

**THE FLOUTING of COOPERATIVE PRINCIPLE MAXIM in *INSIDE OUT* MOVIE**

**SKIRIPSI**

Submitted In Partial Fulfilment of the Requirements  
For the Degree of Sarjana Pendidikan (S.Pd.)  
English Education Program

By:

**YANNA SILVIA ASHARI PUTERI**

**NPM.1402050101**



FACULTY OF TEACHER'S TRAINING AND EDUCATION  
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA

MEDAN

2018

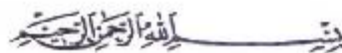


**MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext, 22, 23, 30  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fkip@umsu.ac.id](mailto:fkip@umsu.ac.id)

**BERITA ACARA**

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1  
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara



Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Rabu, Tanggal 04 April 2018, pada pukul 09.00 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama Lengkap : Yanna Silvia Ashari Puteri  
N.P.M : 1402050101  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : The Flouting of Cooperative Principle Maxim in *Inside Out* Movie

Dengar diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd)

Ditetapkan :  
(  ) Lulus Yudisium  
(  ) Lulus Bersyarat  
(  ) Memperbaiki Skripsi  
(  ) Tidak Lulus

PANITIA PELAKSANA

Ketua

Sekretaris

Dr. Elfrianto Nasution, S.Pd, M.Pd

Dra. Hj. Syamsuurnita, M.Pd

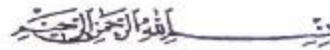
ANGGOTA PENGUJI

1. Dr. Bambang Panca S, S.Pd, M.Hum
2. Erlindawati, S.Pd, M.Pd
3. Prof. Amrin Saragih, MA, Ph.D



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN  
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238  
Website: <http://www.fkip.umsu.ac.id> E-mail: [fdp@umsu.ac.id](mailto:fdp@umsu.ac.id)

LEMBAR PENGESAHAN SKRIPSI



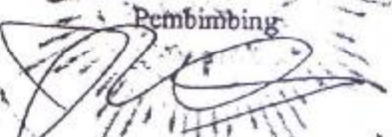
Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Yanna Silvia Ashari Putri  
N.P.M : 1402050101  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : The Flouting of Cooperative Principle Maxim in *Inside Out* Movie  
sudah layak disidangkan

Medan, Maret 2018

Disetujui oleh:


Pembimbing


  
Prof. Amrin Saragih, MA, Ph.D

Diketahui oleh:

Dekan

Ketua Program Studi

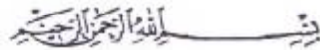
  
Dr. Elfrianto Nasution, S.Pd, M.Pd

  
Mandra Saragih, S.Pd, M.Hum





## SURAT PERNYATAAN



Saya yang bertanda tangan dibawah ini :

Nama Lengkap : Yanna Silvia Ashari Puteri  
N.P.M : 1402050101  
Prog. Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : The Flouting of Cooperative Principle Maxim *In inside out* Movie

Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul diatas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, Februari 2018  
Hormat saya  
Yang membuat pernyataan,



Yanna Silvia Ashari Puteri

Diketahui oleh  
Ketua Program Studi  
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum.



## ABSTRACT

**Puteri, Yanna Silvia Ashari, 1402050101. Flouting Maxim in *Inside out* Movie. A Thesis, English Departement. Faculty of Teacher Training and Education of University of Muhammadiyah Sumatera Utara, Medan. 2018.**

This study is concerned with an analysis of Grice's Cooperative Principle which are constituted in conversation. This research was conducted by using qualitative method. The analysis particularly discusses the flouting of maxim in the utterances, which are described in four types. They are the maxim of quantity, maxim of quality, maxim of relation and maxim of manner. The data of this study are the utterances of the main character in the *Inside Out* movie. The findings show that there are 30 utterances flouting of maxim in *Inside out* movie. Those are 13 utterances (43.3%) flouting of maxim of quantity and it can be concluded as the dominant type flouting, 10 (33.3%) for maxim of Manner as the second largest number flouted and 4 (13.3%) for the maxim quality and the last those are 3 utterances (10%) for the maxim Relation. The second Proseses of flouting maxim relate to the toner. Toner is drowing what happen in situation context, It's drowing relation from each other, and every people have different characters in movie of course they are diffrent with other. flouted of maxim relation. It shows that the maxim of relation is the lowest number. Based on the analysis, there are the reasons they are like said with real all.

Keywords : flouting maxim, in *inside out* movie

## ACKNOWLEDGMENTS



**Assalamu'alaikum Warahmatullahi Wabarakatuh,**

First, the researcher would like to express her greatest gratefulness to Allah SWT. The most gracious and the most merciful who gave her the patience, the strength and the time to finish this study. Peace be upon to the Prophet Muhammad SAW who has pragon for human. The aim of writing this study is intended to fulfill of the requirements of the Faculty of Teachers' Training and Education of University of Muhammadiyah Sumatera Utara for the degree of Sarjana Pendidikan. In finishing this skripsi entitled The Flouting Of Cooperative Principle Maxim in *Inside Out* movie, the researcher faced a lot of difficulties and problems with out help from the following people, it was impossible for her to finish this skripsi. Therefore, the researcher would like to thanks to.

Thus, the research would like to express her thank to her dearst parents H. Anwar Ashari Tanjung and Hj. Yusleni Ashari Batubara for the prayers, suggestion, support in spritual and material during the academy years at English Departement FKIP UMSU medan, Allah bless you. Her beloved brothers and Sisters, Ahmad Fadly, Winda Khodijah and Abdur Rahman thanks a lot your prayers.

Then the research also would like to thanks to many people who gave the supports and suggetion in finishing the study, they are :

- Drs. Agussani, M.AP the Rector of Faculty of Teacher's Training and education University of Muhammadiyah Sumatera Utara.
- Elfrianto Nasution, S.Pd., M.Pd as the Dean of FKIP UMSU who had encouraged the research and taught the educational materil for the research FKIP UMSU.
- Mandra Saragih, S.Pd., M.Hum., Firman Ginting, S.Pd., M.Hum as the Head and Secretary of English Education Prigman for their assistance and administrative help in the process of completing the necessary requirements.
- Prof Amrin Saragih,MA,Phd as supervisor which had given the suggestion, ideas, comments and guidance during writing the study for beginning until the end.
- All of lectures of FKIP UMSU who has given their academic yearst at FKIP UMSU.
- All shalihih and Shalihah fillah in PK KAMMI UMSU especially Departement DPP, for the moments, experience, knowledge and Memories while in it, Can't forget their laugh and cry while in doing Dakwah. May Allah bless them and hopefully can meet them again in Jannah.
- Her beloved friends in Mutmainnah,Zulviana, Elita octalianty, May sarah, Masni, Cut rista, Putri Nur Salamiah, Novita Yasmin, Rina rostari, Rioni Mahbengi, Putri wulandari, and Ronauli bako.
- Her beloved friends in Umsu Rispa Nirmalasyah, Ika Saputri, Indah Handayani, Wildatun jannah, Siti Salehe and Munawaroh.
- Her beloved close friend Aswin Abdillah have give motivied me and spirit.



- All friends at B. Morning class of English Department'2014, who have supported her finishing this study in UMSU. May Allah bless us. Amiin.

Jazakumullah Khairan Katsiran

Wassalamu'alaikum Warahmatullahi abarokatuh.

Medan April 2018

The Researcher.

Yanna Silvia Ashari Puteri

1402050101

## TABLE OF CONTENTS

<b>ABSTRACT</b> .....	<b>i</b>
<b>ACKNOWLEDGEMENT</b> .....	<b>ii</b>
<b>TABLE OF CONTENTS</b> .....	<b>v</b>
<b>LIST OF TABLE</b> .....	<b>viii</b>
<b>LIST OF FIGURE</b> .....	<b>ix</b>
<b>LIST OF APPENDICES</b> .....	<b>x</b>
<b>CHAPTER 1. INTRODUCTION</b> .....	<b>1</b>
A. Background of Study .....	1
B. The Identification of the .....	3
C. The Scope and Limitation.....	4
D. The Formulation of the Study .....	4
E. The Objectives of the study .....	4
F. The Significance of the Study .....	4
<b>CHAPTER II. REVIEW OF LITERATURE</b> .....	<b>6</b>
A. Theoretical Framework.....	6
1. Definition Pragmatics .....	6
2. Cooperative Principle .....	7
3. Conversational Maxims.....	9
3.1. Concept of Maxim .....	9
4. Maxim .....	11
4.1. Types of Maxim .....	11

4.1.1. Maxim of Quantity.....	12
4.1.2. Maxim of Quality .....	12
4.1.3. Maxim of Relation .....	13
4.1.4. Maxim of Manner .....	14
4.2. Flouting of Maxim .....	15
4.2.1. Flouting of Maxim of Quantity .....	15
4.2.2. Flouting of Maxim of Quality .....	16
4.2.3. Flouting of Maxim of Relation .....	17
4.2.4. Flouting of Maxim of Manner .....	17
4.3. The Purpose of Flouting Maxim .....	18
4.3.1. To Show Respect .....	18
4.3.2. To Create Hyperbola and Irony .....	18
4.3.3. To Change a Topic .....	19
4.3.4. To Keep a Secret .....	19
4.3.5. To keep Humor .....	20
5.Movie .....	20
6.Biography the Writer .....	22
7.“ <i>Inside Out</i> “ Movie .....	24
B. Relevant Study .....	26
C. Conceptual Frameworks .....	28

<b>CHAPTER III. METHOD OF RESEARCH .....</b>	<b>31</b>
A. Research Design .....	32
B. The Source of Data .....	32
C. Technique for Collecting Data .....	32
D. Technique of Analyzing Data .....	32
<b>CHAPTER IV DATA ANALYSIS AND FINDINGS.....</b>	<b>34</b>
A.Data Analysis.....	34
1. The Data Identification .....	34
2. Findings .....	34
<b>CHAPTER V CONCLUSIONS AND SUGGESTIONS .....</b>	<b>47</b>
A. Conclusions.....	47
B. Suggestions .....	48
<b>REFERENCES</b>	
<b>APPENDIX</b>	

## **LIST OF TABLE**

Table 4.1. The total number and percentage of types of flouting maxim.....34

\

LIST OF FIGURE

Figure 2.1 conceptual Framewor.....30

## **LIST OF APPENDICES**

- Appendix 1 : The flouting Maxim Analysis
- Appendix 2 : The Script of Inside Out Movie
- Appendix 3 : From K1
- Appendix 4 : From K2
- Appendix 5 : From K3
- Appendix 6 : Surat Perubahan Judul Skripsi
- Appendix 7 : Lembar Pengesahan Proposal
- Appendix 8 : Surat keterangan Telah Melakukan Seminar
- Appendix 9 : Lembar Pengesahan Hasil Seminar Proposal
- Appendix 10 : Surat Pernyataan Plagiat
- Appendix 11 : Surat Izin Riset
- Appendix 12 : Balasan Surat Izin Riset
- Appendix 13 : Surat keterangan Perpustakaan
- Appendix 14 : Berita Acara Bimbingan Skripsi
- Appendix 15 : Surat Pernyataan Ujian Skripsi
- Appendix 16 : Lembar Pengesahan Skripsi
- Appendix 17 : Permohonan Ujian Skripsi
- Appendix 18 : Curriculum Vitae

## CHAPTER 1

### INTRODUCTION

#### A. Background of study

In our daily life, language is an important element for us to have an interaction with other people. Language has so many variations, it is not only by spoken or written but also by gesture of body movement and signs form. Language also has a function to convey what we think and what we want to other people. All the aspects of our interaction with other people include to the language. One of the functions of language is an instrument in communication. From Rubin and Haridakis (1994:3), communication is a process by which people arrive at shared meaning through the interchange of messages. To get an effective communication, the listeners should understand the exact information or idea that the speaker intends. However, in conversation we often do not speak complete and clearly, so the listener(s) difficult to get the meaning of our utterance. The phenomenon in conversation may be elaborated deeply in pragmatics.

A conversation is communication by two or more people on a particular topic. When communications occur, there are the some rules to follow which commonly called conversational maxims. The conversational maxims is a way to explain the link between the utterances and what is understand from the hearer ( Grundy,2000) Conversation needs someone to be the speaker and other to be the hearer. People have to give contributions or messages, which can be understood by listener or hearer. There are the rules called cooperative



principle that should be obeyed in order to achieve a cooperative communication among speaker and hearer. The Cooperative Principle describes how people interact with one another. People use the cooperative principle to cooperate with the others by giving some utterances which can be understood with easily, and to interpret those utterances by assuming that those utterances are obeying the principle.

Sometimes people break the cooperative principle in their conversation. What the speaker does not fully or break the principle (maxims), the speaker is said to “flout” the maxims. What the speaker flout the maxim, the conversation between the speaker and the hearer can be unsuccessful since they will misunderstand each other. Speaker who flout the maxim cause the hearer not to know the truth and only understand the surface meaning of the speaker’s words. For example, if Mary asks Elvi, “Where’s mom?”, and Elvi responds Mary’s question, “Bedroom or kitchen.” Elvi does not give as much as information as Mary wants about their mother’s exact location.

However, conversation it self consist of two kinds; written and spoken We can find the conversation in written such as talk shows or interviews in television.

Based on the explanation above, the writer choose movie as the object of his research it is one lend of visual communication which uses written conversation. Some researchers actually have done the study about Grice’s theory of cooperative principle. Leonard said (2004) analyzed the flouting of Grice’s cooperative principle in “The Boy Little Prince”. He focused only on

how the maxims are flouted. The next researcher is Tandyo (2007) and he said, who studied about the flouting of four maxims in the drama “*Inside Out*”, concerns with the conversations among the present and their children, consciously or unconsciously, she focused the flouting of four maxims whether maxim of quantity, maxim of quality, maxim of relation and maxim of manner by theory of Grice’s.

From the previous studies, this study has some differences from others. The previous studies analyzed the flouting of four maxims. In this research, The writer focus more on ways why someone deliberately flout the maxims and investigates flout maxims from the conversations of *Inside Out* movie.

The writer also interested to analyze *Inside Out* Movie because The writer interest in analyze maxim because the writers experience that not everyone knows about maxim and they often break the rules in their conversation. Even the writers his self realized that he also break the rules in his daily conversation with others.

## **B. The Identification of the Problem**

The problems of this study is identified as being related to :

1. the types of maxim flouting in *Inside Out* movie,
2. the realization of maxim flouting in *Inside Out* movie, and
3. the reason flouting maxims in *Inside Out* movie,

### **C. The Scope and Limitation**

This study on the flouting of maxims as found in *Inside Out* movie based on Grice's theory namely Cooperative Principle. In order to have specific research, the writer decided to limit the study only on the dialogues which contain the flouting maxims.

### **D. The Formulation of the Study**

Based on the explanation above, three problems are formulated through which the research will be elaborated :

1. What types of maxims are flouted in *Inside Out* movie ?
2. How are the maxims flouted in *Inside Out* movie?
3. Why are the maxims flouted in *Inside Out* movie ?

### **E. The Objectives of the study**

In relation to the problems, the objectives of the study are :

1. to discover the types of maxim flouting in *Inside Out* movie,
2. to describe the realization of maxim flouting in *Inside Out* movie, and
3. to find the reason for the maxim flouting in *Inside Out* movie.

### **F. The Significance of Study**

Findings of this study are expected to give theoretical and practical significance

Theoretically, The findings are expected

1. to enrich theory of pragmatics especially in the maxim flouting
2. to become further references for further studies

Practically ,To finding are expected to be useful

1. The students of English Departement

to help their understanding about the maxim flouting. Able to help them to avoid having wrong interpretation.

2. The lecturers of English Department

To suporting their lecturing.

3 Other researchers

By which they can deeply their analysis by maxim flouting.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

In conducting a research, theories will needed to explain some concepts applied. The explanation will be considered important. The concept which will be used must be clarified in order to have the same perspective with the implementation in the field. The following was the clarification of the concepts used for the feasibility of the study.

##### **1. Definition Pragmatics**

Pragmatic is one of linguistic' subfield. It studies the relationship between meaning and context of language use. From Yule (1996:3) states that pragmatics is concerned with the study of meaning as communicated by a speaker or writer and interpreted by a listener or reader. It has, consequently, more to do with analysis of what people mean by their utterances than what the words to do with analysis of what people mean by their utterances that what the words or phrases in those utterances might mean by themselves. Pragmatics involved the interpretation of what people mean in a particular context and how the context influence what is said. It requires a concentration of how speakers organize what they want to say in accordance with is said. It requires a consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when, and under what circumstance. Peccei also states that the focus of pragmatics is on the meaning of speakers'

utterance rather than on the meaning of words or sentence. Pragmatics concentrates on those aspects of meaning that cannot be predicted by linguistics knowledge alone and takes into account knowledge about the physical and social world. This, pragmatics may be defined as the study of meaning which is conveyed by the speaker through the contexts.

To understand the context, the speaker and listener share some principles about how language works. One of the principles is to cooperative principle which states that cooperative speakers will cooperate with listener by following some rules a communication. This principle use of some utterances which follow some more specific principle or maxims so that the meaning of those utterances can be conveyed clearly and be understood easily by others.

## **2.Cooperative Principle**

In social science generally and linguistics specifically, the cooperative principle describes how people interact with one another. As phrased by Paul Grice, who introduced it, it states, Though phrased as a prescriptive command, the principle is intended as a description of how people normally behave in conversation.

Listeners and speakers must speak cooperatively and mutually accept one another to be understood in a particular way. The cooperative principle describes how effective communication in conversation is achieved in common social situations. The purpose of conversation is both speaker(s) and listener(s) can achieve the same meaning of the utterances then they can avoid such ambiguity. Listener(s) use the cooperative principle to grasp what the

speaker(s) intent and she/he should be able to provide information as complete as she/he.

Without cooperative principle, people communication will be far more difficult because the cooperative principle itself is studied in pragmatics will reduce the bewilderment of listener. It will make both speaker and listener's conversational discourse meaningful since they obey the certain principle in their language use will make sure that say in a conversation furthers the purpose of that conversation. Obviously, the requirements of different types of conversations will be different.

Compare these two following examples :

A : Did you see my drawing book?

B : There is a little girl entered the room this afternoon.

A : Did you see my drawing book?

B : I've got cat to catch.

In conversation (a). B's answer can help A find the answer of his own question even though B doesn't know the right answer, because the implication to B's answer is that there is a possibility for the little girl who entered the room to take his drawing book. While in conversation (b), there is no relevance between speaker and listener since they are not cooperating each other.

The problem that finally the participant fail to arrive at the same interpretation is their disability to cooperate one with another. That's what

Grice (1975) stated as the idea of cooperative principle that involved in a conversation, will cooperate to make conversational discourse get sense.

### **3. Conversational Maxims**

The Cooperative Principles is four basic maxims of conversational that specify what the participants have to do in order to converse in maximally efficient, relational, cooperative way where they should speak sincerely, relevantly, orderly, informatively, and clearly, while providing sufficient information. From (Levinson 1983: 102). To create cooperative conversation between the speaker and hearer, there is rule that should be obeyed, namely maxim. Maxim is a principle that must be adhered to by the participants of interaction. The rule must be obeyed by the speaker in order to make the conversation fluently and clearly.

#### **3.1 Concept of Maxim**

Grice (1975) said identifies four basic maxims of conversation or general principles underlying the efficient cooperative use of language, which jointly express a general cooperative principle ( Levinson, 1983: 101). The principles are expressed as follows:

##### 1) The maxim of Quantity

a. Make your contribution as informative as is required

b. Do not make your contribution more informative than is required

##### 2) The maxim of Quality

Try to make your contribution one that is true

a. Do not say what you believe to be false



b. Do not say that for which you lack adequate evidence

3) The maxim of Relation

Make your contributions relevant

4) The maxim of Manner

Be perspicuous and specifically:

a. Avoid obscurity

b. Avoid ambiguity

c. Be brief

d. Be orderly

Furthermore, to explain those maxims, Grice uses the following illustration:

1) Quantity :

If you are assisting me to mend a car, I expect your contribution to be neither more nor less than is required; if, for example, at a particular stage, I need four screws, I expect you to hand me four, rather than two or six

2) Quality :

I expect your contributions to be genuine and not spurious. If I need sugar as an ingredient in the cake you are assisting me to make, I do not expect you to hand me salt; If I need a spoon, I do not expect a trick spoon made of rubber.

3) Relevance :

I expect a partner's contribution to be appropriate to immediate needs at each stage of the transaction; if I am mixing ingredients for a cake, I do not expect

to be handed a good book, or even an over cloth (though that might be an appropriate contribution at a later stage)

4) Manner (Clarity) :

I expect a partner to make it clear what contribution he is making and to execute his performance with reasonable dispatch.

#### **4. Maxim**

Maxim as part of cooperative principle is a field of pragmatics. Maxim is the concept which goes towards making a speaker's contribution to the conversation. The concept of maxim is based on the philosopher's Grice (1975) pragmatic account of communication. The assumption of cooperation is so pervasive that it can be stated as a cooperative principle of conversation and elaborated in four sub- principles, called maxims ( Yule, 1996: 37). Maxim is a rule that should be obeyed in order to create cooperative principle conversation between the listeners and speakers. Cooperative principle has four maxims to help the speakers and the listeners understand the meaning of utterances, they are maxim of quantity, maxim of quality, maxim of relation and maxim of manner.

#### **4.1 Types of Maxims**

Maxim as a part of cooperative principle is a field of pragmatics. Maxim is the concept which goes towards making a speaker's contribution to the conversation. The concept of maxim is based on Grice's (1975) pragmatics account of communication. As Levinson (1983:101) asserts that Grice

identifies as guidelines of this sort four basic maxim of conversation or general principle underlying the efficient co-operative use of language.

Maxim of conversation is general principle underlying the efficient cooperative use of language which jointly' expresses a general cooperative principle.

According to Grice (1975), there are four maxims of cooperative principles:

#### **4.1.1 Maxim of Quantity**

Maxim of quantity is about quantity of the information which is given by the speaker. It means that the information should be enough, neither more or less. Grice has stated the rule of maxim of quantity more specific as follow.

- 1) Make your contribution as informative as is required (for the current purpose of the exchange)
- 2) Do not make your contribution more informative than is required.

The following short conversation is the example Maxim of Quantity:

A :Bill and Martha are leaving tomorrow ?

B : I'll miss Marth.

In this example, speaker B flouts the maxim of quantity (as his response only attends to part of the topic initial by A). As a result, the deliberate omission can be said to imply that perhaps he is not so fond of Bill.

#### **4.1.2 Maxim of Quality**

This maxim focuses on the quality information that is given by the speaker. The speaker should try to make the contribution be true. It explains more specific as below.

- 1) Do not say what you believe to be false
- 2) Do not say that for which you lack adequate evidence.

This conversation below will give the example of Maxim of Quality:

Tom : I might win the lottery

Jean : Yes, an pig might fly.

The obviousness of the untruth of Jean's reply give our cognitive system a huge nudge. Jean is flouting the maxim of the maxim of quality, so there must be something else going on, and so we start a hunt for likely inferences we can make. Here we quickly settle on the implication that Tom's chance of winning the lottery are about the same as pig flying. Flouting the maxim of quality is the driving force in irony.

#### **4.1.3 Maxim of Relation**

This type of maxim is the rule of conversation how the speakers gives the related information to the hearers. The information should be relevant, so the conversation will be in right way. As ( Thomas,1995:70) states that speakers contribution should relate clearly to the purpose of the exchange, it should be relevant. The maxim of relation requires being relevant to the context and situation in which the utterance occurs.

Jim : Where's the roast beef?

Mary : The dog looks happy.

Any competent speaker knows that Mary means something like "for answer to your question, the beef has been eaten by the dog". Of course, she doesn't say that we work it out on the basis. First, that what she says is relevant to what

she's been asked. If she is mentioning the dog, then the dog must be some and of answer. This is perhaps the most utterly indispensable and foundational assumption we make about the talk we hear that it's relevant to what has immediately gone before.

#### **4.1.4 Maxim of Manner**

This type of maxim is the rule of conversation which the speakers and hearers have to be obvious in giving contribution in a communication exchange. The information that is given should be clear. The maxim focused on how what is said to be said. To be more specific, these are some rules in obeying the maxim of manner:

- 1) Avoid obscurity of expression
- 2) Avoid ambiguity
- 3) Be brief (avoid unnecessary prolixity)
- 4) Be orderly

A : Let's get the kinds something

B : OK but not I-C-E-C-R-E-A-M (spelling it out).

B is going of their way to be a bit obscure, spelling out the words rather than simply saying them. B is utterly failing to co-operatively follow the maxim of clarity and conciseness. B is being so openly that A can infer that there must be a special reason for being so uncooperative: the likely inference, of course, is that B doesn't want the kids to complain that they're being denied treat.

## 4.2 Flouting of Maxim

People are not always truthful and cooperative in a conversation. Each conversation may count the purpose of the speakers. These purposes can be good or bad both for the speakers and the hearers. Flouting is the condition where the speakers do not purposefully fulfill certain maxims. According to Peccei (1999:27),

Flouting are 'quiet' in the sense that it is obvious at the time of the utterance that the speaker has deliberately lied, supplied insufficient information, or been ambiguous, irrelevant or hard to understand ( Natalia and Tupan, 2008:63). Cook (1989:31-32), states that there are five purposes that can be achieved maxims, namely: to show respect to the hearer, to create hyperbola and irony, to change a topic, to keep secret and to create humor.

In flouting maxim, the speaker intends to mislead to hearer. If the speaker flouts a maxim, he or she is liable to listen or to provide insufficient, ambiguous, or irrelevant information, which might negatively affect communication and do not lead to implications (pham,2010:198). This flouting can occur in the four sun-maxims in cooperative principle

### 4.2.1. Flouting of maxim of Quantity

If a speaker flout the maxim of quantity, they do not give the hearer enough information to know what is being talked about, because they do not want the hearer to know the full picture. The speaker is not implying anything, they are "being economical with the truth", for example:

( The setting: A (a guest) wants to be nicer and friendlier, he smiles to B (a receptionist) and says hello politely. A dog comes and stands him

Then A asks B)

A: Does your dog bite?

B: NO

A: (bends down to stroke it and gets bitten) Ow! You said your dog does not bite!

B: That is not my dog.

B actually knows that A is talking about the dog which is beside B and not B's dog at home, yet B intentionally does not give A enough information, for reasons best known to A herself

#### **4.2.2. Flouting of Maxim of Quality**

If a speakers flouting maxim of quality, they ar not being sincere and giving the hearer the wrong information, example :

A: How much did that new dress cost ,darling?

B: ( see the tag-50 pounds, but says...) Thirty-five pounds

When the husband (A) asks “how much did that new dress cost,saeling?, (B) flouts the maxim of quality by not being sincere, and giving him the wrong information “thirty- five pound” instead of “fifty-pounds”.

### 4.2.3. Flouting of Maxim of Relation

However, in answering the question: “how much did that new dress cost, darling?”, the wife could have answered by flouting the maxim of relation, in order to distract him and change the topic.

For example :

The setting:

A (husband) is the one who earns money, and the economy condition is bad.

He sees B ( wife) wears an unusual dress. Then asks.

B: I know ,let’s go out tonight. Now, where would you like to go?

### 4.2.4 .Flouting of Maxim of Manner

In order situation, in answering the question: “how much did that new dress cost, darling?”, the wife could also have flouting the maxim of manner by saying:

(The setting: A (husband) is not the only one who earns money, but the economy condition is bad. He sees B (wife) wears unusual dress. Then asks :

A: how much did that new cost, darling?

B: A tiny fraction of my salary, though probably a bigger fraction of the salary of the woman that sold it to me.



### **4.3. The Purpose of Flouting Maxim**

#### **4.3.1. To Show Respect**

People tend to use utterances that flout the maxim of quantity in order to show respect.

For example :

Lecturer : What for are you coming here ?

Student : I'm sorry to bother you, Miss, I'm coming to give my assignment last week.

Best on the context, the student has to show her respect toward her lecturer, She flouted the maxim of quantity to make her utterances polite.

#### **4.3.2. To Create Hyperbole and Irony**

In creating hyperbole and irony, people tend to flout the maxim of quality. People exaggerate the real situation by using hyperbole which is obviously untrue. While people tend to use irony as the opposite of the real situation to create irony.

For example

Fiona : Sam, do you love me

Sam : Of course. I can't live without you by my side

From the example, it can be seen that Sam flouts the maxim of quality. Logically, a human being cannot live without food and water as the substances to maintain their life. But the boy uses an utterance to show how important his girlfriend in his life is. It is what is called as hyperbole.

### 4.3.3. To Change a Topic

People flout maxim of relation in order to change the topic. It may be caused the speaker does not want to give answer or does not know the answer.

For example :

Bella : When will you give my money back, Sarah?

Salah : Do you see my novel? I forget where I put it

From the example above, Sarah flouted maxim of relation by giving a question back. There is really no relation between Bella's question and Sarah's response. She change the topic which may caused she does not have money yet to give to Bella.

### 4.3.4. To Keep a Secret

In order to keep a secret, people use utterances that flouted maxim of manner. Secret must not be know by others and people have to quietly talk about it or use some unclear utterance, so that the utterances can not be understood by others

For Example :

Alfred and John are in the living room. Alfred asks John about what they are going to do and suddenly their mom just comes from outside.

Alfred: What are we going to do next?

John : We are going to do "triple x" business.

John flout maxims of manner by not giving a clear answer. It is because they are in situation where John can not say what they are really going to. That

“triple x” business means that they are going to play game and John does not want their mom to know that.

#### **4.3.5. To create Humors**

In order to create humor, people use some utterances to make people laugh. People tend to create humor by doing flouting any type of maxim depends on the situation.

For example :

Alex : I'm so lazy to observe zoo, seriously. But anyway, is it right that there is a gorilla in the new zoo?

Dean : How would I do ? Do you think that I date a gorilla then I get the information about it from her?

Dean flouting maxim of relation by not giving the answer which is relevant to Alex question. Dean flouted maxim of relation to create humor to make him laugh and finally feel better after that.

## **5. MOVIE**

Also known as film , is a type of visual communication which use moving pictures and sound to tell stories of inform (help people to learn). People in every part of the world watch movies as a type of entertainment, a way to have fun. Fun of some people can mean laughing. While for other it can mean crying, or feeling afraid. Most movies are made so that they can be shown on big screens at cinemas or movie theatres. A movie is also defined as a motion picture that simply a series of still picture be shown quickly so the simulate

motion. But a movie can be so much more than that. It can tell a story, inform people of news, or educate. A movie can shock, provoke and stimulate the imagination.

A movie camera or video camera works by taking pictures very quickly, usually at 25 pictures (frames) every second. When a movie projector, a computer, or a television shows the picture at that rate, it looks like the things shown in the set of pictures are really moving. Sound is either recorded at the same time, or added later. The sounds in a movie usually include the sounds of people talking (which is called dialogue), music (which is called “soundtrack”), and sound effects, the sounds of activities that are happening in the movie (such as doors opening or guns being fired).

A movie is made through the screenwriter that writes a script, which is the story of the movie with words that the actors will say. Then a producer hires people to work on the movie and gets all of the money that will be needed to pay for the actors and the equipment. (<http://simple.wikipedia.org/wiki/movie>)

Actors and directors read script to find out what to say and what to do. The actors memorize the words from the script and tell them to do. Then the director tells the actor what to do and a cameraman takes motion pictures of them with a motion picture camera. When filming has finished, an editor puts the moving pictures together in a way that tells the whole story within a set amount of time. Audio engineers and sound engineers record music and singing and join it with the moving picture. When the movie is done, many copies of the movie are made by movie lands and put into movie reels. The movie reels are sent to

cinemas. And electric called a projector shines a very bright light through the movie, and people sitting in a darks room see it on a big screen. There are some genres of movie, such as drama, action, comedy, horror, animated, documentaries and science fiction (<http://simple.wikipedia.org/wiki/movie>)

## **6. Biography the Writer**

Peter Hans Docter ( born Ocyober 9.1968) is an American film director, animation,screenwriter, producer and voice actor from Bloomington, Minnesota. He is best known for directing the animated feature films Monsters, Inc (2001), up (2009) and Inside out (2015) and as a key figure and collaborator at pixer Animation Atudios.The A.V. club has called him “”almost universally successful.He has been norminated for eight Oscars (two wins thus far for Up and Inside Out- Best – Animated Feature), seven Annie Awards, a BAFTA children’s Film Award, and a Hochi Film Award’ He has described himself as a greeky kid from Minnesota who liked to draw cartoons.

Docter was born in Bloomington, Minnesota the son of Rita Margaret and David Reinhardt Docter. His mother’s family is Danish-American. He grew up introverted and socially isolated, preferring to work alone and having to remind himself to connect with others. He often played in the creek beside his house, pretending to be Indiana Jones and acting out scenes. A junior-high classmate later described him as “this kid who was really tall, but who was kind of awkward, maybe getting picked on by the school bullie because hes voice change at puberty was very rough.

Both his parent worked in education: his mother, Rita, taught music and his father Dave, was a choral director at Normandale Community Collage. He attended Nine Mile Elementary School. Oak Grove Junior High, and John F. Kennedy High School in Blomminton. Docter was not particularly interested in music although he learned to play the double bass and played with the orchestras for soundtracks of Monters, inc and up.

Docter taugh himself cartooning, making flip books and homemade animate shorts with a family movie camera. He later described his interest in animation as a way to “play God”,making up nearly living characters. Cartoon director Chuck Jones, producer Walt Disney, and cartoonist Jack Davis were major inspirations.

He spent about a year at the University of Minnesota studying both philosophy and making art before transferring to the California Institute of the Arts, where he won a student Academy Award forhis production “Next Door” and graduated in 1990. Although Docter and planned to work for the Disney Corporation, his best offers come from pixer and from the producers of the Simpsons. He did not think much of pixar at that time, and later considered his choice

He is married to Amanda Docter and has two children. Nicholas and Elie has a speaking part Up as young Ellie and was the Inspiration for Riley in Inside Out.

Docter is a fan of anime, particularly the work of Hayao Miyazaki. Docter das said that Miyazaki’s animation has “beautifully observed little moments of

truth that you just recognize and respond to. He is also a fan of the work done by his competitors at DreamWorks as well. Referring to the competitive environment, he has said: “I think it’s a much healthier environment when there is more diversity.

Docter is also a devout Christian. Though he incorporates his personal morality into his work, he has said that he does not intend to ever make the movie with an explicitly religious message.

### **7. “*Inside Out*” Movie**

of classic the lingers in the mind after you’ve seen it, sparking personal associations. “*Inside Out*.” A comedy-adventure set inside the mind of an 11 year old girl, is the kind of classic that lingers in the mind after you’ve seen it, sparking personal associations. And if it’s as successful as I suspect it will be, it could shake American studio animation out of the doldrums it’s been mired in for years. It avoids a lot of the cliched visuals and storytelling beats that make even the best Pixar’s competitors, feel too familiar. The best parts of it feel truly new, even as they channel previous animated classics including the works of Hayao Miyazaki and explore situations and feelings that everyone has experienced to some degree.

The bulk of the film is set inside the brain of young Riley, who’s depressed about her mom and dad’s decision to move them from Minnesota to San Francisco, separating her from her friends. Riley’s emotions are determined by the interplay of five overtly “cartoonist” characters: Joy, a slender sprite-type who looks a little bit like Tinkerbell without the wings; Sadness, who’s soft

and blue and recessive; Fear, a scrawny, purple, bug-eyed character with question-mark posture; Disgust, who's a rich green, and has a bit , and Anger, a flat-topped fireplug with devilish red skin and a middle -manager's nondescript slacks, fat tie and short-sleeved shirt. There's master control room with a board that the five major emotions jostle against each other to control. Sometimes fear, sometimes Joy is the dominant emotion, sometimes fear, sometimes sadness, etc., but never to the exclusion of the others. The controller hears what the other emotions are saying, and can't help but be affected by it.

The heroine's memories are represented by softball-sized spheres that are color-coded by dominant emotion ( Joy, sadness, fear and so forth), shipped from one mental location to another through a sort of vacuum tube memories, or long term memories, or tossed into an "abyss" that serves the same function here as the trash bin on a computer. (phone numbers? we don't need these. They're in her phone!) Riley's mental terrain has the jumbled, brightly colored, vacu-formed design of mass marketed toys or board games, with touches that suggest illustrated books, fantasy films ( including Pixar's) and theme parks aimed at vacationing families (there are "island: floating in mental space, dedicated to subject that Riley thinks about a lot, like hokey). There's an imaginary boyfriend, an unthreatening-teen-pop-idol type who proclaims, "I would die for Riley. I live in Canada." A "Train of thought" that carries us through Riley's subconscious evokes one of those miniature trains you ride at zoos; it



chugs through the air on rails that materialize in front of the rain and disintegrate behind it.

The story kicks into gear when Riley attends her new school on the first day of fifth grade and flashes back to a memory that's color-coded as "joyful," but ends up being reclassified as "sad: when Sadness touches it and causes Riley to cry in front of her classmates. Sadness has done this once before; she and joy are the two dominant emotions in the film. This makes sense when you think about how nostalgia—which is what Riley is mostly feeling as she remembers her Minnesota past—combines these two feelings. A struggle between Joy and Sadness causes "core memories" to be knocked from their containers and accidentally vacuumed up, along with the two emotions interior. The rest of the film is a race to prevent these core memories from being, basically, deleted. Meanwhile, back at headquarters, fear, Anger and Disgust are running the show.

## **B. Relevant study**

As the comparison to this study, the writer would like to explain some previous study that discussed about maxims as the topic.

1. Gusti Ayu Oka Cahaya Dewi (2015). "The flouting of politeness maxims by the character in the movie white house down". English Department Faculty of Letter and Culture, Udayana University. This research writing is proposed by Leech (1983). From the analysis, this writing found all of the maxims which were violated in the conversation between the characters in White House Down. They are Tact Maxim, Approbation Maxim, Modesty Maxim,

Agreement Maxim, and Sympathy Maxim. The type of the flouting of politeness maxims that are mostly used in this movie is Approbation Maxim. This study explained the reason why politeness maxim was because of power difference due to this movie having some persons who have an authority to do something.

2. Related research had also been done by fatmawati in 2014 about pragmatic analysis of Maxim flouting performance by Solomon Northup in 12 years s slave movie. The result of the research shows that the four types of maxim are flouted, there are five strategies of Maxim flouting that were applied by the character which are tautology, overstatement, understatement, metaphor, and irony. And the reasons that lead he character to flout the maxim were competitive, convivial, and conflictive reason.
3. Damayanti in 2015 research about maxim flouting in the democratic presidential candidate debate between Barrack Obama and Hillary Clinton. The finding showed that the maxim of quantity is most frequently flouted maxim and it was because the speaker gave too much or too less information than they is supposed to.

### **C. Conceptual Framework**

Sometime we all know how to make a conversation with others, however, few people can expound what is necessary to have a conversation going on wheels. Grice noticed that human language is and flexible system that makes communication, but for the communication to be not only possible but also

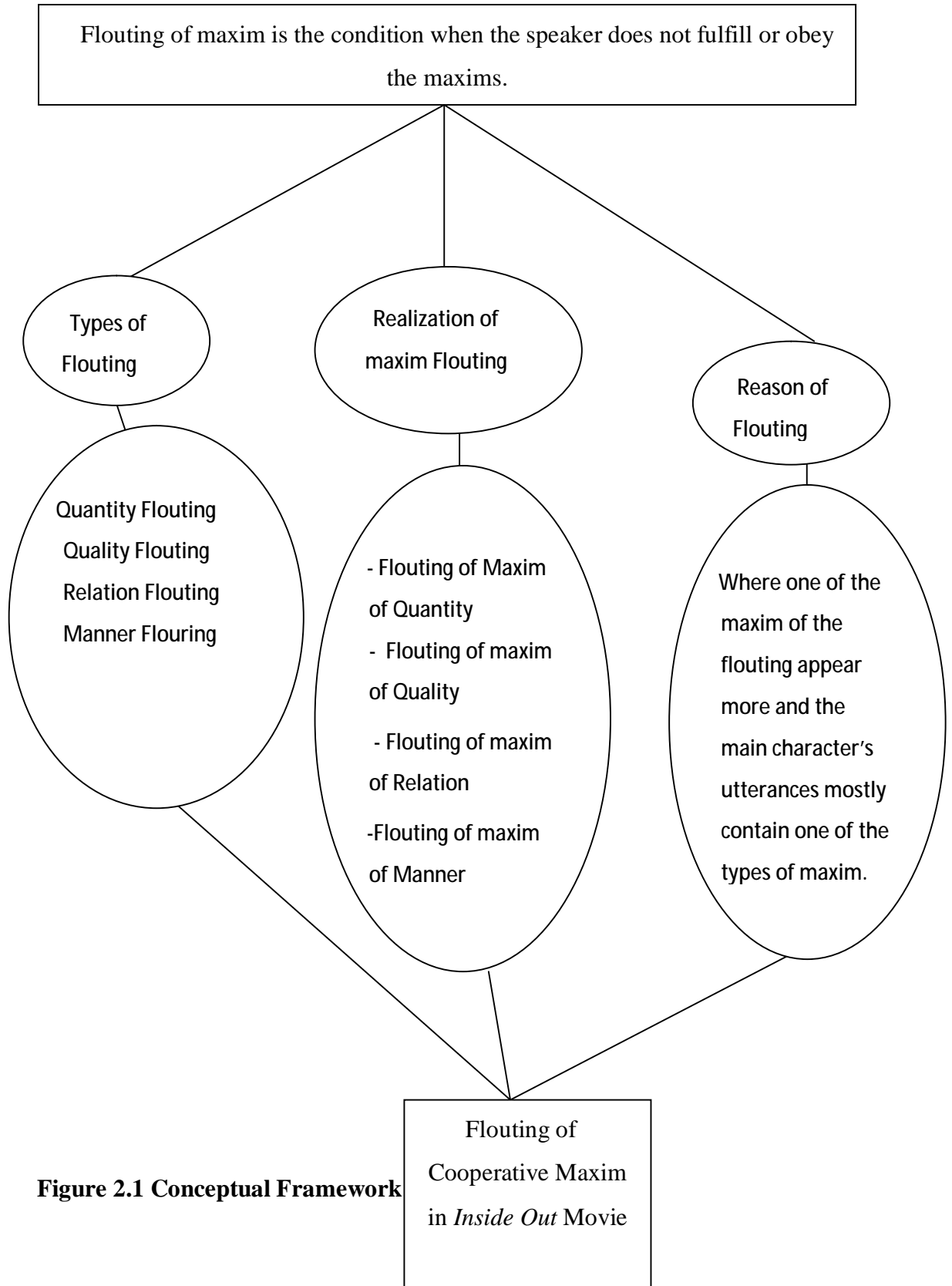
successful, it should possess certain qualities. Grice (1975) proposes that in ordinary conversation, speakers and hearers share a Cooperative Principle (CP). The CP itself states as follows, “Make your conversation contribution such as is required, at the stage at which you are engaged” (Grice, 1975, 45). It implied that speakers need not supply information that speakers need not supply information that speakers can assume that hearers already have. Grice (1975) in his *Logic and conversation* also analyzes cooperation as involving four Maxims: Quantity, Quality, Relation, and Manner. Speakers give enough and not too much information to accord the maxim of quantity. They are genuine and sincere, speaking truth or facts to meet the maxim of quality. Utterances are relative to the context of the speech to fill the maxim of relation. Speakers try to present meaning clearly and concisely, avoiding ambiguity to satisfy the maxim of manner. His cooperative principle is based on the assumption that language users tacitly agree to cooperate by making their contributions to the talk as is required by the current stage of the talk or the direction into which it develops.

This research would be focus on flouting maxim in the movie script and to find out the reason why the characters do that?

On analyzing the data, Flouting maxim in *Inside Out* movie, the researcher would apply several steps. Troost and Bloor (1998: 7-13) they are (1) identified. In this step, researcher would sorted the dialogues, select the sentences which contain flouting. Flouting is the condition where the speaker do not purposefully fulfill certain maxim. Grice ( as cited in Cutting, 2002, p.40)

says that when the speakers does not fulfill or obey the maxims, the speakers is said to “flouting” them. In this step there were kinds of election. Then, (2) classified, the selected sentence would be classified into several classification. This step is to out the kind of flouting maxim based on Grice ‘s theory. (3) Calculated each maxim in transcript The Little Prince movie by using formula and the break the result in percentage. (4) conclusion the last steps after all, researcher would find out the coclusion at the simple answer.

The previous steps, (1) would explain about the theory of maxim to answer the inquiry research “What maxims are flouting in the movie script?”(2) would fine how of maxim flouting. then next step (3) would explored the analysis of the common reason in flouting maxim.



**Figure 2.1 Conceptual Framework**

## CHAPTER III

### RESEARCH METHOD

#### A. Research Design

In this research, the researcher will apply the descriptive qualitative method to analyze the data. This method will be apply because it will intended to analyze and describe the utterances that flouted 1) maxim of quantity, 2) maxim of quality, 3) maxim of relation, and 4) maxim of manner. In *Inside Out* movie's script. Qualitative research explores attitudes, behavior and experiences through such methods as interviews or focus groups. It attempt to get an in-depth opinion from participant (Dowson, 2002: 14) According to Basnet, qualitative research is based on the concept of quality and specially reviewing the facts based on quality from the general people.

(<http://www.scribd.com/doc/62906995/Research-Methodology-by-Ashish-Basnet>).

Moreover, Creswell (2007:37) states that qualitative research begins with assumption, a worldview, the possible use of a theoretical lens, and the study during of research problems inquiring into the meaning individuals or groups ascribe to a social human problem. The researcher builds a complex, holistic, picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting. During the data analysis, the researcher follows a part of analyzing the data to develop an increasingly detailed knowledge of the topic being studied.

## **B. The Source of Data**

The source of data will be the script *Inside Out* Movie. And then the writer focused in dialogue and analyses the dialogue.

## **C. Technique of Collecting Data**

In collecting the data, following steps are used were:

1. Down loading the script from the internet
2. Watching the movie to know the whole story and re-correcting the script of the movie
3. Collected all the utterances which include as flouting of maxims.
4. Identifying the utterances based on each types of flouting maxims.

## **D. The Technique of Analyzing Data**

The technique of analyzing data is presented as follows:

1. Identification sub topic in conversation
2. Marking each utterance that do not fulfill Grice Cooperative Principle in the transcript of *Inside Out* movie
3. Classification the language by using Grice theory to find the flouting of maxim in the transcript
4. Calculating each maxim in transcript *Inside uot* movie by using the following formula :

$$X = \frac{F}{N} \times 100\%$$

Where :

X = the percentage of the flouting maxim

F= the frequency of the flouting maxim occurrences

N= the total number of all the flouting maxim occurrences

5. To find realization of maxim flouting in *Inside Out* movie
6. To find the reason why the maxim flouting in *Inside Out* movie.



## CHAPTER IV

### DATA ANALYSIS AND FINDINGS

#### A. Data Analysis

##### 1. The Data Identification

The data were collected from the of *Inside Out* movie and limited in the utterances which were done. As it been mentioned before, the research only focused on the flouting maxim uttered in the movie. The writer analyzed about sentence data based on Paul Grice's theory (1975).

The writer analyzed the data and classified them based on Paul Grice's theory (1975), they are:

1. Flouting of maxim quantity
2. Flouting of maxim quality
3. Flouting of maxim relation
4. Flouting of maxim manner

##### 2. Findings

Table.4.1

The total number and percentage of types of flouting maxim.			
No	Flouting of maxim	Number	Percentage
1	Quantity	13	43.34
2	Quality	4	13.33
3	Relation	3	10
4	Manner	10	33.33
	<b>Total</b>	<b>30</b>	<b>100</b>

Table 4.1 shows that there are 30 utterances that flout the maxim. The table shows that in *Inside Out* movie flouting all types of maxim. The most dominant type of flouting maxim is Quantity about 13 utterances (43.34%) because they give more information than needed then followed by Manner 10 utterances (33.33%), Quality 4 (13.33%), and Relation 3 utterances (10%)

### **1. Discussion on The Data Analysis**

After collecting the data, the data were analyzed based on Grice's theory named Cooperative Principle and classified by its types of flouting (see Appendix). Theoretically, there are four types of maxim. They are Maxim of Quantity, Maxim of Quality, Maxim of Relation, and Maxim of Manner. This study discovered that all types of maxims were flouted. Here are some data of the speaker's utterances which were flouting maxims.

#### **a. Flouting of maxim of Quantity**

The character in this movie was identified as flouting the maxim of quantity by saying more than saying less than they are needed, or to give extra information before they want probably to the point. They did not give as informative as it would occur as needed. It can happen because the speaker may want to present stronger information or to make a joke.

In this movie, there were 13 utterances where the maxim of quantity was flouted. Here are some data of the analysis.

As exemplified in 4.1 The data illustrates as the example of flouting of maxim of quantity, the speaker gave extra information than what was needed. This data were taken from the 00:09:39

Situation : The first time the people in inside give negative response with the new house of Riley. They didn't like condition of house. And joy come give positive response.

(4.1)

Joy :Hey, It's nothing our butterfly curtains couldn't fix. I read some where that an empty room is an opportunity.

Anger : Where did you read that ?

**Joy : It doesn't matter. I read it and it's great. we'll put the bad there and the desk over there. We'll put the the bed there. And the desk over there. The hockey lamp goes there Put the chair there, The trophy collection goes there,Stars! I like that, now we're talking! Let's go get our stuff from the moving van !**

In this example, Joy flouting the maxim of quantity because she talked to much that needed. Anger only asked her about where she found that but she didn't give exactly information that Anger needed. She didn't give information about information it. When Joy said It doesn't matter I read it and it's great, we will put the bed there and the desk over there, the hockey lamp goes there, put the chair there, the trophy collection goes there. Stars! I like that! Now we're talking! Let's go get our stuff from the moving Van! It showed that she add the extra information in his utterances and didn't get to the point. And it made Anger not fill fine with answered .

The research also found the other example flouting of maxim of quantity. In the following example, the speakers were giving too much information than needed. This data was taken from the 00:20:08 minutes of the movie.

Situation : In the morning joy come to playing piano than anger and friends come to looked her.

(4.2)

Anger : Do you have to play that ?

**Joy : Well, I have to practice and I don't think of it as playing so much as hugging.**

In this example Joy had flouted the maxim of quantity because she talked too much than needed. Anger only asked “ Do you have to play that”. Joy had answered the questions by giving too much information than Angry needed. She gave too much information by saying “ well, I have to practice. And I don't think of it as playing so much as hugging”. It showed that he added the extra information from this utterance.

#### **b. Flouting of maxim of Quality**

The speakers might flouting maxim of quality because they said anything to be false and lack adequate evidence or tell a lie which was done mostly consiously to hide the truth, made a joke or setire the interlocutor. It was irony, metaphor, or sarcasm.

In the movie, there ware 4 utterances which maxim of quality

As exemplified in the data illustrates the example flouting of maxim of quality, the speaker gave untruth information. This data were taken the 00:14:51 minutes of movie.

The situation sadness talked to joy in the room, Joy asked what are your favorite thing to do?

(4.3)

**Sadness : I was thinking more the rain.**

Joy :Rain,rain is my favorite,too! We can stomp around in puddles, You know, There's cool umbrellas, lightning storms, more like when the rain runs down our back and makes our shoes soggy.

Sadness : And we get all cold, shivery, and everything just starts feeling droopy.

Sadness was flouted the maxim of quality in this conversation he gave untrue information to joy about his like, when joy asked his said he more like rain and joy make it become fun, but suddenly sadnees say more like when the rain runs down our back and makes our shoes soggy, and we get all cold, shivery, and everything just starts feeling droopy. And he cry...

The utterance contain untrue information and it flouting the maxim of quality. He said that he like rain but the end he make the reason become cry. He said his favorite because joy ask him about favorite but he confused with his favorite. He just said it because he didn't want to make joy disappointed with him because don't know her like.

The researcher also found the other example flouting of maxim quality. In the following example, the researcher also found the other example flouting of maxim quality. In the following example, the speakers were lying or giving untrue information to the topic of conversation. This data was taken from the 00:21:13

Situation : Riley said she have a super important job just for sadness. Then Riley make sadness in one circle.

(4.4)

Sadness : So you want me to just stand here?

**Joy : Hey, it's not my place to tell you how to do your job. Just make sure that all the sadness stays in the circle! See? You're a pro at this! Isn't this fun?**

From the conversation, Joy was flouted the movie of quality when joy gave the untruth information about sadness. Joy said “ It's not my place to tell you how to do your job” but she stilll manage to sadness.

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

According to theory of cooperative principle in order to made a good cooperation between speakers and listeners, each should be able to gave a relevant contribute about someting being taken about. The point of this maxim is that it is not sufficient for the a statement to be a true for it to constitute an acceptable conversational contribution. And if someone did make the statement that can be relevantly made or far from the topic discussed, he flouted the maxim of relation.

From the dialogue above it can be seen disgust flouted maxim of relation. Here some data of the analysis. As exemplified in data was taken from the 00:09:00 minutes of the movie.

Situation : Riley enter the new house, and the Riley look condition the house, her not so interesting to look it, and from inside give the respons.

(4.5)

Anger :we're supposed to live here? Do we have to?

**Disgust : I'm telling you, it smells like something died in here.**

Fear : Can you die from moving?

Joy : Guys, you're overreaching. Nobody is dying.

In this example of this movie, Disgust had flouting the maxim relation because she gave irrelevant answered to his. In this situation Anger asked clarity. She did not give further clarity but she responded about what had Anger said." I am telling you, it smells like something died in here" She maybe avoid responding Anger statement because in her main, He didn't like debate about live but she said about condition the house as her opinion.

The other example of the irrelevant comment which is given by the speaker can be seen in the following data. This data was also taken from the 01:24:39

Situation when Disgust, Joy, Anger, Fear in room inside, Fear touch botton.

(4.6)

Fear : Sorry. I did it again. My bad.

**Disgust : They're getting to the rink.**

In this example for the movie, Disgust has flouted the maxim of relation by said the irrelevant statement. In this situation, Fear gave the statement with clear, but Disgust answered and said was not in statement of fear “ They’re getting to the rink. She should didn’t said it,she should give comment from fear said.

#### **d. Flouting of maxim of Manner/Clarity**

In this maxim gave obscurity of expression which is not easy to understood, prolixity, not in orderly or the unclear information in doing the flouting of maxim of manner in this movie. This might happen because the speaker tries to trick the audience or the listener even though for made a joke or not when the character are looked stupid, acting liked jerks or being odd.

In this movie, there was 10 utterances which maxim of manner was flouting The data were taken from 08:18:18 minutes of the movie the flouting of maxim of manner by giving the unclear information.

Situation : In the car when Riley and family on the way want to their new house.

(4.7)

Anger :There are my kind of people.

Father : All right, just a few more blocks. We’re almost to our new house!

Anger : Step on it, daddy!

**Disgust : Why don’t we just live in this smelly car ? we’ve already been in it forever.**



Joy : We've already been in it forever. Which, actually, was really lucky, because that gave us plenty of time to think about what our new house is going to look like !

In disgust utterance, it contained the flouting of maxim of manner. Disgust said the unclear statement by giving the obscurity of expression in her utterance. Disgust said something that is not unclearly. She didn't give the clearly suggestion. Disgust talked discontinuous and it made joy fill funny.

The other expression of an obscurity expression was found in 00:27:30 minutes of the movie.

Situation : When mam and Riley dinner together in the home, mother said some information.

(4.8)

Mother : Won't it be great to be back out on the ice ?

**Riley : Yeah, that sounds fantastic.**

In this conversation, Riley flouted the maxim of manner because she didn't give clear statement. He gave a proximity statement that made the mother hard to understand his utterance. She said " yeah, that sounds fantastic". This statement made mother confused about Riley statement.

#### **A. Research Findings**

After analyzing the data and determining the categories of maxim flouted in the *Inside Out* movie's script and find the implicature from each flouted maxim, the findings are presented as follows :

The total members of maxim flouting uttered in the movie were the flouted maxim of Quantity ( 13 utterances, 43.34%) because all of the characters give extra information before go to the poin. They did not give as information as a was needed. It can be happened because the speaker may want to present the stongers information or make a joke, then it followed by maxim of Quality( 4 utterances, 13.33%), Relation (3 utterances 10%), and Manner (10 utterance 33.33%)

The maxim flouted exists in “*Inside Out*” movie was founded from the four types such as (1) in maxim quantity the way of speaker or the main character, who often said too much information as respons to the person. (2) in the maxim quality the speaker tried to tell a lie in the respons to the others, (3) in the maxim relation the speaker didn’t understand what happening cases from the interlocutor, (4) in the maxim manner the main character responed by some ambiguities statemnt that confusing the interlocutor so the hearer or the interlocutors did not understand what the speaker said. Proses of flouting maxim relate to the toner. Toner is drowing what happen in situation konteks , It’s drowing relation from each other, and every people have different characters in movie of course they are have diffrent with othersometimes, like joy,always fun because she have character fun,and sometimes she talked with past and abadant, and sadness, sad thinking about sad, averything he looked with sad. Disgust looked the other have srtage, and from Anger looked with negative ,because they are character different. Sometimes they are have different in commuication.It will be coming to be maxim flouting.

There were some effects of the flouting provide to the situation in the movie which can be done. In flouting of maxim of quantity by saying more than they need and say less than they need, or give extra information before they go to the point. They did not give as information as it is needed. It happened because the speaker may want to present the strongest information or to make a joke. In flouting of maxim of manner, the irrelevant comment or answer is to represent what is in the speaker's mind. In flouting of maxim of manner, it is to trick the audience or the listeners, even though for making a joke or humor in each type of flouting of maxim or in the next conversation after the flouting itself. In flouting of maxim of quality. It is to give the lack the evidence by using the utterance to lying to the other speaker in hiding the truth. In the flouting. In flouting of maxim of relation, it is not to give the relevant to the topic of conversation or change the topic in doing the flouting of maxim of relation in this movie because they may hide and avoid talking about something or make a fun. In the flouting of maxim of quantity, it can be more or less informative than is required. Giving more information can make clearly to understood and also can be be hard to get the poin. The less in giving information did to make blur the information. The context where flouting usually occure is when the speaker to trick the listener by saying prolixity.

## **B. Discussion**

- (1.) After analyzed the utterance in Inside out movie script in flouting of maxim, it can be found that the four types of maxim were flouted with different amount of number in each types maxim of cooperative

principle. All maxims were flouted in “inside out” movie. They are Maxim Flouting of Quantity (43.33), Maxim flouting Quality (13.33), Maxim flouting Relation (10%), Maxim flouting manner (33.33%). Maxim of Quantity was the dominant in “*Inside Out*” movie.

- (2.) The maxim flouted exists in “*Inside Out*” movie was founded from the four types such as (1) in maxim quantity the way of speaker or the main character, who often said too much information as responds to the person. (2) in the maxim quality the speaker tried to tell a lie in the responds to the others, (3) in the maxim relation the speaker didn’t understand what happening cases from the interlocutor, (4) in the maxim manner the main character responded by some ambiguities statement that confusing the interlocutor so the hearer or the interlocutors did not understand what the speaker said.
- (3) The similarity of the previous studies and this research is that investigated the cooperative principle of Grice’s theory. In contrast, the previous studies analyze whether someone followed and flouted the four maxims while this research focused on someone who deliberately flouting the maxim. In line with the previous researchers, investigate intended and enrich literature about Grice theory of conversational maxim. It was the reasons, conduct the research in the flouting maxim in *Inside out* movie.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Based on the analysis of the utterance in *Inside out* movie's script in the previous chapter, it can be concluded that :

- (1) There were four types of maxim which were flouted in *Inside Out* movie i.e. maxim of quantity, quality, relation, and manner in responding the question or statement given by the other.
- (2) Proses of flouting maxim relate to the toner. Toner is drowing what happen in situation context , It's drowing relation from each other, and every people have different characters in movie of course they are diffrent with other, like joy,always fun because she have character fun,and sometimes she talked with past and abudant, and sadness, sad thinking about sad, averything he looked with sad. Disgust looked the other with dislike, and from Anger looked with negative ,because they are different character and fear think with concerned. Sometimes they are have different style in commuication.It will be coming to be maxim flouting.
- (3) The context of the maxim occur is when the main character give obscurity information to trick the listener. From the analysis, it could be concluded that event though Grice (1975) proposes the Cooperative Principle in communication, in some situations, people disobeyed them deliberately. When people flouted the maxims, they seemed to have their own reasons

for doing it. The writer found out that in *inside out* movie used the flouting of maxims as strategy to to tell with complete. The complete reasons said it so that who give question will get with complete , and who aswered accept extra information with complete. The flouting of maxims happened because the character wanted not just fine about a little information, they speaker wanted give much information so that clear

## **B. Suggestions**

- (1) Based on the conclusion given, the suggestions are needed to be considered in conducting the related research. It is suggested to the next researchs who want to do some research about cooperative principle and maxim in movie to analyze another genre of film such as romance, drama, thriller. To enrich the pragmatics knowledge. It is also suggested to the next researcher to have further analysis on which the writer has not done yet and then compare the result to this study in the future.
- (2) The writer suggest the readers especially the student of English Department to choose the flouting of maxims as the object of research, because many interesting aspects which can be analyzed especially in the action movie. Some people do not know how important and to learn flouting of cooperative principle to achieve the successful and ideal communication because people usually often do it.
- (3) Theoritically, it was expected to be useful for the students to void and decrease the maxim flouting usage when they perform a talk exchange or

conversation, for the teachers as a teaching material and for the other researcher as inspiration to conduct a more in depth research in order to have a better knowledge in understanding the meaning and message contains in a talk exchange.

## REFERENCES

- Creswell, John W. 2007. *Qualitative Inquiry Research Design : Choosing among five approaches*. California: Sage Publications. Retrieved on 3 January, 2014.
- Dawson, Catherine. *Practical Research Methods: A user-friendly guide to mastering research technique and projects*. Oxford: How To Books. Retrieved on 12 May, 2013
- Grice, H. P. 1975. *Logic and Conversation* . In P. Cole & J. Morgan (Eds.), *Speech Acts*, 41-58. New York: academic Press. Retrieved on 21 December 2013.
- Grundy. 2000. *Doing Pragmatics*. New York : Hodder Arnold
- Leech, G. 1983. “ *Principles of Pragmatics*”. London: Longman.
- Mahsun. 2018. *Metode Penelitian Bahasa*. Jakarta : Rraja Grafindo Persada
- Purba, Elsadia. 2017. *Violation of Maxim In Mata Najwa Talk Show*. Thesis. Medan: State University of Medan.
- Peccei, Jean Stilwell. 1999. “*Pragmatics Language Workbooks*”. London, Taylor and Francis Routledge
- Pham, Dinh Trong. 2010. *Journal of Linguistic and Language Teaching. The Cooperative Principle: Does Grice’s Framework Fit Vietnamese Language Culture*, 1(2) 197-219. Retrieved on January 3 , 2014.
- Rubin, Rebecca B ; Rubin, Alan M and Haridakis, Paul 2010 *communication Research : strategy and Sources*. Boston Wadsworth
- Thomas, J. 1993. *Meaning in Interaction: An Interaction to Pragmatics*. London : Longman.
- Tupan A.H. & Natalia H. 2008. *Episodes The Multiple Violations of Conversational Maxims in Lying Done by the Character in Some of Desperate Housewives*. Journal of English Department, Faculty of Letter,



Petra Christian University, X(1) 63-78 Yule, George. 1985. *The Study of Language: An Introduction*. New York: Cambridge University Press.

APPENDIX A1

The Analysis of “ In Side Out “ movie

No	THE CONVERSATION	Quantity	Quality	Relation	Manner
1	<p>Anger : There are my kind of people            Father : All right, just a few more blocks.            We're almost to our new house!            Anger : Step it daddy!  <b>Disgust : Why we don't just live in this smelly car ? we've already been in it forever.</b>            Joy : we've already been in it forever which, actually, was really lucky, because that gave us plenty of time to think about what our new house is going to look like.</p>				ü
2	<p>Anger : We're supposed to live here ? Do we have to?            Disgust : I'm telling you, it smells like something died in here.            Fear : Can you die from moving?  <b>Joy : Guys, you're overreacting. Nobody is dying...</b></p>			ü	
3	<p>Anger : Where did you read that ?  <b>Joy : It doesn't matter. I read it and it's great</b></p>	ü			

No	THE CONVERSATION	Quantity	Quality	Relation	Manner
4	Sadness : Joy? What are you doing? <b>Joy : Just give me one second. You know what I've realized? Riley hasn't had lunch! Remember?</b>			ü	
5	Mother : What kind of a pizza place only serves one kind of pizza? Must be a san Francisco thing, huh? Still, it's not as bad as that soup. At that dinner in Nebraska. <b>Riley : Yeah. The spoon stood up in the soup by itself!</b>				ü
6	Joy : Sadness, what are you doing? <b>Sadness : It looked like one was crooked so I opened it and then it fell out. I..It's just that... I wanted to maybe hold one.</b>	ü			
7	Joy :Okay. Well, try to think of something funny. <b>Sadness : Remember the funny movie where the dog dies?</b> Joy : Yeah, that's not..				ü
8	<b>Sadness : I was thinking more like rain.</b> Joy : Rain? Rain is my favorite too! We can stomp around in puddles. You know , there's cool umbrellas, lightning storms.		ü		

No	THE CONVERSATION	Quantity	Quality	Relation	Manner
	More like when the rain runs down our back and makes our shoes soggy. Sadness : And we get all cold, shivery, and everything just starts feeling droopy				
9	Riley : Where's dad ? <b>Mother : On the phone. This new venture is keeping his pretty busy.</b>	ü			
10	Anger : Do you have to play that ? <b>Joy : Well, I have to practice and I don't think of it as playing so much as hugging.</b>	ü			
11	Joy : Disgust. Make sure Riley stands out today. But also blends in. <b>Disgust : When I'm thought Riley will look so good. The other kinds will look at their own outfits and barf.</b>				ü
12	Sadness : What are you doing? <b>Joy : And there. Perfect! This is the circle of sadness. Your job is to make sure that all the sadness stays inside of it.</b>	ü			
13	Sadness : so you want me to just stand here? <b>Joy : Hey, It's not my place to tell you how to do you job.</b>		ü		

No	THE CONVERSATION	Quantity	Quality	Relation	Manner
	<b>Just make sure that all the sadness stays in the circle!</b>				
14	Joy : What? Sadness ! What are you doing? <b>Sadness : Oh, no I'm sorry!</b>				ü
15	Mother : Won't it be great to be back out on the ice? <b>Riley : Yeah, That sound fantastic.</b>				ü
16	Mother : So, how was the first day of school ? <b>Riley : It was fine, I guess. I don't know.</b>	ü			
17	Father : Riley, I don't like this new attitude. <b>Riley : What's the problem? Just leave me alone!</b>				ü
18	Sadness : You can fix this, right, joy? <b>Joy : I.. I don't know but we have to try.okkay,come on.</b>	ü			
19	Friend of Riley : We can pass the puck to each other without even looking. It's like mind reading! <b>Riley : I have got to go.</b>				ü
20	Bing bong : What did I tell you? You'll be at headquarters in at that? Say, would you look at that? Joy : What happening? <b>Sad : Oh,no, they turned it on.</b>				ü

No	THE CONVERSATION	Quantity	Quality	Relation	Manner
21	Bing bong : Welcome to imagination land! Joy : Imagination land ? <b>Bing bong : sure! I come here all time. I'm practically the major.</b>	ü			
22	Mother : What's her problem ? Riley. What's wrong? Let's go. You're not going to finish try-outs? Riley : What's the point ? Mother : Hey. It'll be all right. <b>Riley : Let's just go back... Stop saying everything will be all right!</b>				ü
23	Joy : How did you do that ? <b>Sadness : I don't know.He was sad . So I listened to want...</b>	ü			
24	Fear : What is it? <b>Anger : Nothing. Just the best idea ever.</b> Disgust : What ? Anger : All the good core memories were made in Minnesota.		ü		
25	Disgust : so how are we going to get to Minnesota from here? <b>Anger : Well, why don't we go down to the elephant lot.</b>		ü		
26	Anger : well, what would you do if you're so smart?	ü			

No	THE CONVERSATION	Quantity	Quality	Relation	Manner
	<b>Disgust : I'd tell you , but you're too dumb to understand.</b>				
27	Anger : What ? <b>Disgust : of course your tiny brain is confused, Guess I'll just have to dumb it down to your level .Sorry I don't speak moron as well as you, but let me try.Duh!</b>	ü			
28	Father : Honey! What happen? Are you all right? We asked thr neighbors, I called the school, we talked to teacher. <b>Riley: I know you don't want me to but..I miss home. I miss Minnesota. You need me to be happy, but.. I want my old friends, and my hockey team. I want to home. Please don't be mad.</b>	ü			
29	Disgust : Hey,guys? What's pub-er-ty? <b>Joy : I don't know. It's probably not important.</b>	ü			
30	Fear : Sorry. I did it again.My bad. <b>Disgust : They're getting to the rink.</b>			ü	

APPENDIX A 2

Reader : Do you ever lool at some ond wonder...“ what is going on inside their head?Well, I know, well, I Know Riley’s head.And there she was...

Joy :Hello.

Mother :Riley.

Father :Aren’t you a little budle of you? Aren’t you a little budle of you ?

Joy : It was amazing. Just riley and me. Forever.

Sadness :Er, for 33 seconds?I’m sadness.

Joy :Hello. I...I’m Joy.So...Can I just... if you could... I just want to fix that. Thanks.

Sadness :And that was just the beginning.Headquarters only get more crowded from there.

Fear :Very nice.okey,looks like you got this. Very good.Sharp turn! No! Look out! No!.That’s really good at keeping riley safe.Easy,easy. We’re good. We’re good.Good job.Thank you.Thank you very much.

Joy : And We’re back!

Father : Here we go. All right, open.

Joy :This looks new.

Fear : You think it’s safe?

Anger :What is it ?

Disgust :Okay,caution.There is a dangerous smell, people.Hold on. What is that?This is disgust.She basically keeps riley from being poisoned.

Reader : Physically and socially.That is not brightly colored or shaped like a dinosaur.Hold on, guys.It’s broccoli!.Yucky!

Disgust : Well, I just saved our lives. Yeah. You’re welcome.

Father :Riley, If you don’t eat your dinner, you’re not gonna get any dessert.

Anger :Wait. Did he just say we couldn’t have dessert?.That’s anger.He cares very deeply about things being fair.So that’s how you want to play it’ old man ? No dessert? Sure, we’ll eat out dinner! Right after you eat this!

Father : Riley, Riley, here comes on airplane!

Anger :Airplane. We got an airplane, everybody.

All : Airplane

Reader : And you’ve met sadness.she... well,she...I’m not acually sure what she does.

Joy :And I’ve checked, there’s no place for her to go,so...She’s we’re good. It’s all great!.Anyway, these are Riley’s memories.And they’re mostly happy, you’ll notice. Not to brag..But the really important ones are over here..I don’t want to get too technical, but these are called core memories..Each one come from a super important time in Riley’s life.Like when she first scored a goal. That was so amazing!.Hey! Would you look at that? Very nice!

Father : We got a future center here!

Mother :Nice job.

Joy :And each core memory.Powers a different aspect of Riley’s personality.Like hockey island.Goofball island is my personal favorite.

Father : Come back here, you little monkey!.You’re silly.Yap,goofball is the best..Friendship island is pretty good too.I love honestly island. And that’s the truth!.And of course, family island is amazing.The point is, the islands of personality are what make Riley...Riley!. Look out, mermaid!. Lava!Who’s your friend who likes to play? Big bong, bing bong!

Father : Hey! Very nice!. Where’d you learn that?

Joy :Brain freeze!.Yeah!

Father :Good night, Kiddo.

Riley :Good night, dad.

Joy : And... We’re out!. That’s what I’m talking about! Another perfect day!. Nice Job, everybody !Let’s get those memories down to long term.

Fear :All right, we did not die today!. Let’s get those memories down to long term. All right, we did not die today! I call that an unqualified success.

Joy :And that’s it. We love our girl. She’s got great friends and a great house. Things couldn’t be better. After all, Riley’s ll now. What could heppen?. Sold

All : What...



Joy : Okay, not what I had in mind. Inside out. Hey, look! The golden gate bridge! Isn't that great?. It's not made out of solid gold like we thought,. Which is kind of a disappointment, but still...

Fear :I sure am glad you told me earthquakes are a myth,Joy. Otherwise I'd be terrified right now! Yeah...Are you kidding? Get out of the streer! For pete's sake! Move it!

Anger :There are my kind of people. All right, just a few more blocks. We're almost to our new house!

Disgust : Step on it, daddy!. Why don't we just live in this smelly car?. We've already been in it forever.

Joy : Which, actually, was really lucky,. Because that gave us plenty of time to think about. What our new house is going to look like!. What! Let's review the top five daydreams.

Fear :That's looks safe!

Disgust :That's one's nice.

Joy :This will be great for Riley! No, no, no,no,this one!

Anger : Joy, for the last time, she cannot live in a cookie. That's the one! It comes with a dragon.

Joy :Now we're getting close, I can feel it. Here it is, here's our new house, And...Maybe it's nice on the inside.

Anger : We're supposed to live here? Do we have to?

Disgust :I'm telling you, it smells like something died in here.

Fear :Can you die from maving?

Joy : Guys, you're overreacting. Nobody is dying...

Disgust : A dead mouse!

Fear : Great. This is just great. I'm gonna to be sick.

Disgust : It's the house of the dead! We're going to get rabies!

Fear :Get off of me!. Hey. All through the drive,

Joy :Dad talked about how cool our new room is. Let's go check iit out! Let's go!It's gonna be great! Yes, yes, yes.

Anger :No, no,no, no,no.

Disgust : I'm starting to envy the dead mouse.

Anger :Get out the rubber ball, we're in solitary confinement.Riley can't live here.

Sadness :She's right.

Disgust : It's the worst.

Anger :Really bad.

Disgust :It's absolutely the worst. It's the worst place . I've ever been in my entire life.

Joy : Hey, It's nothing. Our butterfly curtains couldn't fix. I read somewhere that an empty room is an opportunity.

Anger :Where did you read that?

Joy :It doesn't matter. I read it and it's great. We'll put the bed there. And the desk over there.The hockey lamp goes there. Put the chair there. The trophy collection goes there. Stars! I like that! Now we're talking! Let's go get our stuff from the moving van!

Fear : All right. Goodbye.

Father : Well, guess what? The moving van won't be here untill Thursday.

Mother : You're kidding.

Father : The van is lost? It's the worst day ever!That figures. The van is lost .

Mother :You said it would be here yesterday!

Father :I know that's what I said. That's what they told me!

Riley : Mom and dad are stressed out!

Anger :They're stressed out?. What are we going to do?

Joy :I've got a great ideal!

Mother :Did you even read the contract?

Joy :Andersen makes her move. She's closing in!

Father :Hey!

Riley : No, you're not!

Father :She's lining up for the shot! Coming behind you.

Joy :Watch out! Watch out!. She shoots and she scores! Yeah! Come on, granma!

Mother :“ Grandma” ?

Joy :She put her hair up, we're in for it!

Mother :Hey, put me down!

Father :Sorry. Hold on. Hold on. Hello?

Joy : Wait. Wh...

Father :You're kidding. All right. Stall for me. I'll be right there. The investor's supposed to show up on Thursday, not today!. I got to go.

Mother :It's okay. We get it.

Father : You're the best. Thanks, hon. See you, sweetie.

Sadness : Dad just left us. He doesn't love us anymore. That's sad. I should drive, right?

- Joy? What are you doing?

Joy : Just give me one second. You know what I've realized? Riley hasn't had lunch! Remember?. Hey, I saw a pizza place down the street.

Riley : Maybe we could try that ?

Mother :Pizza sounds delicious.

Fear :Pizza? That's good. Yes! Pizza! What the heck is that?

Disgust : Who puts broccoli on pizza? That's it, I'm done.

Anger :Congratulations, san francisco, you've ruined pizza! First the Hawaiians and now you!

Mother : What kind of a pizza place only serves one kind of pizza ? Must be a San francisco thing, huh? Still, It's not as bad as that soup. At that diner in Nebraska.

Riley :Yeah. The spoon stood up in the soup by itself!

Mother :That was disgusting. Good. Family is running. Dad's got a steel stomach. The driver out was pretty fun, huh? What was your favorite part?

Anger :Spitting out the car window!

Disgust : Definitely not when dad was singing. Wearing a seat belt!

Fear : What about the time with the dinosaur?

Joy : That's the one.Definitely! Say cheese! Dad! Dad! Honey!

Father :Now hold still.The car! Stop! No,no,no!

Fear : Nice one, Joy.

Joy :I liked that time at the dinosaur. That was pretty funny.Wait. What? What happened?She did something to the memory.What did you do ?

Sadness : I just touched it. That's shouldn't make it change. Change it back, Joy!

Fear :I'm trying. You can't change it back?

Anger :No! I guess I can't ! Good going, sadness.

Disgust : Now when Riley thinks of that moment with dad, she's gonna feel sad. Bravo.

Sadness : I'm sorry, joy. I don't really know... I thought maybe if you...

.Disgust : Joy, we've got a stairway coming up.

Joy :Just don't touch any other memories until we figure out what's going on.

Sadness : Okay.

- All right. Get ready.

Joy :This is a monster railing and we are riding at all the way down!. Wait, what? What happened?. A core memory! No! Sadness, what are you doing? It looked like one was crooked so I opened it and then it fell out.L...

Sadness :It's just that...I wanted to maybe hold one. Joy! Whoa, Whoa.

Joy : Sadness, you nearly touched a core memory. And when you touch them, we can't change them back.

Sadness :I know. I'm sorry.something's wrong with me. It's like I'm having a breakdown.

Joy :You're not having a breakdown.It's stress.

Sadness : I keep making mistakes like that. I'm awful.

Joy :No, you're not.And annooying.

Sadness : You know what?You can't focus on what's going wrong.

Joy :There's always a way to turn things around, to find the fun. Yeah. Find the fun. I don't know how to do that. Okay. Well, try to think of something funny.

Sadness :Remember the funny movie. Where the dog dies?

Joy : Yeah, that's not...What about that time with Meg When Riley laughed so hard milk come out of her nose?

Sadness :Yeah. That hurt. It felt like fire.

Joy : It was awful. Okay, Okay, don't think of that. Let's try something else. What are your favorite things to do ?

Sadness : My favorite? Well, I like it when we're outside.

Joy :That's good . Like there's the beach and sunshine. Like there's the beach and sunshine. Like that time we burried dad in the sand up to his neck. I was thinking more like rain.

Sadness : Rain? Rain is my favorite,too!

Joy : We can stomp around in puddles. You know, there's cool umbrellas, lightning storms. More like when the rain runs down our back and makes our shoes soggy.

Sadness : And we get all cold, shivery, And everything just starts feeling droopy.

Joy : Hey, hey,Hey, easy. Why are you crying?It's just like really the opposite of what we're going for here.

Sadness : Crying helps me slow down and obsess over the weight of life's problems.

Joy :You know what? Let's think about something else. How about we read some mind manuals, huh? Sounds fun.

Sadness : I've read most of them.

Joy :Well, have you read this one? This seems interesting. " Long term memory retrieval, volume 47 ". No. A real page-Turner!

Fear :“ Long term memory data selection via channel subgrouping”?

Joy :See? Fun already! You lucky dog. You're reading these cool things. I got to go work.Life is so unfair.

Father :What can we do? We've only got capital to last a month, maybe two.If we can't find

investors by then, We're going to have to lay people off.

Riley :Mom! Dad! Come kiss me good night !. I know. I know. Be right there!

Fear : We're got to land this, okay ?. Did you hear dad?. He sounded really upset. What was that? Was it a bear? It's a bear!

Disgust :There are no bears in san Francisco.

Anger :I saw a really hairy guy. He looked like a bear.

Fear :I'm so jumpy. My nerves are shot. I don't want to hear about your nerves.

Disgust :I'll tell you what it is. This move has been a bust.

Fear :That's what I've been telling you guys ! There are at least 37 things for Riley to be scared of right now.

Anger : The smell alone is enough to make her gag.

Disgust :I can't believe mam and dad moved us here!

Anger :Look, I get it. You guys have concerns.

Joy : But we've been through worse!. Tell you what, Let's make a list of all the things. Riley should be happy about.

Anger : Fine. Let's see, this house stinks, our room stinks. Pizza is weird here.

Disgust :Our friends are back home.

Sadness :And all of our stuff is in the missing van!

Fear :Come on, It could be worse. Yeah, Joy. We could be lying on the dirty floor. In a bag.

Joy :Okay, I admit it, we had a rough start. But think of all the good things that...

Anger :No, Joy. There's absolutely no reason for Riley to be happy right now. Let us handle this.

Fear : I say we skip school tomorrow and lock ourselves in the bedroom. We have no clean clothes.

Disgust : I mean, no one should see us.Yeah, we could cry untill we can't breathe.

Sadness : We should lock the door and scream that curse word we know.

Anger : It's a good one!. Now hold on!

Joy : Look, we all have our off days. You know...

Mother :Hi, honey.

Anger : The mom bad news train is pulling in Toot-toot!

Mother :Still no moving van. Now they're saying it won't be here till Tuesday, can you believe it?

Anger : Toot-toot-toora!

Riley : Where's dad?

Mother :On the phone, This new venture is keeping him pretty busy.

Anger : I rest my case!

Mother :Your dad's a little stressed, You know, about getting his new company up and running.

Anger : Now for a few well Placed withering scowls.

Mother :I guess all I really want to say is, thank you. You know, through all this confusion you've stayed... Well, you've stayed our happy girl. You dad's under a lot of pressure, But if you and I can keep smiling, it would be a big help. We can do that for him. Right?

Joy :Well. Yeah, Sure.

Mother :What did we do to deserve you?. Sweet dreams. Good night.

Anger : Well, you can't argue with mom. Happy it is.

Fear : Team happy! Sounds great!. Totally behind you, Joy.

Disgust :Looks like we're going into term.

Joy "I got dream duty, so I'll take care of sending these to long term. Great day today,guys!. Sleep well, team happy!. All right, what's on tonight,dream production?Well, this is it. The new place.

### **In dream**

Mouse :Come live with me, Riley.Somebody order a broccoli pizza? Eat me!I'm organic!

Joy :No! Who is in charge of programing down there ?. I know I'm not supposed to do this,but... We are not going to end the day like this. Don't you worry. I'm gonna make sure that tomorrow is another great day. I promise. Hello! Did I wake you?

Anger : Do you have to play that?

Joy : Well, I have to practice. And I don't think of it as playing so much as hugging. Okay, first day of school ! Very, very exciting. I was up late last night figuring out a new plan. Here it is! Fear.I need a list of all the possible negative outcomes.On the first day at a new school.

Fear : Way ahead of you there. Does anyone know how to spell "meteor"?

Joy : Disgust. Make sure Riley stands out today. But also blends in.

Disgust :When I'm through, Riley will look so good, The other kinds will look at their own outfits and barf. "Joy." Yes, Joy?

Joy: "You'll be in charge of the console keeping Riley happy all day long. " And may I add I love your dress? It's adorable." . " This old thing? Thank you so much. I love the way it twirls."Train of thought! Right on schedule.Anger. Unload the daydreams.I ordered extra in case things get slow in class.It might come in hadly.

Anger : If this new school is full of boring, useless classes.Which it probably will be.

Joy :Sadness. I have a super important job just for you.Really?. Follow me.

Sadness :What are you doing?

Joy : And there.perfect!This is the circle of sadness.Your job is to make sure that all the sadness stays inside of it.

Sadness : So you want me to just stand here?

Joy : Hey, it's not my place to tell you how to do your job.Just make sure that all the sadness stays in the circle!See? You're a pro at this! Isn't this fun?

Sadness :No. Atta girl.

Joy : All right, everyone, fresh start. We are gonna have a good day, which will turn into a good week, Which will turn into a good year, which turns into a good life!

Mother : So, the big day! New school, new friends, huh?

Riley : I know! I'm kind of nervous, but I'm mostly excited. How do I look? Do you like my shirt?

Father : Very cute!

Mother : Are you gonna be okay? You want us to walk with you?

Disgust : Mom and dad? With us in public?

Riley : No thank you. I'm on it!. Nope! I'm fine. Bye, mom. Bye, dad.

Father : Have a great day, sweetheart!

Friends in class : That's crazy. It really is.. That was so funny. Do you know what basketball game is coming up? Are you sure we want to do this? In we go! Okay! Going in! Yes! Did you see her? Hello ? Okay, we've got a group of cool girls at two o'clock.

Disgust : How do you know? Double ears pieced, infinity scarf. Is she wearing eye shadow? Yeah, we want to be friends with them. Let's go talk to them!

Joy : Are you kidding?

Disgust : We're not talking to them. We want them to like us.

Joy : Yeah. Wait, what?

Fear : Almost finished with the potential disasters. Worst scenario is either quicksand, spontaneous combustion, Or getting called on by the teacher. So as long as none of those happen...

Teacher : Okay, everybody. We have a new student in class today.

Fear : Are you kidding me? Out of the gate? This is not happening!

Teacher : Riley, would you like to tell us something about yourself?

Fear : No! Pretend we can't speak English.

Joy : Don't worry. I got this.

Riley : Okay. My name is Riley andersen. I am from Minnesota and now I live here.

Teacher : And how about Minnesota? Can you tell us something about it? Well, you certainly get a lot more snow than we do.

Joy : She's hilarious!

Riley : Yeah, it gets pretty cold. The lake freezes over, and that's when we play hockey. I'm on a great team. We're called the prairie dogs. My friend Meg plays forward. And my dad's the coach. Pretty much everyone in my family skates. It's kind of a family tradition. We go out on the lake almost every weekend. Or we did, till I moved away.

Joy : Hey, what gives? Wait, what? Hey, sadness! You touched a memory? We talked about this.

Sad : Yeah, I know. I'm sorry.

Joy : Get back in your circle. What's going on? Why won't it eject?

Fear : Get it out of there, Joy.

Joy : We used to play tag and stuff.

Jijik : Cool kids whispering at three o'clock!

Fear : Did you see that look? No. They're judging us!

Joy : Somebody help me! Grab that... everybody put... But everything's different now. Since we moved.

Fear : No! We're crying! At school!

Joy : What? Sadness! What are you doing?

Sad : Oh, no! I'm sorry!

Fear : It's a core memory!

Disgust : But it's blue.

Joy : No! Wait! Stop it! No! No!

Sad : Joy, no. That's a core memory! Hey! Joy, wait! Stop it! Let's go! The core memories!

Riley : No, no, no, no!

Teacher : Thank you, Riley. I know it can be tough moving to a new place, But we're happy to have you here. All right, everyone, get out your history books And turn to chapter seven.

Anger : Can I say that curse word now? Joy : No! One, two, three. Okay. I got them. Where are we?. Long term memory? Wait... Goofball island?

Sad : Riley's islands of personality. They're all down!. This is bad.

Joy :We... we can fix this!We just have to get back to headquarters,Plug the core memories in and Riley will be back to normal.

Sad :Riley has no core memories. No personality islands and no...

Joy :What? What is it?

Sad : You. You're not in headquarters. Without you, Riley can't be happy.We got to get you back up there

Joy :I'm coming Riley.

Mother : So, as it turns out, the green trash can is not recycling, it's for Greens. Like compost. And eggshells. And the blue one is recycling. And the black one is trash.

Disgust : Riley is acting so weird. Why is she acting so weird? What do you expect?

Anger :All the islands are down.

Fear : Joy would know what to do.

Disgust : That's it.

Fear : Untill she gets back, we just do what Joy would do!

Disgust : Great idea. Anger,fear, disgust, how are we supposed to be happy?

Mother : Hey, Riley. I've got good news!. I found a junior hockey league right here in san francisco. And get this: Try-outs are tomorrow after school. What luck,right?

Anger : Hockey? What do we do?

Fear : Guys, this is... You pretend to be Joy.

Mother : Won't it be great to be back out on the ice?

Riley : Yeah, that sounds fantastic.

Fear : What was that? That wasn't anything like you!

Disgust : Because I'm not joy. Yeah, no kidding.

In big people : Did you guys pick up on that?

- Something's wrong.
- Totally.
- Should we ask her?
- So she doesn't notice.

Mother : So, how was the first day of school?

Anger : She's probing us.

Disgust : I am done. You pretend to be joy.

Fear : What? Okay.

Joy : It was fine, I guess. I don't know.

Disgust : Very smooth. That was just like joy.

In big people : Something is definitely going on. She's never acted like this before. What should we do?. We're going to find out what's hppening. But, we'll need support. Signal the husband. With a nice pass over to Reeves, comes across... And nice!. She's looking at us. What did she say? What? Sorry, sir. No one was listening. Is it garbage night? We left the toilet seat up? What? What is it, woman? What? He's making that stupid face again. I could strangle him right now.Signal him again. So,Riley, how was school? You got to be kidding me! Seriously? For this we gave up that Brazilian helicopter pilot?

Anger : Move! I'll be joy.

Riley : School was great, all right?

Mother : Riley. Is everything okay?

In people big : Sir, she just rolled her eyes at us.

Anger : What is her deal?All right, make a show of force. I don't want to have to put "the foot" down.

Fear : No,no the foot!

Father :Riley, I do not like this new attitude.

Anger : I'll show you attitude, old man.

Fear : No,No,no,no! Stay happy!

Riley : What is your problem? Just leave me alone!

Fear : Sir, reporting high levels of sass! Take it to defcon two. In big people fear : You heard that, gentlemen. Defcon two.

Father : Listen, young lady, I don't know where this disrespectful attitude come from...

Anger : You want a piece of this, pops? Come and get it!

Riley : Yeah,well... well...In big people Anger : Here it comes. Prepare the foot!. In big people fear : Keys to safety position. Ready to launch on your command, sir!

Riley : Just shut up! In big people Anger : Fire!

Father : That's it! Go to yourroom! Now! In big people fear : The food is down! The food is down!

In big pople anger : Good job, gentlemen. That could have been a disaster.

In big people sad : Well, that was a disaster.

In dream : Come fly with me, gatinha.

Sad : We're going to walk out there? On that?

Joy : It's the quickest way back.

Sad : But it's right over the memory dump. If we fail, we'll be forgotten forever.

Joy :We have to do this for Riley. Just follow my footsteps.

Sad : Okay.

Joy : It's not that high. It's totally fine...

Father : Hey.

Father : A little out of hand downstairs. Do you want to talk about it? Come on, where's my happy girl? Monkey.

Anger : He's trying to start up goofball.

Father : Come on!

Joy : Go back! Run,run,run!. What...

Father : I get it. You need some alone time. We'll talk later.

Disgust :We have a Major problem.

Fear : Joy, where are you?

Sad : We lost goofball island. That means the can lose frienship and honestly and family.. You can fix this, right, Joy?

Joy : I...I don't know. But we have to try okay, come on. Riley's gona to sleep. Which is a good thing. When you think about it because Nothinng else bad can happen while she's asleep. We will be back to headquarters before she wakes up. We'll just go across friendship island.

Sad : We'll never make it.

Joy : No! No,no,no!

- Don't obsess over the weight of life's problems.
- Remember the funny movie where the dog dies?
- Sadness, we don't have time for this.
- We'll just have to go around. Take the scenic route.

Sad : Wait, Joy, you could get lost in there!

Joy : Think positive!

Sad : Okay. I'm positive you will get lost in there.

- That's long term memory.
- An endless warren of corridors and shelves.
- I read about it in the manuals.

Joy : The manuals? The mauals!

- You read the manuals!

Sad : Yeah.

Joy : So you know the way back to headquarters!

Sad : I guess.

Joy : You are my map!

- Let's go! Lead on, my map! Show me where we're going!

Sad : Okay. Only I'm too sad to walk.

- Just give me a few... Hours...

Joy : Which way? Left?

Sad : Right.

- No . I mean, go left. I said left was right. Like "correct."

Joy : Okay.

Sad : This actually feels kind of nice.

Joy : Okay, here we go! We'll be back to headquarters before morning. We can do it! This will be easy! This is working! This is not working. Are we getting close?

Sad : Yeah, Just another right. And... A left and then another... Left and...

Joy : Are you sure you know where we're going?. Because we seem to be walking away from headquarters. Riley's awake. Don't touch. Remember? If you touch them, they stay sad.

Sad : Sorry. I won't. Starting now. I can't take much more of this.

Joy : Forget them! Mind workers!

Sad : But, Joy, we're almost...

Small people in room : Phone numbers. We don't need all these. They're in her phone.

Joy : Excuse me, hi.

Two people in small room : Just forget all pf that. Please. forget it!

Joy : I need to find friendship island.

small people in room : Look at this. Four years of piano lessons. Yeah, it looks pretty faded. You know what? Save chopsticks and heart and soul, get rid of the rest.

Joy : Are you...

Small people in room : U.S. presidents. What do you think?? Yeah, Just keep Washington, Lincoln and the fat one.

Joy : Forget 'em! Hey! You can't throw those away!. Those are perfectly good memories.

Small people in room : The names of every "cutie pie princess" doll?

Joy : Yes! That is critical information! Glitterstorm, honeypants...

Small people in room : Forget 'me!

Joy : Hey! Bring those back!

Small people in room : They're in the dump. Nothing comes back from the dump. Yeah. Look, lady, this is our job, okay?. When Riley doesn't care about a memory, it fades.

Joy : Fades? Happens to the best of them.

Small people in room : Yeah, except for this bad boy. This one will never fade. Tripledent gum. Will make you smile

Joy : The song from the gum commercial?

Small people in room : You know, something we send that one up to headquarters for no reason. It just plays in Riley's head over and over again. Like a million times!. Let's watch it again!. Tripledent gum

Joy : Yeah, I know . We all know the song. Okay. Yeah, real catchy. Okay.

Small people in room : Hey, what do you think? Should we do it? Yeah! Okay, here we go! Tripledent gum

Anger : What the... this again?

Joy : Wait ! do you know how to get to friendship island?. Tripledent gum

Friend of Riley : Any earthquakes? Is the bridge cool?

Riley : Yeah, It's good. What happened with the playoffs?

Friend of Riley : We won the first game. Coach says we might actually go to the finals this year. And we've got this new girl on the team. She's so cool.

Disgust : She did not just say that.

Fear : Mag has a new friend already?

Disgust : Hey, hey! Stay happy!. We do not want to lose any more islands here, guys!

Friend of Riley : We can pass the puck to each other without even looking. It's like mind reading!

Anger : You like to read mind, Meg? I got something for you to read, right here!

Fear : Let's just be calm for one second !

Anger : I heard they have parrots...I've got to go

Riley : What?. I got to go!

Joy : Okay, would you just please tell me which way is... oh, no! Friendship island! What? Not friendship.

Sadness : Riley loved that one. And now it's gone. Goodbye, Friendship. Hello, loneliness.

Joy : We'll just have to go the long way.

Sadness : Yeah. The long, long, long, long way.

Joy : I'm ready. There's got to be a better way.

Bing bong : Look at you! I will take you, but not you. Who I am kidding? I can't leave you.

Joy : Hello! Wait! Hey! Wait! Wait! Stop! Excuse me.

Bim bong : I was looking for... diversion! What? So long, sucker! I hurt all over.



Joy : Wait. I know you.

Bim bong : No, you don't. I get that a lot. I look like a lot of people.

Joy : No,no,no,I do. Bing bong! Riley's imaginary friend!

Bing bong : You really do know me?

Joy : Well, of course! Riley loved playing with you! You two are best friends! You would know, we're trying to get back to headquarters.

Bing bong: Headquarters? You guys are from headquarters?

Joy : Well, yeah. I'm Joy. This is sadness

Bing bong : You're Joy? The Joy? What the heck are you doing out here?

Joy : That's good question.You want to answer that, sadness?

Bing bong : Without you, Riley won;t ever be happy. We can't have that. We got to get you back I'll tell you what.Follow me!

Joy : Thank you! It is so great to see you again. I gotta tell you, I am such a huge fan of your work. Do you remember when you and Riley were in a band? I went to all of your concerts.

Bing bong :Yeah, I blow a mean nose.

Joy : Watching you play tag was such a treat. Two-time world champ. And remember your rockets? That's right! Your theme song! Who's your friend Who likes to play?

Bing bong : Bing bong bing bong

Joy : His rocket makes you yell "hooray"

Bing bong : Bing bong, bing bong Bing bong,bing bong

Sad :What exactly are you supposed to be?

Bing bong : You know, It's unclear. I'm mostly cotton candy. But shape-wise I'm part cat, part elephant, part elephant, part dolpin.

Joy : Dolphin?

Bing bong : You got to remember , when Riley was three, animals were all the rage. The cow goes moo. The horse goes neigh. That's all people talked about back then.

Joy : Yeah. Yeah. I guess that's true. What are you doing our here?

Bing bong : Well, there's not much call for imaginary friends lately. So I, you know...

Joy : Hey, hey. Don't be sad. Tell you what. When I get back up to headquarters, I'll make sure Riley remembers you.

Bing bong : You will?

Joy : Of course! She'd love that.

Bing bong : This is the greatest day of my life!

Joy : Are you okay?

Sad : Hey, what's going on?

Bing bong : I cry candy.

- Try the caramel. It's delicious.
- Here, use this.

Joy : Thanks!

Bing bong : Hold on, wait a second. It always gets struck at the bottom. Here. What? It's imaginary.

Joy : Thanks. This will make it a lot easier to walk back to headquarters.

Bing bong : Walk? We're not walking. We're taking the train of thought!

Joy : The train, of course! That is so much faster! But how do we catch it ?

Bing bong : Well, it kind of goes all over the place. there is a station in imagination land.

Joy : I know a shortcut. Come on , this way! I am so glad we ran into you!

Bing bong : The situation is right through here after you.

Sad : Joy. What? I read about this place in the manual. We shouldn't go in there. Bing bang says

Bing bong: it's the quickers way to headquarters.

Sad : NO,but ,Joy, this is abstrack thought.

Bing bong : What are you talking about? I go in here all the time. It's a shortcut, you see? D-a-n-g-e-r. Shortcut. I'll prove it to you.Look at me, I'm closer to the station because I'm taking the shortcut.

Sad : Let's go around. This way.

Bing bong : Almost there!

Joy : If you want to walk the long way, go for it. But Riley needs to be happy. I'm going not missing that train. Bing bong knows what he's doing. He's part dolphin. They are very smart.

Sad : Well, I guess.

Riley : What did you get? I don't know.

Small people in room : Okay, what abstract concept are we trying to comprehend today? Loneliness. Looks like there's something in there I'm going to turn it on for a minute and burn out the gunk.

Bing bong : What did I tell you? You'll be at headquarters in no time. Say, would you look at that?

Joy : What's happening? Sad : Oh, no, they turned it on.

Bing bong : Never seen this before. My face! My beautiful face!

Joy : What is going on?

Sad : We're abstracting! There are four stages. This is the first: Non-objective fragmentation!

Bing bong : All right. Do not panic. What is important is that we all stay together.

Sad : We're in the second stage. We're deconstructing!

Bing bong : Run! I can't feel my legs! There they are.

Joy : Come here, me!

Sad : We've got to get out of here before we're nothing but shape and color! We'll get stuck here forever!

Joy : Stuck? Why did we come in here?

Bing bong : I told you, It's a shortcut!

Joy : The train!

Sad : Oh, no. We're two-dimensional! That's stage three!

Joy : We're getting nowhere!

Bing bong : Depth! I'm lacking depth! Come on.

Joy : We can't fit. Oh, no, we're nonfigurative. This is the last stage!

Bing bong : We're not going to make it!

Sad : Wait! We're two-dimensional. Fall on your face!

Joy : Stop! Stop! No! I thought you said that was a shortcut.

Bing bong : I did, but wow, we should not have gone in there. That was dangerous! They really should put up a sign.

Joy : How long until the next train?

Bing bong : Who knows. But don't worry. There's another station. That way. The train always stops there. Right before it goes to headquarters. If we hurry, we can catch it.

Joy : This isn't another one of your shortcuts, is it?

Bing bong : Yeah!

Joy : Is there really another station?

Sad : Through there.

Bing bong : Welcome to imagination land!

Joy : Imagination land?

- Sure!

Bing bong : I come here all the time. I'm practically the mayor. Hey, you guys hungry? There's French fry forest!

Joy : Delicious. No way!

Bing bong : Check it out! Trophy town! Medals! Ribbons! Everyone's a winner! I won first place!

Joy : Me too!

Sad : Participant award.

Joy : Wait, is that... Sadness, look, it's cloud town! That is my favorite! It's so soft! Let me try.

Lava : Hey! What's the big idea? Your better fix that well, or else you're in big trouble...

Joy : Oh, no! Lava!

Bing bong : Imagination land is the best!

Sad : Is it all going to be so interactive?

Bing bong : Hey, look! The house of cards!

Wait. Hang on just a minute.

Joy : Your rocket! Yeah.

Bing bong : I stashed it in there for safekeeping,  
And now I'm all set to take Riley to the moon!

Other people : I'm sorry. Great.

Joy : I love imagination land.

Bing bong : Isn't it great? And there's always  
something new,like... Who the heck is that?

People in room : Imagination boyfriend.

Imagination boyfriend: I would die for Riley.

Bing bong : I've never seen him before.

Imagination boyfriend :I live in Canada.

Bing bong : Anyway, this way. Through  
preschool world!

Joy : We're nearly to the train! Riley, here we  
come!

Mother : This should be fun! New team, new  
friends. These kind look pretty good, Considering  
they're from San Francisco.

Joy : Okay, andersen, you're up!

Riley : Got to go.

Mother : Okay. Good luck, sweetie!

Disgust : Luck isn't going to help us now. If she  
tries to use hockey island, It's going down.

Fear : Which is why I've recalled every hockey  
memory I can think of. One of there has got to  
work in place of the core memory.

Anger : She's about to play!

Disgust : Hurry!

Fear : We did it, gang! It's working! Line change!  
Line change! Change it up! No! No!

Disgust : It's like we don't learn anything.

Anger : Come on!. Let's pick it up out there!  
Pass! Shoot it! Shoot it!

Fear : That's it! No,no,no! Breathe. Find your  
happy place.

Mother : What's her problem? Riley. What's  
wrong? Let's go. You're not going to finish try-  
outs?

Riley : What's the point?

Mother : Hey,it'll be all right.

Riley : Let's just go back...Stop saying everything  
will be all right!

Mother : Nice hustle, ladies!

Joy : Hockey? No,no, she loves hockey. She  
can't give up hockey. Hey! Look at that! Very  
nice shot! Hey! Bing bong, we have to get to that  
station.

Bing bong : Sure thing. This way, just past  
Graham cracker castle. Hey. That's weird.  
Graham cracker castle used to be right here. I  
wonder why they moved it? That's not... I would  
have sworn sparkle pony mountain was right  
here.

Joy : Hey, What's going on? Yeah, yeah... I don't  
know...

Bing bong : We'll have to come back. Princess  
dream world!. Oh, no! The stuffed animal hall of  
fame! My rocket! Wait! Riley and I, we're still  
using that rocket! It still has some song power  
left!

- Who's your friend who likes to play?
- No! No, no,no,no, you can't take my  
rocket to the dump!
- Riley and I are going to the moon!.
- Riley can't be done with me.

Joy : Hey, It's going to be okay! We can fix this!  
We just need to get back to headquarters. Which  
way to the train station?

Bing bong : I had a whole trip planned for us.

Joy : Hey, who's ticklish, huh? Here comes the  
tickle monster! Hey, bing bong! Look at this!  
Here's a fun game! You point to the train station  
and we all go to there! Won't that be fun? Come  
on let's go to the train station!

Sad : I'm sorry they took your rocket. They look  
something that you loved. It's gone . forever.

Joy : Sadness. Don't make him feel worse.

Sad : Sorry.

Bing bong : It's all I had left of Riley.

Sad : I bet you and left of Riley.I bet you and Riley had great adventures.

Bing bong : They were wonderful.Once we flew back in time. We had breakfast twice that day.

Joy : Sadness...

Sad : It sounds amazing. I bet Riley liked it.

Bing bong : She did. We were best friends.Yeah, It's sad. I'm okay now. Come on. The train station is this way.

Joy : How did you do that?

Sad : I don't know. He was sad. So I listened to what...

Bing bong : Hey! There's the train!

Joy : We made it! We're finally going to get home! Oh, no! These facts and opinions look so similar.

Bing bong : Don't worry about it. Happens all the time.

Disgust : On a scale of one on to ten, I give this day an f.

Anger : Well, why don't we quit standing around and do something?

Disgust: Like what, genius?

Fear : Like quitting. That's what I'm doing. Sure it's the coward's way out.But this coward's gonna survive.

Disgust : Emotions can't quit, genius!. I though were supposed to be keeping riley happy.

Anger : Wait a minute! Wait a minute!

Fear : What is it?

Anger : Nothing.

- Just the best idea ever.

Disgust : What?

Anger : All the good core memories were in memories were made in Minnesota. Ergo, we go back to Minnesota. Ergo, we go back to minnesota and make more. Ta-da!

Fear : Wait, wait,wait. You're saying we run away?

Anger : Well, I wouldn't call it that. I'd call it the happy core memory development program.

Fear : You can't be serious.

Anger : Hey! Our life was perfect. Untill mam and dad decided to move to san Fran stinktown.

Fear : I mean, It's just so drastic!

Anger : Need I remind you of how great things were there? Our room? Our back yard? Our friends? Triplident gum Will make you smile. Did I ask for the gum commmercial?. Anyway, it was better, that's my point.

Disgust : Yeah, Riley was happier in Minnesota.

Fear : Wait. Hold on. Shouldn't we just sleep on this or something?

Anger : Fine . Let's sleep on it. Because, hey, I'm sure jolly fun – filled times Are just around the corner.

Joy : Hey, hey! Why aren't we moving?

Driver : Riley's gone to sleep. We're all on break.

Sad : You mean we're stuck here untill morning?

Bing bong : Yeah, the train of thought doesn't run while she's asleep.

Joy : We can't wait that long.

Sad : How about we wake her up?

Joy : Sadness, that's ridiculous! How could we possibly...How about we wake her up?

Sad : Great idea, Joy.

Joy : Thanks. Come on!

**Writer :Dream productions**

Joy : This place is huge!

Sad : Yeah, it looks so much smaller than I expected.

Bing bong : I can fly? I love that one!

Joy : Rainbow unicorn! She's right there!

Sad : My friend says you're famous. She wants your autograph.

Joy : No, no, sadness, don't bother miss unicorn, okay? Sorry, she's from out of town. That was so

embarrassing, right? I loved you in fairy dream adventure part 7. Okay, bye. I love you!

Bing bong : Do not enter when light flashing  
Wonder what that means. Well, let's go in.

Big people in the room disgust : Set up the classroom set! Today's memories are in! We've got a lot to work with here. Riley dumped her best friend, had a miserable day at school, And quit hockey The writers have put together a killer script!

Fear : Just because Joy and sadness are gone, I have to do stupid dream duty.

Joy : Okay. How are we going to wake her up?

Sad : Well, she wakes up sometimes when she has a scary dream. We could scare her.

Joy : Scare her? No, she's been through enough already.

Sad : But, joy...

Joy : Sadness, You may know your way around down here, but I know Riley. We're gonna make her so happy, she'll wake up with exhilaration. We'll excite her awake!

Sad : That's never happened before.

Joy : Riley loves dogs. Put this on.

Sad : I don't think that'll work.

Joy : Bing bong?

Bing bong : Yeah?

People in the room : Don't let anything happen to these. Got it. Add the reality distortion filter. Love it. Remember,

in dream ,

Disgust : Play to the camera, everyone ! Riley is the camera! Makeup, get out of there, we are on in five, four, three...

Teacher : Hello, class. Before we begin today's pop quiz...

Fear : Man, she is one bad actress.

Teacher : ... which counts for 90% of your final grade, I want to introduce our new student. Riley. Would you like to stand up And introduce yourself? Camera.

In dream : And cue Riley. My name is Riley andersen. I'm from Minnesota and now I live here.

Frend in clas, in dream :Look! Her teeth are falling out! That's disgusting. Gross!

Fear : Teeth falling out. Yeah, I'm used to that one. Let me guess, we have no pants on.

Frend in class : Hey, look! She come to on!

Fear : Called it!

Joy : Ready ?

Sad : I don't think this happy thing is going to work. But if we scare her...

Joy : Just follow my lead. Here we go.

- Bark! Bark! Bark!

People in the room : Who is that?

Fear : What's going on?

Joy : Asleep asleep- wake

- You're on! Go!  
- Let's party! Let's dance!

Fear : Hey, a party.

- Bark, bark, bark!

Sad : Joy, this isn't working.

Joy : Sadness, what are you doing? Come back here!

Fear : It's just a dream. It's just a dream. It's just a dream.

People in the room : They're trying to wake her up. call security!

Bing bong : Hi, Riley, it's me!

Bing bong : Who's your friend who likes to play?

Fear : Bing bong?

Bing bong : Bing bong, bing bong!

Joy : Sadness, stop! It was working! Bing bong, bing bong! Sadness, stop! It was working!

Sadness! You are ruining this dream! You're scaring her! But look, it's working!

People in dream : They are not part of this dream. Get them! Stop right there! Pan away! Pan away!

Fear : Pick a plotline!

Bing bong : Careful! Hold still! You can't do this! I know people in headquarters! Cut that out! Please! Do you like candy? You look hungry. I get you candy! No!

Joy : No,no,No,no! There go the core memories! I can't go in there! I'm scared of the dark! Please!Come on.

Sad : What is this place ?

Keeper the jail : The subconscious.

Sad : It's where they take all the troublemakers.

Keeper in jail : My hat feels loose.

Joy : How do we get in?

Sad : Let me see. You got my hat? Or is that your hat?

Keeper the jail : Yeah, It's my hat. I don't know, look in the label. Yeah, it says, "my hat," Wait, it says, "my hat"? My hat, it says. That's what I wrote in my hat. What are you talking about? You've got my hat on. Okay, but it's my handwriting.

Sad : Hey! You! You caught us!

Keeper the jail : Get back in there! No escaping!

Sad : I don't like it here. It's where they keep Riley's darkest fears.

Joy : It's broccoli.

Sad : The stairs to the basement!

Keeper the jail ; Grandma's vacuum cleaner!

Joy : Okay, come on. Would you walk quieter?

Sad : I'm trying.

Joy : What is going... Candy wrappers? Bing bong!

Bing bong : Joy?

Joy : There you are. Shhh! It's jangles.

Big people : Who's the birthday girl? Who's the birthday girl?

Joy : Do you have the core memories?

Bing bong : Yeah. All the cared about was the candy!

- We're out of here! Let's get t that train!

Joy : Wait! The train's not running. We still have o wake up Riley.

Sad : But how?

Bing bong : Oh, no!

Jod : Hey, sadness. Did you hear about the pa-pa-party they were having?

Sadness : Yeah. Yes, Joy. Isn't it a birthday party?

Big people : Did you say birthday ?

Joy : And there's going to be cake and presents.

Sadness : And games and balloons...

Big people : A birthday?

Joy : Okay. Follow us! Nothing like a good scare to wake you up, right?

Keeper the jail : Okay, but it's my handwriting. No it isn't. That's my... I wrote that. No, but this one's my handwriting.

Big people : Who's the birthday girl?

Riley and frends : Come on, let's go!

Joy : We made it! Guess who's on their way to headquarters!

Sadness : We are!

Disgust : What is going on?

Anger : He did it again!

Fear : We were at school, and we were naked , and there was a dog, And his back half was chasing him and then we saw bing bong!

Anger : You idiot! It was a dream! This is ridiculous! We can't even get a good night's sleep anymore. Time to take action. Stupid mom and dad. If they hadn't moved us, none of this would've happened.

Anger : Who's with me?

Fear : No no no no.

Disgust : Yeah. Let's do it.

Anger : She took it. There's no turning back.

Disgust : so how are we going to get to Minnesota from here?

Anger : Well, why don't we go down to the elephant lot

Disgust : And rent an elephant?

Anger : Hey. That sounds nice. We're taking the bus, nitwit!

Disgust : There's a bus leaving tomorrow, perfect! A ticket costs money. How do we get money?

Anger : Mom's purse. You wouldn't But I would. Where was it we saw it last? Triplendent gumNo! It's downstairs somewhere. Mom and dad got us into this mess. They can pay to get us out.

Bing bong : How about this, huh? Isn't this nice? You can see everything from up here. Look, there's inductive reasoning. There's deja vu. There's language processing. There's deja vu

There's critical thinking. There's deja vu.

Joy : Hey. That was a good idea. About scaring Riley awake. You're not so bad.

Sad : Really?

Joy : Nice work. I can't wait to get the old Riley back. As soon as we get there, I'm going to fix this whole mess.

Bing bong : Is this Riley? She's so big now. She won't fit in my rocket. How are we gonna get to the moon?

Joy : It's that time in the twisty tree, remember? The hockey team showed up and mom and dad were there cheering. Look at her, having fun and laughing. I love this one.

Sad : I love that one, too.

Joy : Atta girl! Now you're getting it!

Sadness : Yeah, it was the day the prairie dogs lost the big playoff game. Riley missed the winning short. She felt awful. She wanted to quit. Sorry. I went sad again, didn't I ?

Joy : I'll tell you what. We can keep working on that when we get back. Okay?

Sadness :Okay.

Mother : But I just don't understand.

- Why did our moving van even go to texas?
- Multiple customers?
- Well , we were promised delivery on the fifth.
- Excuseme, isn't there any way that you can rust it?

Joy : Honesty island? Look out!

Bing bong : Come on! Hold on!

All : Hurry up! Come on! Over here! Come on, people! Let's, go,go,go,go!

Joy : That was our way home. We lost another island? What is happening?

People in room : Haven't you heard? Riley's running away.

Joy : What?

Fear : Wait, wait, hang on, guys. Are we really doing this ? I mean, this is serious.

Anger : Look. We have no core memories.

Fear : You want Riley to be happy?

Anger : Let's get back to Minnesota and make more.

Sadness : Joy, if we hurry, we can still stop her.

Joy : Family island. Lets go!

Sadness :Joy! Joy! It's to dangerous!

Joy : We won't make it in time. But that's our only way back! A recall tube!

Sadness : We can get recalled!

Mother : Have a great day, sweetheart.

Father : See you after school, monkey.

Mother : We love you!

Riley : Go! Run,run! Go!

Joy : Whoa! Whoa! Sadness! Sadness, stop!You're hurting Riley!

Sad : No, no,no! I did it again!

Joy : If you get in here, these core memories will get sad. I'm sorry. Riley needs to be happy.

Sadness and bing bong : Joy?

Bing bong : Joy!Joy!Joy?Joy!Joy, what are you doing? Will you stop it, please?Don't you get it, Joy? We're struck down here.

Joy : We're forgotten. We used to play tag and stuff. But everything's different now. Since we moved. Do you remember how she used to stick her tongue out when she was coloring? I could listen to her stories all day. I just wanted Riley to be happy. And now...

Sadness : It was the day the prairie dogs lost the big playoff game. Riley missed the winning shot. She felt awful. She wanted to quit.

Joy : Sadness. Mom and dad... the team... They come to help because of sadness. We have to get back up there.

Bing bong : Joy, we're stuck down here. We might as well be on another planet.

Joy : Another planet.

Bing bong : Who's your friend who likes to play?Who's your friend who likes to play?His rocket makes you yell "hooray!"Who's the best in every way and wants to sing the song to say?Who's your friend who likes to play? Bing bong, bing bongHis rocket makes you yell "hooray!"

Joy : Hop in.

Bing bong and joy : Who's your friend who likes to play? Bing bong, bing bong. His rocket makes you yell "hooray!" Bing bong. Bing bong. Who's the best in every way and wants to sing this song to say. Who's your friend who likes to play? Bing bong, bing bong Who's the best in every way and wants to sing the song to say...

Joy : Come on!

Bing bong and Joy :Who's your friend who likes to play? Bing bong, bing bong Who's the best in every way and wants to sing the song to say... Come on ! Who's your friend who likes to play? Bing bong, bing bong. His rocket makes you yell "hooray" Bing bong, bing bong Who's the best in every way and wants to sing this song to say Who's your friend who likes to play?

Bing bong : Come on, Joy. One more time. I got a feeling about this one.

Bing bong and joy : Bing bong, bing bong his rocket makes you yell "hooray!" Bing bong, bing bong. Who's the best in every way and wants to sing this song to say. Who's your friends who likes to play? Bing bong, bing bong Louder! Joy, sing louder! To sing this song to say who's your

friend who likes to...Who's your friend who likes to play? Bing bong, bing bongWho's the best in every way and wants to sing this song to say.Bing bong

Joy : We're gonna make it! Bing bong! We did it! We... bing bong? Bing bong!You made it!

Bing bong : Go! Go save Riley! Take her to the moon for me. Okay?

Joy :I'll try, bing bong.I promise.

Mother : We're home! Riley? Riley! I'll call her call.

Fear : This is terrible. Wait, is that someone walking towards us? Yep. Let's cross the street. It's mom. She's onto us!

Disgust : What do we do? Where's my bag?

Anger : Riley needs to get core memories. That's the stuff. We keep going.

Joy : Sadness! Sadness? Come on, sadness. Where are you? Okay. If I were sadness, where are you? Okay. If I were sadness, where would I be? Everything is awful and my legs don't work, And you have to drag me around while I touch all the...

Disgust : Oh,no! It's mom again! What do we do?

Anger : This is madness! She shouldn't run away!

Disgust : Let's get this idea out her head.

Joy : Sadness? Sadness!

Sadness : Joy?

Joy : Wait! Sadness!

Sadness : Just let me go! Riley's better off without me !

Joy : Come back!

People in the room : Okay, you're saying your husband was blown away by an elephant. Was he with anyone? Yes! And there she is!Hey! Come back here! Forget it, Jake. It's clous town.

Joy : What? Sadness!

Sadness : I only make everything worse!

Joy : Wait! Sadness! We got to get you back to...It's struck! Great.

Anger : What do you mean it's struck?



Disgust : Now what?

Fear : Oh, no no no no! What is this? How do we stop it?

Disgust : I got it! Make her feel scared! That'll make her change her mind!

Fear : Brilliant! I know It's brilliant! Do it! Nothing's working! Why isn't it working?

Anger : Let's me try Great! You broke it! Nothing's working!

Disgust : No, I didn't! Don't touch that!

Fear : Let me do it! Get out of here! Guys, we can't make Riley feel anything.

Anger : What have we done?

Joy : Hey! Hey, look at me! Did you mean what you said before?

Imagination boy friend : I would die for Riley! I would die for Riley!

Joy : Yeah, okay, haircut. Time to prove it.

Imagination boyfriend : I would die for Riley! I would die for Riley! I would die for Riley!

People in the room : That's it! I fold!

Joy : This is crazy. This is crazy. No,no,no. Joy. Be positive.I am positive this is crazy!Now!For Riley!

Sadness : Joy?

Joy : Hang on!

Fear : I wish Joy was here!

Disgust : It's Joy!

Anger : Stand back!

Disgust :That worked.

Anger :Well, what would you do, If you're so smart?

Disgust : I'd tell you, but you're too dumb to understand.

Anger : What?

Disgust : Of course your tiny brain is confused. Guess I'll just have to dumb it down to your level. Sorry I don't speak moron as well as you, but let me try. Duh!

Fear :Thank goodness you're back!

Anger :Things are really messed up! We found this idea.

Disgust : We were just trying to make happy memories.

Fear : Joy, you got to fix this! Get up there!

Joy : Sadness, It's up to you.

Sadness : Me?

Fear, Anger, Disgust :Sadness?

Sadness :I can't, Joy.

Disgust :Yes, you can. Riley needs you.

Sad : Okay.

Riley : Wait! Stop! I want to get off!

Mother : All right. Thank you. We will. Her teacher hasn't even seen Riley all day. What? What was she wearing last? Do you even remember what...I can't believe this. Riley, there you are! Thank goodness! We were worried sick! Where have you been? It's so late!

Father : Honey! What happened? Are you all right?mWe asked the neighbors, I called the school, We talked to your teacher.

Riley :I know you don't want me to but... I miss home. I miss Minnesota. You need me to be happy, but...I want my old friends, and my hockey team.I want to go home.Please don't be mad.

Father : sweetie

Mother : we're not mad.

Father : You know what? I miss Minnesota too.I miss the woods where we took hikes.

Mother : And the backyard where you used to play.

Father : Spring lake, where you learned to skate. Come here.

Fear : Hey, I'm linking this new view.

Anger :Friendship island has expanded. Glad they finally opened that friendly argument section.

Sadness : I like tragic vampire romance island.

Disgust : Fashion island? Everyone shut up.

Fear : Boy band island? Hope that's just a phrase.

Joy : Say what you want, I think it's all beautiful.

Big people in the room : All right. Here you go. Your new expanded console is up and runnin

Disgust : Cool! Upgrade!

Fear : Hey! Whoops, wait. Did I just do that? Hey, guys? What's pub-er-Ty?

Joy : I don't know. It's probably not important.

Anger : I have access to the entire curse word library! This new console is the...

Fear : Sorry. I did it again. My bad. They're getting to the rink.

Father :Now when you get out there, you be aggressive!

Riley : I know, dad. But not too aggressive. You know, you guys don't have to come to every game.

Father : Are you kidding? I'm not missing one!

Father and mother : Go Riley! Foughorns are the best!

Riley : Okay! I got to go!

Mother : They love us.

Anger : Yeah, mom and dad pretty cool.

Disgust : Guys, of course they are. But we can't show it.

### **Sound from inside .**

She loved the face painting! Told you it was a great idea!! Best idea he's had in a while. He's a really good guy. Just in case.

Riley :Oh ! Sorry.

Sound from inside : Girl! Girl! Girl!

Riley :Okay. Bye.

Joy : Remember, just hustle. Go, Riley!You got this!You ready? Yeah. All right. Let's play some hockey!

Sadness : All right, anger , take it!Give us that puck or you're dead meat! On our left. On our left! Let's just try not to get all smelly this time. Mom and Dad are watching us fail. Not for long!

We've been through a lot lately, That's for sure. But we still love our girl. She has great new friends, a great new house. Things couldn't be better. What could happen? And who can tell me what year san Francisco was founded? Anyone? Jordan? How much more of this? Five months, two weeks and four days untill summer vacation. Then it's off to the Bahamas with you know who! Come fly with me, gatinha. Have a nice day. What are we mad about. What's Troy mad about? I don't know. I know. Totally. We're a total fraud! Do you think they can see through us? Of course not! We're wearing eye shadow! Being cool is so exhausting. Who's the birthday girl? Hey! Hello? Six years of drama school for this? Move it, will you? What are you doing? Come on! You know what? This is okay. This is fine. We just need to go to our happy place. Tripledent gum No! Not this again! I smell food The man has food. Gat the food.