>Thank you, baby. Hey, I got a great idea. You want to come along? Come on, just this one time. All right. Okay. Okay, I'll make that a rain check then.</b></p>			v		v				Braddock teases Mae to cheer her up. He knows That Mae will not come at the boxing arena and watch the fight.	Expressing emotion and solidarity

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
41.	D2/00.20.17 -00.20.43/41	<p>In the press conference of Braddock's return to the ring and he succeed to win in several fight.</p> <p>Frank Essex (a reporter): A lot of people are interested in this fight. What do you got to say to your fans today, Jimmy?</p> <p>Braddock: <b>I guess I'm grateful for the opportunity. I know that these days not everybody gets a second chance. You know, I have a lot to be grateful for. You know, I have three beautiful, healthy, troublemaking kids. You know, I have the prettiest wife a man could wish for...</b></p>	v				v				Braddock means that he is very lucky because he gets a second chance to come back to the ring.	Giving detail information
42.	D2/00.20.44 -00.21.12/42	<p>In the press conference of Braddock's return to the ring and he succeed to win in several fight.</p> <p>Bob Johnson (a reporter): Bob Johnson, "Boston Globe." Two days ago, we ran a story about you giving your relief money back. Can you tell our readers why?</p> <p>Braddock: <b>I believe we live in a great country. A country that's great enough to help a man financially... When he's in trouble. But lately I have had some good fortune and I'm back in the black. And I just thought I should return it.</b></p>	V				v				Braddock's utterances indicate that he has borrowed money from the emergency relief administration so he should return the money. He does want other people underestimate him because he has borrowed some money.	Showing power

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
43.	D2/00.21.40 -00.22.11/43	<p>In the press conference of Braddock's return to the ring</p> <p>Jake: Jake Greenblatt from "Chicago Trib."</p> <p>Braddock: Hello, Jake.</p> <p>Jake: It's been a while. What's changed, Jimmy? I mean, you couldn't win a fight for love or money, right? How do you explain your comeback?</p> <p>Braddock: <b>Well, you know, the truth is, Jake... for a number of years there we was fighting injured. I broke my hand more than once. I got in a car accident one time, we was on the road... and I had to get that fixed. I had a run of bad luck. And, this time around, I know what I'm fighting for.</b></p>	v				v				Braddock shares that he has got many accidents and bad luck but he can handle all those problems. He wants to show his power. He proves that he can solve all his problems although it is hard.	Giving detail information
44.	D2/00.21.18 -00.22.40/44	<p>In the press conference of Braddock's return to the ring and he succeed to win in several fight.</p> <p>Sporty: Actually, my question's for Mrs. Braddock. Mrs. Braddock, my readers would love to know... how do you feel about the fact that... Max Baer's killed two men in the ring? So how do you feel about that, ma'am? Are you scared for your husband's life?</p> <p>Braddock: <b>She's scared for Max Baer, is who she's scared for, Mr. Lewis</b></p>			v					v	Braddock means that he will defeat Max Bear so his wife does not need to worry about his condition. He tries to calm Mae down.	Showing power

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
45.	D2/00.26.40 -00.27.15/45	<p>In the Mr. Johnston's office, playing videos for scaring Braddock.</p> <p>Johnston: You want to think about it?</p> <p>Braddock: <b>You think you're telling me something? What, like, boxing's dangerous, something like that? You don't think triple shifts or working nights on the scaffolds... is just as likely to get a guy killed? How many guys died the other night living in cardboard shacks... trying to save on rent money? Guys who were trying to feed their family. Cause men like you... have not yet quite figured out a way to make money... out of watching that guy die. In my profession, and it's my profession... I'm a little more fortunate.</b></p>	v						v		Braddock tells Mr. Johnston that he is not afraid to die in the ring and he warns Mr. Johnston not to make him quiet in the fight.	Giving detail information
46.	D2/00.27.48 -00.27.52/46	<p>In the luxury restaurant, Braddock and Mae are invited dinner by Mr. Johnston.</p> <p>Mae: Jimmy, can we get silver faucets?</p> <p>Braddock: <b>Of course. How many you want? A dozen?</b></p>			v		v				Braddock teases his wife by asking questions. He means that he will do anything to his wife.	Expressing emotion and solidarity

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
47.	D2/00.28.39 -00.28.44/47	<p>In the luxury restaurant, Braddock and Mae are invited dinner by Mr. Johnston.</p> <p>Waiter: Excuse me.</p> <p>Mae: Jim.</p> <p>Braddock: <b>I'm not quite finished yet.</b></p> <p>Waitress: Beg your pardon, sir.</p> <p>Braddock: Thank you</p>		v				v			Braddock asks the waiter not to take his plate because he wants to bring the leftovers from his meal to his children.	Showing power
48.	D2/00.29.57 -00.30.15/48	<p>In the luxury restaurant, Braddock and Mae are invited dinner by Mr. Johnston.</p> <p>Max: Well, if it ain't Cinderella man.</p> <p>Braddock: <b>Thanks for the champagne, Mr. Baer. You're doing a great job publicizing the fight. I really appreciate it. I hope it's gonna be a very successful night for both of us. You keep telling people you're gonna kill me in the ring. I got three kids at home. You're upsetting my family, particularly my wife.</b></p>		v					v		Braddock warns max Bear not to say that he will kill him in the ring. Braddock shows to Max Bear that he has a power and confidence to lose Max Bear.	Expressing emotion and solidarity



No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
49.	D2/00.33.21 -00.34.02/49	<p>In the Braddock's house, after Braddock and Mae have a dinner in the restaurant and meet Max Bear.</p> <p>Mae: I used to pray for you to get hurt just enough so you couldn't fight anymore. And when they took your license away, even scared as I was... I went to the church and I thanked God for it. Cause I always knew a day might come when it could kill you. I just knew it, Jimmy. And now it's here.</p> <p>Braddock: &lt;interruption&gt; hey.. hey.. You just got the jitters, that's all.</p> <p>Mae: He's killed two men, Jimmy! What's worth it?</p> <p>Braddock: <b>I have to believe I got some kind of say over our lives. Okay? You know that if things are bad, that we can change them. We can make things better for our family.</b></p>		v					v		Braddock believes that he will be fine and win against Max Bear. He thinks that his fight against Max Bear can change their bad condition.	Showing power
50.	D2/00.39.54 -00.40.04/50	<p>Madison Square Garden Bowl, the day of Braddock's match against Max Bear. Braddock and Joe are in the dressing room.</p> <p>Joe: Now, refresh me on this one. Who was it took that Corn Griffin and turned him inside out with no questions asked? Who was that?</p> <p>Braddock: <b>I used to think it was me but now I'm kinda thinking it was you.</b></p>			v		v				Braddock teases Joe for breaking the ice. He knows that Joe is very nervous of his fight.	Expressing emotion and solidarity

No.	Code	Data	Men's linguistic feature				Flouting maxim				Conversation implicature	Reason
			RT	C	T&J	S&P	QT	QL	R	M		
51.	D2/00.40.08 -00.40.12/51	<p>Medison Square Garden Bowl, the day of Braddock's match against Max Bear. Braddock and Joe are in the dressing room.</p> <p>Joe: No, don't you sell yourself short</p> <p>Braddock: <b>At some stage, you think maybe you're gonna do some taping here?</b></p> <p>Joe: Why not?</p>		v					v		Braddock asks Joe to tape his hand and to prepare himself to fight in the boxing match.	Expressing emotion and solidarity
52.	D2/00.40.53 -00.41.57/52	<p>Medison Square Garden Bowl, the day of Braddock's match against Max Bear.</p> <p>Mae: Maybe I understand some. About having to fight. So you just remember who you are. You're the Bulldog of Bergen... and the pride of New Jersey. You're everybody's hope. And you're your kids' hero. And you are the champion of my heart... James J. Braddock.</p> <p>Braddock: <b>You know, you better get home. You know, boxers hang around places like this and you don't want to get tangled up with that kind of crowd. Nice girl like you.</b></p>		v					v		Braddock wants Mae to go home and does not let her to watch the fight. He wants to make Mae comfort and calm down. He does not want his wife worry about his condition.	Expressing emotion and solidarity
TOTAL			21	15	15	1	23	5	16	8		



## SURAT PERNYATAAN

Yang bertanda tangan dibawah ini, saya

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Jurusan : Pendidikan Bahasa Inggris

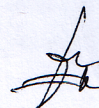
Fakultas : FBS

menyatakan telah melakukan triangulasi sehubungan dengan analisis data yang dilakukan oleh saudari Jihan Achyun Kusumaningrum sesuai dengan data berupa men's linguistic features dan flouting maxims of cooperative principle yang terdapat pada film *Cinderella Man*.

Demikian pernyataan ini saya buat dengan sebenar-benarnya dan semoga dapat dipergunakan sebagaimana mestinya.

Yogyakarta, September 2011

Yang membuat pernyataan,



Talitha Yuniawati