

APPENDIX

Flouting Maxim of Quantity

No .	Code	Movie	Characters	Utterances	Context or Explanation
1.	FQTIO21Ay 1	Inside Out 2	Anxiety	Anxiety: “That’s Embarassmen t. He’s not really big on eye contact or good talking, but he’s a really sweet guy”	When Anxiety, Envy, Embarassement , and Ennui came to Headquarters they introduced themselves, especially Anxiety who couldn't keep quiet to introduce her friend. then when sadness asked, Anxiety should have just answered with “That's Embarassement ” but instead she provided information about Embarassement 's personality and behavior without being asked. The utterance is categorized as flouting the maxim of quantity by

					providing more information than needed.
2.	FQTIO22Ay 2	Inside Out 2	Anxiety	Anxiety: “I can take notes, get coffee, manage you calender, walk your dog, carry your things, watch you sleep.”	When Anxiety had just set foot in the Headquarters, Joy hadn't had a chance to say her name and say a word. however, Anxiety had already offered her all sorts of over-the-top, irrelevant things, and she had already provided a lot of information that Riley didn't need. The utterance categorized is flouting maxim quantity, This oversharing behavior reflects Anxiety’s personality and exaggerates his eagerness to be useful.

3 .	FQTIOF1	Inside Out	Fear	Fear: “Way ahead of you there. Does anyone know how to spell “meteor ?”	implies that he has compiled an exaggerated, even unrealistic list of dangers. This is a flouting quantity, as Fear conveys more information than necessary, to emphasize how paranoid and dramatic he is.
4 .	FQTIO24R1	Inside Out 2	Riley	Riley: “Uh-uh, I... I’m so sorry. Ididn’t mean to get the whole team skating lines. I feel terrible. I respect you so much, I would never do anything to mess you up. You’re a great	The utterance categorized is flouting maxim quantity because these remarks show both nervousness and a strong attempt to improve the situation, which ultimately results in information overload. Riley delivered an apology to Val with many compliments

				hockey player and you lead the team so amazingly and I-I-I really look up to you”	such as “You're a great hockey player,” “You lead the team so amazingly,” and “I really look up to you.” While this sounds positive, Riley delivered it in a guilt- ridden state of having just caused the team to be penalized there is a strong possibility that these compliments were not entirely sincere, but rather exaggerated or delivered simply as a way to calm the situation.
5 .	FQTIO25Ag 1	Inside Out 2	Anger	Anger: “We know.”	Anger's utterance is categorized in flouting maxim quantity because too short and does not contribute enough information or what is expected in the

					context of an enthusiastic greeting and introduction.
6 .	FQTIO6S5	Inside Out	Sadness	Sadness: “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 and Sadness were debating the direction they should take to get back to Headquarters. Joy tries to stay positive and says, “Think positive!”. Then Sadness responds with sarcasm, "Okay. I'm positive you'll get lost in there," and then gives additional unsolicited information about how Long-Term Memory is an endless and confusing maze.
7 .	FQTIO7Bb1	Inside Out	Bing Bong	Bing Bong: “They were	Bing Bong was talking to Sadness about his memories

				wonderful. Once we flew back in time. We had breakfast twice that day.”	with Riley. He was sad because his toy rocket (a symbol of memories and imagination with Riley) was thrown into the trash. Sadness realizes that trying to calm Bing Bong down with happiness
					like Joy did is not effective. Instead, Sadness listens and gives space to her sadness. Bing Bong violates the maxim of quantity because he gives more information than is needed in the context of the conversation. Sadness only provoked a few memories with Riley, but Bing Bong answered with imaginative details. He simply replied

					<i>"They were wonderful. We had so many fun adventures together." to avoid flouting quantity.</i>
8 .	FQTIO8Ib1	Inside Out	Imaginary Boyfriend	Imaginary Boyfriend: "I would die for Riley! I	Joy needed some "dramatic relief," and went to the Boyfriend Generator.
				would die for Riley!"	The "Imaginary Boyfriend" was generated multiple times and could only say "I would die for Riley." The statement is repeated over and over again without adding any new meaning. It's a deliberate exaggeration to show how absurd Riley's imagination is.

Flouting Maxim of Quality

No.	Code	Movie	Characters	Utterances	Context or Explanation
1.	FQLIO21Enn1	Inside Out 2	Ennui	Ennui: “Ooh la la. Joy is so old school.”	Joy and Anxiety were having a serious discussion about the importance of Riley's interactions with Bree and Grace (vs. Val). But Ennui didn't respond to the main topic of the conversation, instead commenting on Joy's style of speaking or demeanor with sarcasm.
					The utterance “Ooh la la. Joy is so old school” is categorized as flouting the Maxim of Relation. Ennui responds to a serious discussion between Joy and Anxiety with a sarcastic comment, shifting the topic from Riley's social relationships to a

					judgmental remark about Joy's perspective.
2.	FQLIO22J1	Inside Out 2	Joy	Joy: "No! No! No! Riley's gonna be fine. Totally fine!"	Joy ignored the obvious fact that Riley was not okay. She claimed something that contradicted the evidence and Riley's condition at the time. This makes her words untrue. Bloofy even directly satirized her by calling her "Denial", meaning that Joy is denying reality, not saying things that are in accordance with the facts. The utterance is flouting maxim quality because Joy says things that are not true to reality and is unrealistically optimistic

3 .	FQLIO23Enn2	Inside Out 2	Ennui	Ennui: “Bravo Joy, she’s totally fitting in now.”	Ennui’s line, “Bravo Joy, she’s totally fitting in now,” is a clear case of flouting quality. On the surface, it sounds like he’s praising Joy because Riley seems to be blending in. But in reality, Riley has just been scolded by the coach and punished with extra skating practice hardly a sign of fitting in. The sarcastic tone shows Ennui doesn’t actually believe what he’s saying. Instead, he’s mocking the situation and indirectly blaming Joy. Because he says something obviously untrue and expects the listener to catch
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					the sarcasm, he's not being truthful in the literal sense, which is why this flouts the Maxim of Quality. Joy picks up on it and responds in kind with her own sarcastic "Oh, thanks so much Wee Wee."
4 .	FQLIO24V1	Inside Out 2	Val	Val: "Uh, ok Dani. Like you had it all together when you were a Freshman?"	The utterance uttered by Val is categorized as flouting maxim quality. Val uses sarcasm to imply the opposite of what is said suggesting that Dani was also not well composed as a Freshman. Sarcasm like Val utterance is often used in flouting quality, because the speaker consciously says thing that are not in

					accordance with her beliefs and hoping the listener will catch Val hidden intention.
5 .	FQLIO5D1	Inside Out	Disgust	Disgust: “Why don't we just live in this smelly car? We've already been in it forever.”	Disgust's utterance can be seen as flouting quality because she says something that's clearly not true <i>“live in this smelly car”</i> . Of course, no one would seriously want that. The way she says it, with sarcasm, shows that she's actually expressing her frustration and discomfort about being stuck in the car for too long. Instead of saying directly that she's annoyed, she chooses to exaggerate the situation in a way that the listener (Joy or

					the others) would understand her true feelings without her needing to say it outright
6 .	FQLIO6R2	Inside Out	Riley	Riley: "oh yeah, that sounds fantastic."	Her mother enthusiastically tells Riley about the opportunity to try out for ice hockey, but Riley's response is sarcastic and dishonest. Riley's answer is consciously intended to convey dislike or say something that is not true to convey the opposite meaning, therefore Riley's answer is included in the flouting quality.

7 .	FQLIO27R3	Inside Out 2	Riley	Riley: “Mmmmm. It’s got a very interesting texture. It tastes like... what does it remind me of? Um...”	Riley’s response to Val question flouts the maxim relation. Because, instead of giving Val a relevant and honest answer to Val offer. She avoids hiding her true opinion and give a vague indirect response. So, her answer shows that Riley hiding his actual feelings about the food
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8 .	FQLIO8Ag 3	Inside Out	Anger	Anger: “Congratulations , San Francisco, you’ve ruined pizza! First the Hawaiians, and now YOU!”	Riley and her mom went to buy pizza in San Francisco after moving house. They got a pizza with broccoli toppings. Inside Headquarters, Anger commented on the pizza that Riley and her mom bought because it had broccoli toppings. Anger also commented sarcastically “Congratulations , San Francisco, you’ve ruined pizza!” which he actually did not congratulate, but mocked the pizza. Anger's remark flouting quality intentionally as a form of sarcasm. This is a classic example of flouting where the speaker flouts the principle of truthfulness to convey a hidden meaning that is more emotionally powerful.
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9.	FQLIO9Ag4	Inside Out	Anger	Anger: “Well, why don’t we go to the elephant lot and rent an elephant? ”	Disgust asked seriously how to get back to Minnesota. However, Anger replies with sarcasm, suggesting an idea that is clearly absurd and untrue, namely renting an elephant from the “elephant lot.” This remark violates the maxim of quality because Anger says something that is not literally true. He is not lying to deceive, but using innuendo and absurdity to convey that their situation is very difficult and frustrating.
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					So, Anger is deliberately saying dishonest things to insinuate and express frustration, not to provide true information.
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Flouting Maxim of Relation

No.	Code	Movie	Characters	Utterances	Context or Explanation
1.	FRIO21W1	Inside Out 2	Worker	Worker: “They’re not here yet? Ayayay. Hey Margie, you got that console?”	Night at headquarters, all emotional Riley inside headquarters woke up to the sound of the ‘puberty’ alarm going off. After Joy threw it away, the mind workers came to renovate headquarter. Everyone panicked, because of panic Joy wanted to find out about what happened, who will they have coming, and who are they? But the head of the mind workers did not answer Joy’s question and insted called his members. The utterance “They’re not here yet? Ayayay. Hey Margie, you got that console?”

					is categorized as a flouting maxim relation. Joy clearly asked to find out who was coming to Headquarters. Instead of giving a relevant answer, the worker changed the topic by calling Margie and avoiding the question. This indicates a flouting maxim relation.
2.	FRIO2Ff1	Inside Out 2	Female Forgetter	Female Forgetter: “Look at this. Four years of piano lessons.”	Joy is trying to find her way back to Riley's mind center through Friendship Island. She encounters two Forgetters who are cleaning out shelves of old memories. Joy politely interrupts to ask for help, and when she asks about Friendship Island, she

					expects a relevant response such as directions, hints, or assistance. However, the Female Forgetter instead discusses the piano memory which is completely unrelated to Joy's request. This is an example of flouting the maxim of relation because the speaker gives a literal irrelevant response, but from this Joy can infer that these workers don't really care about Joy's request and are only focused on their work.
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3.	FRIO23Ay3	Inside Out 2	Anxiety	Anxiety: "Oh! That's a great idea!"	Joy and Fear were making a serious protest, expressing their disagreement with being forced into the elevator. Anxiety instead responds with a comment irrelevant to the context of the protest as if taking their words literally and responding enthusiastically, rather than as a complaint. The utterance "Oh! That's a great idea!" by Anxiety is an example of flouting the Maxim of Relation.
4.	FRIO24B1	Inside Out 2	Bloofy	Bloofy: "Uh-oh! We're gonna need your help! Can YOU find a way out?"	Joy directly asks Bloofy for help in a precarious situation: "Could you help us get outta here?!" which clearly requires a relevant response in the form of real help or solutions. But instead of answering or responding to Joy's request in a

					relevant manner, Bloofy turns away from Joy and speaks to an imaginary audience. The utterance is flouting maxim relation because Bloofy shows that he is diverting the topic and not providing a contextually appropriate response.
5.	FRIO25G1	Inside Out 2	Grace	Grace: "I heard our room has a view"	On the way to Hockey Camp, Grace, Bree, and Riley are talking about activities and preparations for the new place. Bree asks about the schedule, but Grace changes the topic to their room without answering her previous question. The utterances "I heard our room has a view" is categorized as a flouting maxim relations, because in the conversation Grace suddenly unmatched the

					topic without answering Bree's question.
6.	FRIO26J2	Inside Out 2	Joy	Joy: "Whew! Problem sloved"	After Disgust panics and demands an explanation "what are you doing?!" Joy completely skips the question and instead casually says "whew! Problem solved". Her response doesn't provide any explanation, even though the situation seems serious. This shows that Joy is flouting maxim Relation as her utterance is not relevant to Disgust question. Instead of saying that she should have answered "I'm trying to get the alarm away from the console so it stops going off!".

7.	FRIO27D2	Inside Out 2	Disgust	Disgust: “Ah, what do you mean we?”	When Anxiety asks, Disgust interrupts with “Ah, what do you mean we?” instead answer the question, Disgust questions Anxiety’s position in the Headquarters. The flouting of maxim relation, as Disgust shifts the focus from the actual inquiry about placing luggage. It creates a tense interaction about accepting Anxiety’s presence. Disgust in this conversation did not answer Anxiety’s question directly and instead changed the focus of the topic abruptly that discomfort
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8.	FRIO28Ay4	Inside Out 2	Anxiety	Anxiety: “Sorry, what d I do?!”	The utterance by Anxiety is categorized as flouting maxim of relation. Instead of giving a relevant answer to Joy, Anxiety responds with a defensive counter question, avoiding certain topic.
9.	FRIO29J3	Inside Out 2	Joy	Joy: “Whoa, Anger, stop! Where are you going?”	The utterance that Joy answer is categorized flouting maxim relation, because her utterance is unmatched with Fear’s urgent question and instead changes the focus to anger actions.
10.	FRIO10J8	Inside Out	Joy	Joy: “Yeah, yeah, I dunno, we’ll have to comeback–”	Bing Bong looked confused and panicked because the Sparkle Pony Mountain that was supposed to be

					there was missing. He then asked Joy for an explanation of what happened. But Joy didn't answer his question clearly and expected information about the current situation. But Joy evaded by saying “Yeah, yeah, I dunno” and went straight to the solution without explaining what actually happened. This is a form of flouting the relationship because Joy's answer is irrelevant to the question asked.
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11.	FRIO211R4	Inside Out 2	Riley	Riley: “Oh, uh, hey guys.”	Riley actually still likes to “Get Up and Glow”, but may feel embarrassed or afraid of being considered childish by Val and her friends. So she doesn't want to admit it directly and chooses to deliberately divert the topic with pleasantries and hide the facts.
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12.	FRIO12R6	Inside Out	Riley	Riley: "Let's go."	After Riley played hockey, but he wasn't enjoying his game as much as usual. Riley's mother (Ms. Andersen) who noticed the change in Riley's attitude immediately approached her and asked anxiously about what happened. However, Riley did not answer directly. Mom's questions were direct requests for information: "What's wrong?", which expects an answer relevant to Riley's emotional state. But Riley responded with "Let's go," a statement that did not directly answer the
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					question. The answer is not literally relevant to the question, so it is a flouting relation.
13.	FRIO13R7	Inside Out	Riley	Riley: "I gotta go."	Riley is on a video call with her old best friend, Meg, from Minnesota. Meg tells her that their hockey team won, they have a cool new member, and she seems really excited. Riley

					hears all this in a mentally fragile state, because she feels alienated in a new environment. While Meg was still talking, Riley suddenly cut her off by saying “I gotta go” and immediately closed the laptop. Riley's words were not relevantly answering or responding to Meg's topic of conversation. Meg doesn't ask urgent questions, and Riley avoids emotionally painful conversations without explaining why. She changed the topic abruptly.
14.	FRIO14J9	Inside Out	Joy	Joy: “No, no, no, don’t obsess over the weight of life’s problems,	In this scene, Sadness is feeling desperate because he thinks they

				remember the funny movie where the dog dies?!”	won't be able to return to Headquarters. Instead of responding to that despair with a calming or reasonable sentence directly, Joy tells Sadness to remember a movie that is said to be funny even though it is about the death of a dog. This certainly feels strange and logically incongruous. This is precisely where the flouting maxim of relation lies. Joy deliberately says something that is not directly relevant to Sadness' situation, hoping to shift the focus away from negative thoughts and make Sadness see the situation from another perspective. Joy wants Sadness
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					to realize that she is too immersed in sadness, to the point that even things that are supposed to be funny feel sad
15.	FRIO15Ff2	Inside Out	Female Forgetter	Female Forgetter: "U.S. Presidents. What do you think?"	Joy was trying to ask a serious question to the memory workers (Forgetters), most likely to ask about the location or situation of Friendship Island. But before Joy could finish her question "Are you-" the Female Forgetter immediately
					interrupted with a random comment about the memory of the president of the United States. The Female Forgetter's remarks did not answer or respond to Joy's point.

					She diverted the topic to something irrelevant.
16.	FRIO16J10	Inside Out	Joy	Joy: “That's a good question! You want to answer that, Sadness?”	After Joy and Sadness met Bing Bong, they explained that they were trying to get back to Headquarters. Bing Bong, who admires Joy, asks in surprise “Well what the heck are you doing out here?” Instead of answering Bing Bong's question directly (for example by explaining the incident where they were dragged out because they fell with the core memory), Joy throws the question to Sadness.

Flouting Maxim of Manner

No.	Code	Movie	Character s	Utterances	Context or Explanation
1.	FMIO21R 5	Inside Out 2	Riley	Riley: "I'm from... all over."	The utterance "I'm from... all over" is considered flouting the Maxim of Manner. When Dani asks Riley a specific question about her hometown, Riley responds with an ambiguous and unclear answer. The phrase "all over" avoids specificity and causes confusion, indicating that Riley intentionally withholds a clear response, thus flouting the maxim that encourages clarity and avoidance of ambiguity in communication.

2.	FMIO22S 1	Inside Out 2	Sadness	Sadness: “Yes. I-I mean no. I- oh no. I-I really shouldn’t ”	When Joy asks, Sadness relies with confusing answer. Sadness starts by saying “yes”, but immediately corrects and saying “no”, then hesitates multiple times before finally saying “I really shouldn’t”. Her words are full of pauses and self correctness making her response unclear and difficult to follow. This show that Sadness is struggling with her own emotions. Deep down, she might want to come along, but she feels unsure, like she doesn’t believe she should. This emotional conflict makes her answer ambiguous.
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3 .	FMIO23Ay5	Inside Out 2	Anxiety	Anxiety "It's not forever it's just until Riley makes varsity or until she turns 18, or-- or maybe forever --I don't know! We'll have to see uh-- bye!"	Anxiety's response are also vague and messy, full of doubt and uncertainty "or maybe forever-I don't know! We'll have to see uh-bye!" The utterance is also flouting the Maxim of Manner because the way Anxiety delivers the message is unclear and ambiguous. Instead of answer like this, Anxiety also can response "It's just temporary. Riley will be back once she makes the varsity team or turns 18. That's the plan. Goodbye."
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4 .	FMIO24J4	Inside Out 2	Joy	Joy: “Well, I mean maybe, um—“	Joy response to Anxiety question is filled with hesitation and vagueness. This utterances flouts maxim of manner because it lacks clarity and is unnecessarily ambiguous. Rather than giving a straightforward answer, Joy’s hesitation reflects her inner conflict and uncertainty about agreeing with Anxiety.
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5 .	FMIO25J5	Inside Out 2	Joy	Joy: “Um, we can just um—“	The utterance of Joy responds is categorized as flouting maxim manner because instead of providing a clear and direct response to Sadness question, Joy hesitates and used vague, incomplete phrases. Joy hesitation and lack of clarity flout maxim manner, as the utterance becomes ambiguous and fails to deliver a comprehensible plan of action.
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6 .	FMIO26Dds1	Inside Out 2	Deep Dark Secret	Deep Dark Secret: “Not yetttttt”	The utterance spoken by him is categorized flouting maxim manner. Because, this response is intentionally vague and ambiguous failing to give a clear answer to Sadness question. If he wants to comply with maxim, he can answer with clear information, example “I’ll reveal myself later, not now”.
7 .	FMIO27S2	Inside Out 2	Sadness	Sadness: “Well I—“	Anxiety asks Sadness for an opinion and then Sadness answer is truncated, unclear, and does not continue. This makes the listener feel confused because the information that should be conveyed is not conveyed

					clearly, concisely and directly. Sadness makes speech incomplete and creates ambiguity.
8 .	FMIO8J6	Inside Out	Joy	Joy: “Uh, just uh, gimme one second...”	Sadness gave a fairly clear statement. She also shows awareness that the situation is precarious and asks Joy directly. However, Joy's answer is vague, rambling, and ambiguous, showing that she is not speaking directly and uses repetition of the words “uh” and “just,” which muddies the meaning

9 .	FMIO9S3	Inside Out	Sadness	Sadness: “I’m sorry Joy... I don’t really know-- I thought maybe, if you-- - if I- - if... I mean...”	When Joy and The Emotions were managing the emotions of
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					Riley who was told to introduce herself in class. Riley suddenly looked sad, and it was because in Headquarters The dinosaur memory turned blue because it was touched by Sadness. Joy wants to change it to the beginning but it can't be done because of Sadness.
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					s. Sadness' utterances seem convoluted and ambiguous. She seems very hesitant and unable to explain and complete her speech. Sadness creates ambiguous sentences that require the interlocutor to be able to understand the true meaning of Sadness' speech
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10.	FMIO10A g ²	Inside Out	Anger	Anger: “DO you have to play that?”	Joy is playing the accordion quite loudly. then, Anger appears and he asks a question that, if seen from the context, is more like a complaint or a protest that implies that the sound of the accordion played by Joy is loud enough to wake him up. But, Anger uses indirect or ambiguous delivery to convey the meaning he really wants to convey. utterances <i>“DO you have to play that?”</i> go into flouting manner because the form of the question is ambiguous, and which actually implies a protest or dislike.
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11.	FMIO11S 4	Inside Out	Sadness	Sadness: “Oh no, I'm sorry... I... oh...”	Joy saw something that was unwanted by all emotions again, namely taking Riley's memory, then Joy took the memory back from
					Sadness's hand. Sadness's utterances sound hesitant and ambiguous which makes the listener have to understand the true meaning of Sadness's words.
12.	FMIO 12R7	Inside Out	Riley	Riley: “Yeah, well... well...”	While at the kitchen dining table, Riley talked to her mom and dad about how the first day at the new school went. then instead of Riley answering enthusiastically. Judging from her answer, it was very unclear and made her parents confused about what happened to Riley.

13.	FMIO1 3J7	Inside Out	Joy	Joy: "I... I don't know."	When Sadness and Joy were at the Long-Term Memory Cliff Edge. Joy and Sadness were standing on the cliff edge in Riley's long-term memory region. They had just witnessed Goofball Island, one of the core memory islands, collapse. Sadness began to panic because she was worried about losing another important part of Riley's personality. She then asked Joy if this situation could still be fixed. However, Joy gave an answer in flouting manner which was ambiguous and did not provide definite information to answer with certainty whether something could be fixed or not.
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14.	FMIO1 4S6	Inside Out	Sadness	Sadness: “Yeah. Just another right. And a left. Then another left, and a right...”	Sadness flouts the maxim of manner because her answer is ambiguous with Joy's question, which is to make sure they are on the right track. Sadness answers as if giving directions, but implicitly we know from the context that she is also confused. Sadness' answer becomes ambiguous, Joy wants to get certainty.
15.	FMIO1 5F2	Inside Out	Joy	Fear: “We were at school, and we were naked, and there was a dog, and his	Fear flouts the maxim of manner because it gives a vague, ambiguous and confusing explanation. It

				back half was chasing him... and then we saw Bing Bong.”	conveys information in an unorganized and unsystematic way, full of unimportant details that make its main point vague. What Disgust is asking for is a logical explanation of the situation.
16.	FMIO1 6F3	Inside Out	Fear	Fear: “Guys. We can’t make Riley feel anything.”	Inside Headquarters, after Riley decides to run away on the bus and the entire emotion console is blacked out, other emotions such as Anger, Fear, and Disgust try to press buttons to change

					Riley's feelings. Fear's sentence is short but contains ambiguity, such as not clearly explaining the cause, the process, or the immediate effect. This causes the other Emotions, as well as the audience, to be confused about Riley's condition. So, she flouts the maxim of manner because she conveys something important in a way that is ambiguous, lacking in details, and full of
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					vagueness.
17.	FMIO17S7	Inside Out	Sadness	Sadness: “Yeah. It’s sad.”	This part occur s after Bing Bong' s rocke t is throw n into the trash by the work ers in Imagi natio n land, signal ing that Riley , the boy who create

					d Bing Bong as his imagi nary friend , no longe r needs him. Sadn ess delib eratel y uses a super simpl e and highl y ambi guous phras e that simpl y says “It's sad”. That sente nce is very vague and can mean many
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					things such as sadness because of loss, sadness because of longing, sadness because memories are painful, etc. Sadness should be able to answer with "It's really painful to lose something that reminds you of
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					someo ne you love. It's okay to be sad."
18.	FMIO18J11	Inside Out	Joy	Joy: "And... there. Perfect. Thi s is the circ le of Sad ness . You r job is to mak e sure that all the Sadness stays inside of	Utter ance Joy "And ... there . Perfe ct. This is the circl e of Sadn ess. Your job is to make sure that all the Sadn ess stays

				it.”	insid e of it.“ viola tes the maxi m of man ner beca use Joy gives vagu e and ambi guou s instr uctio ns by tellin g Sadn ess to stay insid e the ”circ le of sadn ess,” when logic ally Sadn ess is a livin g
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					being, not an emotion that can be placed in a space, thus causing the confusion seen from Sadness' response: "So... you want me to just stand here?"
19.	FMIO219F4	Inside Out 2	Ennui	Ennui: "Console app."	A new emotion named Ennui was seen

					to be able to operate the console remotely. When asked, she replies with a very short answer. This answer flouts manner as it is too short and uninformative. Instead of explaining in a clear and easy-to-understand way,
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					for examp le “I use this applic ation from my cellph one” he gives an ambig uous and flat answer
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YAYASAN PERGURUAN 17 AGUSTUS 1945 SURABAYA
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Program Studi Sastra Inggris
 Program Studi Sastra Jepang

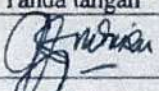
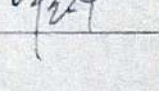
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PENGESAHAN REVISI

Judul Skripsi : A Sociocultural Analysis of Flouting Maxim in
Inside Out (2017) and Inside Out 2 (2024)
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3.	Bramantya Pradipta S.Hum., M.Hum	11/7/25		ok
4.				