

**FLOUTING MAXIMS ON GRICE'S MAXIM IN THE DRAMA OF
THE DEATH OF A SALESMAN BY ARTHUR MILLER**

THESIS

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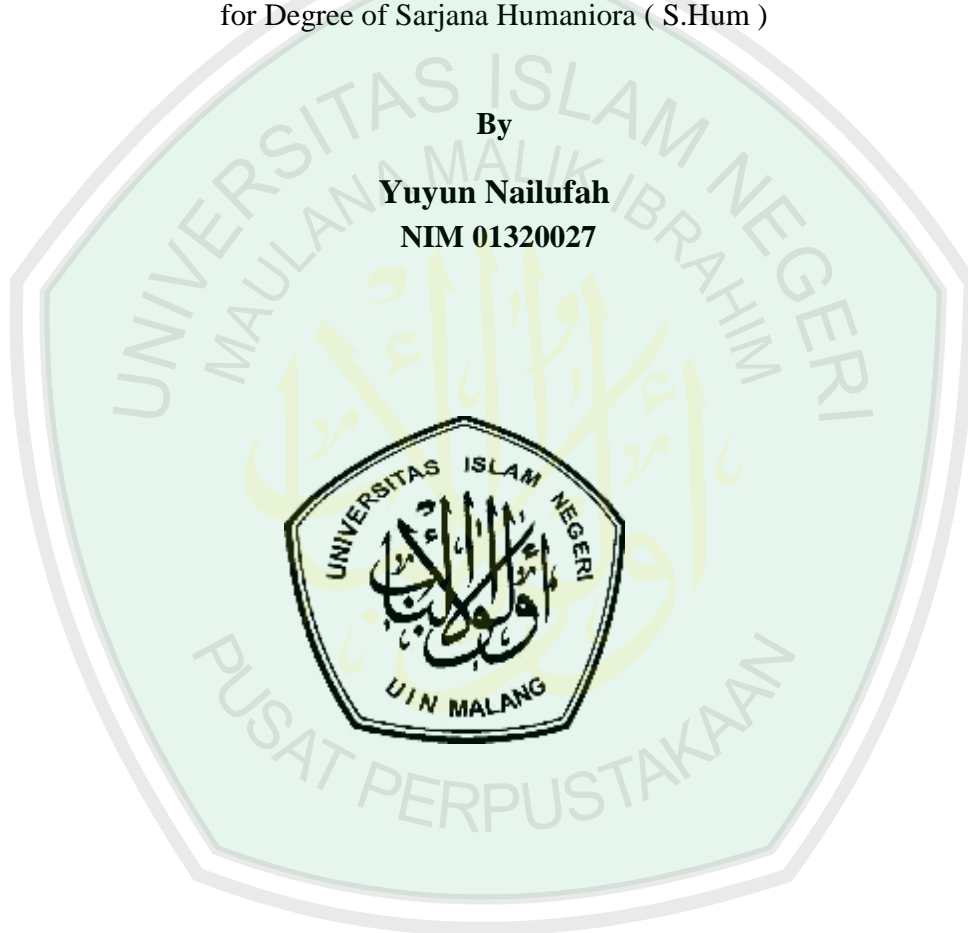
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**FLOUTING MAXIMS ON GRICE'S MAXIM IN THE DRAMA OF
THE DEATH OF A SALESMAN BY ARTHUR MILLER**

Presented to
State Islamic University of Malang
In Partial Fulfillment of the Requirement
for Degree of Sarjana Humaniora (S.Hum)

By

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APPROVAL SHEET

This is to certify that The Sarjana's thesis of Yuyun Nailufah entitled Floating Grice's Maxim in The Drama The Death of a Salesman has been approved by the thesis advisor for the approval by the board examiners.

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Malang, 03 April, 2008

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MOTTO

كُلُّ يَوْمٍ زِيَادَةٌ مِنَ الْعِلْمِ { وَاسْبَعُ فِي بُحُورِ الْفَوَائِدِ

"Never Late to Be Better than before"



DEDICATION

My beloved father H. M.Achdani Syakur

My beloved mother Machiyah

My beloved Abah, Prof. Dr.K.H.Achmad Muhdlor, SH.

My beloved umi H.Utin Nur Cahya

My beloved advisor Mrs. Indah Nur rahmani

All My beloved Teachers and Lecturers

My first old sister Achdaniyatus sholihah

My second old sister Lailatul Mustamfidah and her husband Mas Achwan

My old brother Helmy Anshori and his wife mbak Ujik

My old sister Iszatul Faizah

My old brother Said Mashar and his wife mbak Firoh

My old brother Nur Cholis and his wife mbak Ami

My old sister Naili Mabruroh

All My beloved big family

My family in my beloved LUHUR Islamic Boarding School

My beloved roommates Luna and Nisa

My beloved close friends Intan, mbak Lela and Dhifa

*My beloved young sister Syete, Matosya, Fillamen, Kay, Buby, Dulphie, Kielil, Ika,
Dew2,Bundo,Rahmah, , mbak puput, mbak Ken, mbak Amsik, My young brother Cak yus,*

Anam,addin, jreng, pak ketum, abbas

All my friends that can't mentioned one by one.

My soulmate, may Alloh always mercies and blessing you whenever and wherever you are

I Hope so much to Alloh we can live together forever, Hereafter. AAAMIIN

*Thank you so much for all love, supports, attention,
prays, helps, material or spiritual and everything.*

I LOVE YOU ALL

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Bismillahirrohmanirrohim.

Alhamdulillah, thank to Alloh SWT who's has given us His mercies, blessing, guidance, love and everything, so that this thesis on Floating Maxim On Grice's Maxim In The Drama "*The Death of a Salesman*" by Arthur Miller to fulfill of the requirements to achieve the degree of Sarjana in English Letter Department at State Islamic University of Malang can be finished.

This thesis would not have been finished without the contribution and supports from any people. So, the expression of appreciation and thanks to the people who have given their time, ideas, and supports, should be presented to them. My thanks to:

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This thesis is far from the perfect, so the criticism and suggestions are expected and very appreciated. Hopefully, this thesis can give contribution for future researches.

Malang, 19 March, 2008

Yuyun Nailufah



ABSTRACT

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Key words: Flouting, Grice's maxim, "*The Death of a Salesman*" by Arthur Miller

Communication needs the effectiveness and efficiency of delivering contribution of information that is easier for the speaker and the hearer. That is why, Grice offers to use the theory of cooperative principles to avoid misunderstanding and misinterpretation between the speaker and the hearer, which consists of maxim, a basic assumption and it can be changed. There are four maxims, namely maxims of quality, quantity, manner, and relevance.

Flouting is analyzed in this study because the maxims are violated and overtly broken. It also causes the sentences have some implied meanings and sometimes it is difficult to understand because the information is more or less informative. The research problem in this thesis is how the maxim of quantity, quality, relevance, and manner flouted in the drama of "*The Death of a Salesman*".

A descriptive qualitative method is used because the data are explained descriptively. The data are taken from the utterance of dialogue from drama that consists of two acts and 111 pages.

After the data identified and analyzed, it was found that all of the four flouting maxims can be found. The maxims were maxim of quality, quantity, relevance, and manner. In this drama, the utterance flouting maxim of quantity is too long. Meanwhile, the contribution maxim of quality is absurd. Flouting maxim of relevance happens when the speaker says unrelated topic, and the flouting maxim of manner that the speaker says is evoking curiosity, and it disorders the utterance.

Finally, it is suggested that this study will be continued by the future researcher. So far, people have tended to study literature from the aesthetic values (as literary criticism). This study also serves an example of how applied linguistics by using Grice's maxims can be used to analyze literature. Then, the English teachers are suggested to pay attention to the significance of flouting in all kinds of communication to enrich the students' knowledge on the parts of discourse. It is also suggested to further researchers to study linguistics in different objects.

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CHAPTER I

INTRODUCTION

This chapter presents the background of the study, problems of the study, objectives of the study, significance of the study, scope and limitation, and definition of the key terms.

1.1 Background of the Study

In any conversation, the addressor (the speaker or writer who produces the utterances) does not realize that sometimes they disobey the rules when speaking to addressee (the hearer or the reader who recipient of the utterances). Accordingly, there happened misunderstanding in a communication. To avoid this, the speaker and the hearer or the writer and the reader share a cooperative principle. This says: "Make your conversational contribution such as required, at the stage at which occurs by the accepted purpose or direction of talk exchange in which you are engaged" (Grice, 1975: 45).

Generally speaker follows all rules of cooperative principle referring to maxim. At one time they will be deliberately flout one or more maxims. When this happens, the listener or the reader must assumes that the speaker's or the writer's words implicate something or implied meaning rather than their literal meaning of utterances .The meaning derives from deliberate flouting and deliberately breaking a conversation while still being cooperative. It is called floating maxim, is a particularly salient way of getting an addressee to draw an inference and hence recover an implicature (Grundy, 2000: 78).

It means the information is more than needed, so the listener must conclude it by themselves. In the contrary, sometimes the speaker and the listener violated the situation to inform their addressee of the extent to which they are abiding it is called hedging maxim. (Grundy, 2000: 80)

Grice (1975) has described cooperative principles with its four conversational maxims which speakers are to fulfill in conversation. The maxims are outlined as follows:

- a). Maxim of quantity: make your contribution as required for the current purpose on the exchange and not more.
- b). Maxim of quality: try to make your contribution one that is true, don't say what you believe to be false and don't say for which you lack adequate evidence.
- c). Maxim of relation: be relevant, to the aims of the conversation.
- d). Maxim of manner: be perspicuous, avoid obscurity expression, avoid ambiguity, be brief; avoid unnecessary prolixity, be orderly.

Maxims occur in communication. Communication in drama has some similarities with ordinary communication. It makes use of language as media and of context in which it occurs. Character utterances in a drama constitute of a verbal communication, at least two of them. They play the roles of the speaker sending message and in turn, hearers receiving the message. It would seem interesting to study drama using a discourse analysis approach that is studying the language for communication used by the characters of drama. Therefore, studying whether they float the maxims of the cooperative principle is significant.

This study chooses a drama as the object of the analysis. Drama is a piece of writing to be performed by the actors. It is an expression of real life that uses spoken and written forms of language in dialogues, with two important aspects in every play. They are: a substance or discourse of the play and the performance of the play. Analyzing, criticizing, and investigating a play on the stage or the act have been conducted for some time. Most of them referred to the second element of the play that is performance. Hence, this study refers to the language and in the play, not its performance.

The drama chosen is "The Death of a Salesman". The choice is made on the basis of its language uniqueness. The language of "*The Death of a Salesman*" has symbolic and in part expressionistic, it challenges the American values concerning success held by the aging Willy Loman, who is here given individual as well as universal dimensions. Arthur Miller as the mutual playwright was awarded the Pulitzer Prize in 1949 for *The Death of a Salesman*. He has come to be considered one of the greatest dramatists in the history of the American Theatre, and his plays, a fusion of naturalistic and expressionistic techniques, continue to be widely produced.

Some researchers have conducted their studies in same fields are Roekhan (1992) conducted research on the use of the conversational maxims in Iwan Simantupang's songs, Djatmiko (1993) studied the Shakespeare's *Othello* and found the maxims. Tambunan (1999) investigated the application of cooperative principle in pop novels as reading materials for the students of senior high school. All of the researchers above have not focused on maxim. Therefore, the language of drama which has maxim flouting is interesting to investigate.

1.2 Problems of the Study

Based on the background of study in above the research problem are:

- 1) How is the maxim of quality flouted?
- 2) How is the maxim of quantity flouted?
- 3) How is the maxim of manner flouted?
- 4) How is the maxim of relevance flouted?

1.3 Objectives of the Study

Based on the problems of the study, the objectives of the study are to find out the answers of:

- 1) How the maxim of quality is flouted;
- 2) How the maxim of quantity is flouted;
- 3) How the maxim of manner is flouted;
- 4) How the maxim of relevance is flouted;

1.4 Significance of the Study

This study has the purpose to give more contribution on discourse aspect in theoretical or practical significance.

Theoretically, the result of this study is expected to give contribution in understanding the theory of floating maxim as the element of discourse studies.

Practically, the result of this study is expected to give direction for other researchers or future researchers and the teachers who will conduct the research on the same field especially in understanding the theory floating maxim as the element of discourse studies in detail.

1.5 Scope and Limitation

This study is a discourse analysis which focuses on analyzing floating on the Death of a Salesman script which is made on the basis of Grice's theory of maxim. This study does not deal with other element such as the rhetorical strategies, hedging, speech act, etc.

1.6 Definition of the Key Terms

1. Maxim: principles that govern human interaction involving language, to act cooperatively in conversation at the stage at which it occurs.
2. Flouting: the breaking of maxim intentionally, which the listener understand that the speaker deliberately break a maxim. Both are aware of it.
3. The Death of a Salesman: a written drama by Arthur Miller taken from USA illustrating the life of ordinary people in 1928.
4. Discourse study: a discipline devoted to the investigation of relationship between form and function in verbal communication.
5. Arthur Miller : one of the leading American playwrights of the twentieth century.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

The reviews below cover the discussion on pragmatics, cooperative principle, floating, Arthur Miller *“The Death of a Salesman”* and previous study.

2.1 Pragmatics

A proper understanding the study of the use of signs can be learnt through discourse studies since the studies are focusing the relationship between form and function in verbal communication.

Jan Renkema (1993) states that the field of discourse study, which investigates the relationship between form and function in verbal communication, is a branch of pragmatics, the study of using signs. Fraser (1983) explains that the pragmatics should be seen the theory of linguistic communication providing an account of sentence meaning. It concerns with the way in which people use language in context. Leech (1983) states that pragmatics concerns the principles of language use, and meaning in pragmatics is defined relative to a speaker or user of the language. It means that language is only meaningful in its situational context. Levinson (1983) states that pragmatic theory concerns with the inference of presupposition, implicature, and participant’s entire knowledge of the world and a general principle of language usage.

The principle of language can be achieved if the speech situation is fulfilled. Leech (1983) explains further that a speech situation comprises the elements of addresser and addressee, context, goal, illocutionary act, and utterance. He refers to addresser and

addressee as s (speaker) and h (hearer). The use of the abbreviation of S and H is not restricted to the spoken language. The context includes where and when the event occurs, the behavior of both s and h, the utterance preliminary and following the speaker's utterance and any background knowledge assumed to be shared by s and h and which contributes to h's interpretation of what s means. A goal is utterance's intended meaning or s's intention in uttering it. What he means illocutionary act in this idea is a verbal act or performance, which takes place in particular situation, in time. The term utterance is referred to the product of a verbal act. Traugott and Pratt (1980) add another element determining speech situation that is how we conduct a communication. In conclusion, pragmatics concerns with human verbal communication in a context.

2.2 Cooperative Principle

For a successful outcome of speech acts in communication, there must be condition to facilitate them. Imagine what would happen to language if there were no rules to follow during conversation. Then it would be perfectly acceptable to follow "Hi, how are you doing?" or just to lie to every statement we made. It is clear that in normal conversation we do not simply say whatever we please, but instead follow some general guidelines as to what is acceptable and what is not (<http://www.universalteacher.org.uk/lang/speech.htm>).

The success of a conversation depends on the various speakers' approaches to the interaction. One of the most basic assumptions we must make for successful communication is that both people in a conversation are cooperating. The way in which people try to make conversation work is sometime called cooperative principle. "Make

your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged (Renkema, 1993:9). The cooperative principle can be explained by four underlying rules of maxims, (they are also named Grice's maxims of quality, quantity, relation, and manner). Grice's four maxims can be expressed in synopsis as: be brief, be true, be relevant, and be clear (Grundy, 2000:74 – 75).

There are some reasons why people tend to use maxims; these maxims allow us to be briefer in communicating, since we do not need to say everything we would need to if we were being perfectly logical. (We don't say, "Aan has 4 and only 4 books"). Also, they allow us to say things indirectly to avoid some of the discomfort, which comes from saying unpleasant things directly. They also allow us to insult or deride people indirectly without as much danger of confrontation. They allow us too to imply dissatisfaction or anger without putting us in a position where we will have to directly defend our views. One of the main uses of the maxims, aside from describing how communication generally takes place, is to signal the presence of indirect speech (<http://www.ling.ohiostate.edu/kdk/201/slides/pragmatics2-4up.pdf>)

a. Maxim of Quality: be as truthful as is required

Speakers should tell the truth. They should not say what they think is false, or make the statement for which they lack evidence.

1. Do not say what you believe to be false. (i.e. "don't lie")
2. Do not say that for which you lack adequate evidence. (i.e. "don't say things which you can't back up")

Example:

- ∅ Most of the fifth semester of English faculty in UIN Malang students always gets bad marks for English structure middle test. So, they have some difficulties in grammar subject. Then, it can be proved that the statement below is true:

English structure is difficult

Being assumed to be well founded gives rise to the implicature, the speaker believes or has evidence that it is. So, it fulfills the maxim of quality.

- ∅ Jeffrey is one of UIN students who will join the English speech contest next week. He knew that on Monday the rules will be announced, but he could not come because he was sick. Then he asked his friend who would also join the competition. So, it is true when he asked

What are the rules?

It fulfills the maxim of quality since it is assumed to be a sincere question, give rise to the implicature that the speaker does not know, has a reason for wanting to know, and think the addressee does know.

b. Maxim of Quantity: say as much as helpful

A contribution should be as informative as is required for the conversation to proceed. It should be neither too little, nor too much (it is not clear how one can decide what quantity of information satisfies the maxim in a given case).

- ∅ Make your contribution as informative as is required (i.e. “Don’t say too much”)

For example: A: *Hi, what are you doing?*

B: I am feeding my chicken.

In this case, A needs information about kind of activity, that B doing at the time. B give sufficient information without leaving a crucial piece of information and does not give information more than is required as well. B's remarks makes understand that A is feeding his chicken.

c. Maxim of Relation: make what you say bare on the issue at hand

Speakers' contribution should relate clearly to the purpose of the exchange, it should be relevant.

For example: A: I am out of petrol

B: there is a gas station around the corner

Here B's utterance may be taken to implicate that A may obtain petrol there, and he would certainly being less fully cooperative if he knew the garage was closed or was sold out of petrol. Nevertheless, the addressee should infer that the addressor is following the maxim. B given relevant answer, he not changes the topic that has been discussed when communication happen, so it makes understand that A can find a gas station around the corner where A may obtain petrol there.

d. Maxim of Manner: be concise, to the point

- a. Avoid obscurity of expression
- b. Avoid ambiguity
- c. Be brief
- d. Be Orderly

These maxims relate to the form of the speech we use. Speakers should not use words they know their listener does not understand or say things, which they know could

be taken multiple ways. Speaker should also not state something in a long, drawn – out way if they could say it in a much simpler manner.

For example:

On Richard’s birthday, his friends planned to give a present for him. Then, they gathered to collect their presents and put them on a big box. After that, they wrapped it. But they got trouble to decorate it, because all of them were boys and there was a girl Christine.

Paul : “Is there anyone who can make this present look good?”

Chris : “I can do it.”

Christine statement shows that she can decorate the present and does not do other things. It implies that she is a girl; and girls usually like to decorate and make something look beautiful. So, the statement above fulfills the maxim of manner because it is brief and not ambiguous.

Using the assumption, combined with general knowledge of the world, the receiver can reason from the literal, semantic meaning of what is said to the pragmatic meaning and induce what the sender intends to do with his or her words (Cook, 1989:29). Levinson (1983) says these maxims specify what the participants have to do in order to converse in a maximally efficient, rational, cooperative way: they should speak sincerely, relevantly, and clearly while providing sufficient information. In order to access a meaning that is more representative of Grice’s view, a close study of Grice’s writing shows the concept of cooperation to be peripheral to his thought: the recurring issues are the distinction between sentence – meaning and speaker – meaning, the idea of

systematic in language, and the centrality of rationality to human action

(<http://www.leeds.ac.uk/linguistics/WPL/WPL8.html#bethan>).

When we talk about people following the cooperative principle, this does not mean that they can consciously and explicitly formulate it to themselves. It means that people often act as though they know the principle just the act as though they know the rules of the grammar. In fact, there are very few people who can even begin to formulate them and nobody can formulate them completely (Cook, 1989:30). Grice does not maintain that participants in cooperative conversation follow these maxims but rather than “in most ordinary kinds of talk, the principles are being violated at some deeper level when talk does not proceed according to what is expected or when hearers assume that contrary to appearances”.

2.3 Flouting Maxims

There are some times when meaning is derived from deliberate flouting or ‘floating’ as Grice calls them – of the cooperative principle, always provided that the sender intends the receiver does perceive them; if the sender does not intend floutings of the principle to be perceived as such, or if the receiver does not realize that they are deliberate, then communication degenerates into lying, obfuscation, or simply breaks down altogether (Cook, 1989:31). Flouting a maxim is a particularly salient way of getting an addressee to draw inferences and hence recover an implicature (Grundy, 2000:78). The maxim is a basic assumption, and they can be broken. Grice distinguishes between the speaker successfully obeying the rule and the one breaking the maxims such as by lying. Which is termed violating or hedging maxims and overtly breaking them for

some linguistic effect, which he calls flouting maxims. If one of the maxims is violated by some utterances, and yet we are still assuming that the person cooperates with us in communication, we can take the flouting as a sign that something is being said indirectly. This is called exploiting or flouting a maxim (deliberately violating it).

(<http://www.lingohistate.edu/~kdk/201/spring02/slides/pragmatics2-4up.pdf>).

It is possible to flout the quality maxim without lying from the example: “I have called you million times”; it depends upon the assumption that they will be interpreted as deliberate flouting of the charge to ‘be true’. Note the importance of the sender’s correct estimation of the receiver’s state of knowledge. When we speak to a child or to someone from another culture, we can easily estimate this knowledge incorrectly (Cook, 1989:31). Just as the quality maxim can be flouted, the quantity maxim is violated in both directions, creating prolixity if we say too much and if we are too brief. We often say more than we need, perhaps to mark a sense of occasion, or respect; and we often say less than we need, perhaps to be rude, or blunt, or forthright. Sometimes we deliberately flout the charge to be relevant: to signal embarrassment or a desire to change the subject. Lastly the maxim of manner is violated either for rumor, or in order to establish solidarity between speakers and exclude an over hearer from the conversation (Cook, 1989:31 – 31). There are kinds of floating maxim:

2.3.1 Flouting the Maxim of Quality

In this case, speakers do not tell the truth or the information is lack of evidence, and something the meaning is not literally true, which makes the maxim of quality is flouted

For example:

John is a new student of a class. He observed the class that most of students like Nia. Then, he wondered about her and asked peter:

John : “What can you tell me about Nia?”

Peter : “Nia is the most beautiful flower in the garden”.

Peter knows perfectly well that John is not literally a flower. The implicature of the response is that Nia has some characteristic that is analogous to being the most beautiful flower (and one that is relevant to John’s question); the response is taken metaphorically.

There some rhetorical strategies whichever been considered flouts of Grecian maxims. They are: Tautology, Metaphor, Overstatement, Understatement, Rhetorical Question, and Irony (Grundy, 2000:76-77). The following are the description.

a. Tautology

A tautology is a statement, which is true by, is own definition, and is therefore fundamentally uninformative. Logical tautologies use circular reasoning within an argument or statement. In linguistics, a tautology is a redundancy due to superfluous qualification. A linguistic tautology is often a fault of style. Tautology is saying something again in different ways without making one’s meaning clearer or more forceful, needles repetition (Hornby, 1987:886). Flowers “saying the sane thing twice” defined it. For example, “I have three angels triangle” is tautologies because triangle, by definition, has three angels. A tautology may be intended amplify or emphasize a certain aspect of the thing being discussed. For example: a “gift” is by definition free of charge, but one might talk about a “free gift” if the fact that no money was

paid is of particular importance

(<http://www.absoluteastronomy.com/encyclopedia/t/ta/tautology.html>).

b. Metaphor

One of the most frequent floutings of Grice's conversational principle occurs when we use metaphor. Metaphor uses words to indicate something different from the literal meaning (Hornby, 1987: 533). In metaphor, a word in literal usage denotes one kind of thing. Metaphor like "you are the cream in my coffee" or when a boy tells his girl "you are my sunshine", obviously violate the maxim of quality since they state propositions that are not literally true.

This example uses symbolic meaning of the utterance.

c. Overstatement

If we communicate by using overstatement, we exaggerate our statement: we speak more than what is necessary that may also convey implicatures.

Overstatement is exaggerated statement, so is too or more imperative (Hornby, 1987:601). It is flouting the maxim of quality by choosing a point that lies far beyond what is said, which is higher than the actual state of affairs. For example: Mommy has a fifty of children. It does not mean that her born children are exactly hundred like was has been said, but it might be 5, 6, 7, 10 children. It is because Mother's house looks so crowded with her children.

d. Rhetorical Question

Rhetorical question is used when someone asks for the sake of effect, to impress people, no answer being needed or expected (Hornby, 1987:728). For example (A)"What can I say about it?" (I cannot say anything, it is worse than I

thought); (B) "How many times do I have to call you?" (I have called you many times, but you were not here). It usually uses the words that help to force the interpretation of questions, such as: *just, even, and ever*. For example: "Just why have you done this to me?" Those examples are classified as rhetorical questions because the speaker does not expect the answer from the hearers.

e. Irony

In communication, people often say something, which is the opposite of what they mean, by using some clues that will indirectly convey the intended meaning. Irony is the expression of one's meaning by saying something, which is the direct opposite of one's thoughts, in order to make one's remark forceful (Hornby, 1987:450). Irony refers to the sense of difference between what is asserted and what is actually the case. For example: (A) "How clever you are, Ria!" (After RIA has made the room disorder). It is classified as irony because the speaker says the opposite, not the real condition.

2.3.2 Floating the maxim of Quantity and the Maxim of Relation

The maxim of Quantity is flouted when the information is too informative (too much) or less informative (too little). Then, the maxim of relation is flouted if the contribution is not related to the purpose of the exchange. So, it is irrelevant.

For example:

Kiky bought a bar of chocolate, she bit it once and put it on the table because she wanted to go to bathroom. After she came from the bathroom, she could not find her chocolate. Then she asked her mother

Kiky : "Mom, where's my chocolate?"

Mother: “Your sister just passed here, you know that she loves chocolate, and she won’t let any chocolate is left.”

Since mother clearly in a position to say more about the person who took the chocolate, this response invites Kiky to infer that the one who took it was her sister, but that mother is reluctant to say so.

2.3.3 Flouting the Maxim of Manner

A contribution which is ambiguous or not orderly and causes the obscurity of expression will be categorized as flouting the maxim of manner. Lucky was preparing a birthday surprise for her friend Emma. They are roommates in a boarding house. Lucky had invited some friends to come to their boarding house. So, early morning, they came one by one. But they had not been told yet, why they were invited. When Ana came, she asked Lucky:

Ana : ” Why did you ask me to come here?”

Lucky : “its ee am ay s be I am tea aitch dee ay wye (by spelling the words Emma’s birthday)

By answering obscurely, Lucky conveyed to Ana the implicature that the information was to be kept secret from Emma who was still sleeping in the room with them.

2.4 Biography of Arthur Miller

Arthur Miller was one of the leading American playwrights of the twentieth century. He was born in October 1915 in New York City. He was the son of a women's clothing manufacturer who was ruined during the economic collapse of the 1930s. Living

through young adulthood during the great depression, Miller was shaped by the poverty that surrounded him. The Depression demonstrated to the playwright the fragility and vulnerability of human existence in the modern era. After graduating from high school, Miller worked in a warehouse so that he could earn enough money to attend the University of Michigan, where he began to write plays. Two years later Miller became an important playwright with his novel *All My Sons*. This drama is about a manufacturer of faulty war materials.

In 1949 Miller enlarged his popularity with his drama *The Death of a Salesman* that tells about a broken – hearted salesman, Willy Loman. He is a man no longer living in real world but is mostly trapped in his own delusional world. The story put all of this together and readers get a glimpse of an American tragedy that is so powerful and sad that it makes them think these things happen all the time. Arthur Miller wrote this drama at the age of seventeen when he was working for his father's company, and then it won Tony Award as well as *Pulitzer Prize*. The play has been frequently revived in film, television, and stage versions. Miller followed *Death of a Salesman* with his most politically significant work, *The Crucible* (1953). He also wrote the plays *a memory of two Mondays* and the short *A View from the Bridge*, which were both staged in 1955. His other works include *After the Fall* (1964), a thinly veiled account of his marriage to Monroe, as well as *The Price* (1967), *The Archbishop's Ceiling* (1977), and *The American Clock* (1980). His most recent works include the plays *The Ride down Mt. Morgan* (1991), *The Last Yankee* (1993), and *Broken Glass* (1993), which won the Olivier Award for Best Play. In 1996 film version of *The Crucible* starring Daniel Day-Lewis and Winona Ryder, garnered him an Academy Award nomination.

2.5 Previous Studies

Generally, floating and hedging maxims have been analyzed by some researchers who conducted the study in the same field.

Roekhan (1992) conducted research on the use of the conversational maxims in Iwan Simantupang's songs. He revealed that the branch of conversational maxim in the novel applied was flouting of maxims. The writer applied such maxims that he could present what meaning was implicated in the novel; he also discussed the aim of the use of floating maxims.

Djatkiko (1993) studied the Shakespeare's Othello and found the maxims, but he had not analyzed the flouting and hedging maxims in detail.

Tambunan (1999) investigated the application of cooperative principle in pop novels as reading materials for the students of senior high school. He found that the writer of the novel intentionally does not fulfill Grice's maxims Cooperative Principle floating maxim. The writer mostly flouts the maxim of quality by presenting imaginative information and logical events in order to encourage his reader's durable interest in reading.

In this study, the writer investigates the same field, but more specific topic. According to the previous studies above, the more specific aspect of flouting maxims in script of drama has not been analyzed. Therefore, it is essential to investigate flouting the drama of "*The Death of a Salesman*" by Arthur Miller.

CHAPTER III

RESEARCH METHOD

Research method is closely defined as a procedure or mechanism necessarily applied in finding out the solution for the problems or research question, which is presented within a research (Stain back, 1988). Those methods comprise research design, research design, research subject, research instrument, data source, data collection and data analysis.

3.1 Research Design

This study belongs to qualitative research because this study focuses on analyzing the whole script of "*The Death of a Salesman*". It tries to analyze the utterances of the dialogues which relate to flouting maxim of quality, quantity, manner, and relevance.

3.2 Research Subject

Drama was chosen as subject of this study because of its language reputation of the playwright and of the work itself as the one example of stand out drama from literary criticism, history of literature, and based on utterances of in the drama which this study uses implied meaning other than literal meaning.

3.3 Research Instrument

The main instrument of this study is the research herself because she was doing by herself.

3.4 Data Source

The writer got the data from the script of “*The Death of a Salesman*” that consists of two acts. The data were taken from the dialogues that contained flouting maxim of quality, quantity, relevance and manner.

3.5 Data Collection

The data were collected by doing some steps. The first step was reading the drama. The second step was identifying the dialogue containing floating of Grice’s maxim, then the last step was describing the items that were suspected as the flouting of Grice’s maxims.

3.6 Data Analysis

The data were analyzed based on the flouting of the conversational maxim to answer research problem and concerning flouting of quality, quantity, manner and relevance. The analysis was done according to the Grice’s maxim theory. The last procedure of data was concluding the flouting maxim in the drama.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter discusses the research findings analyzed on the flouting and flouting of the conversational rules, namely Grice's conversational maxims. The finding and discussion in this chapter are not separated so the reader will relate findings and discussion more easily. The analysis is focused on flouting of the maxim from the first and second act. The complete data can be seen in the appendix (Table of presentation data).

4.1 Findings and Analysis on “*the Death of a Salesman*”

DATA I

Linda : Don't you feel well?

Willy : I'm tired to the death (*The flute has faded away, he sits on the be beside her, a little numb*) I couldn't make it Linda.

Linda : (Very carefully, delicately) where were you all day? You look terrible.

Willy : I got as far as a little above Yonkers. I stopped for a cup of coffee. May be it was the coffee.

Analysis:

The dialogue tells the salesman Willy Loman, enters his home dressed in a dark gray business suit and carrying two large sample cases. He seems very tired and confused, a sixty – year old man with calluses on his hand. Linda Loman, his wife puts on robe and sleepers and goes downstairs. He has been a sleep. Linda is mostly jovial, but represses objection to her husband. Her struggle supports him while still trying to guide him. She worries that he smashed the car, but she says that nothing happened. He claims that he is tired to death and couldn't make it through the rest of his trip. He got only as far as Yonkers, and does not remember the details of the trip.

In the dialogue Willy says that he was tired to the death. This statement shows that he flouts the maxim of quality in the form of overstatement because the statement is over and lack of adequate evidence from the truth. Like the sub maxim of quality “do not say that for which you lack”

DATA 2

- Linda** : Why don't you tell those things to Howard, dear?
Willy : (Encouraged) I will, I definitely will. Is there any cheese?
Linda : I'll make you a sandwich.
Willy : No, go to sleep. I'll take some milk. I'll be up right away. The boys in?
Linda : they're sleeping. Happy took Biff on a date tonight.

Analysis:

In the dialogue Willy and Linda are talking about working in New York. Linda suggested him to talk to his boss, Howard Wagner. Finally, Willy agrees to do it, emphasizing that if Wagner's father were still in charge of company. Then, Linda offers to make Willy a sandwich to calm him down, but he changes the subjects to their sons, Biff and Happy, who are sleep in their share room.

The maxim of relevance is fulfilled when speaker (s) contribution is relevant to the topic of the conversation, at least to the topic of the preceding utterance. In the dialogue is clear that Willy and Linda flouts maxim of relevance because when Willy asked about the cheese, Linda answered with other topic by offered to make sandwich to Willy. Then, Willy also flouts maxim of relevance because Willy changes with other topic.

DATA 3

- Willy** : I won't fight with him anymore, if we wants to go back to Texas, let him go
Linda : He'll find his way.

Willy : Sure. Certain man just doesn't get started till later in life. Like Thomas Edison. I think of B.F. Goodrich. One of them was a deaf. (*He starts for the bedroom doorway*). I'll put my money on Biff.

Linda : And Willy if it's warm Sunday we'll drive in the century and we'll open.

Willy : No, the windshield doesn't open the new cars.

Linda : But you open it today.

Analysis:

The maxim of relevance can be observed from the dialogue. The topic of the dialogue is about Willy's encouragement to his son (Biff) to get a better job. Willy tells that he won't fight with Biff anymore, for some men do not get started until late in life, such as Edison or B.F. Goodrich.

The utterance "And Willy if it's warm Sunday we'll drive in the century and we'll open, and we'll open, the windshield, and take lunch", indicated that Linda wants to tell Willy not to give away his money to Biff while on the other hand, Linda actually wants to evade his topic about Biff because Willy is always in disagreement with Biff. It is clear that flouts maxim of relevance because the topic is not relevant.

DATA 4

Biff : His eyes are going

Happy : No, I've driven with him. He sees all right. He just doesn't keep his mind on it. I drove into the city with him last week. He stops at a green light and then it turns red and he goes. (He laughs)

Biff : Maybe he's color-blind.

Happy : Pop? Why he's got the finest eye for color in the business. You know that

Biff : (Sitting down on his bed) I'm going to sleep.

Analysis:

The dialogue tells about Willy's sons, Biff and Happy. Biff is well – built but somewhat worn and not very self – assured. Happy two years younger than his brother, is tall and powerfully made. He is visibly sexual person. Both boys are somewhat lost,

because he has never risked defeat, the two brothers discuss about their father. Happy thinks that Willy's license will be taken away and Biff thought that his father's eye are going

In Happy's utterance "Why he's got the finest eye for color in the business. You know that". Actually Happy had already known his father feeling toward Biff. Here Happy just wanted to relax Biff anxiety and not to take it seriously. However, Happy does not tell the truth to Biff about his father feeling. Therefore Happy flouts maxim of quality. At the same dialogue Biff also flouts maxim of quality. His flouting can be indicated in the dialogue "His eyes are going" where this utterance does not give a literal meaning. The statement shows that Biff flouts maxim of quality in the form of metaphor. This dialogue can be called as a flouting since Biff's counterpart really recognizes the breaking maxim uttered by Biff.

DATA 5

- Biff** : You smoking?
Happy : *(Holding out a pack of cigarettes)* Want one?
Biff : *(Taking cigarette)* I can never sleep when I smell it.

Analysis:

In the middle Biff and happy conversation, Biff asks a question is happy smoking, then Happy holding out a pack of cigarettes, and Happy offers Biff to take the cigarette. While he take it the cigarette, he says that he can never sleep when he smell it.

"Be Relevant", it is one of sub maxim of maxim relevance that cannot fulfill between the speaker (Biff) and the hearer (Happy), because the topic what Biff asks to Happy is not relevant each other.

DATA 6

Happy (*with deep sentiment*): Funny, Biff you know? Us sleeping in here again. The old beds (he pats his bed affectionately. All the talk that went occurs those two beds, huh? Our whole lives.

Biff : yeah, lotta dreams and plans.

Happy (*with deep and masculine laugh*): about women would like to know what was said in this room. (*They share a soft laugh*).

Biff : remember that the big bet say something-what the hell was her name over on bush wick avenue?

Happy : (*combing his hair*) with the collse day?

Biff : that's the one. I got you in there, remember?

Analysis:

In this topic, the flouting maxim of relevance can be identified when Happy utters “Funny, Biff you know? Us sleeping in here again? All the talk that went occurs those two beds, huh? Our whole lives.” Actually, in his utterance he wants to mind Biff to the time when they were young, but unexpectedly Biff’s remark I the talk exchange above doesn’t show the relevance what Happy’s utterances.

The topic can be said as the flouting of the maxim of relevance since Happy; in his later talk exchange does not try to talk about their past but follows along with Biff’s utterance. Therefore Biff is flouting the maxim of relevance too.

DATA 7

Biff : Why does Dad mock me all the time?

Happy : He’s not mocking you, he-

Biff : Everything I say there’s a twist of mockery on his face. I can’t get near him.

Happy : he just wants you to make good, that’s all. I wanted to talk you about dad for a long time, Biff. Something’s happening to him. He – talks to himself.

Biff : I noticed that this morning. But he always mumbled.

Happy : But not so noticeable. It got so embarrassing I sent him to Florida, and you know something? Most of the time he’s talking to you.

Analysis:

It can be observed in the dialogue above that Happy' s explanation in respond to Biff is not clear and brief even though Happy knows his father feelings. Happy ambiguous, his explanation is obviously stated in every utterance to Biff. Actually what Happy wants to say to Biff is that something happened to their father.

However, in this dialogue can be said as a flouting since that Happy does it intentionally to Biff in the expectation that Happy does not hurt Biff feeling about his father. Biff understand that happy is trying to do as can be seen by his defensive replies. Therefore, Happy if flout the maxim of manner.

DATA 8

Happy : But I think if you just got started – I mean – is there any future for you out there?

Biff : I tell ya, Hap, I don't know what the future is. I don't know What I'm supposed to want.

Happy : What do you mean?

Biff : Well, I spent six or seven years after high School trying to work myself up. Shipping clerk, salesman, business of kind or another. And it's a measly manner of existence. To get on that subway on the hot morning in summer. To devote your whole life to keeping stock, or making phone calls, or selling or buying. To suffer fifty weeks of the year for the sake of a two – week vacation, when all you really desire is to be outdoors, with your shirt off. And always to have to get ahead of the next fella. And still – that how you build a future.

Analysis:

In the dialogue above, Happy asks Biff about his future out of there. He also clarified Happy' s answers, then Biff talked about his job after high school. He said that he worked in many kinds of job for himself to prove his existence, but all of those are over just for sake of a two – week vacation.

In sub maxim of quality tells “Don’t make your contribution more informative than is required”. Based on the dialogue above (a dialogue) actually Happy just want to clarified what Biff means. In the contrary, Biff’ s answers the is too long and too informative accepted by the hearer. From the dialogue, it can be concluded that the speaker not fulfill and flouts one of the rules on maxims, especially maxim of quantity.

DATA 9

- Willy** : Just wanna be careful with these girls, Biff, that’s all. Don’t make any promises. No promises in any kind, because a girl, you know, they always believe what you tell ‘em, and you are very young, Biff, you’re too to be talking seriously to girls.
(Lights rises on the kitchen, Willy, talking, shuts the refrigerator door and comes down stage to the kitchen table. He pours milk into a glass. He is totally immersed in himself, smiling friendly).
- Willy** : Too young entirely, Biff you want to watch your schooling first. Then when you’re all set, there’ll be plenty of girls for the boy like you. (He smiles broadly at the kitchen chair). That’s so? pay for you? (He laughs). Boy, you must really be making a hit.

Analysis:

The dialogue takes place in the kitchen years before. Willy reminds Biff not to make promises to girls will always believe what he tell them and Biff is too young to be talking seriously to girls.

In the dialogue above, Willy apparently fails to fulfill the maxim of quantity since a father; he is worried too much about his son, regardless of whether his son has already grown up. From Willy’s utterance we can derive that in a normal expression Willy may say that “Be aware of a girl” but Willy still concerns about his son are more informative than required by hearer (Biff), it means the utterance flouts maxim of quantity.

DATA 10

Happy : Well, you really enjoy it on a farm? Are you content out there?

Biff : (*With rising agitation*) Hap, I've had twenty or thirty different kinds of job since I left home before the war, and it always turns out the same . I just realized it lately. In Nebraska when I herded cattle, and the Dakotas, and the Arizona, and now in Texas. It's why I came home now, I guess, because I realized it. This farm a work on it's spring there now, see? And they've got about fifteen new colts. There's nothing more inspiring or-beautiful than the sight of a mare and a new colt. And it's cool there now, see? Texas is cool now, and it's spring. And whenever spring comes to where I am, I suddenly get the feeling, my God, I'm not getting anywhere! What the hell am I doing, playing around with horses, twenty – eight dollars a week! I'm thirty – four years old, I oughta be making my future. That's when I come running home. And now, I get here, and I don't know what to do with myself. (after a pause) I've always made a point of not wasting my life, answer every time I come back here I know that all I've done is to waste my life.

Analysis:

The dialogue talks about Biff, who tumbles with an old, deflated football telling Happy that he had twenty or thirty different types of job since he left home before the war, and everything turns out the same. The reminisces about herding cattle in Nebraska and the dakotas, and says that there is nothing more inspiring than the sight of a mare and new colt. But he criticizes himself for playing around with horses for twenty-eight dollars a week at his advanced age. Then Happy says that Biff is a poet and an idealist.

In the dialogue, flouting maxim of quantity is found. It can be found from the Biff answer which too long than what is required. In the contrary, one of sub maxim says “Don't make your contribution informative more than is required”. So in this case, the speaker failed to fulfill the sub maxim of quantity because the speaker's answer is too informative.

DATA 11

Biff : Why? You're making money, aren't you?

Happy : (*Moving about with energy, expressiveness*) **All I can do now is wait for the merchandise** manager to die, and suppose I get to be merchandise manager? He's a good friend of mine, and he just built a terrific estate on long island, and he lived there about two months and I sold it, and know he's building another one. He can enjoy it once it's finished, and I know that's just what I would do. I don't know what the hell I'm working for. Sometimes I sit in my apartment all alone, and I think of the rent I'm paying, and it's crazy, but then, it's what I always wanted, my own apartment, a car, and plenty of women, and still, god dammit, I'm lonely.

Analysis:

In the dialogue, Happy says that he is not Happy. All he can do is actually to wait for the merchandise manager to die, but even if that happens, he wouldn't be able to enjoy a better position. He says that he has his own apartment, but he is still lonely.

This dialogue above is classified into flouting maxim of quantity, because the speaker (Happy) answer's the hearer's question (Biff) more informative. So, it also breaks the sub maxim of quantity that the contribution is more than required.

DATA 12

Biff : I'm telling you, kid, if you were with me I'd be happy out there.

Happy (*Enthused*) See, Biff, everybody around me is so false that I'm constantly lowering my ideals....

Biff : Baby, together we'd stand up for one another, we'd have someone to trust.

Happy : If I were around you----

Biff : Hap, the trouble is we weren't brought up to grub for money. I don't know how to do it.

Happy : Neither can I!

Biff : Then let's go!

Happy : the only things is – what can you make out there?

Biff : But look at your friend. Builds an estate and then hasn't the peace of mind to live in it.

Analysis:

From this talk exchange, Happy utterance above indicates obscurity, which does not respond Biff's request. What can be expressed by Biff is just living a real condition from some of Happy's friends.

His utterance (data 12) is not directed to the point they are talking about the topic can be said as a flouting of the maxim of manner since Biff as a hearer (h) does not completely recognize what is meanly Happy's utterance in which he actually refuses Biff's request.

DATA 13

Biff : No kidding!

Happy : Sure, the guy's in line for the ice – presidency of the store. I don't know what gets into me, maybe I just have an overdeveloped sense of competition or something, but I went and ruined her, and furthermore I can get rid of her. And he's the third executive I've done that to. Isn't that a crummy characteristic? And to top it all, I go to their weddings! (indignantly, but laughing) Like I'm not supposed to take bribes. Manufacturers offer me a hundred – dollar bill now and then to throw and order their way. You know how honest I am, but it's like this girl, see. I hate myself for it. Because I don't want the girl, and still, I take it and – I love it!

Biff : Let's go to sleep

Analysis:

From the dialogue, it can be perceived that Biff has blatantly refused to give any respond to Happy's preceding remark. Biff, thereby implicates that Happy's remark should not be discussed any further. In that dialogue, it is obvious the story by stating "Let's go to sleep".

In dialogue, the flouting maxim of relevance can be seen clearly, in which the characters intentionally break the maxim. In this dialogue, Happy and Willy are trying to

encourage Biff since Biff has not got a new job yet while Biff sometimes is not really sure.

DATA 14

Happy : I bet he'd back you. 'Cause he thought highly of you, Biff. I mean, they all do. You're well liked, Biff. That's way i say to come back here, and we both have apartment. And I'm telling you, Biff, any babe you want.....

Biff : No, with a ranch I could do the work I like and still be something. I just wonder though. I wonder if Oliver still thinks I stole that carton of basketballs.

Happy : Oh, he probably forgot that long ago. It's almost ten years. You're too sensitive. Anyway, he didn't really fire you.

Analysis:

In the dialogue, Biff's presumption of this previous job if he goes back there, regardless of whether he is accepted or not by saying "I wonder if Oliver still thinks I stole that carton of basketballs". Biff's remark implicates his negative feeling about Oliver.

As we have noted about Happy does not tell the truth of the present condition, in which the speaker (Happy) flouts the maxim of quality since he is not telling the truth to Biff. The dialogue can be considered as a flouting because the hearer (Biff) also recognizes that Happy utterance is just said to encourage Biff to go back to work.

DATA 15

Happy : isn't that terrible? Don't leave again, will you? You'll find a job here. You gotta stick around. I don't know what to do about him, it's getting embarrassing.

Willy : What a simonizing job!

Biff : Mom's hearing that!

Willy : No kidding Biff, you got a date? Wonderful!

Happy : go on to sleep. But talk to him in the morning, will you?

Biff (*Reluctantly getting into bed*) With her in the house. Brother!

Analysis:

One of the sub maxims of relevance is “Be relevant”. From the dialogue, Happy’s utterance to Willy (Their father) shows irrelevant explanation. Happy does realize that Biff has so many burden in his life and Happy wants to ease his burden by giving him advice that there utterance.

Happy is intentionally stating “go on to sleep. But talk to him in the morning, will you?” this lead him to floating maxim of relevance because what he is discussing with his father is not finished yet. From Happy’s statement the flouting maxim of relevance can be seen obviously since Happy is intentionally asking Biff to avoid his father condemnation.

DATA 16

Biff : Whatta ya got dad?

Willy : No, you finish first. Never leave a job till you’ve finished - remember that looking toward the “big trees”. Biff, up in Albany a saw a beautiful hammock. I think I’ll buy it next trip, and we’ll hang it right between those two elms. Wouldn’t that be something? Just swinging under those ranches, Boy that would be.

Analysis:

In the dialogue above, what is required by Biff is not Willy’s story in the past, but more about the results of his business he has done so far, but Willy’s remark seems to flout the maxim of relevance since he is unable to fulfill the request of Biff and he also wants to give an example for his son that he has a great power to start his business. Therefore, Willy unintentionally breaks the maxim of relevance.

DATA 17

Happy : where’s the surprise Pop?

Willy : In the back seat of the car

Happy : Boy! (*Hen runs off*)

Biff : What is it dad? Tell me, what'd you buy?

Willy : (*Laughing, cuffs him*): never mind, something I want you to home.

Analysis:

The dialogue is about Happy and Biff's expectation to get something from their father. They also expect to get the answer from his father, but unfortunately Willy does not to give the adequate answers to his sons. The dialogue above may be intended by Willy to encourage his sons to improve their achievement or Willy just wants to give them a surprise.

From the dialogue above, we can observe the prerequisite of sub-maxim of quantity that is "Make your contribution as informative as it is required". Happy's question is not informatively answered by Willy. Then, Willy assumes that Happy and Biff should see what is in the back seat of the car for themselves. In this case, Willy does not fulfill the prerequisite of the maxim of quality.

DATA 18

Biff : Gee, how'd you know we wanted a punching bag?

Willy : Well. It's the finest think for the timing.

Happy : (Lies down on his back and pedals with his feet I'm losing weight, you notice, pop?)

Willy : (To Happy) Jumping rope is good too.

Biff : Did you see the new football I got?

Willy : (Examining the ball) Where'd you get a new ball?

Biff : the coach told me to practice my passing.

Analysis:

The dialogue tells Willy surprises the boys with a punching bag, and as Happy exercises he brags about how his weight then Willy gives them solution by do the jumping rope. Then Willy asked Biff where he got the new foot ball and Biff shows Willy that he took a new ball from the locker room, but Willy tells him to return it.

“Make your contribution is relevant”, means the topic of speaking is related to each other. Willy asks where Biff got the new ball, Biff replied that his coach told him to practice his passing. The answer is not related with Willy’s question. Actually he wants to know where Biff got the new ball, but Biff explained more about the other topic that has no relation. So it makes flouting the rules namely the maxim of quality.

DATA 19

- Biff** : Where’d you go this time, Dad? Gee we were lonesome for you.
Willy : (Pleased, puts an arm around each boy and they come down to the apron) Lonesome, heh?
Biff : Missed you every minute.
Willy : Don’t say? Tell you a secret, boys. Don’t breathe it to soul. Someday I’ll have my own business, and I’ll never have to leave home any more.
Happy : Like uncle Charley, heh?
Willy : Bigger than uncle Charley! Because Charley is not-liked. He’s liked, but he’s not- well liked.
Bernard : If he doesn’t buckle down he’ll flunk math! (He goes off)
Linda : He’s right, Willy, you’ve gotta---
Willy (*Exploding at her*) there’s nothing the matter with him! You want him to be a worm like Bernard? He’s got spirit, personality...

Analysis:

The dialogue above can be identified that the main point is Biff question is not answered by Willy. The disability of Willy of fulfill his son’s request, it means that he does not know where he is going or it is because his intention to arise the curiosity of his sons. Accordingly above, Willy flout maxim of manner that’s creates obscurity of expression.

DATA 20

- Biff** : Oh Pop, you didn’t see my sneakers! (He holds up a foot for Willy to look at)
Willy : Hey, that’s a beautiful job of printing!
Bernard : (*Wiping his glasses*) just because he printed University of Virginia on his sneakers doesn’t mean they’ve got to graduate him, uncle Willy!

Willy : (*Angrily*) What're talking about? With scholarship to three universities they're gonna flunk him?

Bernard : But I heard Mr. Birnbaum say-

Analysis:

The second sub maxim of maxim of quality is "Do not say for which of adequate evidence". Related to the dialogue above, then it can be concluded that this maxim is flouted, as indicated by the statement "But I heard Mr. Birnbaum say" which is not clear.

There is not subsequent explanation to the previous respond. The slight pause of Bernard's utterance implies that Bernard does not know what has been said by Mr. Birnbaum or that he lacks of Birnbaum's utterance, which makes Bernard unable tell to Biff. Consequently, Bernard can be said as the flouting the maxim of quality.

DATA 21

Willy : Bernard is not well liked, is he?

Biff : He's liked, but he's not well liked.

Happy : That's right, Pop.

Willy : That's just I mean. Bernard can get the best marks in school, you understand, but when he gets out in the business world, you understand, you are going to be times ahead of him. That's why I thank Almighty God you're both built like Adonises. Because the man who makes an appearance in the business world, the man who creates personal interest, is the man who gets a head. Be liked and you will never want. You take me, for instance. I never have to wait in line to see a buyer. "Willy Loman is here!" That's all they have to know, and I go right through.

Analysis:

Willy makes fun of Bernard when he suggests that Biff might not graduate because of his grades. Willy doesn't believe that anyone would fail a kid who has scholarships to three universities. When Bernard leaves, Willy tells the boys that because Bernard is not well liked, he will never make it in the business world despite his good grades. He says, "the man who makes an appearance in the business world, the man who creates a personal interest, is the man who gets ahead. Be liked and you will never want."

One of the sub maxims of maxim of manner is avoid unnecessary prolixity while what can be observed in the dialogue above is Willy's utterance, in which he tends to make unnecessary explanation, such as mentioning other people that have nothing to do with Bernard. Therefore Willy flouts the maxim of manner.

DATA 22

Linda : How'd Chevy run?

Willy : Chevrolet, Linda, is the greatest can ever built. *(to the boys)*: since when do you left your mother carry wash up the stairs?

Analysis:

The dialogue above, as a matter of fact can be observed as violation of quality. The topic of the dialogue above occurs when Linda asks Willy whether the car has been fixed up or not. To satisfy his wife, then Willy says that "Chevrolet, is the greatest can ever built", but repetition of the word "Chevrolet, Linda...." by Willy actually is not caused Willy cannot hear what Linda says, but it is more gaining time in order to think for a good reason while actually his car is not repaired yet.

From this dialogue, an implication can be drawn that there is something un straight forward about his statement. Therefore, Willy is violating the maxim of quality. This conversation can be said as a violation since Linda does not perceive the implication of Willy's utterance.

DATA 23

Biff : George and Sam and Frank, come out back! We're hanging up the wash!
Come on, Hap, on the double! *(He and Happy carry out the basket)*

Linda : The way they obey him!

Willy : Well, that's training, the training. I'm telling you, I was selling thousands and thousands, but I had to come home

Analysis:

From the dialogue above it can be seen that Willy is trying to clue Linda's pride by saying that their son (Biff) is able to do all his work. Then, Willy states "Well, that's training, the training. I'm telling you, I was selling thousands and thousands, but I had to come home." Willy is trying to make Linda sure that there is nothing to be underestimated about Biff, let alone to compare Biff with his friends.

The statement created by Willy in the above dialogue can be said as a flout since Willy does it intentionally in order to give rise to Linda's implication so that Linda will stop her disapproval. Therefore, Willy flouts the maxim of relevance. The dialogue indicates the flouting maxim of relevance, when Willy and Charley are playing cards. Immediately both of them are talking about other activities.

DATA 24

Willy : I did five hundred gross in providence and seven hundred gross in Boston.

Linda : No! Wait a minute, I've got a pencil. (she pulls pencil and paper out of her apron pocket) that makes your commission... two hundred – my god! Two hundred and twelve dollars!

Willy : Well, I didn't figure it yet, but....

Linda : How much did you do?

Willy : Well, - I – did – about a hundred and eight gross in providence. Well, no – it came to – roughly two hundred gross on the whole trip.

Linda : (*Without hesitation*) two hundred gross. That's...

Analysis:

From the dialogue above, Linda has reason to feel cheated, and perhaps deliberately misled by Willy. From Willy's opening remark actually Linda has reasonably raised hesitancy by stating "Two hundred gross". Then it is plausible to assume her to have argued roughly.

Willy stated that he has sold out five hundred gross in providence and seven hundred gross in Boston while in his later utterance his statement is different from the first. Thereby, Willy gives wrong information that is required. Therefore, Willy appears to flout the maxim of quality and Linda is aware of Willy remark.

DATA 25

Linda : Well, you owe him three and a half, and odds and ends, come to around a hundred and twenty dollars by fifteenth.

Willy : A hundred and twenty dollars! My God, if business don't pick up, I don't know what I going to do!

Linda : Well, next week you'll do better.

Willy : Oh, I'll Knock 'em dead next week. I'll go to Hartford. I'm very well liked in Hartford. You know, the trouble is, Linda, people don't seem to take me.

Analysis:

The dialogue occurs at Willy's house. At the time Linda is telling Willy to pay all the bills, but Willy utterances are not relevant to Linda's request. The violation made by Willy especially can be seemed in this utterance "You know, the trouble is, Linda, people don't seem to take me."

From this point of view, Willy is relevant to pay the bills and trying to evade from the previous to pie by telling his wife about his existence in Hartford, even thought it has nothing to do with the fact that the bill should be paid by Willy. Thus, Willy violates the maxim of relevance.

DATA 26

Linda : You don't talk too much, you're just lively.

Willy : Why? You're

Willy : I fat. I'm very - foolish to look at, Linda. I didn't tell you, but Christmas time I happened to be calling on F.H. Stewarts, and a salesman I know, as I was going in to see the buyers. I heard him say something about walrus. And I - cracked him right across the face. I want take that. I sympathy will not take that. But they do laugh me. I know that.

Analysis:

Willy utterance “I’m fat, foolish to look at Linda” can be concluded as the floating maxim of quantity. In this dialogue, Linda is just trying to make him sure that there is nothing wrong with him. Willy’s reply on it implies information that is not needed by Linda because Willy does not continue her response. Therefore, Willy is flouting the maxim of quantity.

DATA 27

Charley (*sitting down at the kitchen table opposite Willy*). Couldn’t good I had heartburn.

Willy : Well you don’t know how to eat?

Charley : I eat with my mouth.

Willy : No, you’re ignorant; you got to know about vitamins and things like that.

Charley : Come on, let’s shoot, tire you out a little

Willy : (*Hesitantly*) all right, you get cards.

Charley : (*taking a deck from his pocket*): Yeah, I got them. Some Place. What it is? With those vitamins?

Willy : (*Dealing*) They build up your bones. Chemistry.

Charley : Yeah, but there is no bones in a heartburn.

Willy : What are you talking about? Do you know the first thing about it?

Analysis:

The dialogue indicates the flouting maxim of relevance, when Willy and Charley are playing cards. Immediately both of them are talking about other activities.

The dialogue above can be classified as flouting maxim of relevance since one speaker (Charley) is trying to break the maxim by stating “I eat with my mouth” everybody knows that eating is using the mouth. Willy’s statement in the previous utterance is meant to show Charley the way to consume according to the treatment or dosage. However, in the later dialogue Charley is trying to avoid the preceding the topic

discussed by Willy. Charley suddenly talks about playing cards. The changing convey originated by Charley can be said as the flouting maxim of relevance since it has nothing to do with the preceding topic and the participant of the dialogue are aware of it.

DATA 28

- Charley** : What are you doing home?
Willy : A little trouble with the car.
Charley : Oh (pause) I'd like to take a trip to California.
Willy : Don't say
Charley : You want a job?

Analysis:

From the dialogue actually, Charley's contribution has nothing to do with request. The first utterance indicates that his remark is not asking for Willy to come with him to California. The later utterance, he talks about the job for Willy. Here, Charley flouts them since the speaker is intentionally breaking of the maxim.

DATA 29

- Willy** : I get a good job (sight pause) what do you keep coming in here for?
Charley : You want me too
Willy, (*After a sight pause, withering*) I can understand it. He is going back to Texas again. What the hell is that?
Charley : let him go.
Willy : I got nothing to give him Charley. I'm clean, I'm clean.
Charley : He starves. None of them starve. Forget about him
Willy : Then what have I got to remember

Analysis:

Willy's remark about Charley's utterance (data 29), in this case is flouting the maxim of relevance. Actually, both of those people, Willy and Charley are talking about the job, but unexpectedly, Willy is avoiding Charley's topic of utterance.

This conversation can be said as a flouting because one of the conversations does not understand his or her counterpart. Here, Charley does not realize what is meant by Willy's statement "can't understand it. He is going to back to Texas again. What the hell is that? This means flouting of maxim of relevance is taking place. Willy's reply has nothing to do with the hearer (H) that is Charley's contribution; therefore, Willy flouted maxim of relevance.

DATA 30

- Ben** : I must make a train, William. There are several properties I'm looking sit in Alaska.
Willy : Sure, sure, if I'd sure gone with him to Alaska that time, everything would've been totally different
Charley : Go on, you'd froze to death up there
Willy : What are you talking about?
Ben : Opportunity is tremendous in Alaska, William surprised you're not up there.
Willy : Sure tremendous.

Analysis:

In Willy utterance, he is unintentionally violating the maxim of quality since in his first conversation utterance he says "Sure, sure, if I'd sure gone with him to Alaska that time, everything would've been totally different", while after Charley gives his contribution, Willy seem doubted about what he says in the previous utterances. He has adequate evidence that living in Alaska will promise him something therefore Willy is violating the maxim of quality.

DATA 31

- Ben** : Is Mother living with you?
Willy : No, she died a long time ago.
Charley : Who?
Ben : That's too bad. Fine specimen of a lady, mother.
Willy to Charley. Heh?
Ben : I'd hope to see the old girl.

Charley : Who died?

Ben : Heard anything from father, have you?

Willy (*Unnerved*): What did you mean, who died?

Charley (*Taking a pot*): What are you talking about?

Analysis:

In this dialogue, Ben asks Willy if their mother lived with him, but Willy said that she died a long time ago. Charley, who cannot see Ben, wonders what Willy is talking about. Finally Charley becomes unnerved and leaves.

From the dialogue above Willy seems to make his answer unclear. It can be from Willy's answer to Ben's question, "No, she died a long time ago". This means that Willy has already known that his mother does not live with him anymore. However, in his later utterance Willy asks Charley something that Willy has already know in his utterance "What do you mean, who died?" in which Willy's reply makes Charley confused. Therefore, it can be said here that Willy flouts the maxim of manner.

DATA 32

Ben : When did mother die?

Willy : Long ago. Since the beginning you never knew how to play cards.

Charley (*picks up the cards and goes to the door*). All right! next time I'll bring a deck with five aces.

Willy : I don't play that kind of game!

Analysis:

Willy flouting especially happens in his utterance above, "Long ago. since the beginning you never knew how to play cards." At the same time, Willy is answering Charley's question about his mother and saying his complain about that way Charley playing cards, as has been established before.

The flouting of maxim of relevance occurs when the utterance is not related to the preceding topic, which is done unintentionally. Willy says something that is not relevant to this previous utterance. He is giving irrelevant information.

DATA 33

- Ben** (as *Willy comes forward him through the wall-line of the kitchen*): So you're William.
- William** : (Shaking *Ben's hand*) Ben! I've been waiting. For you so long. What's the answer? How did you do it?
- Ben** : Oh, there's a story in that...
- Willy** : (*pulling Ben away from his impatiently*).

Analysis:

From the dialogue above Ben is expected by Willy to explain Ben's way to start the big business, but as a matter of fact, Ben's contribution is not as informative as Willy need. That is not the answer expected by Willy. The utterance "Oh, there's a story in that" means that Ben's utterance is not fulfilling Willy's expectation. Ben's respond could be in the form of how he started his business. However, Ben says something that does not represent Willy's hope. Ben flouts the maxim of quantity because he does not give enough information as a respond to Willy question.

DATA 34

- Where's dad? Didn't you follow him? How do you get started?
- Ben** : Well, I don't know how much you remember.
- Willy** : Well, I was just a baby, of course, only three or four years old.
- Ben** : one year and eleven months.
- Willy** : What a memory Ben?
- Ben** : I have enterprises. William and I never kept books.

Analysis:

Ben's contribution actually is more informative than is needed when he replies Willy utterance. From this point of view, Willy demands Ben to satisfy him, but in this

conversation, Ben is unable to satisfy Willy by stating “Well, I don’t know how much you remember”. In fact, this utterance has something to do with Willy’s question, but it is exceedingly far to be uttered as a reply to Willy’s question. Ben’s utterance actually means “I’m not a forgetful person”.

DATA 35

- Ben** : At that age a had a very faulty of view of geography, William. I discovered after a few days that a was heading dye south, so instead of Alaska, I ended up in Africa
- Willy** : The gold cost!
- Linda** : Africa.
- Ben** : Principally diamond mines.
- Linda** : Diamond mines.
- Ben** : Yes my dear. But, I’ve only a few minutes.
- Willy** : No, boys! Young Biff and happy appear. Listen to this. This is your uncle Ben, a great man!
Tell my boys Ben!

Analysis:

Since the hearer (H) does not understand the intention of the speaker (S), then it can be concluded that the Flouting has occurred. The dialogue happens in Willy’s kitchen when Ben is telling to Linda that he has leave. By stating “But, I’ve only a few minutes”, here the hearers do not comprehend Ben’s intention. Therefore, the speaker can be said flouts maxim of manner.

DATA 36

- Ben** : Why, boys, when I was seventeen I walked into the jungle and when I was twenty – one I walked out. (*He laughs*) and by God I was rich.
- Willy** (*To boys*) : you see what I been talking about? The greatest thing can happen

Analysis:

Actually, Ben’s explanation does nor represent and illustrate the real condition in their life. It also has nothing to do with the jungle. Actually, Ben wants to tell about his

success when he was young. In this case, Ben apparently fails to observe the maxim of quantity, that “Make your contribution as informative as it is required”.

DATA 37

Willy (*Turning to Ben*) Business is bad, it’s murderous. But not for me, of course.

Ben : I’ll stop by on my way back to Africa.

Willy (*Longingly*) Can’t you stay for a few days? You’re just what I need, Ben, because I – I have a fine position here, but I --- well, Dad left when I was such a baby and I never had a chance to talk to him and I still feel----kind of temporary about myself.

Ben : I’ll be late for the train.
(*they are at opposite ends of the stage*)

Analysis:

In the dialogue above, it seems that Willy is very worried about Ben’s departure since he has not got a good chance to improve his business. Accordingly his utterance is not stated orderly. The implication of Willy’s utterance can be seen in his sentence “Dad left when I was such a baby and I never had a chance to talk to him and I still feel----kind of temporary about myself” therefore Willy’s utterance is flouting the maxim of manner since Ben as his partner does not understand what is meant by Willy because in the later dialogue Ben is not answering Willy’s question.

DATA 38

Biff : dye it again, will ya? I don’t want my pal looking old_(*he smiles*)

Linda : you’re such a boy! You think you can go away for a year and.....
You’ve got to get it into your lead now that one day you’ll knock on this door and there’ll be strange people here.

Biff : What are you talking about? You’re no even sixty, mom.

Analysis:

From Linda utterance, it can be seen uttered implicated that Linda does not want to dye her hair. In her refusal, she talks about what will happen to her house if Biff never comes home, accordingly, Linda is flouting the maxim of relevance.

DATA 39

- Willy** : Wonderful coffee. Meal in itself.
Linda : Can I make you some eggs?
Willy : No Don't bother yourself (*Take a breath*)
Linda : You look so rested, dear.

Analysis:

(Willy) after working hard for the whole day. As a response, the husband will say: "Don't bother yourself". It means that Willy accepts the offering, whereas the statement "Do not trouble yourself", in Act one) is solely as a courtesy. In this case, Linda cooperates with the cooperative principle of the maxim of the quality, especially under the sub maxim (Make your contribution one that is true) since Linda is really aware that what she intends is the truth. Willy flouts the cooperative principle of the maxim of quality; because Linda also knows that she has not prepared anything to eat. In truth, Willy agrees to what Linda has offered.

DATA 40

- Willy** : I slept like a dead one. First time in months. I imagine, sleeping till ten on a Tuesday morning. Boys left nice and early, heh?
Linda : They were out of here by eight o'clock.
Willy : Good work!
Linda : It was so thrilling to see them leaving together. I can't get over the shaving lotion in this house.
Willy : (*Smiling*) Mmm

Analysis:

The dialogue above tells about Willy who sits at the kitchen table in next morning. He claims that he slept well for the first time in months like a dead one, then Linda says that it was thrilling to see the boys leaving together.

Willy says that slept like a dead one. It does not tell the truth because he over tells about himself that he slept like a dead one. According to the rule, Willy flouts the rule especially on the maxim of quality in the form of overstatement "Make your contribution one that is true".

DATA 41

- Linda** : *(Suddenly remembering)* Oh, I forgot! You're supposed to meet them for dinner.
Willy : me?
Linda : At Frank's chop House on forty – eight near sixth avenue.
Willy : Is that so! How about you?
Linda : No, just three of you. They're gonna blow you to big a meal.

Analysis:

He is gathering his coat and getting ready to go meet Wagner about a New York job and an advance, when Linda tells him that Biff and Happy want to meet him for dinner at Frank Chop House, the restaurant where he will meet his sons. He so excited that both of his sons want to treat him to dinner that his enthusiasm for the day is boosted and life looks full of promise.

In the dialogue, Linda tells to Willy that their son want to meet him and Willy reply with a question to make sure that is true or not. Linda answer at Frank Chop House on forty – eight near sixth avenue. From Linda's answer it is clear that she obey the rule, because her answer is not relevant with Willy's question which it must answered yes or not to make sure that is true or not.

DATA 42

Howard : (*impatiently*) Now, Willy you never averaged

Willy : (*Banging his hand on the desk*)_I averaged a hundred and seventy dollars a week in the year of 1928) And you father came to me – or rather, I was in the office here – it was right over this desk – and he puts his hand on my shoulder.

Analysis:

In the dialogue above, Willy keeps asking for lower and lower salaries, moving from sixty – five to forty dollars per week. Willy insists that Howard’s father made a promises to him. Howard tells him to pull himself together, and then leaves

One of sub maxim says that “Avoid obscurity of expression”, in this case Howard state “ Pull yourself together”. From his statement is not clear, what he means, so makes break the rule especially the maxim of manner..

DATA 43

Happy : Miss Forsythe, this is my brother

Biff : Is dad here?

Happy : his name is Biff. You might’ve heard of him. Great football player.

Analysis:

The story in the dialogue tells about the meeting between Biff ,happy and their father, Willy in the restaurant. Happy said that he wanted to try to set up a family business. A lavishly dressed girl enters, her name is Forsythe and sits at the next table. Happy tells the girl that she ought to be on a magazine cover, and the girls says that she has been. Biff enters and he is introduced to the girl. Happy tells her that he is a great football player.

From the dialogue, it is found that the speaker flouts maxim of relevance. When Happy introduces his brother to the girl, suddenly Biff asks about his father (Willy), but

Happy does not answer the question well, in contrary Happy mentions that his brother's name is Biff and tell the girl that Biff is a great football player. From the speaker answer its clear that the answer has no relation with what the hearer asks. It means that the speaker is not fulfill the maxim of relevance which the rule is "Be relevant".

DATA 44

- Girl** : *(Now really impressed)* Oh, I see. How do you do? *(She turns her profile)*
Biff : Isn't Dad coming?
Happy : You want her?
Biff : Oh could never make that.

Analysis:

The same case also happens. The dialogue in the restaurant. In the middle of their conversation Biff asks Happy, he doubts their father comes or not, but suddenly Happy asks Biff wheatear he wants the girl and he answers that he could never make that one.

From the statement it is clear that the speaker flouts the maxim of relevance, that says "Be relevant". The speaker answer which is not a relevant answer.

DATA 45

- Willy** : *(with a strong edge of resentment in his voice)* Yeah, he came to Boston. What about it?
Bernard : Well, just that when he came back – I'll never for get this, it always mystifies me. Because I'd thought so well of Biff, even though he'd always taken advantage of me. I loved him, Willy you know? And he came back after that month and took his sneakers – remember those sneakers with university of Virginia "printed of on them? He was so proud of those, wore them every day. And he took them down in the cellar, and carrying right through it. I've often thought of how strange it was that I knew he'd given up his life. What happened in Boston, Willy? *(Willy looks at him as at an intruder)*
Bernard : I just bring it up because you asked me.

Analysis:

In the dialogue Willy wants Bernard to tell him why Biff is a failure, why it worked out that his life ended after that Ebbets Field game, because from the age of seventeen nothing good ever happened to him. Bernard answers that he never trained himself for anything. He points out that although Biff flunked math and did not graduate, he could have taken summer school, but for some reason he just gave up. Bernard remembers that Biff went to see Willy in Boston after he found out he flunked math. He was going to take summer school, but after he came back from visiting Willy in Boston, he threw his into the furnace because he did not want to go anymore. Bernard says, that he has often thought of how strange it was that he knew he had given up his life.

In the dialogue, the hearer (Bernard) breaks the maxim of quantity because Bernard explains more than needed, too long, too informative, in the contrary the speaker does not fulfill the maxim "Do not make your contribution more informative than is required".

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion and suggestion that concerning the results of the study discussed in the previous chapters.

5.1 Conclusions

Based on the results and discussion, the summary concerning the use of cooperative principle in the drama "*The Death of a Salesman*" as follows.

The breaking of cooperative principle of Grice's maxim covers the flouting of Quantity, Quality, Relevance, and Manner. The flouting maxim of quantity is flouted. In this kind of flouting the speaker tries to give the hearer information that hoped the hearer will be sure about the information requires the truth of a speaker (S) in giving information and the adequacy of the evidence for the truth. The maxim of Relevance is flouted by when the speaker (S) is not be able to relate his or her contribution to the previous statement, or at least to the topic being discussed. The flouting maxim of Manner when the speaker's (S) contribution not to be ambiguous, obscure, and disorderly.

Related to the finding of the research, it is found that the results that does not fulfill the rule of maxims especially in the first and second act. In the first act and second

acts, it is found: the flouting maxims of relation (19), flouting maxims of quantity (10), flouting maxims of quality (9), and flouting maxims of manner (7).

Based on the results of the previous chapter, the writer comes to the conclusion that the most frequency unintentional breaking of the maxims are flouting maxim of relation.

5.2 Suggestions

Related to the significance of the study, there are two aims of this study. Theoretically, the result of this study is expected to give contribution in understanding the theory of floating maxim as the element of discourse studies.

Practically, the result of this study is expected to give direction for other researchers or future researchers and the teachers who will conduct the same research

In addition, the most important is that the study of literature, such as drama, poem, song, etc, by using linguistic orientation be increased. So far, people have tended to study literature from the aesthetic values (As literary Criticism). This study serves an example how applied linguistic by using Grice's maxims can be used to analyzed literature. Widdowson (1975) explained that linguistics does have something to contribute to Literary Criticism.

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No	Tanggal	Materi konsultasi	TTD
1.	21 Maret 2006	Konsultasi Proposal	
2.	28 Maret 2006	Pelaksanaan seminar proposal	
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9.	29 Maret 2008	Revisi IV dan V	
10.	31 Maret 2008	Acc Keseluruhan	

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The Summary of Data Act I and Act II

Data	Presentation of Data	Flouting Maxim
1	<p>Linda : Don't you feel well?</p> <p>Willy : <u>I'm tired to the death</u> (<i>The flute has faded away, he sits on the be beside her, a little numb</i>) I couldn't make it Linda.</p> <p>Linda: : (Very carefully, delicately) where were you all day? You look terrible.</p> <p>Willy : I got as far as a little above Yonkers. I stopped for a cup of coffee. May be it was the coffee.</p>	Quality
2	<p>Linda: Why don't you tell those things to Howard, dear?</p> <p>Willy: (Encouraged) I will, I definitely will. Is there any cheese?</p> <p>Linda: <u>I'll make you a sandwich.</u></p> <p>Willy: No, go to sleep. I'll take some milk. I'll be up right away. The boys in?</p> <p>Linda: they're sleeping. Happy took Biff on a date tonight.</p>	Relation
3	<p>Willy: I won't fight with him anymore, if we wants to go back to Texas, let him go</p> <p>Linda: He'll find his way.</p> <p>Willy: Sure. Certain man just doesn't get started till later in life. Like Thomas Edison. I think or B.F. Goodrich. One of them was a deaf. (<i>He starts for the bedroom doorway</i>). I'll put my money on Biff.</p> <p>Linda: <u>And Willy if it's warm Sunday we'll drive in the century and we'll open.</u></p> <p>Willy: No, the windshield doesn't open the new cars.</p> <p>Linda: But you open it today.</p>	Relation
4	<p>Biff: <u>His eyes are going</u></p> <p>Happy: No, I've driven with him. He sees all right. He just doesn't keep his mind on it. I drove into the city with him last week. He stops at a green light and then it turns red and he goes. (He laughs)</p> <p>Biff: Maybe he's color-blind.</p> <p>Happy: Pop? Why he's got the finest eye for color in the business. You know that</p> <p>Biff: (Sitting down on his bed) I'm going to sleep.</p>	Quality

5	<p>Biff: You smoking?</p> <p>Happy: (<i>Holding out a pack of cigarettes</i>) Want one?</p> <p>Biff: (<i>Taking cigarette</i>) <u>I can never sleep when I smell it.</u></p>	Relevance
6	<p>Happy (<i>with deep sentiment</i>): <u>Funny, Biff you know? Us sleeping in here again.</u> The old beds (he pats his bed affectionately. All the talk that went occurs those two beds, huh? Our whole lives.</p> <p>Biff: yeah, lotta dreams and plans.</p> <p>Happy (<i>with deep and masculine laugh</i>): about women would like to know what was said in this room. (<i>They share a soft laugh</i>).</p> <p>Biff: remember that the big bet say something-what the hell was her name over on bush wick avenue?</p> <p>Happy: (<i>combing his hair</i>) with the collse day?</p> <p>Biff: that's the one. I got you in there, remember?</p>	Relevance
7	<p>Biff: Why does Dad mock me all the time?</p> <p>Happy: <u>He's not mocking you, he-</u></p> <p>Biff: Everything I say there's a twist of mockery on his face. I can't get near him.</p> <p>Happy: he just wants you to make good, that's all. I wanted to talk you about dad for a long time, Biff. Something's happening to him. He – talks to himself.</p> <p>Biff: I noticed that this morning. But he always mumbled.</p> <p>Happy: But not so noticeable. It got so embarrassing I sent him to Florida, and you know something? Most of the time he's talking to you.</p>	Manner
8	<p>Happy: But I think if you just got started – I mean – is there any future for you out there?</p> <p>Biff: I tell ya, Hap, I don't know what the future is. I don't know What I'm supposed to want.</p> <p>Happy: What do you mean?</p> <p>Biff: <u>Well, I spent six or seven years after high Schooll trying to work myself up. Shipping clerk, salesman, business of kind or another. And it's a measly manner of existence. To get on that subway on the hot morning in summer. To devote your whole life to keeping stock, or making phone calls, or selling or buying. To suffer fifty weeks of</u></p>	Quantity

	<u>the year for the sake of a two – week vacation, when all you really desire is to be outdoors, with your shirt off. And always to have to get ahead of the next fella. And still – that how you build a future.</u>	
9	<p>Willy: <u>Just wanna be careful with these girls, Biff, that’s all.</u> Don’t make any promises. No promises in any kind, because a girl, you know, they always believe what you tell ‘em, and you are very young, Biff, you’re too to be talking seriously to girls. (Lights rises on the kitchen, Willy, talking, shuts the refrigerator door and comes down stage to the kitchen table. He pours milk into a glass. He is totally immersed in himself, smiling friendly).</p> <p>Willy: Too young entirely, Biff you want to watch your schooling first. Then when you’re all set, there’ll be plenty of girls for the boy like you. (He smiles broadly at the kitchen chair). That’s so? pay for you? (He laughs). Boy, you must really be making a hit.</p>	Quantity
10	<p>Happy : Well, you really enjoy it on a farm? Are you content out there?</p> <p>Biff: (With rising agitation) <u>Hap, I’ve had twenty or thirty different kinds of job since I left home before the war, and it always turns out the same . I just realized it lately. In Nebraska when I herded cattle, and the Dakotas, and the Arizona, and now in Texas. It’s why I came home now, I guess, because I realized it. This farm a work on it’s spring there now, see? And they’ve got about fifteen new colts. There’s nothing more inspiring or- beautiful than the sight of a mare and a new colt. And it’s cool there now, see? Texas is cool now, and it’s spring. And whenever spring comes to where I am, I suddenly get the feeling, my God, I’m not getting anywhere! What the hell am I doing, playing around with horses, twenty – eight dollars a week! I’m thirty – four years old, I oughta be making my future. That’s when I come running home. And now, I get here, and I don’t know what to do with myself. (after a pause) I’ve always made a point of not wasting my life, ans every time I come back here I know that all I’ve done is to waste my life.</u></p>	Quantity

11	<p>Biff: Why? You're making money, aren't you?</p> <p>Happy: (<i>Moving about with energy, expressiveness</i>) <u>All I can do now is wait for the merchandise manager to die, and suppose I get to be merchandise manager? He's a good friend of mine, and he just built a terrific estate on long island, and he lived there about two months and I sold it, and know he's building another one. He can enjoy it once it's finished, and I know that's just what I would do. I don't know what the hell I'm working for. Sometimes I sit in my apartment all alone, and I think of the rent I'm paying, and it's crazy, but then, it's what I always wanted, my own apartment, a car, and plenty of women, and still, oddammit, I'm lonely.</u></p>	Quantity
12	<p>Biff: I'm telling you, kid, if you were with me I'd be happy out there.</p> <p>Happy (<i>Enthused</i>) See, Biff, everybody around me is so false that I'm constantly lowering my ideals....</p> <p>Biff: Baby, together we'd stand up for one another, we'd have someone to trust.</p> <p>Happy: If I were around you----</p> <p>Biff: Hap, the trouble is we weren't brought up to grub for money. I don't know how to do it.</p> <p>Happy; Neither can I!</p> <p>Biff: Then let's go!</p> <p>Happy: the only things is – what can you make out there?</p> <p>Biff: <u>But look at your friend. Builds an estate and then hasn't the peace of mind to live in it.</u></p>	Manner
13	<p>Biff: No kidding!</p> <p>Happy: Sure, the guy's in line for the ice – presidency of the store. I don't know what gets into me, maybe I just have an overdeveloped sense of competition or something, but I went and ruined her, and furthermore I can get rid of her. And he's the third executive I've done that to. Isn't that a crummy characteristic? And to top it all, I go to their weddings! (indignantly, but laughing) Like I'm not supposed to take bribes. Manufacturers offer me a hundred – dollar bill now and then to throw and order their way. You know how honest I am, but it's like this girl, see. I hate myself for it. Because I don't</p>	Relevance

	want the girl, and still, I take it and – I love it! Biff : <u>Let's go to sleep</u>	
14	Happy: I bet he'd back you. 'Cause he thought highly of you, Biff. Imena, they all do. You're well liked, Biff. That's way i say to come back here, and we both have apartment. And I'm telling you, Biff, any babe you want..... Biff: No, with a ranch I could do the work I like and still be something. I just wonder though, <u>I wonder if Oliver still thinks I stole that carton of basketballs.</u> Happy: Oh, he probably forgot that long ago. It's almost ten years. You're too sensitive. Anyway, he didn't really fire you.	Quality
15	Happy: isn't that terrible? Don't leave again, will you? You'll find a job here. You gotta stick around. I don't know what to do about him, it's getting embarrassing. Willy: What a simonizing job! Biff: Mom's hearing that! Willy: No kidding Biff, you got a date? Wonderful! Happy: <u>go on to sleep.</u> But talk to him in the morning, will you? Biff (Reluctantly getting into bed) With her in the house. Brother!	Relevance
16	Biff: Whatta ya got dad? Willy: <u>No, you finish first. Never leave a job till you've finished - remember that looking toward the "big trees". Biff, up in Albany a saw a beautiful hammock. I think I'll buy it next trip, and we'll hang it right between those two elms. Wouldn't that be something? Just swinging under those ranches, Boy that would be.</u>	Relevance
17	Happy: where's the surprise Pop? Willy: <u>In the back seat of the car</u> Happy: Boy! (<i>Hen runs off</i>) Biff: What is it dad? Tell me, what'd you buy? Willy: (<i>Laughing, cuffs him</i>): never mind, something I want you to home.	Quantity
18	Biff: Gee, how'd you know we wanted a punching bag?	Relevance

	<p>Willy: Well. It's the finest think for the timing.</p> <p>Happy: (Lies down on his back and pedals with his feet I'm losing weight, you notice, pop?)</p> <p>Willy: (To Happy) Jumping rope is good too.</p> <p>Biff: Did you see the new football I got?</p> <p>Willy: (Examining the ball) Where'd you get a new ball?</p> <p>Biff: <u>the coach told me to practice my passing.</u></p>	
19	<p>Biff: Where'd you go this time, Dad? Gee we were lonesome for you.</p> <p>Willy: (Pleased, puts an arm around each boy and they come down to the apron) Lonesome, heh?</p> <p>Biff: Missed you every minute.</p> <p>Willy: Don't say? Tell you a secret, boys. Don't breathe it to soul. Someday I'll have my own business, and I'll never have to leave home any more.</p> <p>Happy: Like uncle Charley, heh?</p> <p>Willy: <u>Bigger than uncle Charley! Because Charley is not-liked. He's liked, but he's not- well liked.</u></p> <p>Bernard: <u>If he doesn't buckle down he'll flunk math! (He goes off)</u></p> <p>Linda: He's right, Willy, you've gotta---</p> <p>Willy: (Exploding at her) there's nothing the matter with him! You want him to be a worm like Bernard? He's got spirit, personality...</p>	Manner
20	<p>Biff: Oh Pop, you didn't see my sneakers! (He holds up a foot for Willy to look at)</p> <p>Willy: Hey, that's a beautiful job of printing!</p> <p>Bernard: (<i>Wiping his glasses</i>) just because he printed University of Virginia on his sneakers doesn't mean they've got to graduate him, uncle Willy!</p> <p>Willy: (<i>Angrily</i>) What're talking about? With scholarship to three universities they're gonna flunk him?</p> <p>Bernard: <u>But I heard Mr. Birnbaum say-</u></p>	Quality
21	<p>Willy: Bernard is not well liked, is he?</p> <p>Biff: He's liked, but he's not well liked.</p> <p>Happy: That's right, Pop.</p> <p>Willy: <u>That's just I mean. Bernard can get the best marks in school, you understand, but when</u></p>	Quantity

	<p><u>he gets out in the business world, you understand, you are going to be times ahead of him. That's why I thank Almighty God you're both built like Adonises. Because the man who makes an appearance in the business world, the man who creates personal interest, is the man who gets a head. Be liked and you will never want. You take me, for instance. I never have to wait in line to see a buyer. "Willy Loman is here!" That's all they have to know, and I go right through.</u></p>	
22	<p>Linda: How'd Chevy run? Willy: <u>Chevrolet, Linda, is the greatest can ever built.</u> <i>(to the boys):</i> since when do you left your mother carry wash up the stairs?</p>	Quality
23	<p>Biff: George and Sam and Frank, come out back! We're hanging up the wash! Come on, Hap, on the double! <i>(He and Happy carry out the basket)</i> Linda: The way they obey him! Willy: <u>Well, that's training, the training. I'm telling you, I was selling thousands and thousands, but I had to come home</u></p>	Relevance
24	<p>Willy: I did five hundred gross in providence and seven hundred gross in Boston. Linda: No! Wait a minute, I've got a pencil. <i>(she pulls pencil and paper out of her apron pocket)</i> that makes your commission... two hundred – my god! Two hundred and twelve dollars! Willy: Well, I didn't figure it yet, but.... Linda: How much did you do? Willy: Well, - I – did – about a hundred and eight gross in providence. Well, no – it came to – roughly two hundred gross on the whole trip. Linda: <i>(Without hesitation)</i> <u>two hundred gross. That's...</u></p>	Quality
25	<p>Linda: Well, you owe him three and a half, and odds and ends, come to around a hundred and twenty dollars by fifteenth. Willy: A hundred and twenty dollars! My God, if business don't pick up, I don't know what I going to do! Linda: Well, next week you'll do better. Willy: Oh, I'll Knock 'em dead next week. I'll go to</p>	Relation

	Hartford. I'm very well liked in Hartford. <u>You know, the trouble is, Linda, people don't seem to take me.</u>	
26	<p>Linda: You don't talk too much, you're just lively.</p> <p>Willy: Why? You're</p> <p>Willy: <u>I fat. I'm very - foolish to look at, Linda. I didn't tell you, but Christmas time I happened to be calling on F.H. Stewarts, and a salesman I know, as I was going in to see the buyers. I heard him say something about walrus. And I – cracked him right across the face. I want take that. I sympathy will not take that. But they do laugh me. I know that.</u></p>	Quantity
27	<p>Charley (sitting down at the kitchen table opposite Willy). Couldn't good I had heartburn.</p> <p>Willy: Well you don't know how to eat?</p> <p>Charley: <u>I eat with my mouth.</u></p> <p>Willy: No, you're ignorant; you got to know about vitamins and things like that.</p> <p>Charley: Come on, let's shoot, tire you out a little</p> <p>Willy: (<i>Hesitantly</i>) all right, you get cards.</p> <p>Charley: (taking a deck from his pocket): Yeah, I got them. Some</p> <p>Place. What it is? With those vitamins?</p> <p>Willy: (Dealing) They build up your bones. Chemistry.</p> <p>Charley: Yeah, but there is no bones in a heartburn.</p> <p>Willy: What are you talking about? Do you know the first thing about it?</p>	Relevance
28	<p>Charley: What are you doing home?</p> <p>Willy: A little trouble with the car.</p> <p>Charley: Oh (pause) I'd like to take a trip to California.</p> <p>Willy: Don't say</p> <p>Charley: <u>You want a job?</u></p>	Relevance
29	<p>Willy: I get a good job (sight pause) what do you keep coming in here for?</p> <p>Charley: You want me too</p> <p>Willy, (<i>After a sight pause, withering</i>) I can understand it. He is going back to Texas again. What the hell is that?</p> <p>Charley: let him go.</p>	Relevance

	<p>Willy: <u>I got nothing to give him Charley. I'm clean, I'm clean.</u></p> <p>Charley: He starves. None of them starve. Forget about him</p> <p>Willy: Then what have I got to remember</p>	
30	<p>Ben: I must make a train, William. There are several properties I'm looking sit in Alaska.</p> <p>Willy: <u>Sure, sure, if I'd sure gone with him to Alaska that time, everything would've been totally different</u></p> <p>Charley: Go on, you'd froze to death up there</p> <p>Willy: What are you talking about?</p> <p>Ben: Opportunity is tremendous in Alaska, William surprised you're not up there.</p> <p>Willy: Sure tremendous.</p>	Quality
31	<p>Ben: Is Mother living with you?</p> <p>Willy: <u>No, she died a long time ago.</u></p> <p>Charley: Who?</p> <p>Ben: That's too bad. Fine specimen of a lady, mother.</p> <p>Willy to Charley. Heh?</p> <p>Ben: I'd hope to see the old girl.</p> <p>Charley: Who died?</p> <p>Ben: Heard anything from father, have you?</p> <p>Willy (Unnerved): What did you mean, who died?</p> <p>Charley (Taking a pot): What are you talking about?</p>	Manner
32	<p>Ben: When did mother die?</p> <p>Willy: Long ago. Since the beginning you never knew how to play cards.</p> <p>Charley (<i>picks up the cards and goes to the door</i>). All right! next time I'll bring a deck with five aces.</p> <p>Willy: <u>I don't play that kind of game!</u></p>	Relevance
33	<p>Ben (<i>as Willy comes forward him through the wall-line of the kitchen</i>): So you're William.</p> <p>William: (<i>Shaking Ben's hand</i>) Ben! I've been waiting.</p> <p>For you so long. What's the answer? How did you do it?</p> <p>Ben: Oh, <u>there's a story in that...</u></p> <p>Willy: (<i>pulling Ben away from his impatiently</i>).</p>	Quantity
34	<p>Where's dad? Didn't you follow him? How do you</p>	Quantity

	<p>get started?</p> <p>Ben: <u>Well, I don't know how much you remember.</u></p> <p>Willy: Well, I was just a baby, of course, only three or four years old.</p> <p>Ben: one year and eleven months.</p> <p>Willy: What a memory Ben?</p> <p>Ben: I have enterprises. William and I never kept books.</p>	
35	<p>Ben: At that age a had a very faulty of view of geography, William. I discovered after a few days that a was heading dye south, so instead of Alaska, I ended up in Africa</p> <p>Willy: The gold cost!</p> <p>Linda: Africa.</p> <p>Ben: Principally diamond mines.</p> <p>Linda: Diamond mines.</p> <p>Ben: <u>Yes my dear. But, I've only a few minutes.</u></p> <p>Willy: No, boys! Young Biff and happy appear. Listen to this. This is your uncle Ben, a great man! Tell my boys Ben!</p>	Relevance
36	<p>Ben : At that age a had a very faulty of view of geography, William. I discovered after a few days that a was heading dye south, so instead of Alaska, I ended up in Africa</p> <p>Willy : The gold cost!</p> <p>Linda : Africa.</p> <p>Ben : Principally diamond mines.</p> <p>Linda : Diamond mines.</p> <p>Ben : <u>Yes my dear. But, I've only a few minutes.</u></p> <p>Willy : No, boys! Young Biff and happy appear. Listen to this. This is your uncle Ben, a great man! Tell my boys Ben!</p>	Manner
37	<p>Ben : Why, boys, when I was seventeen I walked into the jungle and when I was twenty – one I walked out. (<i>He laughs</i>) and by God I was rich.</p> <p>Willy (<i>To boys</i>) : you see what I been talking about? <u>The greatest thing can happen</u></p>	Quantity
38	<p>Willy (<i>Turning to Ben</i>) Business is bad, it's murderous. But not for me, of course.</p> <p>Ben: I'll stop by on my way back to Africa.</p> <p>Willy (<i>Longingly</i>) Can't you stay for a few days?</p>	Manner

	<p>You're just what I need, Ben, because I – I have a fine position here, but I --- <u>well, Dad left when I was such a baby and I never had a chance to talk to him and I still feel----kind of temporary about myself.</u></p> <p>Ben: I'll be late for the train. (<i>they are at opposite ends of the stage</i>)</p>	
39	<p>Biff: <u>dye it again, will ya? I don't want my pal looking old (he smiles)</u></p> <p>Linda: you're such a boy! You think you can go away for a year and..... You've got to get it into your lead now that one day you'll knock on this door and there'll be strange people here.</p> <p>Biff: What are you talking about? You're no even sixty, mom.</p>	Relevance
40	<p>Willy : Wonderful coffee. Meal in itself.</p> <p>Linda : Can I make you some eggs?</p> <p>Willy: <u>No Don't bother yourself (Take a breath)</u></p> <p>Linda: You look so rested, dear</p>	Quality
41	<p>Willy: <u>I slept like a dead one.</u> First time in months. I imagine, sleeping till ten on a Tuesday morning. Boys left nice and early, heh?</p> <p>Linda: They were out of here by eight o'clock.</p> <p>Willy: Good work!</p> <p>Linda: It was so thrilling to see them leaving together. I can't get over the shaving lotion in this house.</p> <p>Willy: (<i>Smiling</i>) Mmm</p>	Quality
42	<p>Linda: (<i>Suddenly remembering</i>) Oh, I forgot! You're supposed to meet them for dinner.</p> <p>Willy: me?</p> <p>Linda: <u>At Frank's chop House on forty – eight near sixth avenue.</u></p> <p>Willy: Is that so! How about you?</p> <p>Linda: No, just three of you. They're gonna blow you to big a meal.</p>	Relevance
43	<p>Howard: (<i>impatiently</i>) Now, Willy you never averaged</p> <p>Willy: (<i>Banging his hand on the desk</i>) <u>I averaged a hundred and seventy dollars a week in the year of</u></p>	Manner

	1928) And you father came to me – or rather, I was in the office here – it was right over this desk – and he puts his hand on my shoulder-	
44	<p>Happy: Miss Forsythe, this is my brother</p> <p>Biff: Is dad here?</p> <p>Happy: <u>his name is Biff. You might've heard of him. Great football player.</u></p>	Relevance
45	<p>Girl: (<i>Now really impressed</i>) Oh, I see. How do you do? (<i>She turns her profile</i>)</p> <p>Biff: Isn't Dad coming?</p> <p>Happy: <u>You want her?</u></p> <p>Biff: Oh could never make that.</p>	Relevance
46	<p>Willy: (with a strong edge of resentment in his voice) Yeah, he came to Boston. What about it?</p> <p>Bernard: <u>Well, just that when he came back – I'll never forget this, it always mystifies me. Because I'd thought so well of Biff, even though he'd always taken advantage of me. I loved him, Willy you know? And he came back after that month and took his sneakers – remember those sneakers with university of Virginia “printed of on them? He was so proud of those, wore them every day. And he took them down in the cellar, and carrying right through it. I've often thought of how strange it was that I knew he'd given up his life. What happened in Boston, Willy? (Willy looks at him as at an intruder)</u></p> <p>Bernard: I just bring it up because you asked me.</p>	Quantity