The Gricean Maxim Analysis in the Scripts of the Simpsons Season 5

A Thesis
Submitted to Letters and Humanities Faculty in Partial Fulfillment of
the Requirements for the Degree of Strata One

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ACKNOWLEDGEMENT

_In the name of Allah, the Most Gracious, Most Merciful._

All the praises be to Allah SWT., the Sustainer of the world. The writer is undeniably sure that without His help and His Mercy this paper would not have been completed. Peace and blessing be upon our prophet Muhammad SAW., His family, His companions and all His followers.

The writer would like to express his grateful toward the people who have contributed significantly in completing this paper. The writer would deeply thank to Mom and Dad and his lovely sisters, Maelatiah and Yuliani, whom he dearest most, for their continuous support and motivation toward him which have encouraged the writer to finish his paper. The writer also would greatly express his gratitude to Drs. Abdul Hamid. M.Ed., for his time, guidance and advices to supervise the writer in writing this paper, thus the writer would be finally able to finish his paper. In addition, the writer also expresses his thanks to the following people:

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Jakarta, October 7th, 2010

Deni Iskandar

This research of scripts analysis of the Simpsons season 5 is aimed at identifying the conversational maxims in the scope of Pragmatics study, especially the Gricean Maxims. The purpose of this research is to find out the types of the maxims which were written in the scripts and to categorize the violations or deviations toward those maxims.

The writer studied scripts of the Simpsons season 5 as the unit of analysis and the method the writer used in this research is qualitative method by collecting and studying the data which are taken from many sources and using the relevant theory related to the research. The compiled data will be analyzed through “descriptive analysis technique”.

From this research, the writer found the Griceans Maxims were applied and violated. Most of the time, in the dialogue from the scripts, the speakers have fulfilled the maxims. Nevertheless, they sometimes have unconsciously or deliberately defied those maxims in their conversation. This fulfillment and violation happen due to the speaker willingness whether they decide to use the maxims or defy it. In addition, the violations toward those maxims are done by deliberately and unconsciously giving misleads information, inability to fulfill one maxim without violating the second maxim, and unwillingly to cooperate.
APPROVAL SHEET

GRICEAN MAXIM ANALYSIS IN THE SCRIPTS OF THE SIMPSONS

SEASON 5

A Thesis

Submitted to Letters and Humanities Faculty

in Partial Fulfillment of the Requirements for the Degree of Strata One

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2010
LEGALIZATION

The thesis entitled “A Gricean Maxim Analysis in the Scripts of the Simpsons Season 5” has been defended before the Letters and Humanities Faculty’s Examination Committee on October 10th, 2010. The thesis has already been accepted as a partial fulfillment of the requirement for the degree of Letters Scholar.

Jakarta, November 15th, 2010

Examination Committee

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DECLARATION

I Hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, October 7th, 2010

Deni Iskandar
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A. Background of the Study

Language is a media for human to communicate and speak each other. Moreover, one of the important things connecting human being especially people is language. Human is a social creature who can’t live alone and needs other people to interact each other. In making and maintaining relationship with other, people use language for communication. Furthermore, the forms of communication may vary coming from some media; one of them is the movie.

The Simpsons is a movie indirectly portraying the lives and social situations in the United States. This movie is really popular among Americans, more specifically among children, because it pictures how Americans interact each other and it shows the culture of how Americans talk with each other. In addition, the movie tells about an austere family that lives in the small town called Springfield. The family consists of a daddy Homer Simpson, a mommy Marge Simpson, their first son Bart Simpson, Lisa Simpson; their daughter and a dainty baby Maggie Simpson.

The movie has many interesting conversations to be analyzed in the scope of Pragmatic study. Among of them are the cooperative principle maxims that appeared in the movie. The maxim is a rule which must be obeyed by the communicator (speakers and listeners) in doing interaction textually or personally.
in order to have communication process to be done smoothly\(^1\). Moreover, in Pragmatic study, both of the speakers and the listeners when doing interaction will cooperate in order to achieve the target of the communication\(^2\). Keith Alan (1986) said communication is a social dimension where it has the same level as the other social activity, which means that the communication will go well when the communicators actively involved in the process of communication\(^3\).

In the cooperative principle concept of pragmatics, Paul Grice (1975), one of the linguists, stated that there are four maxims in the cooperative principle such as\(^4\): maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner. Maxim of quantity expects the speaker to deliver necessity information effectively as required and the speaker is not to add the unnecessary information. For instance, when Homer attending the football game between Springfield and Shelbyville with Ned Flanders and they met one of the players named Stan; Homer “you know Ned Flanders?” Stan replied “Know him? Ned Flanders saved me. I used to party all night and sleep with lingerie models until Ned and his bible group showed me that I could have more”. In the dialogue between Homer and Stan, when he (Homer) asked whether he (Stan) knows Ned Flanders, however, Stan responded to the question by explaining the process of how he knew Ned Flanders. Homer’s question is supposed to be answered by “yes” or “no”.


\(^3\) Dr. R. Kunjana Rahardi, *Pragmatik Kesantuan Imperatif Bahasa Indonesia* (Jakarta: Erlangga, 2005), h. 52.

Nevertheless, Stan violated the maxim of quantity by giving unnecessary information to the question.

Maxim of quality expects the speaker to give the listener the true information. He must not say something which he believes to be false or he doesn’t have required information about it. For instance, when Homer’s family and Ned’s family were having vacation to the lake, Ned steers the boat with Homer and Bart, supposedly watching Todd and Rod water-skiing. "How are my boys doing, Homer?” asks Ned, hoping Homer was watching them as they waterskiing. "They're fine," he answers without looking back. The handholds skim along the water, no boys to be seen. According to the principle of maxim of quality, Homer has violated the concept of maxim of quality by saying something for which he lacks of adequate evidence.

As for maxim of relevance, the communicators must contribute a relevant contribution with the context of dialogue. This maxim of relevance can be found in the dialogue when Homer was giving a speech to unite Simpsons’ family and Flanders’ family to be “the Flimpson”. Homer: I'd like to propose a toast to the coming together of the Simpsons and Flanders. If this were a more perfect world, we'd all be known as the Flimpsons. So here's to my best friend, Ned. Ned: [sighs] well, sir...my entire family is very touched -- Homer: Food fight! In this dialogue, Homer has violated the concept of maxim of relevance by changing the subject from uniting the two families into food fight.

Finally, maxim of manner expects the communicator to avoid obscurity of expression and ambiguity; moreover, the communicator is to say something
briefly and orderly. The violation of this maxim happened when Homer and his friends singing at Liberty statue; Homer “We'd like to dedicate this next number to a very special woman. She's a hundred years old, and she weighs over two hundred...tons.” Man “This enormous woman will devour us all! Aah! [jumps into water]” Homer “Er, I meant the statue” In the dialogue above, Homer has violated the maxim of manner by uttering something unclear that has given the listener a misunderstanding about what did Homer mean by his utterance.

In accordance to the explanation above, the writer finds some violations of cooperative principle maxims that had happened among the characters of “the Simpsons” when they are communicating each other. Thus has encouraged the writer to analyze cooperative principle of Grice in the scripts of “The Simpsons” cartoon movie under the title “A Gricean Maxim Analysis in the Scripts of the Simpsons Season 5”

B. Focus of Study

In accordance with the background of study, this research focuses on the Pragmatics study. The writer only focuses on the types of the maxims in the cooperative principle, then analyzing the violations toward the maxims, for the violations of maxims in “the Simpsons” obviously happen a lot. Furthermore, the writer takes the source of the movie’s scripts of “the Simpsons Season 5” downloaded from http.www.snapp.comepisodes.html

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C. Research Question

Regarding to the focus of study above, the main questions of the research may be formulated as follows:

1. What types of maxims are used in the dialogue of the movie “the Simpsons Season 5”?
2. How do the violations of maxims happen in the conversation of the movie “the Simpsons Season 5”?

D. Objective of The Study

Based on the research questions above, the writer has several objectives to follow:

1. To identify the types of maxims in the dialogue “the Simpsons Season 5”.
2. To know how the maxims of cooperative principle are violated in the conversation of the movie “the Simpsons Season 5”.

E. Significance of the Study

Theoretically, the research is expected to contribute some advantages for the development of language theory especially in Gricean Maxims and to add the scope of pragmatics study as one of the linguistic field studies that focuses on the language uses of society.

In addition, the research is practically expected to be one of the useful references for the readers especially they who are interested in pragmatic studies.
As for the researcher, this research is to add and broaden the knowledge of pragmatics, especially, the study of cooperative principle.

F. Research Methodology

1. Research Method

   Referring to the research questions and objective of the study, the writer uses is qualitative method. The method is conducted by compiling and analyzing the data which are taken from many sources and related to the research.

2. Data Analysis Technique

   The compiled data are analyzed through descriptive analysis technique. Thus the data are analyzed to identify the maxim used and analyzed to categorize the violations of maxims descriptively. The first step of this research is conducted by carefully reading and observing the conversations or the scripts that written in the movie and relates them to the maxims of cooperative principle. Then, the writer classifies the compiled data into types and violation of maxims. Finally, the writer makes a report of research study.

3. Instrument of the research

   The writer himself as the main research instrument to obtain the data by watching the movie of “the Simpsons Season 5”, reading the scripts and coding the intended data related to the Gricean Maxims Theory.
4. Unit of analysis

The unit of analysis of this research is the scripts of “the Simpsons Season 5” which have been downloaded from the internet.
CHAPTER II
THEORETICAL FRAMEWORK

This chapter considers about the writer’s explanation of the theory which he uses for analyzing the cooperative principle maxims and violation toward them. In analyzing the scripts of “the Simpsons Season 5”, the writer uses the pragmatic approaches about the human language usage and Gricean maxim theory of cooperative principle.

The writer uses pragmatic approaches due to pragmatic is the branch of linguistic that focusing on the structure of a language as communication tool. Moreover, the writer uses cooperative principle and its component; maxim of quality, quantity, relevance and manner, as the framework theory, because they focus on the communication in which the process of interaction is to follow this principle to achieve the mean of the speaker’s utterance and the deviation toward them violated the principle.

A. Pragmatics

Semantics and Pragmatics are the two main areas of linguistic study that look at the knowledge we use both to extract meaning when we hear or read, and to convey meaning when we speak or write. Within linguistics itself, the dividing line between these two disciplines is still under considerable debate. However, generally speaking, Semantics concentrates on meaning that comes from purely linguistic knowledge, while Pragmatics concentrates on those aspects of meaning
that cannot be predicted by linguistic knowledge alone and takes into account knowledge about the physical and social world\textsuperscript{5}.

Pragmatics is a branch of Linguistics that studies a language from the external factor as a unit of languages used as means of communications\textsuperscript{6}. Pragmatics is the systematic study of meaning by virtue of, or dependent on, the use of language\textsuperscript{7}. Many experts of pragmatics define the term differently. Yule (1993:3) classifies the meaning of pragmatics into four kinds as follows: (1) pragmatics is the study of speaker meaning, (2) pragmatics is the study of contextual meaning, (3) pragmatics is the study of more get communicated than is said, (4) pragmatics is the study of the expression of relative distance\textsuperscript{8}.

On the other hand, Levinson (1983) has noted another different definition of pragmatics taken from many sources, such as: pragmatics is a term that gives impression of something specific and technical is being talked becomes the object of communication; nevertheless, the term has no obvious meaning (Searle, Keiefer&Bierwisch, 1980: viii)\textsuperscript{9}. Moreover, another diverse term of pragmatics is stated by Kushartanti in “Pesona Bahasa: Langkah Awal Memahami Linguistik”. Kushartanti stated that Pragmatics is a study that reconciles the world of sounds and the world of meaning in the context which is the outer element of language\textsuperscript{10}.


\textsuperscript{8} George Yule, Pragmatics (New York: Oxford University Press, 1996), p. 3.


Linguists often make the distinction between a sentence and an utterance. This distinction can be useful for two reasons. First, pragmatics analyses language in use and many of the utterances we use do not consist of full sentences yet are entirely understandable in context:

Jane : Coffee?
Steve : Sure!
Jane : White?
Steve : Black.

Second, when Mike, Annie and Mike’s cat, Felix, are in Mike’s kitchen, Mike asked Annie about what happened to the bowl of cream in the kitchen:

Mike : What happened to that bowl of cream?
Annie : Cats drink cream.

We are no longer talking simply about what words or sentences mean, but what a person means as well. We have entered the realm of pragmatics and yet another meaning of meaning (semantics). In addition to saying that cream is drunk by cats, Annie is also accusing Felix of the crime. We can make these layers of meaning explicit by providing separate paraphrases for the semantic meaning (a semantic paraphrase or SP) and pragmatic meaning (a pragmatics paraphrase or PP).

Cats drink cream

SP : Domestic felines consume the liquid fat of milk

PP : Felix probably drank the cream
We can talk about the two sentences *Cats drink cream* in pragmatic paraphrase and *Cats drink cream* in Semantic paraphrase as being exactly the same, we can’t really say this about utterances because each utterance has a unique event created at a particular point in time for a particular purpose\(^{11}\).

**B. Cooperative Principle**

The concept of ‘principle’ is a familiar one in linguistics (as in other branches of science). One encounters many terms in many standard titles of linguistics, old and new, and of widely varying content: from Hermann Paul’s older work *Prinzipien de Sprachgeschichte* (1874; English translation 1891), through Louis Hjelmslev’s theoretical exposition *Principes de grammaire generale* (1929) to contemporary dissertations in Chomskyan tradition, such as Eric Reuland’s principles of subordination and construal 1979\(^{12}\).

Therefore, the philosopher, Paul Grice, proposed that all speakers, regardless of their cultural background, adhere to a basic principle governing conversation which he termed **The Co-operative Principle**\(^{13}\). In a normal communication process, it is possible to assume that the speaker articulates his utterance by means to communicate something to his partner and expects his partner to understand what is expected to be communicated. Therefore, the speaker always tries to make his utterance relevant to the context, clear and understandable, concise and straightforward, so that the communication will run


well. As a result, Grice defined the cooperative principle as *making your conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange*\(^{14}\).

C. Gricean Maxims

The maxim is a rule which must be obeyed by the communicator (speakers and listeners) in doing interaction textually or personally in order to have communication process to be done smoothly. In accordance with the cooperative principle, Grice has categorized the cooperative principle into four maxims; relevance, quality, quantity and clarity (manner). The names of the four types are taken from the German philosopher Immanuel Kant (Grice 1989: 26). The cooperative principle and its component maxims ensure that in an exchange of conversation, the right amount of information is provided and that the interaction is conducted in a truthful, relevant and perspicuous manner\(^{15}\).

In addition, it is essential to recognize these four maxims as unstated assumption we have in conversations, for we normally assume that the speakers are telling the truth, being relevant and trying to be as clear as they can. Because these maxims are assumed in normal interaction, speakers rarely mention them\(^{16}\). As a result, the speakers sometimes observe the maxims and violate them.


C.1. Observing the Maxims

Grice broke this principle down into four basic maxims which go toward making a speaker’s contribution to the conversation cooperative (observing the maxims):

1. Relevance: Make sure that whatever you say is relevant to the conversation at hand.

2. Quality: Do not say what you believe to be false. Do not say that for which you lack of adequate evidence.

3. Quantity: Make your contribution sufficiently informative for the current purposes of the conversation. Do not make your contribution more informative than necessary.

4. Clarity (Manner): Do not make your contribution obscure, ambiguous or difficult to understand.\(^{17}\)

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

1. 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 oven cloth (though that might be an appropriate contribution at a later stage).

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

4. Clarity (Manner) : I expect a partner to make it clear what contribution he is making and to execute his performance with reasonable dispatch\textsuperscript{18}.

Note in particular that all maxims are not created equal. Following Grice himself:\(^{19}\):

The maxims do not seem coordinate. The maxim of quality, enjoining the provision of contributions which are genuine rather than spurious (truthful rather than mendacious), does not seem to be just one among a number of recipes for producing contributions; it seems rather to spell out the difference between something’s being, and (strictly speaking) failing to be, any kind of contribution at all. False information is not an inferior kind of information; it just is not information. (Grice 1989: 371).

When a deviation happened during communicating, there must be certain implicatures that want to be delivered by the speaker. However, when there is not implicature involved, means the cooperation of communication between the communicators doesn’t happen or the speaker is not being cooperative. To be short, it can be assumed that there are some cooperative principles that must be done by the speaker and listener in order to establish a cooperative communication.

Grice pointed out that these maxims are not always observed, but he makes a distinction between ‘quietly’ violating a maxim and openly flouting a maxim. Violations are ‘quiet’ in the sense that it is not obvious at the time of the utterance that the speaker has deliberately lied, supplied insufficient information, or been ambiguous, irrelevant or hard to understand\(^{20}\). In Grice’s analysis, these violations might hamper communication but they do not lead to implicatures. What leads to implicatures is a situation where the speaker flouts a maxim.


is, it is obvious to the hearer at the time of the utterance that the speaker has deliberately and quite openly failed to observe one or more maxims\textsuperscript{21}.

C.2. Violating the Maxim

In many cultures, it can be socially unacceptable to always say exactly what is in one’s mind unless one knows the hearer very well. Thus we might prefer not to say to a shop assistant, as we hand back a dress, ‘this looks awful on; I don’t want it after all’, but rather ‘I’ll go away and think about it and maybe come back later’. We are not lying: we know that she knows that we have no intention of returning\textsuperscript{22}. A participant in a talk exchange may fail to fulfill a maxim in various ways, which include the following:

1. He may quietly and unostentatiously violate a maxim; if so, in some cases he will be liable to mislead.

2. He may opt out from the operation both of the maxim and of the cooperative principle; he may say, indicate, or allow it to become plain that he is unwilling to cooperate in the way the maxim requires. He may say, for example, \textit{I cannot say more; my lips are sealed}.

3. He may be faced by a CLASH: he may be unable, for example, to fulfill the first maxim of quantity (be as informative as is required)

\textsuperscript{21}Jean Stilwell Pececi, 1999. \textit{Ibid.}, p. 27.

without violating the second maxim of quality (has adequate evidence for what you say).

4. He may FLOUT a maxim; that is, he may BLATANTLY fail to fulfill it. On the assumption that the speaker is able to fulfill the maxim and to do so without violating another maxim (because of clash), is not opting out, and is not, in view of the blatancy of his performance, trying to mislead, the hearer is faced with a minor problem. How can his saying what he did say be reconciled with the supposition that he is observing overall cooperative principle? This situation is one that characteristically gives rise to a conversational implicature; and when a conversational implicature is generated in this way, I shall say that a maxim is being EXPLOITED\textsuperscript{23}.

When speakers appear not to follow the maxims but expect hearers to appreciate the meaning implied, as in the case of the dress shop assistant, we say that they are ‘flouting’ the maxims. Just as with indirect speech act, the speaker implies a function different from the literal meaning of form; when flouting a maxim, the speaker assumes that the hearer knows that their words should not be taken at face value and that they can the implicit meaning.

Furthermore, the speaker who flouts the maxim of quantity seems to give too little or too much information. The conversation below will show how does speaker flout the maxim of quantity:

A: Well, how do I look?
B: your shoes are nice.

B does not say that the sweatshirt and jeans do not look nice but he knows that A will understand that implication, because A asks about his whole appearance and only gets told about part of it. Moreover, the speaker flouting the maxim of quality may do it in several ways. First, they may quite simply say something that obviously does not represent what they think. Speakers may flout the maxim by exaggerating as in the hyperbole ‘I could eat a horse’. In addition, if speakers flout the maxim of relevance, they expect that hearers will be able to imagine what the utterance did not say, and make the connection between their utterance and the preceding one(s), as in the conversation below:

A: So what do you think of Mark?
B: His flat-mate’s a wonderful cook

B does not say that she was not very impressed with Mark, but by not mentioning him in the reply and apparently saying something irrelevant, she implies it. While those who flout the maxim of manner, appearing to be obscure, are often trying to exclude a third party, as in this sort of exchange between husband and wife:
A : where are you off to?

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

A : OK, but don’t be long – dinner’s nearly ready.

B speaks in an ambiguous way, saying ‘that funny white stuff’ and ‘somebody’ because he is avoiding saying ‘ice-cream’ and ‘Michelle’ so that his little daughter does not become excited and ask for the ice-cream before her meal.
CHAPTER III
RESEARCH FINDINGS

In this chapter, the writer divides the research findings into two sections, they are: data description and data analysis.

A. Data Description

In the data description, the writer tabulates the collected data from the film scripts and the note results of watching film as described below:

Table 1
The Types of Cooperative Principle Maxims

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<tr>
<th>Types of Maxims</th>
<th>Indications</th>
<th>Corpuses</th>
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<tbody>
<tr>
<td>1. Relevance</td>
<td>1.1. The contribution should be relevant to the interaction.</td>
<td>1. Homer: Barney! How'd you like to sing for our group?</td>
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<td>1.2. The response of utterance must be relevant to the prior utterance.</td>
<td>Barney: [On the bathroom floor] Sure, why not? [searching] Now, where's me toothpick?</td>
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<td>2. Bart: OK, look: I made a terrible mistake. I wandered into a Junior Camper recruitment center, but what's done is done: I've made my bed, and ow I've got to weasel out of it. Marge: I know you think the Junior Campers are square and &quot;uncool&quot;, but they also do a lot of neat things, like sing-along and flag ceremonies.</td>
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</table>
| Quality  | 2.1. Speaker should be truthful or true.  
| 2.2. There should be adequate evidence.  
| 2.3. Speaker should not say something he believes to be false | 1. **Moe:** Those girls you paid to scream are doing a great job.  
**Nigel:** I didn't pay any girls to scream.  
**Moe:** Huh?!  
2. **Reporter:** Barney! How did you join the group?  
**Barney:** They found me on the men's room floor.  
[Everyone laughs, but a tear rolls down Barney's cheek]  
3. **Wiggum:** Ah, there's nothing like moonshine from your own still. [notices Homer] Oh, Simpson!  
[tosses the moonshine] What are you doing here?  
**Homer:** [bitter] My wife is having a girls' night out.  
4. **Girl 2:** Hey, Mister, what's in the box?  
**Employee:** [uncomfortable] Uh, it's the, uh, new talking Malibu Stacy. [A crowd of little girls pause, then rush him]  
3. Quantity  | 3.1. The contribution should be as informative as required.  
| 3.2. Neither too little nor too | 1. **Homer:** All right: these are our new family security rules. Be home before dark, and make sure you're not followed.  
2. **Homer:** Look, Maggie! It's Sergeant Thug's Mountaintop Command Post! Complete with "Death Bringer Missiles" that really launch.  
**Marge:** Mmm...That toy isn't safe for a baby like Maggie!  
4. **Marge:** You awful man! Stay away from my son.  
**Bob:** Oh, I'll stay away from your son, all right. [Evilly] Stay away...forever!
much answer. Lock all doors and windows.

Marge: And don't take candy from strangers.

Lisa: What's the point of all these precautions? I've already lost the only thing that matters to me.


Marge: Thank you, [realizing] Why?

Ruth: If you ever met my ex-husband, you'd understand. All he ever did was eat, sleep, and drink beer.

3. Bart: Lis, everyone in town is acting like me. So why does it suck?

Lisa: It's simple, Bart: you've defined yourself as a rebel, and in the absence of a repressive milieu your societal nature's been co-opted.

Bart: [pause] I see.

4. Kent: All right, are you willing to go undercover to nail this creep?

Homer: No way, man. No way, man! Get yourself another patsy, man. No way am I wearing a freakin' wire!

Kent: {All right, all right, all right.} Would you be willing to wear a hidden camera and microphone?

Homer: Oh, that I'll wear.


1. Apu: I have come to make amends, sir. At first, I blamed you for squealing, but then I realized it was I who wronged you. So I have come to work off my debt. I am at your service.
Homer: You're...selling what now?
Apu: I am selling only the concept of karmic realignment.

2. Apu: Mrs. Simpson, the express line is the fastest line not always. That old man up front, he is starved for attention. He will talk the cashier's head off.
Abe: {Ah, there's an interesting story behind this nickel. In 1957, I remember it was, I got up in the morning and made myself a piece of toast. I set the toaster to three - medium brown.}

3. Agent: Tell you what, sir. From now on, you'll be, uh, Homer Thompson at Terror Lake. Let's just practice a bit, hmm? When I say, "Hello, Mr. Thompson," you'll say, "Hi."

4. Agent: [sighs in frustration] Now, when I say, "Hello, Mr. Thompson," and press down on your foot, you smile and nod.
### Table 2
The Violence of Cooperative Principle Maxims

<table>
<thead>
<tr>
<th>The Violence of Maxims</th>
<th>Indications</th>
<th>The Corpuses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. He may quietly and unostentatiously violate a maxim.</td>
<td>1.1. Intentionally generates a misleading implicature. 1.2. Quietly deceiving 1.3. Deliberately supplies insufficient information. 1.4. Uttering something insincerely, irrelevant or ambiguous.</td>
<td>1. <strong>The chief:</strong> where are we going? Where are we going? <strong>Homer:</strong> Run along, boy! You're free now!</td>
</tr>
<tr>
<td>2. He may opt out from the operation both of the maxim and of the cooperative principle.</td>
<td>2.1. Infringing the maxims. 2.2. Opting out the maxims; an unwillingness to cooperate.</td>
<td>2. <strong>Reporter:</strong> I have a question for Apu de Beaumarchais. Isn't it true that you're really an Indian? <strong>Apu:</strong> By the many arms of Vishnu, I swear it is a lie.</td>
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<td>3. <strong>Lenny:</strong> Homer, what's with you? You're talking during a coffee break. <strong>Carl:</strong> Yeah. You usually just take the box of donuts into the bathroom. <strong>Homer:</strong> [pause] Mindy has a motorcycle.</td>
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<td>4. <strong>Marge:</strong> Oh, it sounds like you really learned something on your field trip. Think you'd be interested in a career as a box maker? <strong>Bart:</strong> Well, that'll always be the dream...</td>
</tr>
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<td>1. <strong>Lisa:</strong> You know, if we get through to just that one little girl, it'll all be worth it! <strong>Stacy:</strong> Yes particularly, if that little girl happens to pay $46,000 for that</td>
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Lisa: What?
Stacy: Oh, nothing.

2. Bart: Man, that's some story!
Lisa: But there are still a few things I don't get. Like, how come we never heard about this until today?
Bart: Yeah, and what happened to the money you made?
Lisa: Why haven't you hung up your gold records?
Bart: Since when could you write a song?
Homer: [laughs] There are perfectly good answers to those questions. But they'll have to wait for another night. Now off to bed!

3. Ruth: Marge, it's a matter of principle. I just can't let that deadbeat win again. You're with me, aren't'cha?
Marge: [thinking] I should say something reassuring and noncommittal.
[spoken] Hmm.

4. Tour guide: Well, that's the tour. If you have any questions, I'd be happy to answer.
Lisa: I have one.
Tour guide: Yes?
Lisa: Is the remarkably sexist drivel spouted by
<table>
<thead>
<tr>
<th>Scene</th>
<th>Dialogue</th>
</tr>
</thead>
</table>
| 1. | **Quimby**: Would you er, like to dance?  
**Marge**: Mayor Quimby! What are you doing here!  
**Quimby**: I'm, er, here with my nephews. |
| 2. | **Wiggum**: Dispatch, this is Chief Wiggum, back in pursuit of the rebelling women.  
**Dispatch**: All right, your current location?  
**Wiggum**: Oh, uh, I'm, er, I'm on a road. Uh, looks to be asphalt...oh, geez, trees, shrubs...er, I'm directly under the earth's sun...now! |
| 3. | **Homer**: Moe, I need your advice.  
**Moe**: [bored] Yeah.  
**Homer**: See, I got this friend named...Joey Jo-Jo...Junior...Shabadoo --  
**Moe**: That's the worst name I ever heard.  
*A man leaves, weeping*  
**Barney**: Hey, Joey Jo-Jo! |
| 4. | **Marge**: "Kids, tell me the truth -- am I no fun? Do I just nag all the time?"  
Bart and Lisa: hum hmm... |
| 4. | He May flout a maxim (refuse to obey the rules of cooperative principle maxims). | 4.1. | The speaker knows that the listener would know the deep meaning of his utterance. |
| 4. |  | 4.2. | The hearer is faced with minor problem to understand the deep meaning of the speaker’s utterance. |
| 1. | **Marge:** Your teenage son or daughter will think this wishbone necklace is really cool! **Man:** I doubt my son or daughter is that stupid. |
| 2. | **Brad:** Son, you've never read any of my books, have you? **Bart:** *[snorts]* Earth to boring guy. |
| 3. | **Marge:** Honey, I know you feel a little silly saying the same four words over and over, but you shouldn't. You're making people happy, and that's a very hard thing to do. **Bart:** You're right, Mom. I shouldn't let this bother me. I'm in television now. It's my job to be repetitive. My job, My job. Repetitiveness is my job. I am going to go out there tonight and give the best performance of my life. |
| 4. | **Bellhop:** TV's there...bathroom's there...and there's your king-size bed for... *[wolf-whistles, makes a cat noise, imitates a bed squeaking, purrs, pants, barks, howls, twiddles his lips]* Hubba hubba! **Homer:** Stop that! I love my wife and family. All I'm gonna use this bed
for is sleeping, eating, and maybe building a little fort.

### B. Data Analysis

#### B.1. The Observance of Cooperative Principle Maxims

The Gricean maxims are observed when the communicators have fulfilled the indications of observing maxims such as: **maxim of relevance**: making a relevant contribution to the interaction, **maxim of quality**: the speaker should be truthful, **maxim of quantity**: the contribution should be as informative as required, **maxim of manner**: the speaker should avoid ambiguity, be brief and orderly.

#### B.1.1. Maxim of Relevance

**Data 1**

*When Homer and his friends hear a beautiful Irish voice singing from the bathroom, they're all amazed, and wonder who it is. After a burp, it can only be one person...*

**Homer**: Barney! How'd you like to sing for our group?

**Barney**: [On the bathroom floor] Sure, why not? [Searching] Now, where's me toothpick?

(Homer’s Barbershop Quartet Episode)
From the dialogue, the writer found that Barney’s spontaneous response to Homer’s invitation has showed that he has fulfilled the maxim of relevance, by giving a relevant answer to the conversation. When Homer asked Barney to join their group, Barney gave Homer a relevant contribution by uttering “sure” which has a clear meaning to Homer that Barney agreed to the invitation.

Data 2:

At the breakfast table that morning, Bart reconciles his behavior, for he accidentally joined the Junior Camper Recruitment Center.

Bart: OK, look: I made a terrible mistake. I wandered into a Junior Camper recruitment center, but what's done is done: I've made my bed, and ow I've got to weasel out of it.

Marge: I know you think the Junior Campers are square and "uncool", but they also do a lot of neat things, like sing-along and flag ceremonies.

(Boy-scouthz’n the hood episode)

In this dialogue, Marge tries to comfort Bart by encouraging him that the Junior Campers are not as bad as he thought they were. Thus, Marge has carried out maxim of relevance, by giving a relevant response to Bart’s utterance. Marge’s utterance is relevant to the context of speaking; as a result, she is being cooperative with maxim of relevance.
Data 3

Homer and his family go to a toy store in the mall and Maggie resourcefully uses an Etch-A-Sketch\textsuperscript{tm} to write her name. Homer walks over and unceremoniously puts another toy on top of the Etch-A-Sketch.

**Homer:** Look, Maggie! It's Sergeant Thug's Mountaintop Command Post! Complete with "Death Bringer Missiles" that really launch.

**Marge:** Mmm...That toy isn't safe for a baby like Maggie!

(Lisa VS Malibu Stacy Episode)

From the conversation above, Marge expects Homer to understand that the toy is too dangerous and might hurt Maggie because Maggie is still a baby. Moreover, by uttering that toy is not safe for Maggie as a feedback response to Homer's prior intention showing a dangerous toy to Maggie; Marge has accomplished the maxim of relevance.

Data 4:

*When the Simpsons are at the movie, Marge is nonplussed: "That man is so rude." Homer concurs, moving his own cigar deftly with his lips from the right side of his mouth to the left. Homer taps Bob on the shoulder, warning him, "If you don't mind, we're trying to watch the movie!" Just then, Ernest gets his head stuck in a toilet, and Homer can't contain his mirth. Now it's Bob's turn to be nonplussed. He turns angrily to Homer to berate him. However, the Simpsons were really surprise that this rude man is actually Sideshow Bob.*
**Bart+Lisa:** Aah! Sideshow Bob!

**Marge:** You awful man! Stay away from my son.

**Bob:** Oh, I'll stay away from your son, all right. [*Evilly*] Stay away...forever!

(Cape Feare Episode)

In this dialogue, the writer sees Bob’s answer is relevant to the context of speaking. Because of Marge’s utterance asking Bob to stay away from her son has spontaneously made Bob answer the request with a relevant answer “Oh, I'll stay away from your son, all right. [*Evilly*] Stay away...forever!” as a response to Marge’s saying. In this matter, Bob has made an appropriate contribution with the context of speaking. As a result, Bob has successfully fulfilled the maxim of relevance.

**B.1.2. Maxim of Quality**

Data 1:

Homer’s band “The Be Sharp” started their first concert at Moe’s tavern and the women coming at the bar were screaming enjoying the songs the band sang. Moe who couldn’t believe what he has seen thought that the women were paid by Nigel (The Be Sharp’s manager) to enlighten the situation.

**Moe:** Those girls you paid to scream are doing a great job.

**Nigel:** I didn't pay any girls to scream.

**Moe:** Huh?!

(Homer’s Barbershop Quartet Episode)
The writer finds the maxim of quality is applied in this dialogue when Moe who couldn’t believe the band would be really sky-rocketing asked Nigel whether he has paid the women to cheer for the band. However, Nigel straightly said that he didn’t pay any girls to scream. Thus, Nigel’s honesty has indicated that he has fulfilled maxim of quality which expects the speaker to be truthful in giving information and to avoid giving misleading information.

Data 2:

The Be Sharps disembark at JFK airport in New York City. A large crowd is on hand to greet them. The press is there too, ready for a press conference.

Reporter: Barney! How did you join the group?

Barney: They found me on the men's room floor. [Everyone laughs, but a tear rolls down Barney's cheek]

(Homer’s Barbershop Quartet Episode)

Barney’s honest answer at the press conference has indicated that maxim of quality is used. Though, his answer has made him the laugh-stock, he is undeniably trying to be cooperative with the Gricean cooperative principle and has successfully fulfilled the maxim of quality by being truthful with the answer.
Data 3:

_Homer was reminiscing the moment with his wife Marge, for she is having the night out with other woman. Chief Wiggum suddenly came out from the bushes._

_Wiggum:_ Ah, there's nothing like moonshine from your own still. _[notices Homer]_ Oh, Simpson! _[Tosses the moonshine]_ What are you doing here?

_Homer:_ _[bitter]_ my wife is having a girls' night out.

(Marge on the lam Episode)

Through the dialogue, the writer sees Homer’s grouch about his wife’s night out to Wiggum shows that he has carried out maxim of quality. His grouch is equivalent with the fact that his wife is having a night out. By responding honestly and sincerely about what he feels and he is not trying to mislead Wiggum with false information, Homer has fulfilled the maxim of quality.

Data 4:

_The two girls go up to an employee who pulls a trolley with a large crate on it._

_Girl 2:_ Hey, Mister, what's in the box?

_Employee:_ _[uncomfortable]_ Uh, it's the, uh, new talking Malibu Stacy. _[A crowd of little girls pause, then rush him]_

(Lisa VS Malibu Stacy Episode)
The dialogue shows the employee is trying to be cooperative by fulfilling maxim of quality. Though, he tried to violate the maxim in the first hand by trying to give a false information to the girls, however, it turned out that he said truthfully about the dolls in the box. In this case, by responding truthfully to the girls’ question, the writer sees the employee has fulfilled the maxim of quality.

B.1.3. Maxim of Quantity

Data 1:

_Homer decides to lay down some new rules for the family as precaution for burglary. Homer then put family together in the hall.

_Homer_: All right: these are our new family security rules. Be home before dark, and make sure you're not followed. Lock all doors and windows.

_Marge_: And don't take candy from strangers.

_Lisa_: What's the point of all these precautions? I've already lost the only thing that matters to me.

(Homer the Vigilante Episode)

The conversation shows the situation where Homer lays down some new rules for the family due to the current robbery in the Springfield city. The writer sees Homer is being cooperative with the Gricean cooperative principle; maxim of quantity by giving sufficient information for the family to prevent the robbery. In the dialogue, Homer is totally aware that he needs to be detail to deliver the new
rules, for he realized when he gives too little information about it, the incident might happen again to them. As a result, Homer has successfully accomplished the maxim of quantity.

Data 2:

*Ruth and Marge sit in the "Jittery Joe's Coffee Shop" sipping coffee.*

**Ruth:** [sighs] I envy you and Homer.

**Marge:** Thank you, [realizing] why?

**Ruth:** If you ever met my ex-husband, you'd understand. All he ever did was eat, sleep, and drink beer.

(Marge on the Lam Episode)

In this dialogue, Ruth almost flouts the maxim of quantity, for she thought Marge would understand what she means with her utterance. However, when Marge asked her why, she gives Marge the detail beyond her utterance “I envy you and Homer”. As a result, Ruth has fulfilled the maxim of quantity by being sufficiently informative over the reason of her utterance.

Data 3:

*Bart goes home and covers his head with a pillow, groaning.*

**Bart:** Lis, everyone in town is acting like me. So why does it suck?

**Lisa:** It's simple, Bart: you've defined yourself as a rebel, and in the absence of a repressive milieu your societal nature's been co-opted.
Bart: [pause] I see.

(Bart’s Inner Child Episode)

From the dialogue between Lisa and Bart, the writer finds that Lisa has observed the maxim of quantity. When Bart asked her about everyone in town who is acting like him, Lisa told Bart the answer. Lisa’s answer is understandable already. By giving the clear answer of what has happened to Bart, the maxim of quantity is successfully carried out.

Data 4:

That night, at the channel six studios, Kent Brockman talks to Homer.

Kent: All right, are you willing to go undercover to nail this creep?

Homer: No way, man. No way, man! Get yourself another patsy, man. No way am I wearing a freakin' wire!

Kent: {All right, all right, all right.} Would you be willing to wear a hidden camera and microphone?

Homer: Oh, that I'll wear.

(Homer and Apu Episode)

In the dialogue between Homer and Kent shows that Homer didn’t get the meaning of Kent’s utterance and he refused to do what Kent’s want. In this matter, Kent has accidently flouted the maxim of quantity, for he thought that his utterance is understood by Homer. However, Kent says his utterance again with
the same meaning but in simpler and more detail way, thus Homer finally understood what he meant. As a result, by giving sufficient information, Kent has successfully carried out the maxim of quantity.

B.1.4. Maxim of Manner

Data 1:

_Apu reveals the true purpose of his visit. He wanted to apologize to Homer for selling the expired food to him._

**Apu:** I have come to make amends, sir. At first, I blamed you for squealing, but then I realized it was I who wronged you. So I have come to work off my debt, I am at your service.

**Homer:** You're...selling what now?

**Apu:** I am selling only the concept of karmic realignment.

(Homer and Apu Episode)

This dialogue shows that Apu has successfully accomplished maxim of manner by fulfilling the condition required in observing maxim of manner such as being brief and orderly, thus has made his utterance comprehensible by Homer. Even though Homer asked him back “you are selling what now?”, the question doesn’t indicate that Homer didn’t understand Apu’s intention with his utterance, however, Homer wanted to despise Apu for he has sold an expired food to him, which has made him hospitalized for while.
Data 2:

Apu and Marge wait at the back of the long line in the express lane.

Apu: Mrs. Simpson, the express line is the fastest line not always, that old man up front, he is starved for attention. He will talk the cashier's head off.

Abe: {Ah, there's an interesting story behind this nickel. In 1957, I remember it was, I got up in the morning and made myself a piece of toast. I set the toaster to three -- medium brown.}

(Homer and Apu Episode)

In this dialogue, Apu who was accompanying Marge in the Supermarket tried to tell Marge about the effective way of paying the stuffs she had bought to the cashier is not using the fastest line, for this fastest line is not always fast. In this dialogue, by telling Marge briefly about the situation in the fastest line, thus Apu has carried out the maxim of manner successfully.

Data 3:

One agent suggests a new identity for Homer to protect him and his family from Sideshow Bob.

Agent: Tell you what, sir. From now on, you'll be, uh, Homer Thompson at Terror Lake. Let's just practice a bit, hmm? When I say, "Hello, Mr. Thompson," you'll say, "Hi."

(Cape Feare Episode)
The agent in this dialogue has fulfilled the maxim of manner because he has become brief, avoided ambiguity and wordiness in the dialogue. By uttering “tell you what, sir” indicated that he wanted to be clear and concise with his utterance. This indication is relevant with the criteria in observing maxim of manner; be brief, avoid ambiguity and wordiness.

Data 4:

A long time later, Homer still couldn’t understand what did the agent mean by his utterance, thus, he (the agent) try every way to make him understand.

Agent: [sighs in frustration] Now, when I say, "Hello, Mr. Thompson," and press down on your foot, you smile and nod.

(Cape Feare Episode)

The dialogue shows that the agent is in deep frustration to help Homer understanding his utterance, thus he tried to tell Homer what he is going to do step by step with a very clear and simple direction hoping Homer could get what the agent wants him to do. As a result, the agent says his utterance orderly such as “Now, when I say, "Hello, Mr. Thompson," and press down on your foot, you smile and nod” which is the indicator of maxim of manner. The way the agent said something orderly has indicated that he has fulfilled the maxim of manner.
B.2. The Violence of Cooperative Principle Maxims

Besides observing the maxims, the speaker also may violate the maxims by violating, opting out, clashing and flouting them. These four violations are possible to occur to each maxim if it infringed the following indicators: **violating the maxims**: the speaker is intentionally generates a misleading implicature, the speaker deliberately supplies insufficient information, uttering something insincerely, irrelevant or ambiguous, **opting out the maxims**: infringing the maxims, unwilling to cooperate, **clashing with another maxim**: unable to fulfill the first maxim without violating the second maxim, **flouting the maxims**: the speaker knows that the listener would know the deep meaning of his utterance and the hearer is faced with minor problem to understand the deep meaning of the speaker’s utterance.

B.2.1. He may quietly and unostentatiously violate a maxim.

Data 1:

*Homer assures Nigel he can handle Wiggum. Homer drives the panting Chief out to a deserted country road, and stops the car.*

**The chief:** where are we going? Where are we going?

**Homer:** Run along, boy! You're free now!

(Homer’s Barbershop Quartet Episode)
In this dialogue, Homer tried to get rid of Chief Wiggum from the band by abandoning him at deserted country road. In the car, Chief Wiggum kept asking Homer about where they are going, however, Homer intentionally and deliberately ignored Chief Wiggum question by means to prevent the chief from knowing Homer’s true intention. Furthermore, when they have arrived, Homer left him and said “Run along, boy! You’re free now!”, thus Wiggum finally realized that Homer tried to kick him out of the band. As a result, by deliberately giving Wiggum insufficient information, Homer has violated maxim of quantity.

Data 2:

*The Be Sharps disembark at JFK airport in New York City. A large crowd is on hand to greet them. The press is there too, ready for a press conference.*

**Reporter:** I have a question for Apu de Beaumarchais. Isn't it true that you're really an Indian?

**Apu:** By the many arms of Vishnu, I swear it is a lie.

*(Homer’s Barbershop Quartet Episode)*

A dialogue between Apu and the reporter has obviously indicated that Apu tried to mislead the reporter by giving a false answer. Apu is Indian, however, he swore the reporter that he is not Indian, though his answer “By the many arms of Vishnu, I swear it is a lie” has shown that he is Indian. By quietly deceiving and intentionally giving false information to the reporter, Apu has violated the maxim of quality.
Data 3:

_Homer chats with Carl and Lenny the next day at work._

**Lenny:** Homer, what's with you? You're talking during a coffee break.

**Carl:** Yeah. You usually just take the box of donuts into the bathroom.

**Homer:** [pause] Mindy has a motorcycle.

_(The Last Temptation of Homer Episode)_

In this dialogue, Lenny, Carl and Homer are having a chat during the break at work. Lenny and Carl who are curious about Homer unusual habit of taking the box of donuts to the bathroom asking homer, asked him what had happened. Nevertheless, Homer who is in love with Mindy, couldn’t get rid of her from his mind, thus has made Homer gave irrelevant answer to Lenny and Carl “Mindy has a motorcycle”. In this matter, by giving irrelevant answer, Homer has violated the maxim of relevance.

Data 4:

_Bart has just returned from his field trip to the box factory and meets his family. Bart looks really happy that Marge thought he really learned something on his field trip._

**Marge:** Oh, it sounds like you really learned something on your field trip. Think you'd be interested in a career as a box maker?

**Bart:** Well, that'll always be the dream...

_(Bart Gets Famous Episode)_
This dialogue is a conversation of Marge with Bart who feels proud of Bart, for he looks enjoying the field trip. Marge then, asked Bart whether he would be interested in a career as a box maker, however, Bart gives an obscure answer by uttering “well, that’ll always be the dream…” which indicates that Bart has violated maxim of manner, by being obscure with his utterance.

B.2.2. He may opt out from the operation both of the maxim and of the cooperative principle.

Data 1:

Lisa’s doll the Lion Heart is beaten by the new Malibu Stacy doll with hat. None of her dolls but one is chosen by the girls. However, Lisa saw a glance of hope from the doll (the lion heart) that the girl took.

Lisa: You know, if we get through to just that one little girl, it'll all be worth it!

Stacy: Yes particularly, if that little girl happens to pay $46,000 for that doll.

Lisa: What?

Stacy: Oh, nothing.

(Lisa VS Malibu Stacy Episode)

The dialogue between Lisa and Stacy shows that Stacy has been opting out maxim of quantity by infringing the maxim and unwilling to answer Lisa’s question. In this dialogue, Lisa who tried to compete with Malibu Stacy dolls by
selling her own doll The Lion Heart lost the competition. However, when Lisa saw a little girl had bought one of her dolls, she saw a string of hope. On the other hand, Stacy is being sarcastic by saying “Yes particularly, if that little girl happens to pay $46,000 for that doll” when Lisa asked her, she refused to answer, for she doesn’t want to hurt Lisa’s feeling.

Data 2:

_Homer was telling story about his carrier journey with The B-Sharps band to Bart and Lisa. The success and the failure that he had got with The B-Sharps have come along accompanying the Band._

_Bart:_ Man, that's some story!

_Lisa:_ But there are still a few things I don't get. Like, how come we never heard about this until today?

_Bart:_ Yeah, and what happened to the money you made?

_Lisa:_ Why haven't you hung up your gold records?

_Bart:_ Since when could you write a song?

_Homer:_ [laughs] There are perfectly good answers to those questions. But they'll have to wait for another night. Now off to bed!

(Homer’s Barbershop Quartet Episode)

In this dialogue, Homer tells the story about his band the Be Sharp to his children. However, the children who are curious with their father’s story kept asking him a question. Homer really would like to cooperate by answering their
questions. Nevertheless, Homer chose to not answer the questions. In this case, by refusing to cooperate and answer the questions from his children. Homer has opted out the maxim of quantity.

Data 3:

* Marge and Ruth were chased by the police because the car they were riding is a stolen car. Marge tried to make Ruth see the reason, however, she couldn’t say anything.

**Ruth:** Marge, it's a matter of principle. I just can't let that deadbeat win again. You're with me, aren'tcha?

**Marge:** [thinking] I should say something reassuring and noncommittal.

[Spoken] Hmm.

(Marge On The Lam Episode)

In this dialogue, Ruth and Marge were under the chase of the police. Marge who thinks this action is wrong tried to make Ruth see the reason. A dialogue happened between them. Marge was thinking really hard to convince Ruth. However, she decided to not cooperate and remain silent because she couldn’t find the best way to ensure Ruth. In this case, by refusing to cooperate and remained silent in responding Ruth’s question, Marge has opted out maxim of quantity.
Data 4:

Lisa wanted to complain the new Malibu Stacy doll’s sexist drivel to the company by joining the tour. When the tour is over, the guide turns off the television.

Tour guide: Well, that's the tour. If you have any questions, I'd be happy to answer.

Lisa: I have one.

Tour guide: Yes?

Lisa: Is the remarkably sexist drivel spouted by Malibu Stacy intentional, or is it just a horrible mistake?

Tour guide: [laughs] Believe me, we're very mindful of such concerns.

(Lisa VS Malibu Stacy Episode)

Lisa who went to the company where Malibu Stacy dolls were made, joined the tour in order to be able to deliver her complaint to the manager. Thus, when the tour is over and the tour guide gives the chance for the question, Lisa directly asked her a question. Nevertheless, the tour guide unwillingly cooperates in answering Lisa’s question by saying obscure utterance “believe me; we’re very mindful of such concerns”. By unwillingly answering Lisa’s question, the tour guide has opted out the maxim of manner.
B.2.3. He may be faced by a clash of another maxim.

Data 1:

Diamond Joe Quimby is also at the club -- with no shirt on, and paint blotches on his body hitting on Marge.

Quimby: Would you er, like to dance?

Marge: Mayor Quimby! What are you doing here!

Quimby: I'm, er, here with my nephews.

(Marge on The Lam Episode)

This dialogue is a conversation between Marge who has been hit by Mayor Quimby when she went to the night club with Ruth. In the dialogue, Marge was surprise to find Mayor Quimby in the club and wonder what was he doing in the club with no shirt on and the paint blotches on his body. Mayor Quimby was cornered with the situation; he couldn’t say that he was with the woman in the club neither he could tell the truth to Marge. To protect his reputation as Mayor, he has to lie about his whereabouts, thus he told Marge that he was with his nephew as “I'm, er, here with my nephews.” With his inability to fulfill the first maxim without violating the second maxim, Mayor Quimby is faced with clash of maxim quality and maxim of relevance.
Data 2:

_Homer and Wiggum have finished breakfast and are back on the road to chase Marge and Ruth._

**Wiggum:** Dispatch, this is Chief Wiggum, back in pursuit of the rebelling women.

**Dispatch:** All right, your current location?

**Wiggum:** Oh, uh, I'm, er, I'm on a road. Uh, looks to be asphalt...oh, geez, trees, shrubs...er, I'm directly under the earth's sun...now!

(Marge on The Lam Episode)

This dialogue happens when Wiggum and Homer back to chase Ruth and Marge in the episode “Marge on the Lam”. In this dialogue, Wiggum tried to contact the base about his current situation. The base then asked about his whereabouts. Nevertheless, Wiggum who is lack of direction couldn’t give the appropriate answer. On the other hand, Wiggum feels like he has to give the information no matter what. As a result, Wiggum is being obscure and less informative by telling the environment around him to the base. By giving obscure information, yet he needs to give the required information, Wiggum is faced with clash between maxim of manner and maxim of quantity.

Data 3:

_At Moe's tavern, Homer turns to Moe for advice of solving his problem. Homer is in love in Mindy, but on the other hand, he still loves marge._

**Homer:** Moe, I need your advice.
**Moe:** [bored] Yeah.

**Homer:** See, I got this friend named...Joey Jo-Jo...Junior...Shabadoo --

**Moe:** That's the worst name I ever heard. [A man leaves, weeping]

**Barney:** Hey, Joey Jo-Jo!

(The Last Temptation of Homer Episode)

Homer who is in dilemma with his relationship between Marge, his own wife, and Mindy, the woman that he loves at his workplace, came to Moe for advice. However, realizing that he has already had wife, Homer is unable to be truly sincere about his feeling, thus he tried to explain it to Moe in the obscure way such as “See, I got this friend named...Joey Jo-Jo...Junior...Shabadoo” which has resulted in offending someone’s feeling. By being insincere, nonetheless, Homer urges to tell his feeling to Moe with less detail yet understandable, the writer sees Homer is faced with the clash of maxim between maxim of quality, maxim manner and maxim of quantity.

Data 4:

*The next day, Marge sits down with Bart and Lisa. Marge asked them about their opinion about her. However, their silence action showed the definite answer about her.*

**Marge:** "Kids, tell me the truth -- am I no fun? Do I just nag all the time?"

**Bart and Lisa:** hum haw…
And Marge looks worried. In a flashback, we see various scenes of Marge: "You should have called, I was very worried...We're on a tight budget here...Bart, watch your language!...You are not going to perform that operation yourself..." Afterwards, Homer says triumphantly, "See, Marge?"

(Bart’s Inner Child Episode)

In this dialogue, Marge who couldn’t believe that she is bossy and keeps nagging all the time asked her children, Bart and Lisa. Nevertheless, they remain silent and couldn’t answer the question. Even so, Marge can see the reaction of their children as yes; however, they couldn’t say it, due to their respect to their mom. In this regard, by fulfilling one maxim but violated the second maxim, Bart and Lisa is faced with clash of maxim between maxim of quality where expects the speaker to be sincere and truthful and maxim of manner where expects the speaker to be clear and to avoid obscurity.

B.2.4. He May flout a maxim (refuse to obey the rules of cooperative principle maxims).

Data 1:

Marge tries her luck at selling stuff at her own booth.

Marge: Your teenage son or daughter will think this wishbone necklace is really cool!

Man: I doubt my son or daughter is that stupid.

(Homer’s Barbershop Quartet Episode)
This is a dialogue between Homer and the customer when she tried to sell her own stuff such as a wishbone necklace. Marge tried to persuade the customer by saying the wishbone necklace was really cool for the teenage son or daughter. However, the customer is being sarcastic by saying “I doubt my son or daughter is that stupid”. Marge however, understood that he doesn’t want to buy the necklace. In this matter, by intentionally responding in sarcastic way and regarding the hearer (Marge) would know the implicature of his utterance; the customer has flouted the maxim of quality.

Data 2:

Mr. Goodman thinks Bart's answer was wonderful, and he calls him up to the stage. He asks Bart what made him yell out that remark, but Bart doesn't know. Brad asks him again, and Bart explains, "I do what I feel like." Brad is clearly impressed: "I couldn't have put it better myself!"

Brad: Son, you've never read any of my books, have you?

Bart: [snorts] Earth to boring guy.

Brad: [laughs] that means "no", huh? I'm not so old-fashioned.

(Bart’s Inner Child Episode)

In this dialogue, Bart who was called up by Brad to the stage tried to mock on him. However, his mockery on the other hand, had made Bard impressed to him. Thus, he asked Bart whether he had read any of his books. Bart then said irrelevantly “[snorts] Earth to boring guy” to despise Brad. By deliberately being
irrelevant with the answer and knowing Brad would understand what Bart meant with his utterance, has obviously indicated that Bart has flouted the maxim of relevant.

Data 3:

Marge tries to console her son about his repetitive job and tries to comfort Bart that his job is not really bad.

Marge: Honey, I know you feel a little silly saying the same four words over and over, but you shouldn't. You're making people happy, and that's a very hard thing to do.

Bart: You're right, Mom. I shouldn't let this bother me. I'm in television now. It's my job to be repetitive. My job, my job. Repetitiveness is my job. I am going to go out there tonight and give the best performance of my life.

(Bart Got famous Episode)

In this dialogue, Marge who saw her lovely son depressed of saying the same words in his job tried to comfort Bart and encouraged Bart that his job made people happy. Marge’s utterance “… the same four words” can be clearly understood by Bart, thus he feels like he got the second wind to keep his job. In this matter, by saying the obscure thing such as “the same four words” which can only be understood by Bart and she was intentionally being obscure for she knew that these four words (I didn’t do it) is really sensitive for him.
The next day, Marge sits down with Bart and Lisa. Marge asked them about their opinion about her. However, their silence action showed the definite answer about her.

Bellhop: TV’s there...bathroom’s there...and there’s your king-size bed for... [wolf-whistles, makes a cat noise, imitates a bed squeaking, purrs, pants, barks, howls, twiddles his lips] Hubba hubba!

Homer: Stop that! I love my wife and family. All I’m gonna use this bed for is sleeping, eating, and maybe building a little fort.

(The Last Temptation of Homer Episode)

This dialogue is a conversation between Homer and the bellhop who tried to tease Homer. The bellhop then imitated lots of animals’ sounds, thus irritates Homer. Because, though the bellhop didn’t say it directly, Homer knew exactly what did the bellhop try to say. Thus, by purposely being obscure with his utterance and he knew that Homer would understand the meaning beyond his utterance, the writer sees that the bellhop has flouted maxim of manner,

C. Research Findings

According to the data that has been analyzed, the writer has found out that all of the Gricean maxims; relevance, quality, quantity, and manner, has been fulfilled and violated in communication of each character. The observance toward
maxims happens when they feel they need to be clear and sincere over something such as when they administer the rules or prohibition. On the other hand, violation happens toward maxims consciously and unconsciously, for the speakers sometimes deliberately tells lies, refuses to answer, or unconsciously being untruthful and ambiguous that misled the listener.

D. Synopsis of The Simpsons Season 5

The Simpsons Season five is an American animated sitcom created by Matt Groening for the Fox Broadcasting Company. It is a satirical parody of the middle class American lifestyle epitomized by its titular family which consists of Homer, Marge, Bart, Lisa, and Maggie. The show is set in the fictional town of Springfield and it lampoons many aspects of human condition, as well as American culture, society as a whole, and television itself.

The Simpsons are a typical family who live in a fictional “Middle American” town of Springfield. Homer, the father, works as a safety inspector at the Springfield Nuclear Plant – a position at odds with his careless, buffoonish personality. He is married to Marge Simpsons, a stereotypical American housewife and mother. They have three children: Bart, the ten years old underachiever (and proud of it), Lisa, the unappreciated eight years old genius, and Maggie, the cute, pacifier loving silent infant.

The Simpsons are a very politically incorrect family. Homer works with pride in a nuclear power plant run with more regard for profit that safety. In addition, Homer constantly spends most of his time at Moe’s tavern getting drunk.
As his wife is a kind of supermom, overbearing but responsible, Bart is the nemesis to Springfield elementary principal, Lisa is the brainy and responsible eight years old. Moreover, she is the most trusted person in school and a “principal’s pet”. While Maggie, the oft-forgotten baby round out the family, she is the youngest. Maggie has not spoken yet.

Moreover, based on a series of small cartoon sketches from the Tracy Ullman show, the Simpsons enjoy many wacky exploits in their hometown and beyond. In addition, other characters include an incompetent lawyer, tyrannical nuclear power plant owner, the too perfect neighbors (the Flanders) of the Simpsons, and the less than perfect “clown”, Krusty, colorful characters and situations abound.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

In studying the scripts of “the Simpsons Season 5” by focusing on the Gricean Maxim, the writer has found from the dialogue in the scripts, the speakers have shown their observance toward those four maxims; maxim of quality, maxim of quantity, maxim of relevance and maxim of manner. In the meantime, the writer also discovered the deviation toward those maxims. These deviations divided into violating, clashing, opting out and flouting the maxims.

In observing the maxims, the writer concludes that the speaker is considered implementing the maxims when he gives an appropriate contribution in interacting with others. According to the analysis of this research, by means of contribution is when the speaker has fulfilled the indicators in applying those maxims such a relevance response, being truthful, being adequately informative and being brief and orderly.

On the other hand, the speaker is regarded as defying the maxims when he gives an inappropriate contribution in interacting with others. Thus, this improper contribution to the maxims will result in misleading the hearer or obscuring the implicatures of the conversation. In addition, the writer concludes that the deviation in the maxims happens when the speaker is trying to hide some information or the speaker refuses to share the information and purposely gives the false information.
B. Suggestion

In communicating with others, there are rules necessitate to be applied in forming an appropriate contribution in speaking, which some people are hardly aware of them. By observing the maxims, a mutual communication between the two speakers will be in progress accordingly. Due to it, the writer would like to give some suggestions for the Linguistic researchers and for all of English Letters students as well, especially the students who focus their study on Pragmatics scope.

1. For the Linguistic researcher, in analyzing the language phenomena, there are various things which have values to be investigated, for studying language would mean we are studying the human’s culture and their problems. Such as in Pragmatics, though one language might consider one’s expression doesn’t defy the maxims, however, in another language, it might be considered deviation.

2. For the students, you don’t have worry to about what kind of research you are going to do with linguistics studies, for linguistics studies every scope of language. You can even make a research about language taken from your daily conversation such as pragmatics.


WEBSITES:


APPENDIXES

The Scripts of the Simpsons Season 5
1. The trio begins to audition for Chief Wiggum's replacement. Abe, groundkeeper Willy, (Jasper), and Chief Wiggum disguised as Dr. Dolittle all try out, but "it was one lousy applicant after another." Dejected, they return to Moe's, when they hear a beautiful Irish voice singing from the bathroom. They're all amazed, and wonder who it is. After a burp, it can only be one person...

Homer: Barney! How'd you like to sing for our group?
Barney: [On the bathroom floor] Sure, why not? [searching] Now, where's me toothpick?
(Homer's Barbershop Quartet)

2. At the breakfast table that morning, Bart reconciles his behavior.

Bart: OK, look: I made a terrible mistake. I wandered into a Junior Camper recruitment center, but what's done is done: I've made my bed, and ow I've got to weasel out of it.
Marge: I know you think the Junior Campers are square and "uncool", but they also do a lot of neat things, like sing-alongs and flag ceremonies.
(Boy-Scoutchz’n the Hood)

3. They go to a toy store in the mall, and Maggie resourcefully uses an Etch-A-Sketch™ to write her name. Homer walks over and unceremoniously puts another toy on top of the Etch-A-Sketch.

Homer: Look, Maggie! It's Sergeant Thug's Mountaintop Command Post! Complete with "DeathBringer Missiles" that really launch.
Marge: Mmm...that toy isn't safe for a baby like Maggie!
Homer: Aw, come on, Marge, you're way too -- [cuts his finger on it] D'oh! Aw -- [gets electrocuted] Aah! [launches a missile into his mouth] ooh -- [it explodes]
(Lisa VS Malibu Stacy)

4. The Simpsons are at the movie. Marge is nonplussed: "That man is so rude." Homer concurs, moving his own cigar deftly with his lips from the right side of his mouth to the left. Homer taps Bob on the shoulder, warning him, "If you don't mind, we're trying to watch the movie!" Just then, Ernest gets his head stuck in a toilet, and Homer can't contain his mirth. Now it's Bob's turn to be nonplussed. He turns angrily to Homer to berate him.

Bart+Lisa: Aah! Sideshow Bob!
Bart: You_ wrote me those letters.
Marge: You awful man! Stay away from my son.
Bob: Oh, I'll stay away from your son, all right. [Evilly] Stay away...forever!
(Cape Feare)

5. Wiggum will not accept defeat. He rallies the good citizens of Springfield behind his cause. They chant angrily at the
new foursome as the Chief laughs. The minute Barney breaks into, "Sweet Adeline", the audience flip flops, and cheer with delight. Wiggum slinks away.

Moe: Those girls you paid to scream are doing a great job.
Nigel: I didn't pay any girls to scream.
Moe: Huh?!
(Homer's Barbershop Quartet)

6. The Be Sharps disembark at JFK airport in New York City. A large crowd is on hand to greet them. The press is there too, ready for a press conference.

Reporter: Barney! How did you join the group?
Barney: They found me on the men's room floor. [Everyone laughs, but a tear rolls down Barney's cheek]
(Homer's Barbershop Quartet)

7. Homer happens by as the two drive off, and he sighs, "Ah: young love."

Homer: The old make-out place. Hey, a new weather station! I'll bash it good! [sighs] Oh, it's just no fun without Marge.
Wiggum: Ah, there's nothing like moonshine from your own still. [Notices Homer] Oh, Simpson! [tosses the moonshine] What are you doing here?
Homer: [bitter] my wife is having a girls' night out.
Wiggum: Aw, just get one of those inflatable women. But make sure it's a woman, though, because one time I...heh.
(Marge on the Lam)

8. The two girls go up to an employee who pulls a trolley with a large crate on it.

Girl 2: Hey, Mister, what's in the box?
Employee: [uncomfortable] Uh, it's the, uh, new talking Malibu Stacy. [A crowd of little girls pause, then rush him]
Girls: Get him!
Employee: Help! Mr. Wise!
(Lisa VS Malibu Stacy)

9. Homer decides to lay down some new rules for the family.

Homer: All right: these are our new family security rules. Be home before dark, and make sure you're not followed. Lock all doors and windows.
Marge: And don't take candy from strangers.
Lisa: What's the point of all these precautions? I've already lost the only thing that matters to me.
(Homer the Vigilante)

10. Ruth and Marge sit in the "Jittery Joe's Coffee Shop" sipping coffee.

Ruth: [sighs] I envy you and Homer.
Marge: Thank you. [realizing] Why?
Ruth: If you ever met my ex-husband, you'd understand. All he ever did was eat, sleep, and drink beer.
Marge: Your point being?
(Marge on the Lam)

11. Bart rues, "Aw, geez...everybody's a comedian." On the way home, Bart tries to combat his blueness with some of his patented spitting off the overpass. But the overpass is already crammed with people doing just that, while below, cars honk their horns, squeal their tires, and smash into one another. Bart goes home and covers his head with a pillow, groaning.

Bart: Lis, everyone in town is acting like me. So why does it suck?
Lisa: It's simple, Bart: you've defined yourself as a rebel, and in the absence of a repressive milieu your societal nature's been co-opted.
Bart: [pause] I see.
(Bart’s Inner Child)

12. That night, at the channel six studios, Kent Brockman talks to Homer.

Kent: All right, are you willing to go undercover to nail this creep?
Homer: No way, man. No way, man! Get yourself another patsy, man. No way am I wearing a freakin' wire!
Kent: [All right, all right, all right.] Would you be willing to wear a hidden camera and microphone?
Homer: Oh, that I'll wear.
(Homer and Apu)

13. Apu reveals the true purpose of his visit.

Apu: I have come to make amends, sir. At first, I blamed you for squealing, but then I realized, it was _I_ who wronged _you_. So I have come to work off my debt. I am at your service.
Homer: You're...selling _what_, now?
Apu: I am selling only the concept of karmic realignment.
(Homer and Apu)

14. Apu and Marge wait at the back of the long line in the express lane.

Apu: Mrs. Simpson, the express line is the fastest line not always. That old man up front, he is starved for attention. He will talk the cashier's head off.
Abe: [Ah, there's an interesting story behind this nickel. In 1957, I remember it was, I got up in the morning and made myself a piece of toast. I set the toaster to three - medium Brown]
(Homer and Apu)
15. One agent suggests a new identity for Homer.

   Agent: Tell you what, sir. From now on, you'll be, uh, Homer Thompson at Terror Lake. Let's just practice a bit, hmm? When I say, "Hello, Mr. Thompson," you'll say, "Hi."
   (Cape Fear)

16. Agent: [sighs in frustration] Now, when I say, "Hello, Mr. Thompson," and press down on your foot, you smile and nod.
   (Cape Fear)

17. Homer assures Nigel he can handle Wiggum. Homer drives the panting Chief out to a deserted country road. Wiggum kept asking "where are we going? Where are we going?" but Homer stops the car, "Run along, boy! You're free now!" Wiggum jumps out, and Homer drives off. Soon, Wiggum sees his predicament, and he howls unhappily at the full moon.
   (Homer’s Barbershop Quartet)

18. The Be Sharps disembark at JFK airport in New York City. A large crowd is on hand to greet them. The press is there too, ready for a press conference.

   Reporter: I have a question for Apu de Beaumarchais. Isn't it true that you're really an Indian?
   Apu: By the many arms of Vishnu, I swear it is a lie.

19. Homer chats with Carl and Lenny the next day at work.

   Homer: [hesitant] So...what do you guys think of Mindy?
   Carl: Seems OK. Anybody see the game last night?
   Homer: [dreamy] Yeah...that Mindy seems real nice.
   Lenny: Homer, what's with you? You're talking during a coffee break.
   Carl: Yeah. You usually just take the box of donuts into the bathroom.
   Homer: [pause] Mindy has a motorcycle.
   (The Last Temptation of Homer)

20. Bart: Hey, that's my lucky red hat sitting on top of a double-corrugated, eight-fold, fourteen-gauge box!
   Marge: Oh, it sounds like you really learned something on your field trip. Think you'd be interested in a career as a box maker?
   Bart: Well, that'll always be the dream...
   (Bart Gets Famous)

   Lisa: [the doll] Trust in yourself, and you can achieve anything! [Another girl plays with Lisa Lion heart and smiles]
   Lisa: You know, if we get through to just that one little girl, it'll all be worth it!
   Stacy: Yes, particularly, if that little girl happens to pay $46,000 for that doll.
Lisa: What?
Stacy: Oh, nothing.
(Lisa VS Malibu Stacy)

22. Bart: Man, that's some story!
Lisa: But there are still a few things I don't get. Like, how come we never heard about this until today?
Bart: Yeah, and what happened to the money you made?
Lisa: Why haven't you hung up your gold records?
Bart: Since when could you write a song?
Homer: [laughs] There are perfectly good answers to those questions. But they'll have to wait for another night. Now off to bed!
(Homer’s Barbershop Quartet)

23. Marge tries to make Ruth see reason.
Marge: I don't want to be a wet blanket, but maybe you should give yourself up.
Ruth: Marge, it's a matter of principle. I just can't let that deadbeat win again. You're with me, aren'tcha?
Marge: [thinking] I should say something reassuring and noncommittal. [spoken] Hmm.
(Marge on the Lam)

24. The tour guide turns off the television.
Tour guide: Well, that's the tour. If you have any questions, I'd be happy to answer --
Lisa: I have one.
Tour guide: Yes?
Lisa: Is the remarkably sexist drivel spouted by Malibu Stacy intentional, or is it just a horrible mistake?
Tour guide: [laughs] Believe me, we're very mindful of such concerns.
(Lisa VS Malibu Stacy)

25. (Diamond Joe Quimby is also at the club -- with no shirt on, and paint blotches on his body.)
Quimby: [Would you, er, like to dance?]
Marge: (Mayor Quimby! What are you doing here!)
Quimby: (I'm, er, here with my nephews.)
(Marge on the Lam)

26. Wiggum: Dispatch, this is Chief Wiggum, back in pursuit of the rebelling women.
Dispatch: All right, your current location?
Wiggum: Oh, uh, I'm, er, I'm on a road. Uh, looks to be asphalt...oh, geez, trees, shrubs...er, I'm directly under the earth's sun...now!
(Marge on the Lam)

27. At Moe's tavern, Homer turns to Moe for advice.
Homer: Moe, I need your advice.
Moe: [bored] Yeah.
Homer: See, I got this friend named...Joey Jo-Jo...Junior...Shabadoo --
Moe: That's the worst name I ever heard.
[A man leaves, weeping]
Barney: Hey, Joey Jo-Jo!
(The Last Temptation of Homer)

28. The next day, Marge sits down with Bart and Lisa. "Kids, tell me the truth -- am I no fun? Do I just nag all the time?" Bart and Lisa hum and haw, and Marge looks worried. In a flashback, we see various scenes of Marge: "You should have called, I was very worried...We're on a tight budget here...Bart, watch your language!...You are not going to perform that operation yourself..." Afterwards, Homer says triumphantly, "See, Marge?"
(Bart's Inner Child)

29. Marge tries her luck at selling stuff at her own booth.
Marge: Your teenage son or daughter will think this wishbone necklace is really cool!
Man: I doubt my son or daughter is that stupid.
(Homer's Barbershop Quartet)

30. Brad: Son, you've never read any of my books, have you?
Bart: [snorts] Earth to boring guy.
[Audience howls with laughter]
Brad: [laughs] That means "no", huh? I'm not so old-fashioned.
(Bart's Inner Child)

31. Marge tries to console her son.
Marge: Honey, I know you feel a little silly saying the same four words over and over, but you shouldn't. You're making people happy, and that's a very hard thing to do.
Bart: You're right, Mom. I shouldn't let this bother me. I'm in television now. It's my job to be repetitive. My job, My job. Repetitiveness is my job. I am going to go out there tonight and give the _best_ performance of my life.
(Bart Get Famous)

32. It's convention day! Homer is shown his glamorous hotel room number 61 at the Capital City Plaza Hotel ("Legionnaires' Disease-Free since 1990") by a bellhop.
Bellhop: TV's there...bathroom's there...and there's your king-size bed for...[wolf-whistles, makes a cat noise, imitates a bed squeaking, purrs, pants, barks, howls, twiddles his lips] Hubba hubba!
Homer: Stop that! I love my wife and family. All I'm gonna use this bed for is sleeping, eating, and maybe building a little fort.
(The Last Temptation of Homer)