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## Implicatures Used as a Means to Develop the Plot in the Soundtracks of *Encanto* Movie

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# Implicatures Used as a Means to Develop the Plot in the Soundtracks of *Encanto* Movie

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**Abstract:** This paper analyzes the usage of implicatures in soundtracks for plot developments in Disney's 2021 movie *Encanto*. An implicature, at its core, functions as a means to provide context or a deeper level of understanding that is otherwise invisible unless the listener understands the topic at hand. Such is why the usage of implicatures can be seen as literary devices, either in song lyrics or movie scripts. By comprising evidence from diaries on this topic and research conducted on this study, this paper outlines implicatures present in songs being used as a means of plot development for the movie in which the song originates. This study found that by using the concept of Gricean Maxim's flouting, a theory proposed in the study of implicatures, lyrics of soundtracks containing implicatures can be used as a means of establishing a status quo, foreshadowing future events that may later happen in the movie as either a comedic effect or alluding to real life situations for poetic effect, and also by presenting it in a more word-structurally format.

**Key words:** pragmatics, implicatures, Gricean Maxims, movie, soundtrack

**Abstrak:** Studi ini menganalisa kegunaan implikatur dalam soundtrack untuk perkembangan plot dalam film 2021 Disney, *Encanto*. Pada dasarnya, implikatur digunakan sebagai media untuk memberikan konteks atau pengertian lebih mengenai suatu topik yang perlu dimengerti

*oleh pendengar terlebih dahulu agar dapat dimaknai. Inilah sebabnya implikatur banyak digunakan sebagai teknik penulisan, entah dalam lirik lagu maupun naskah film. Dengan mengumpulkan data dari jurnal mengenai topik ini dan juga penelitian yang dilakukan oleh peneliti, studi ini menelaah implikatur yang terdapat dalam lagu-lagu yang dirilis khusus untuk suatu film dan bagaimana implikatur tersebut dapat digunakan untuk mengembangkan plot dari film tersebut. Studi ini berpendapat bahwa dengan penggunaan konsep Gricean Maxim's floutings, sebuah teori dalam pembelajaran studi implikatur, lirik dalam lagu soundtracks mengandung implikatur dapat digunakan untuk memantapkan suatu status quo, memberi pertanda suatu kejadian di masa yang akan datang dalam film tersebut entah dengan cara komedis maupun menggunakan referensi kejadian dunia nyata agar menjadi puitis, dan juga dengan menggunakan cara tata-struktur bahasa.*

***Kata kunci:*** pragmatics, implicatures, Gricean Maxims, movie, soundtrack

## INTRODUCTION

Philosopher H.P. Grice first proposed the theory of Implicatures along with developing the theories of cooperative principles (1913-1988). According to Grice's definition, implicature is "to account for what a speaker can imply, suggest or mean as distinct from what the speaker says" (Brown & Yule, 1983, p. 31). With that definition, it can be concluded that the purpose of implicature in conversations is to provide an inherent deeper meaning or context for a conversation based on prior knowledge of the situation. This is also why implicatures are important in daily conversations, as they prevent the action of taking everything at face value. Many studies on implicatures focus on the analysis of the types of implicatures without tying it to the flouting of maxims (Balqis, 2021; Hidayah, 2021; Pranoto, 2013; Rachman & Heryono, 2022). In their studies, they found that both generalized and conversational implicatures exist in songs. Some studies attempted to tie the analysis of implicatures and the flouting of maxims (Rachman & Heryono, 2022; Sugiarti et al- 2014). Those studies found that the flouting of maxims is closely related to the existence of implicatures.

This study is different from previous studies that have existed regarding the topic. Some studies on implicature have focused on the usage and flouting of maxims found in conversations started by the main character in a movie (Akmal & Yana, 2020; Helmie & Lestari, 2020; Siregar, 2018). Other studies

focused on the types of implicatures that can be featured in a song's lyrics (Hidayah, 2021). Unlike those studies, this particular study focuses on the usage of implicatures as well as the usage and flouting of maxims in a movie's soundtrack songs. It focuses on how those implicatures are meant to foreshadow events in the movie itself. It is also worth noting that this study uses the maxims approach proposed by H.P. Grice in 1975, or rather, the floutings of Grice's maxims theory (Gricean Maxims) (Grice, 1975). This differs from Balqis' (2021) study, where the researchers use the presupposition approach as their basis of methodology. This study aims to identify the occurrence of implicatures and Gricean maxims flouted in movie soundtracks and how they can be used to advance the plot.

This study focuses on the 2021 Disney award-winning film, *Encanto*. The Disney-released musical movie paints the story of the Madrigal family, a large family who lives in a magical house located in the fictional city of *Encanto* in rural Colombia. The Madrigal family is headed by Abuela, with children of the family possessing magical powers that make them stand out, all except for the main character, Mirabel. One day, Mirabel discovers that the house's magic is in danger, and by extension, so are their family's powers. The movie follows the journey of how Mirabel attempts to save her family, even when she's the one family member not possessing any power. In movies, implicatures are often used in the presence of foreshadowing in plots. *Encanto* is not exempt from this, but it's notable to note that its foreshadowing is not only found inside scenes in the movie but also in other unconventional forms, one of which is its soundtracks.

*Encanto* is chosen as the object of the study to highlight just how foreshadowing and implicatures in the songs come into play in the movie. This topic, unlike other studies focusing on the implicatures in songs, highlights how *Encanto's* arrangements of songs employed a good amount of foreshadowing regarding the way a story will play out in their lyrics.

## LITERATURE REVIEW

### A. Implicature

The term "Implicature" was first coined by philosopher H.P. Grice (1913-1988), who had developed the theories of cooperative principles. He said that implicature is "to account for what a speaker can imply, suggest or mean as distinct from what the speaker literally says" (Brown & Yule, 1983, p. 31). So

according to this, implicatures can be divided into two types; Conventional implicature (The literal meaning of a speaker's implicature) and Conversational implicature (The meaning beyond a speaker's implicature) (Arundale, 2005). Conversational implicature rises because, in a conversation, people are expected to obey the maxims of conversation (make your contributions one that is true (Quality), make your contributions as informative as is required (Quantity), make your contributions relevant (Relation), and be perspicuous (Manner) and the overarching cooperative principle (Grice, 1975). Rather than focusing on how these maxims are fulfilled, studies regarding this topic are usually dedicated to proving how they are violated instead, which is called the flouting of maxims (Helmie & Lestari, 2020). As such, this study is written to underline the use of implicatures as a means of plot devices in telling a story in songs sung in a movie.

## **B. Cooperative Principles**

The concept of Cooperative Principles was established by H.P. Grice when he first introduced the term "implicatures" (as cited by Brown & Yule, 1983). In addition to the Cooperative Principles, Grice (1975) also proposed the four maxims of conversations. The two concepts are regarded as the way to interpret a certain conversational implicature. The four maxims are as follows:

### 1. Maxim of quantity

The Maxim of quantity is a maxim that requires the speaker to provide the required information from the hearer. The information should be no more and no less than is required. Lack of information will result in dissatisfaction during the conversation. Whereas excess information will result in boredom during the conversation (Kurniati & Hanidar, 2018, p. 67). Characteristics of this maxim include:

- a. Make your contribution as informative as is required (for the current purposes of the exchange).
- b. Do not make your contribution more informative than is required.

An example of this maxim would be a question of the following:

A: How do I get to the library from here?

An appropriate answer to the question above would be to provide clear and succinct instructions on how to get to the library, with no more and no less information regarding the directions.

## 2. Maxim of quality

Maxim of quality is a maxim that requires speakers to tell the truth. Flouting of this maxim may result in the disruption of communication and misunderstandings (Kurniati & Hanidar, 2018). Characteristics of this maxim include:

- a. Try to make your contribution one that is true.
- b. Do not say what you believe is false.
- c. Do not say that for which you lack adequate evidence.

An example of this maxim would be of a conversation of the following:

A: Where is the nearest convenience store?

B: It might be around the corner, but I'm not around this area so I'm not too sure...

B answered accordingly to the maxim of quality as this maxim considers answering with the truth out of obligation. If uncertain, give an indication of the case.

## 3. Maxim of relation

Maxim of relation is a maxim that requires the speaker to answer with answers that are relevant to the topic at hand (Kurniati & Hanidar, 2018) A characteristic of this maxim includes:

- a. Be relevant.

An example of this maxim would be a conversation of the following:

A: How would you like this steak to be?

B: Medium rare, please.

B's answer conforms to the maxim of relation as this maxim requires responses relevant to the topic. As the topic was about steaks, B answered with their preference for steak, which is medium rare. If B had answered with, "Yes, I love this steak!", the maxim of relation would not have been fulfilled.

4. Maxim of manner

The Maxim of manner is a maxim that requires the speaker to speak in a clear and orderly manner in order to avoid ambiguity and confusion (Kurniati & Hanidar, 2018, p. 67) Characteristics of this maxim include:

- a. Be perspicuous.
- b. Avoid obscurity of expression.
- c. Avoid ambiguity.
- d. Be brief.
- e. Be orderly.

An example of this maxim would be a conversation of the following:

A: Will the plane be late

B: It is possible that the plane will be late.

B answered accordingly to the maxim of manner, as their answer clearly suggests that the plane might be late, and it is answered straightforwardly.

5. Flouting and violation of maxims

Following the concept of the four maxims of conversations established by Grice, it is always possible for a speaker to flout one of these maxims in a conversation. To flout a maxim means to disobey/disregard at least one maxim in a conversation's utterance. In a perfect conversation, the speakers of the conversations will have to obey all four maxims of conversation as it is also seen as obeying the cooperative principles of communication. But in real life, whether in conversations or literary works, there are often maxims not abided by. It is not rare for a speaker to flout a maxim to produce a negative pragmatic effect, such as sarcasm and irony. Speakers who deliberately flout the maxims usually do so with the intention that the listeners may catch the underlying implicature behind their words. Thus, the cooperative principles still take place when a maxim is flouted, just not on a surface/literal level. Even when a speaker flouts a maxim, it is done so to express their thoughts. Therefore, regardless of whether it is followed or flouted, a maxim still serves a purpose in a conversation. An example of the flouting of maxims would be a conversation of the following:

A: How did you do on the exam today?

B: I might just drop this class.

Here, the maxim of relation is clearly flouted, as there is no clear relation between the question A asked and the answer B replied with. As such, without a proper understanding of implicatures, it is impossible to make sense of the above conversation.

## METHOD

### A. Type of Research

This research used qualitative methodology. The qualitative method is used when a researcher is interested in exploring and interpreting the meanings of symbols, texts, or phenomena. In a qualitative study, the researchers analyze textual or visual data in detailed descriptions (Creswell & Poth, 2018).

### B. Data Source

This research used sources from the movie *Encanto* and the soundtrack audios used in the movie. Soundtracks of the movie are selected based on listening and screening of the lyrics, meaning only soundtracks with sung words are picked, as opposed to background music soundtracks. This research also used transcripts of the movie script as well as the lyrics of the soundtrack audio. Below are the details of the primary source of this research:

Title	: <i>Encanto</i>
Director	: Jared Bush, Byron Howard
Year of Release	: 2021
Type/Genre	: Children's film, Animation, Coming of Age, Musical, Comedy, Fantasy
Music	: Lin Manuel Miranda, Germaine Franco (music score)
Country	: United States
Running Time	: 102 minutes

*Encanto* is a 2021 animated musical film produced by *Walt Disney Animation*. The movie tells the story of a multigenerational Colombian family, The Madrigals, and how they have been blessed with magical powers to help



the lives of others living in their rural settlement, *Encanto*. It's told from the perspective of Mirabel Madrigal, one of the grandchildren of the Madrigal family that was the only one not to receive a blessing and as such, is shunned by her family, especially by the family's matriarch, Abuela. Maribel one day learns that her family is losing their power and, desperate to save the family she loves, she sets out to find the cause of their losing power and how to make it right once more. *Encanto* received critical acclaim for a multitude of reasons, including its music. Its soundtrack went viral, going as far as to reach number one on the US Billboard 200, and UK compilation charts, and are nominated for best original song and scores.

### **C. Research Procedure**

The researchers obtained the data through movie screenings of the movie *Encanto* as well as listening to the OSTs of the movies. Further data will then be obtained through transcripts from the movie script as well as the song lyrics. These data were analyzed through Gricean's implicature theory, proposed in 1975, more specifically regarding maxims and the flouting/violations of maxims.

The data were analyzed through the implicature theory regarding cooperative principles and maxims as proposed by H. P. Grice, along with the concept of the flouting of maxims. To analyze the data, first, the researchers conducted a viewing of the movie. Afterwards, they encoded transcripts for the songs as well as the movie script. Finally, they analyzed the data using the theories of Gricean maxim flouting.

## **RESULTS AND DISCUSSIONS**

### **A. Implicatures Found in *Encanto* Soundtracks**

Data for this section were gathered from songs in *Encanto*'s movie soundtrack. Songs were chosen based on the existence of lyrics in the song (must be sung by the actors/singers), and the lyrics of the song (must be predominantly in English). Based on that parameter, this section will contain five numbers of tables based on data collection of five songs.

#### **1. Welcome to the Family Madrigal**

“Welcome to the Family Madrigal” is the very first song, which also serves as one of the opening scenes of the movie, firmly establishing the status quo

of the characters in the movie. It sings about the main character, Maribel Madrigal, explaining the powers and roles each of her family members have towards the children of the townspeople. However, it could also be read as Maribel telling this to us, the viewers, as well. The lyrical transcript as well as the implicatures found in this song can be read in the table below.

**Table 1:**  
**The Implicatures in “Welcome to the Family Madrigal”**

No.	Lyrics	Maxim Organization
1.	Drawers! Floors! Doors! Let's go!	Flouted: Quality Manner  Obeyed: Quantity Relation
Implicature: Before this song, a dialogue was exchanged between the singer (Maribel) and a group of kids, and they asked her to tell them about her talent. She rebutted by stating she couldn't just talk about herself and asked her magical house for help (“ <i>Casita</i> , help me!”).		
2.	Whoa! But let's be clear, <i>Abuela</i> runs this show!	Flouted: Quality Manner  Obeyed: Quantity Relation
Implicature: This establishes the status quo that <i>Abuela</i> (Maribel's Grandmother) is the Matriarch of the family.		
	Child 1: It is physically impossible to relax!	Flouted: Quality
	Child 2: Tell us everything, what are your powers?	Relation
3.	Child 3: (A cup of coffee in his hands) Just tell us what everyone can do!	Manner
	Maribel: And <b>that's</b> why coffee's for grown-ups.	Obeyed: Quantity

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Implicature: The children are clamouring for answers regarding the family and Mirabel herself. But as a way to deflect the questioning and continue the song, Mirabel replied about something else entirely.

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|----|--|----------------------------------|
| 4. | Mirabel: My <i>tío</i> Bruno-                                | Flouted:<br>Quality<br>Manner    |
|    | Villagers: We don't talk about Bruno!                        |                                  |
|    | Mirabel: They say he saw the future, one day he disappeared. | Obeeyed:<br>Quantity<br>Relation |
- 

Implicature: When Mirabel was trying to explain about her *tío* (Uncle), she gets cut off by the villagers before continuing once more, implying that Bruno is somewhat of a taboo topic. Mirabel then continued with what they assumed happened to Bruno, but it's unknown whether it's the truth or not.

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| 5. | Child 1: Wait, who's a sister and who's a cousin? | Flouted:<br>Quality  |
|    | Child 2: There's so many people!                  | Quantity             |
|    | Child 3: How do you keep them all straight?       | Manner               |
|    | Mirabel: Okay, okay, okay, okay!                  | Obeeyed:<br>Relation |
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Implicature: The children are once again asking rapidly who's who in the family. To answer them, Mirabel had to placate them first.

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| 6. | Maribel: My older sisters; Isabela and Luisa! One strong, one graceful,<br>Perfect in every way. | Flouted:<br>Manner<br><br>Obeeyed:<br>Quality<br>Quantity<br>Relation |
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Implicature: The way the sentence is phrased can carry the double meaning of both Maribel's sisters being perfect or just Isabella (the graceful sister), as Abuela is seen in the movie kissing notably Isabella's cheek affectionately.

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| 7. | Maribel: That's who we are in the Family Madrigal, <i>adiós!</i>                                 | Flouted:<br>Quality<br>Quantity<br>Manner<br>Relation |
|    | Child 1: Ooh, but what's your gift?  |   |
|    | Maribel: Ha- Well, I gotta go, the life of a Madrigal! But now you all know the Family Madrigal! | Obeeyed:  |
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Implicature: The song seemingly ends with Maribel completing her explanation of her family. But the children's question of what Mirabel's gift is starts up the song again, and Mirabel tries to weasel her way out of it by changing the subject exaggeratedly.

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| 8. | Maribel: I never meant this to get autobiographical-<br>So! Just to review; the Family Madrigal, Let's go! | Flouted:<br>Quantity<br>Manner<br><br>Obeyed:<br>Quality<br>Relation |
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Implicature: Maribel is seen hiding but is quickly found by the inquiring villagers, so she quickly starts the song once more.

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| 9. | Children: But what about Mirabel?<br>Mirabel: It starts with <i>Abuela</i> . And then <i>Tia Pepa</i> , she handles the weather.<br>Children: But what about Mirabel?<br>Mirabel: My mom Julieta can make you feel better with just one <i>arepa</i> .<br>Children: But what about Mirabel?<br>Mirabel: My dad Agustín, well He's accident-prone but he means well.<br>Children: But what about Mirabel?<br>Mirabel: Hey, you said you wanna know what everyone does! | Flouted:<br>Quantity<br>Relation<br>Manner<br><br>Obeyed:<br>Quality |
|----|---|--|

Implicature: The children are pestering Mirabel with questions of what her own powers are, but Mirabel keeps dodging the questions by talking about what powers her family members have instead. It got to the point where she started talking about her father (who married into the family) instead.

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| 10. | Mirabel: I got sisters and cousins and-<br>Mirabel!<br>Mirabel: My <i>primo</i> Camilo won't stop until he makes you smile today-<br>Children: Mirabel!<br>Mirabel: My cousin Dolores can hear this whole chorus a mile away-<br>Children: Mirabel! | Flouted:<br>Quantity<br>Relation<br>Manner<br><br>Obeyed:<br>Quality |
|-----|---|--|

Implicature: The children are pestering Mirabel with questions of what her own powers are, but Mirabel keeps dodging the questions by talking about what powers her family members have instead.

11. You can marry my sister if you wanna but! Between you and me, she's kind of a prima donna- Yo, I've said too much, and thank you, but I really gotta go!	Flouted: Quality Quantity (obeyed at the last part) Manner  Obeyed: Quality (obeyed at the last part only) Relation
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Implicature: Mirabel accidentally lets it slip that her view of her older sister Isabella isn't as great as she had painted it earlier. She then tries to lessen the damage by attempting to change the subject.

12. Mirabel: My family's amazing! Children: Mirabel! Mirabel: And I'm in my family, so- Children: Mirabel! Well- Abuela: Mirabel.	Flouted: Quality Quantity Manner  Obeyed: Relation
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Implicature: Mirabel was running out of ideas on trying to placate the children. As she was backed into the corner, her true feelings and insecurities finally show. The song ends with *Abuela* calling over Mirabel incredulously, asking what she's doing.

Based on the table above, it can be inferred that the maxim most flouted in the song is the maxim of Manner, as many as 12 times. This is due to the song being sung as a conversation between the main character, Maribel, and the children of the village, in which it is not required to have a formally coded conversation. Since this song can be summarized as the children of the village demanding answers while Mirabel dodges them, the lyrics of the song contain conversational values that do not correspond to the rules of

the Maxim of Manner, which is to convey information in a succinct and orderly manner. In comparison, the maxim of Relation was the least flouted amounting to 4 times, because this song is sung as a means to establish ground settings of the movie. Since this song contains a back-and-forth conversation between the children of the village and Mirabel, the flow of the lyrics ultimately will always circle back to the main point, which causes it to have relation to each other.

We learn here that it is possible for implicatures to happen in songs alluding to a previous action that happened or will happen in a movie. An example for this would be of these implicatures in point 1 and point 4. We also learn of implicatures in songs being used to set up a status quo, in reference to point 2. Implicatures in point 2 carry the meaning of establishing the status quo that *Abuela* (Maribel’s Grandmother) is the matriarch of the family. It is also here we learn that implicatures in songs can also give double meanings towards certain actions in movies, such as seen in point 6.

2. Waiting on a miracle

“Waiting on a Miracle” serves as the second song sung in the movie, as well as a moment when we got a first clear look on Mirabel’s true feelings regarding her family as well as her place in it. This song serves as Mirabel’s soliloquy, which is when a character speaks their thoughts aloud regardless of hearers, usually done in a play. Despite that, there can still be some implicatures found in the song, as can be seen in the table below. The lyrical transcript of the song can also be seen below.

**Table 2:**  
**The Implicatures in “Waiting on a Miracle”**

No.	Lyrics	Maxim Organization
1.	Always walking alone, Always wanting for more.	Flouted: Manner  Obeyed: Quality Quantity Relation

Implicature: In the clip, Mirabel walks down the stairs alone as everyone is frozen in time. This carries the double meaning that she is walking alone in the sequence, and that she feels outcasted in the family as the only one without powers, and that she always wants to have one herself.

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	Flouted:
All I need is a change,	Quantity
2. All I need is a chance,	Manner
All I know is I can't stay on the side.	Obeyed:
	Quality
	Relation

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Implicature: Mirabel is seemingly singing to her family (more specifically *abuela*) that she needs a chance to prove herself, but it actually carries another meaning that she's singing to the house as it's the one who gives her family miracles.

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Based on the table above, it can be inferred that the maxim most flouted in the song is the maxim of Quantity, as many as 12 times. The song is about the conversation between the main character, Maribel, and Mirabel's sister, Luisa. This song in particular expresses Luisa's unwillingness to show her weaknesses due to her not wanting to be seen as undependable. This translates to Luisa over-explaining her intentions, causing the maxim to be flouted. In comparison, the maxim of Manner was the least flouted maxim because this song is sung between the two sisters Mirabel and Luisa, where both hold a certain degree of respect towards the other.

### 3. Surface pressure

"Surface Pressure" is the third song of the movie, and it is the first instance where we see someone else take the lead spot instead of Mirabel; Luisa. The song pans out as a conversation between Luisa and Mirabel, as well as serving the purpose of laying out background for the main problem of the movie; how the house is losing its powers. This song is similar to "Waiting for a Miracle" in which it also serves as a glimpse of Luisa's true feelings, of her feelings of inadequacy and anxiety that she'd be deemed useless if she can't help anyone. Below are the implicatures found in the song.

Based on the table above, it can be inferred that the maxim most flouted in the song is the maxim of Quantity, as many as 12 times. The song is about the conversation between the main character, Maribel, and Mirabel's sister,

Luisa. This song in particular expresses Luisa’s unwillingness to show her weaknesses due to her not wanting to be seen as undependable. This translates to Luisa over-explaining her intentions, causing the maxim to be flouted. In comparison, the maxim of Manner was the least flouted maxim because this song is sung between the two sisters Mirabel and Luisa, where both hold a certain degree of respect towards the other.

**Table 3:**  
**The Implicatures in “Surface Pressure”**

No.	Lyrics	Maxim Organization
1.	Luisa: Why would anything be wrong? The magic’s fine, Luisa’s fine! I’m totally not nervous.	Flouted: Quantity Quality Relation  Obeyed: Manner
Implicature: Luisa is being overtly dodgy, saying everything is fine.		
2.	Mirabel: Your eye’s doing the thing- Luisa: I’m the strong one. I’m not nervous.	Flouted: Quantity Quality Relation  Obeyed: Manner
Implicature: Mirabel tries to explain how Luisa seems like she’s lying, but she cuts her off before she could continue.		
3.	Luisa: I’m as tough as the crust of the earth is. Mirabel: Okay?	Flouted: Quantity Quality Relation  Obeyed: Manner



Implicature: It feels like Luisa is beating around the bush right now.

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| 4. | Luisa: I move mountains, I move churches. And I glow 'cause I know what my worth is.<br>Mirabel: 'Course! Okay- Hey, where are you going? | Flouted:<br>Quantity<br>Quality<br>Relation<br><br>Obeyed:<br>Manner |
|----|---|--|
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Implicature: Luisa is still continuing her song, with Mirabel trying to just agree with her so they can move on.

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| 5. | Luisa: I take what I'm handed, I break what's demanded, but! Under the surface, I feel berserk as a tightrope walker in a three-ring circus! | Flouted:<br>Quantity<br><br>Obeyed:<br>Relation<br>Quality<br>Manner |
|----|--|--|
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Implicature: Luisa is explaining how despite her accepting everything asked of her, she felt as if she was teetering on the edge.

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| 6. | Luisa: Give it to your sister, your sister's older! Give her all the heavy things we can't shoulder! Who am I if I can't run with the ball? | Flouted:<br>Quantity<br><br>Obeyed:<br>Relation<br>Quality<br>Manner |
|----|---|--|
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Implicature: Here, Luisa is explaining how she's the acting support of the family, and how she feels her worth would be nothing if she couldn't handle it.

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| 7. | Luisa: Give it to your sister, your sister's stronger! See if she can hang on a little longer! Who am I if I can't carry it all? | Flouted:<br>Quantity<br><br>Obeyed:<br>Relation<br>Quality<br>Manner |
|----|--|--|
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Implicature: Here, Luisa is explaining how she's the acting support of the family, and how she feels her worth would be nothing if she couldn't handle it.

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- |    |  |   |
|----|--|---|
|    |  | Flouted:<br>Relation                      |
| 8. | Luisa: The ship doesn't swerve as it heard how big the iceberg is. | Obeeyed:<br>Quantity<br>Quality<br>Manner |
- 

Implicature: She's referring to the Titanic, and how the ship doesn't change its course despite learning of the large iceberg that stands in its way.

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- |    |  |   |
|----|--|---|
|    |  | Flouted:<br>Quantity                      |
| 9. | Luisa: Under the surface, I think about my purpose; can I somehow preserve this? | Obeeyed:<br>Relation<br>Quality<br>Manner |
- 

Implicature: She's saying how beneath all her bravado, she thinks about whether or not she could keep her mask on.

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- |     |   |   |
|-----|---|---|
|     |   | Flouted:<br>Quantity                      |
| 10. | Luisa: Give it to your sister, it doesn't hurt! And see if she can handle every family burden! Watch as she buckles and bends but never breaks! | Obeeyed:<br>Relation<br>Quality<br>Manner |
- 

Implicature: Here, Luisa is explaining how she's the acting support of the family, and she reassures Mirabel that she'll be fine even if it seemed like she won't be.

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- |     |  |   |
|-----|--|---|
|     |  | Flouted:<br>Quantity                      |
| 11. | Luisa: Give it to your sister and never wonder if the same pressure would've pulled you under! Who am I if I don't have what it takes? | Obeeyed:<br>Relation<br>Quality<br>Manner |
-

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Implicature: Luisa’s discreetly saying how no one had ever stopped to consider if they themselves would break if they were in her shoes so why start now?

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	Flouted: Quantity
12. Luisa: No cracks, no breaks! No mistake, no pressure!	Obeyed: Relation Quality Manner

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Implicature: Has the double intended meaning that it’s not a mistake to rely on her and so there’s no pressure, but it also acts as her own mantra to herself that everything is fine.

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We learn here that implicatures can be used as a way to express banter in a slightly comedic light, as seen in points 1 to 4, where the implicatures are made so that Mirabel talks in response to Luisa’s singing, creating a comedic effect. We also learn of implicatures being used to allude to real-life incidents that take place in the world, as seen in point 8, where the line is an allusion to the sinking of the Titanic.

4. “We Don’t Talk about Bruno”

**Table 4:  
The Implicatures in “We Don’t Talk about Bruno”**

No.	Lyrics	Maxim Organization
	Pepa: It was my wedding day-	
	Felix: It was our wedding day!	
	Pepa: We were getting ready	Flouted: Relation
	And there wasn't a cloud in the sky-	Manner
1.	Felix: No clouds allowed in the sky!	
	Pepa: Bruno walks in with a mischievous grin-	Obeyed: Quantity
	Felix: Thunder!	Quality
	Pepa: You telling this story or am I!?	
	Felix: I'm sorry, <i>mi vida</i> , go on!	

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Implicature: Pepa was trying to explain why the rule of “No-talking-about-Bruno” existed by telling the story of what happened on her wedding day. Unfortunately, Felix was all too ecstatic to tell the story and kept interrupting his increasingly irritated wife.

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Implicature: Now Pepa and Felix are singing in unison about why they shouldn’t talk about Bruno; Bruno told a prophecy to Pepa that it might rain and by doing so, Pepa began to overthink and caused it to actually storm to the point of a hurricane.

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Dolores: Hey! Grew to live in fear of Bruno stuttering or stumbling.	Flouted: Quantity
3. I could always hear him sort of muttering and mumbling.	Obeyed: Quality
I associate him with the sound of falling sand, ch-ch-ch.	Manner Relation

---

Implicature: Dolores tells Mirabel what her views on her uncle Bruno are. It’s important to note that she uses the present form of speech when talking about Bruno, while the others use the past form.

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Dolores: It's a heavy lift, with a gift so humbling.	Flouted: Quantity
4. Always left Abuela and the family fumbling.	Obeyed: Quality
Grappling with prophecies they couldn't understand.	Manner Relation
Do you understand?	Relation

---

Implicature: Dolores continues to tell Mirabel her views on Bruno. Her last question could be inferred as her asking if Mirabel understood what she was saying, but it can also be read as whether Mirabel understood why she’s using present tense; Bruno never actually left their house.

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5. Everyone: He's here!	Flouted: Quantity
	Obeyed: Quality Relation Manner

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Implicature: It can be read as everyone announcing that Mariano, the man who’s trying to court Isabela is here. But it can also be read as them telling Bruno is here, in the house.

---

Based on the table above, it can be inferred that the maxim most flouted in the song is the maxim of Quantity, as many as 5 times because the song is being sung by so many people with differing personalities who all are trying to get their points across. This resulted in a lot of exposure being carried out all at once. In comparison, the maxim of Quality was the least flouted due to the fact that this song is sung as a means to express everyone's personal opinions regarding Bruno, meaning they would be speaking the truth.

We learn here that implicatures can be presented in a word structural format. An example of this would be point 4 in the table above, where the usage of tenses (present and past) is used to express an implication of something that is not what it seems, even if the general public assumes it to be so.

5. What Else Can I Do?

“What else can I do?” is the fifth song of the movie, and it is similar to “Surface Pressure” where we see someone else take the lead spot instead of Mirabel; Isabela. The song pans out as a conversation between Isabela and Mirabel, as well as serving the purpose of showing Isabela's true thoughts and feelings. This song also serves as a moment where Isabela and Maribel finally decide to bury the hatchet from their respective misunderstandings towards the other, thus fixing the sisters' relationship. Below are the lyrics as well as the implicatures found in the song.

**Table 5:**  
**The Implicatures in “What Else Can I Do?”**

No.	Lyrics	Maxim Organization
	Isabela: I just made something unexpected. Something sharp, something new.	Flouted: Quantity
1.	It's not symmetrical or perfect. But it's beautiful, and it's mine! What else can I do?!	Obeied: Quality Relation Manner

Implicature: Isabela had just made a cactus, that's unlike the usual pretty flowers she makes. But since it's hers, she must accept it since that's what's expected. The cactus acts as symbolism to Isabela herself, who's normally boxed in by the expectations of her family on her and is now learning that it's all right to not be perfect

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- Isabela: Bring it in, bring it in.
- Mirabel: Good talk-
- Isabela: Bring it in, bring it in (What else can I do?)
2. Mirabel: Let's walk-
- Isabela: Bring it in, bring it in
- Mirabel: Free hugs!
- Isabela: Bring it in, bring it in
- Flouted:  
Quantity  
Relation  
Manner
- Obeied:  
Quality
- 

Implicature: Mirabel is trying to get the talk to be done and over with, but she's also trying to simultaneously hug Isabela since Bruno's vision shows her hugging Isabela as a way to save the family.

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- Isabela: A hurricane of jacarandas, Strangling figs!
3. Hanging vines, Palma de cera fills the air as I climb!  
And I push through! What else can I do?
- Flouted:  
Quantity  
Relation  
Manner
- Obeied:  
Quality
- 

Implicature: With the way Isabela sings, it seems like her question is about what else she can grow. But the question can also be read as her asking what else she can do regarding her position as anything other than her role in her family.

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- Isabela: I wanna feel the shiver of something new!
4. I'm so sick of pretty, I want something true, don't you?
- Flouted:  
Quantity
- Obeied:  
Quality  
Relation  
Manner
-

Implicature: It can be read as Isabela wanting to make something else other than pretty flowers, but it can also be read as Isabela being sick with the title of “Golden Child” in her family.

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	Flouted: Quantity
5. Isabela: How far do these roots go down?	Obeied: Quality Relation Manner

---

Implicature: It can be read as Isabela asking just how much of her potential is still lying in wait for her to discover. But it can also be read as Isabela asking just how deep-seated the expectations placed upon her are and how it has affected her character over the years.

---

As seen from the table above, it can be concluded that the maxim most flouted in the song is the maxim of Quantity, amounting to 5 times. This is because the song is being sung as a conversation between the main character, Maribel, and Mirabel’s sister, Isabela. This song in particular expresses Isabela’ inner desires to break free of her mould and express herself beyond the ‘Golden Child’ label placed upon her. But perhaps it is due to her artistic personality, that she uses more vague expressions to sing/tell her feelings, causing the maxim to be flouted. In comparison, the maxim of Quality was the least flouted because this song is sung as a means of expressing Isabela’ true wants, meaning she would be speaking the truth.

## CONCLUSION AND SUGGESTIONS

This research attempts to map out the types of implicatures and Gricean maxims found in *Encanto*’s movie soundtracks, as well as deduce to what extent can implicatures and Gricean maxims floutings found in *Encanto*’s movie soundtracks be used to develop its plot by using five songs, all of which are soundtracks from the movie *Encanto* and all sung by the extensive casts of the movie. The study found that the maxim most flouted in all five songs was the Maxim of Quantity, with 29 occurrences, while the maxim least flouted was the

maxim of Relation, with eight occurrences. In comparison, the Maxim of Quality was the most obeyed with 26 occurrences, with the Maxim of Quantity being the least obeyed with eight occurrences.

The reason as to why the maxim of Quantity was the most flouted was because the musical soundtracks in movies are designed to convey information in the span of a few minutes, meaning a lot of things need to be said or sung in a short time. This can oftentimes lead to the singers having to flout and disregard the maxim of Quantity, which requires the speaker to convey the proper amount of information towards the receiver, no more and no less. We find that the nature of musical soundtracks doesn't necessarily support this, as the main goal is to entertain the audience as well as provide information, meaning there are occasions where the singer over-explains and there are occasions where the singer under-explains.

On the other hand, the reason why the maxim of Relation was the least flouted was because the topic of a single song that is sung is more often than not a singular main topic. This leads to relatively few opportunities for the singers to stray from the point, which aligns with the understanding of the Maxim of Relation, which is that the speaker is required to answer accordingly with topics that are relevant to the conversation at hand. As such, it was rare for the singers to answer with something that does not relate to the topic.

The reason why the maxim of Quality was the most obeyed was due to the fact that the musical soundtracks in this movie acts as a means of exposition based on the knowledge the characters/singers have prior. This means that even if the things sung aren't necessarily the real truth, it is still the truth to the characters/singer, which means they are still abiding to the maxim of Quality.

The extent of implicatures and Gricean maxims floutings in *Encanto's* movie soundtracks used to develop its plot are apparent from the analysis. We learn that implicatures, as well as the floutings of maxims, can be used to establish a status quo in a movie. We also learn that they can be used as references or even hint at events that will eventually happen in the movie. Both examples are evident in the song *Welcome to the Family Madrigal*. In the song *Surface Pressure*, we learn that implicatures and Gricean maxims floutings can be used to provide information to further the plot while also doing so in a comedic light. Here, we also learn of its usage as allusions to real-life incidents to provide poetic effect towards songwriting.



This research acknowledges that while it is an analysis of the usage of implicatures and Gricean maxim floutings in movie soundtracks to further develop its plot, results of this research should always be taken with consideration in part from songs chosen as data for this research. Future researchers should take into consideration choosing a movie with a more predominantly English track list, as it may allow a deeper understanding of the topic being studied, as well as provide a more diverse range of data to be researched. Future researchers may also take into consideration a more intensive study regarding cultural aspects that may be present in these movies, as it allows a deeper level of nuance and understanding regarding the choices of languages or words used in the song and the movies.

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