#### **CHAPTER IV**

#### FINDINGS AND DISCUSSIONS

This chapter is about findings and discussions of the thesis. This provides the answer of two research problems that have been presented in the first chapter.

## 4.1 Findings

In this section the writer presents the analysis of flouting the maxims of quantity and quality by Nora and Helmer as the main characters in Henrik Ibsen's *A Doll House*. After that, the writer shows the purposes of the main characters in Henrik Ibsen's *A Doll House* in flouting the maxims of quality and quantity.

# 4.1.1 The Flouting of the Maxims of Quantity and Quality

The flouting of the maxim of quantity occurs when a speaker blatantly gives more or less information that the situation requires, while the flouting of the maxim of quality occurs when the speaker says something which is blatantly untrue or for which he or she lacks adequate evidence, Here the writer presents the flouting of the maxims of quantity and quality done by Nora and Helmer. The writer presents these in the form of table.

Table 4.1 Flouting the maxims of quantity and quality of Nora and Helmer

No.	Flouting	Data	Total	Percentage
1.	Maxim of Quantity	3, 5, 6, 7, 8, 9, 13, 16	8	40%
2.	Maxim of Quality	1, 2, 4, 5, 10, 11, 12, 14,	12	60%
		15, 17, 18, 19		
Total			20	100%

Table 4.1 above shows that the total number of flouted of the maxims of quantity and quality by Nora and Helmer as the main characters from act I, act II, and act III is twenty times. It contains maxim of quantity eight times (40%) and maxim of quality twelve times (60%). It can also be seen that the flouting of the maxim of quality is the higher than that of the maxim of quantity.

After showing the total number of flouted of the maxims quantity and quality, the writer presents the ways of flouting the maxims of quantity and quality by Nora and Helmer. The writer shows these in the form of table below.

Table 4.2 The Ways How Maxims of Quantity and Quality Are Flouted

No.	Flouting	Data	Total	Percentage
1.	Maxim of Quantity			
	a. Being too	5, 6, 9, 13, 16	5	25%
	informative			
	b. Giving too little	3, 7, 8,	3	15%
	information			
2.	Maxim of Quality			
	a. Hyperbole	17, 19	2	10%
	b. Metaphor	1, 4, 10, 11, 14, 18	6	30%
	c. Banter	15	1	5%
	d. Sarcasm	2, 5, 12	3	15%
	Total			100%

Table 4.2 shows that flouting of the maxim of quantity by giving too little information is three times (15%) and being too informative is five times (25%). So, being too informative as the way of flouting maxim of quantity is higher than giving too little information.

Moreover, it can be seen that the way of the maxim of quality is flouted which is done by Nora and Helmer by using metaphor is the most often used way to flout it, that is, six times (30%), while using banter is the less used, that is, only one time (5%). The flouting of the maxim of quality by using hyperbole is two times (10%) and the flouting of the maxim of quality by using sarcasm is three times (15%). Whereas Nora and Helmer do not use irony as the way they flout the maxim of quality because there is no number as seen in the table 4.2.

Later on, the writer classifies each flouted maxim between Nora and Helmer as shown in the table below. It is done in order to know each flouting maxim by Nora and Helmer.

**Table 4.3 Flouting Maxim of Quantity** 

No ·	Name of main Characters	F.QN	Data	Total	Percentage
1.	Nora	Being too informative	6, 9, 13,16	4	50%
		Giving too little information	7, 8	2	25%
2.	Helmer	Being too informative	5	1	12,5%
		Giving too little information	3	1	12,5%
	TOTAL				100%

According to the table 4.3 Nora flouts the maxim of quantity by giving too little information two times (25%) while Helmer does it only one time (12, 5%). It can also be seen that Nora is being too informative to flout the maxim of quantity, that is, four times (50%) while Helmer only one time (12, 5%). Hence Nora flouts more maxim of quantity than Helmer does by giving too little information and being too informative.

**Table 4.4 Flouting Maxim of Quality** 

No.	Name of main character	F.Qi	Data	Total	Percentage
1.		Hyperbole	17, <mark>19</mark>	2	16, 7
	Nora	Metaphor	10, 11	2	16, 7
		Sarcasm	12	1	8, 3
2.		Metaphor	1, <mark>4,</mark> 14, 1 <mark>8</mark>	4	33, 3
	Helmer	Banter	15	1	8, 3
		Sarcasm	2, 5	2	16, 7
	TOTAL				100%

Table 4.4 presents the flouting of the maxim of quality done by Nora and Helmer. The table shows us that Nora flouts the maxim of quality by using hyperbole, metaphor and sarcasm. She flouts the maxim of quality by using hyperbole and metaphor two times (16, 7%) and using sarcasm one time (8, 3%).

It is different with the way of flouting the maxim of quality done by Helmer. He uses metaphor, banter, and sarcasm. Metaphor is the most often used to flout the maxim of quality, that is, four times (33, 3%). It follows by flouting the maxim of quality by using sarcasm two times (16, 7%) and using banter only one time (8, 35).

Next, the writer discusses the ways how those two maxims are flouted by Nora and Helmer. It is done to answer the research question number one.

## 4.1.1.1 The Flouting of the Maxim of Quantity

According to Cutting (2002:34), the speakers should be as informative as required, that they should give neither too little information nor too much information to flout the maxim of quantity. In Henrik Ibsen's *A Doll House* the main characters, Nora and Helmer, as seen in table 4.1 do the flouting of maxim of quantity eight times (40%). It is shown in the data number 3, 5, 6, 7, 8, 9, 13, and 16.

## 4.1.1.1 Being Too Informative

Table 4.3 shows that Nora being too informative to flout the maxim of quantity four times and Helmer fulfills it only one time.

The following is an example of flouting the maxim of quantity by being too informative. The first example is taken from data number 5 (ACT 1: p.4).

Helmer : What are little people called that are always wasting money?

Nora : Spendthrifts—I know. Let us do as you suggest, Torvald, and then I shall have time to think what I am most in want of. That

is a very sensible plan, isn't it?

Helmer : (smiling). Indeed it is—that is to say, if you were really to

save out of the money I give you, and then really buy something for yourself. But if you spend it all on the housekeeping and any number of unnecessary things, then I

merely have to pay up again. Nora: Oh but, Torvald—

Helmer : You can't deny it, my dear, little Nora. (Puts his arm round

her waist.) It's a sweet little spendthrift, but she uses up a deal of money. One would hardly believe how expensive such little

persons are!

Nora : It's a shame to say that. I do really save all I can.

In this conversation, first Nora fulfills maxim of quality. She answers clearly when Helmer asks her" *What are little people called that are always wasting money?* "She answers, "*Spendthrifts*". Grice in Cutting (2002: 34) said that to fulfill the maxim of quality the speakers are expected to be sincere, to be saying something that they believe corresponds to reality." In fact *spendthrifts* is the correct answer because spendthrifts are the people who always wasting money.

Later, Nora tells Hermer," Let us do as you suggest, Torvald, and then I shall have time to think what I am most in want of. That is a very sensible plan, isn't it?" Here Nora wants Helmer to do something in order to get money for Christmas. She is thinking about how the way they will get money. But then Helmer is really angry to Nora. He explains Nora what happen with him if she is being spend-thrift. Here Helmer flouts maxim of quantity. It is shown in the sentence" Indeed it is—that is to say, if you were really to save out of the money I give you, and then really buy something for yourself. But if you spend it all on the housekeeping and any number of unnecessary things, then I merely have to pay up again."

According to Grice in Cutting (2002), flouting the maxim of quantity occurs when a speaker blatantly gives more or less information that the situation requires. In the conversation above Helmer gives Nora too much information about Nora's question by giving her an advice with not to spend all the money for the unnecessary things.

The second example is taken from data number 6 (ACT 1:p.10).

Nora : I ought to tell you that we had it from papa.

Mrs. Linde : Oh, I see. It was just about that time that he died, wasn't it?

Nora : Yes; and, just think of it, I couldn't go and nurse him. I was

expecting little Ivar's birth every day and I had my poor sick Torvald to look after. My dear, kind father—I never saw him again, Christine. That was the saddest time I have

known since our marriage.

This conversation happens between Nora and Mrs. Linde. Nora tells the truth about from whom she gets much money until she can go to Italy to save Tolvald Helmer's healthy. She tells about a tremendous lot of money to do it. She tells that the condition was the saddest time she has known since her marriage. Here, Nora fulfills flouting the maxim of quantity. It is because she tells Mrs. Linde about her life. She gives much information to Mrs. Linde about what a poor she is at that time when her father will die while she is waiting for her son's birth and her husband is being sick. It can be seen in this sentence, "just think of it, I couldn't go and nurse him. I was expecting little Ivar's birth every day and I had my poor sick Torvald to look after". She makes her contribution more informative than is required. She does it because she wants to get caring from Mrs. Linde about her condition.

The third example is taken from data number 10 (ACT I: p.19).

Mrs. Linde : He is a widower now, isn't he?

Nora : With several children. There now, it is burning up. (Shuts the

door of the stove and moves the rocking-chair aside.)

The conversation above happens between Mrs. Linde and Nora. They are talking about the man who comes to Nora's house, whose name Krogstrad. Mrs. Linde is quite curious about him. She asks Nora some questions. One of the Mrs. Linde's question is that" *is the man a widower now?*". Then Nora answers," *With several children*". It is no need to answer like that. She just should answer "yes" or "no". She gives more information to Mrs. Linde that he is a widower with several children. It is done to make the information is clear. Here flouting maxim of quantity is requires.

The fourth example is taken from data number 13 (ACT 1:p.30).

Krogstad : Your father was very ill, wasn't he?

Nora : He was very near his end. Krogstad : And died soon afterwards?

Nora : Yes.

In the conversation above Nora is flouting maxim of quantity by being too informative about Krogstad's question. Krogstad's questions actually need "yes" or "no" answer. But then Nora gives additional information about her father who would die. So Krogstad is continuing his question by asking Nora," *And died soon afterwards*?" Then Nora is cooperative enough by replying his question "yes". Here Nora fulfills maxim of quantity because she makes her contribution as informative as is required.

The last example is taken from data number 16 (ACT II: p.30).

Mrs. Linde : (goes on sewing. A short silence). Does Doctor Rank come

here every day?

Nora : Everyday regularly. He is Torvald's most intimate friend, and

a great friend of mine too. He is just like one of the family.

In the conversation above, flouting maxim of quantity is done by Nora. She flouts it by answering Mrs. Linde's question with the utterance "everyday regularly". She actually only needs "yes" or "no" to be cooperative, but in fact she gives too much information to Mrs. Linde that Torvald is the most intimate friend and a great friend of herself too. He is also like one of her family. It is done by Nora to give a clear explanation about who Dr. Rank is.

# 4.1.1.1.2 Giving Too Little Information

As shown in table 4.3 Nora flouts the maxim of quantity by giving too little information two times and Helmer does it only one time.

The following is examples of flouting maxim of quantity, that giving too little information. This first example is taken from the data number 3 (ACT 1: p.2).

This conversation takes place when Helmer and Nora are in debate about Nora's attitude who likes wasting money. Nora have bought a number of parcels for Christmas whereas she knows condition of her family that does not havet enough money to do that. She knows that Helmer works hard to fulfill their family's necessity before Helmer becomes a bank manager the following year. Because of that Nora suggests that Helmer borrow some amount of money.

Nora : Pooh! We can borrow till then.

Helmer : Nora! (Goes up to her and takes her playfully by the ear.) The

same little featherhead! Suppose, now, that I borrowed fifty pounds today, and you spent it all in the Christmas week, and then on New Year's Eve a slate fell on my head and killed me,

and—

Nora : (putting her hands over his mouth). Oh! don't say such horrid

things.

Helmer : Still, suppose that happened,—what then?

Nora : If that were to happen, I don't suppose I should care whether I

owed money or not.

Helmer : Yes, but what about the people who had lent it?

Nora : They? Who would bother about them? I should not know who

they were.

As shown in the conversation above, Helmer is angry and mocks Nora by saying "Nora! The same little featherhead! Suppose, now, that I borrowed fifty pounds today, and you spent it all in the Christmas week, and then on New Year's Eve a slate fell on my head and killed me. Then Nora answers the question by obeying the maxim of cooperative principle that is maxim of relation. The sentence" Oh! don't say such horrid things," is cooperative enough toward Helmer's question. But then Helmer is not satisfied with Nora's utterance. He doesn't know what he has to do. The sentence "Still, suppose that happened,—what then?" shows that he still wants Nora's suggestion. Then Nora said, "If that were to happen, I don't suppose I should care whether I owed money or not." It shows that Nora convinces Helmer that she isn't such stupid like his thought. It is an annoying situation he has ever had.

Later on Helmer flouts the maxim of quantity by saying," Yes, but what about the people who had lent it? He tells Nora that he doesn't know the people who had lent money. However, he, as a bank worker should know to whom he will lend money. In this case flouting maxim of quantity required because it is less information for knowing the people who had lent the money. Here Helmer gives the limited information to Nora to avoid borrowing the amount of money for Nora.

The second example is taken from data number 7 (ACT I: p.12).

Mrs. Linde : (walking to the window). I have no father to give me

money for a journey, Nora.

Nora : (rising). Oh, don't be angry with me.

Mrs. Linde : (going up to her). It is you that must not be angry with

me, dear. The worst of a position like mine is that it makes one so bitter. No one to work for, and yet obliged to be always on the look-out for chances. One must live, and so one becomes selfish. When you told me of the happy turn your fortunes have taken—you will hardly believe it—I was delighted not so much on

your account as on my own.

Nora : How do you mean?—Oh, I understand. You mean

that perhaps Torvald could get you something to do.

Mrs. Linde : Yes, that was what I was thinking of.

The conversation above shows that Nora is being informative of Mrs. Linde's speaking. When Mrs. Linde said that she has no father to give her money for a journey, Nora shows her sympathy to Mrs. Linde by saying," *Oh, don't be angry with me*".

After that Mrs. Linde is talking to Nora that her own life is different with her, whose husband is a bank manager. It means that she feels that Nora is happier than

her. So Mrs. Linde tells to Nora" I was delighted not so much on your account as on my own". To receive it, Nora says," How do you mean?—Oh, I understand. You mean that perhaps Torvald could get you something to do". In this case Nora flouts the maxim of quantity. It is because she gives little information to Mrs. Linde for a big possibility position in the bank for Mrs. Linde could work there. Nora just asks Mrs. Linde," You mean that perhaps Torvald could get you something to do". Nora, actually as a bank manager's wife knows that she can ask her husband, Tolvald Helmer, to help her because her husband need someone to work in the bank.

The third example is taken from data number 8 (ACT I: p.15).

Nora

: There is no need you should. I never said I had borrowed the money. I may have got it some other way. (Lies back on the sofa.) Perhaps I got it from some other admirer. When anyone is as attractive as I am—

Mrs. Linde: You are a mad creature.

In the conversation above flouting maxim of quantity works. It does by Nora. She said to Mrs. Linde that perhaps she got money from some other way, such from some other admirer. Here Nora doesn't give Mrs. Linde know who the admirer is. She just mentions "some other admirer". According to Cutting (2002) the speaker who flouts the maxim of quantity seems to give too little or too much information. In this case, as a speaker, Nora gives too little information about how the way she got the money. Moreover she also does not give the clear explanation about who is the one who gives her money. She hides it to Mrs. Linde because she doesn't want Mrs. Linde know that the admirer is Dr.Rank.

# 4.1.1.2 The Flouting of the Maxim of Quality

According to Cutting (2002:34) there are several ways to flout maxim of quality. They are by exaggerating as in the hyperbole, using metaphor, irony, banter, and sarcasm.

As shown in table 4.4, the flouting of maxim of quality done by the main characters, Nora and Helmer, is twelve times (60%). They flout maxim of quality in three ways that is by using hyperbole, metaphor, and sarcasm. In the following, the writer gives example each ways of how Nora and Helmer flout the maxim of quality.

# **4.1.1.2.1** Hyperbole

Hyperbole is redundant way in expressing something. As shown in table 4.4 the flouting of the maxim of quality by using hyperbole is done by Nora, that is, two times

Below is two examples of flouting the maxim of quality by using hyperbole by Nora. They are data number 17 (ACT II: p.44) and data number 20 (ACT III: P.84).

The first example is taken from data number 17 (ACT II: p.44).

Nora : Nonsense! (Standing still.) When you pay off a debt you get

your bond back, don't you?

Mrs. Linde : Yes, as a matter of course.

Nora : And can tear it into a hundred thousand pieces, and burn it

up—the nasty, dirty paper!

This conversation above happens between Mrs. Linde and Nora. First, Mrs. Linde fulfills the maxim of quantity by being informative to Nora's question. When

Nora asks her," When you pay off a debt you get your bond back, don't you?" Mrs. Linde gives the answer," Yes, as a matter of course." Then Nora continues saying," And can tear it into a hundred thousand pieces, and burn it up—the nasty, dirty paper!" This sentence shows that Nora's speaking is too over. It implies meaning that Nora is exaggerating about the amount of the money that Mrs. Linde has to pay for a debt can make her tear into a hundred thousand pieces.

The second example is taken from data number 19 (ACT III: P.84).

Helmer : What is this? Do you know what is in this letter?

Nora: Yes, I know. Let me go! Let me get out! Helmer: (holding her back). Where are you going?

Nora :(trying to get free). You shan't save me, Torvald!

Helmer : (reeling). True? Is this true, that I read here? Horrible! No, no—it

is impossible that it can be true.

Nora : It is true. I have loved you above everything else in the world.

Helmer : Oh, don't let us have any silly excuses

The conversation above is built between Helmer and Nora. Helmer looks very angry knowing the content of the letter which is written by Dr.Rank. He feels there is something odd happened and Nora knows it. So he suddenly opens the door hurriedly and stands with an open letter in his hand. Then he asks Nora," what is actually in this letter?" Nora replies," *Yes, I know. Let me go! Let me get out!*" In the sentence, Nora answers Helmer's question clearly. Here Nora makes her contribution as informative as is required, that is answering Helmer's question," *Yes, I know*". It means she fulfills maxim of quantity.

Helmer doesn't believe that all about the content of the letter is true. Later, he asks Nora again," *True? Is this true, that I read here? Horrible! No, no—it is* 

Furthermore, she says to Helmer that she wants to get out from their house because she knows everything is in the letter. But Helmer tries to prevent it. After that Nora says, "I have loved you above everything else in the world". Here Nora is flouting the maxim of quality by using hyperbole. It is because she said to Helmer that she has loved him very much. The sentence "I have loved you above everything else in the world" has implied meaning that Nora cannot stand alive without Helmer.

# **4.1.1.2.2** Metaphor

The following the writer gives some examples of flouting maxim of quality by using metaphor that is done by Nora and Helmer. First the writer shows the data number 1 (ACT 1: p.1).

This example is a dialogue between Nora and Helmer. It happens between Helmer and Nora when Nora has just arrived home. She buys something for Christmas. She carries a number of parcels. She enters the house happily because she could buy something for Christmas. After getting conversation with her maid, Porter in a while, she shuts the door. She is laughing to herself, as she takes off her hat and coat. She also takes a packet of macaroons from her pocket and eats one or two. After that she wants to meet her husband to show things that she has bought, so she goes to her husband's door carefully in order to make him surprise.

Nora: There is a shilling. No, keep the change. (The PORTER thanks her, and goes out. NORA shuts the door. She is laughing to herself, as she takes off her hat and coat. She takes a packet of macaroons from her pocket and eats one or two; then goes

cautiously to her husband's door and listens.) Yes, he is in. (Still

humming, she goes to the table on the right.)

Helmer : (calls out from his room). Is that my little lark twittering out

there?

Nora : (busy opening some of the parcels). Yes, it is!

Helmer : Is it my little squirrel bustling about?

Nora : Yes!

Here Helmer flouts maxim of quality because he says "Is that my little lark twittering out there?" to his wife. It something blatantly untrue with named his wife, Nora little lark, that is small brown songbird which is usually sing. According to Cutting (2002), Helmer flouts the maxim by using a metaphor. He actually knows that someone out of the door is Nora, not a little lark. But then he calls his wife, Nora as a little lark. There is implicit meaning that Helmer judges Nora is like little lark because she likes humming by her own self.

In this conversation maxim of quantity is available. It is done by Nora. She makes her contribution as informative as is required, that is when her husband asks her," *Is that my little lark twittering out there?*" she clearly answer it with the words "Yes, it is".

The second example is taken from data number 4 (ACT 1: p.3).

Helmer : (following her). Come, come, my little skylark must not droop

her wings. What is this! Is my little squirrel out of temper?

(Taking out his purse.) Nora, what do you think I have got here?

Nora : (turning round quickly). Money!

Here, Helmer muffles Nora's temper by coming up to Nora and asks" Come, come, my little skylark must not droop her wings. What is this! Is my little squirrel out of temper? By saying "my little skylark must not droop her wings" Helmer flouts the

maxim of quality. It is impossible that Nora is a little skylark who has wings. She is a human, not a bird like Helmer said. Helmer has said something blatantly untrue. In this case, Helmer flouts the maxim of quality by using a metaphor.

Helmer said like that perhaps to persuade Nora in order not to be angry anymore with her. Moreover, Helmer takes out his purse and asks Nora about what he has to do to make her happy. Then Nora quickly answers that she wants money.

The third example is taken from data number 10 (ACT 1: p.24).

(RANK, HELMER, and MRS. LINDE go downstairs. The NURSE comes forward with the children; NORA shuts the hall door.)

Nora: How fresh and well you look! Such red cheeks!—like apples and roses. (The children all talk at once while she speaks to them.) Have you had great fun? That's splendid! What, you pulled both Emmy and Bob along on the sledge?—both at once?—that was good. You are a clever boy, Ivar. Let me take her for a little, Anne. My sweet little baby doll! (Takes the baby from the MAID and dances it up and down.) Yes, yes, mother will dance with Bob too. What! Have you been snow-balling? I wish I had been there too! No, no, I will take their things off, Anne; please let me do it, it is such fun. Go in now, you look half frozen. There is some hot coffee for you on the stove.

This conversation happens between Nora, the nurse, and her children. When the Nurse comes to Nora with the children Nora says to her children that the children are well looks and fresh. Their cheeks are red like apples and roses.

According to Rahmad (13:2012), a metaphor makes a comparison between one thing to another. Here Nora makes a comparison between her children's cheeks with apples and roses. She says that her children are like apple and roses because they look fresh. By doing so Nora flouts the maxim of quality by using a metaphor.

Second, The sentence "My sweet little baby doll" is clear enough that Nora flouts the maxim of quality by using a metaphor. Actually Nora does not need to call her children by saying "my sweet little baby doll" even though her children named Ivar is a clever boy. It shows that she makes a comparison between her son with a doll.

Next example is taken from data number 11 (ACT 1: p.24).

(The NURSE goes into the room on the left. Nora takes off the children's things and throws them about, while they all talk to her at once.)

Nora: Really! Did a big dog run after you? But it didn't bite you? No, dogs don't bite nice little dolly children. You mustn't look at the parcels, Ivar. What are they? Ah, I dare say you would like to know. No, no—it's something nasty! Come, let us have a game. What shall we play at? Hide and Seek? Yes, we'll play Hide and Seek. Bob shall hide first. Must I hide? Very well, I'll hide first.

The conversation above happens between Nora and her children. Nora talks to herself like a child. She asks and answers by herself. She speaks" *Did a big dog run after you? But it didn't bite you? No, dogs don't bite nice little dolly children. You mustn't look at the parcels, Ivar.*" It is clear that Nora flouts the maxim of quality. She fulfills it by using a metaphor with her utterances" *nice little dolly children.*" Here Nora regards her son, Ivar, as a doll that can be invited to play games anytime she wants.

Furthermore, the example of flouting of the maxim of quality by using metaphor is taken from data number 14 (ACT 1: p.34).

Helmer: Didn't you tell me no one had been here? (Shakes his finger at her.) My little song-bird must never do that again. A song-bird must have a clean break to chirp with—no false notes! (Puts his arm

have a clean break to chirp with—no false notes! (Puts his arm round her waist.) That is so, isn't it? Yes, I am sure it is. (Lets her go.) We will say no more about it. (Sits down by the stove.) How

warm and snug it is here! (Turns over his papers.)

Nora : (after a short pause, during which she busies herself with the

Christmas Tree). Torvald!

Helmer: Yes.

According to Grice in Cutting (2002), there are four kinds of the flouting maxims. One of them a speaker can flout the maxim of quality by using metaphor. In the conversation above Helmer does it. He judges Nora as a song bird. It is sure that there is implicit meaning from Helmer judging Nora like that. He does it because Nora's attitude who likes speaks too much and lies.

The last example is from data number 18 (ACT II: p.77-78).

Nora : Don't look at me like that, Torvald.

Helmer: Why shouldn't I look at my dearest treasure?—at all the beauty that

is mine, all my very own?

Nora :(going to the other side of the table). You mustn't say things like that to me tonight.

In this conversation, Helmer, clearly says something which is blatantly untrue. It shown from his utterance," *my dearest treasure*". His utterances has implied meaning that Nora, as his wife, is the precious for himself. According to Cutting (2002) a speaker who says something which is blatantly untrue or for which he or she lacks adequate evidence is flouting the maxim of quality. In the conversation above Helmer flouts the maxim of quality by using metaphor. He makes a comparison

between his wife with the treasure. But then Nora denies it by saying that he must not say such thing like he has said.

#### 4.1.1.2.3 Banter

Banter, expresses a negative sentiment and implies a positive one. It sounds like a mild aggression, as in, "You're nasty, mean and stingy. How can you only give me one kiss?" but it is intended to be an expression of friendship or intimacy. Banter can sometimes be a tease and sometimes flirtatious comment. Moreover, sometimes, banter shows a strong friendship or relationship.

In the following the writer shows the data 15 (ACT 1:p.37) as the example.

Nora: (takes her hand out of his and goes to the opposite side of the Christmas Tree). How hot it is in here; and I have such a lot to do.

Helmer: (getting up and putting his papers in order). Yes, and I must try and read through some of these before dinner; and I must think about your costume, too. And it is just possible I may have something ready in gold paper to hang up on the Tree. (Puts his hand on her head.) My precious little singing-bird! (He goes into his

room and shuts the door after him.)

In the conversation above, Nora tells Helmer that there are many things that she has to do. Then Helmer also tells Nora that he is the same. He has to try finishing his job for a bank business before the dinner time comes. It is because there will be party time in the following night. He also must think about his wife's costume for that party. Finally Helmer calls Nora by saying," *My precious little singing-bird*". This sentence shows that Helmer praises Nora with the word" my precious". This shows that Nora is meaningful for Helmer's personally. But later, Helmer also calls Nora by

saying," *little singing-bird*". There implies meaning that actually Helmer teases Nora by saying like that, even though he considers that her singing-bird is precious. In this case Helmer flouts the maxim of quality by using banter. It is because the speaker who flouts the maxim of quality by using banter, sometimes can be a tease and someone flirtatious comment.

#### 4.1.1.2.4 Sarcasm

Sarcasm is a form of irony that is not so friendly; in fact it is usually intended to hurt. In the following the writer gives some example of the main characters flout the maxim of quality by using sarcasm. Firstly, the writer shows the example from data number 2 (ACT I: p.2).

Helmer : When did my squirrel come home?

Nora : Just now. (Puts the bag of macaroons into her pocket and

wipes her mouth.) Come in here, Torvald, and see what I have

bought.

Helmer : Don't disturb me. (A little later, he opens the door and looks

into the room, pen in hand.) Bought, did you say? All these

things? Has my little spendthrift been wasting money again?

Nora : Yes, but, Torvald, this year we really can let ourselves go a

little. This is the first Christmas that we have not needed

to economize.

According to the dialogue, Helmer is curious when his wife arrived home. Helmer asks Nora, "When did my squirrel come home? "then Nora answered," Just now. "Here Nora does maxim of quantity because she answers Helmer's question clearly by saying "just now". Then Nora puts the bag of macaroons into her pocket and wipes her mouth by saying to her husband, "Come in here, Torvald, and see what

I have bought." Her husband, Helmer says," Don't disturb me". Helmer's answer gives a hint that he is very busy, but he is not because later he opens the door and looks into the room where Nora is. Then he says to Nora," Bought, did you say? All these things? Has my little spendthrift been wasting money again?" Helmer here flouts maxim of quality because he looks angry with Nora by saying these words.

Secondly, the writer shows data number 5 (ACT 1: p.4).

Helmer : What are little people called that are always wasting money?

Nora : Spendthrifts—I know. Let us do as you suggest, Torvald, and

then I shall have time to think what I am most in want of. That is

a very sensible plan, isn't it?

Helmer : (smiling). Indeed it is—that is to say, if you were really to save

out of the money I give you, and then really buy something for yourself. But if you spend it all on the housekeeping and any

number of unnecessary things, then I merely have to pay up again.

Nora : Oh but, Torvald—

Helmer : You can't deny it, my dear, little Nora. (Puts his arm round her

waist.) It's a sweet little spendthrift, but she uses up a deal of money. One would hardly believe how expensive such little

persons are!

Nora : It's a shame to say that. I do really save all I can.

In this conversation, first Nora does maxim of quality. She answers clearly when Helmer asks her" What are little people called that are always wasting money?"She answers, "Spendthrifts". Grice in Cutting (2002: 34) said that the maxim of quality says that the speakers are expected to be sincere, to be saying something that they believe corresponds to reality." Spendthrifts is the correct answer because spendthrifts are the people who always wasting money.

Later, Nora tells Hermer," Let us do as you suggest, Torvald, and then I shall have time to think what I am most in want of. That is a very sensible plan, isn't it?"

Here Nora wants Helmer to do something in order to get money for Christmas. She is thinking about how the way they will get money. But then Helmer is really angry to Nora. He explains Nora what happen with him if she is being spend-thrift. Here Helmer flouts maxim of quantity. It is shown in the sentence" *Indeed it is—that is to say, if you were really to save out of the money I give you, and then really buy something for yourself. But if you spend it all on the housekeeping and any number of unnecessary things, then I merely have to pay up again.*" According to Grice in Cutting (2002), flouting the maxim of quantity occurs when a speaker blatantly gives more or less information that the situation requires. In the conversation above Helmer gives Nora too much information about Nora's question by giving her an advice with not to spend all the money for the unnecessary things.

When Helmer gives Nora an advice, he flouts maxim of quality. He flouts it by calling Nora as "a sweet little spendthrift". It is untrue if he calls "a sweet" because the fact is that "spendthrift" is not truly sweet because it always wasting money. Here Helmer seems to be hurtful to Nora. He is being sarcastic by saying that spendthrift is a sweet.

Thirdly, the writer shows the example from data number 12 (ACT 1: p.28).

Krogstad

: The matter never came into court; but every way seemed to be closed to me after that. So I took to the business that you know of. I had to do something; and, honestly, don't think I've been one of the worst. But now I must cut myself free from all that. My sons are growing up; for their sake I must try and win back as much respect as I can in the town. This post in the

Bank was like the first step up for me—and now your husband

is going to kick me downstairs again into the mud.

Nora :But you must believe me, Mr. Krogstad; it is not in my power

to help you at all.

The conversation above is between Krogstad and Nora. Krogstad asks Nora to help him in order that he doesn't discharge from his job by asking her husband about it. But Nora utterances "it is not in my power to help you at all" shows that Nora doesn't want to help him even she actually can do it because she is a wife of the bank manager that is Helmer. It shown Nora flouts maxim of quality by using sarcasm. She told him that she doesn't help anything.

Finally both Nora and Helmer flout the maxim of quantity by two ways, they are by giving too little information and being too informative. Hence Nora flouts more maxim of quantity than Helmer does by giving too little information and being too informative. Furthermore, as seen in table 4.4 both Nora and Helmer do not use an irony to flout the maxim of quality. Nora flouts the maxim of quality by using hyperbole, metaphor and sarcasm while Helmer flouts it by using metaphor, banter, and sarcasm.

# 4.1.2 The Purpose of the Main Characters in Henrik Ibsen's A Doll House Flout the Maxims of Quantity and Quality

Table below is made in order that the reader finds it easier to understand the purpose of the main characters in flouting the maxim of quality and quantity.

Table 4.5 The Purpose of Flouting the Maxims of Quantity and Quality

Flouting Maxim	Purpose	Total	Percentage
Quantity	Quantity to change attitude		25%
	to get attention	1	12,5%
	to make the information clearer		37,5%
	To show sympathy	1	12,5%
	To hide something	1	12,5%
	TOTAL	8	100%
Quality	To strengthen opinion	4	33, 4%
	To show that she/he is angry	1	8,3%
	To persuade someone	1	8,3%
	To show love	2	16,7%
	To make humor	3	25%
	To ignore someone's request	1	8,3%
	TOTAL	12	100%

Table 4.5 shows that there are several purposes of the main characters in Henrik Ibsen's *A Doll House* in flouting the maxims of quantity and quality. The purposes of the main characters flouts the maxim of quantity is to change attitude, to get attention, to make the information clearer, to show sympathy, and to hide something. It can be seen from the table that the purpose of makes the information clearer is the highest purpose of the main characters in flouting the maxim of quantity, that is, three times (37, 5%). It is followed by the purpose to change attitude is two times (25%) and the other purposes such as to hide something, to get attention from someone, and to show sympathy is only one time (12, 5%).

Next, there are six purposes of the main characters in Henrik Ibsen's *A Doll House* flout the maxim of quality. They are to strengthen opinion, four times (33, 4%), to create humor three times (25%), to show love two times (16,7%), to show that she/ he is angry, to persuade someone, and to ignore someone's request is the same appear, that is only one time (8,35).

In the following section, the writer discusses one by one and gives the explanation about the purposes of the main characters in Henrik Ibsen's *A Doll House* in flouting the maxims of quantity and quality.

# 4.1.2.1 The Purpose of Flouting the Maxim of Quantity

There are many purposes of flouting the maxim of quantity. They are to change attitude, to get caring from someone, to make the information clearer, to show sympathy, and to hide something.

## 4.1.2.1.1 To Change Attitude

The example of flouting the maxim of quantity for the purpose to change attitude is taken from the data number 3 (ACT 1:p.2).

The setting of this conversation is in the living room. It takes when Helmer and Nora are in debate about Nora's attitude who likes wasting money. Nora had bought a number of parcels for Christmast whereas she knows the condition of her family that does not have enough money to do that. She knows that Helmer works hard to fulfill their family's necessity before Helmer becomes a bank manager the

following year. Because of that Nora suggests that Helmer borrow some amount of money.

Nora : Pooh! We can borrow till then.

Helmer : Nora! (Goes up to her and takes her playfully by the ear.) The

same little featherhead! Suppose, now, that I borrowed fifty pounds today, and you spent it all in the Christmas week, and then on New Year's Eve a slate fell on my head and killed me,

and—

Nora : (putting her hands over his mouth). Oh! don't say such horrid

things.

Helmer : Still, suppose that happened,—what then?

Nora : If that were to happen, I don't suppose I should care whether I

owed money or not.

Helmer : Yes, but what about the people who had lent it?

Nora : They? Who would bother about them? I should not know who

they were.

As shown in the conversation, the mood of the communication of Nora and Helmer is informal. It can be proved that the daily conversation takes place in the house between a wife and a husband. Here, as a husband, Helmer, is trying to change attitude of his wife, that is, he wants his wife, Nora, not to spend the money and not to be a spend thrift because of the family's condition. So that he does not tell to whom they should borrow the money when Nora asks him about it for the Christmas's time, even though he, as a bank manager actually knows to whom he should borrow the money.

The other example of the main character flouts the maxim of quantity for the purpose to change attitude is shown from the data number 5 (ACT 1:p.4).

Helmer : What are little people called that are always wasting money?

Nora : Spendthrifts—I know. Let us do as you suggest, Torvald, and then

I shall have time to think what I am most in want of. That is a very

sensible plan, isn't it?

Helmer : (smiling). Indeed it is—that is to say, if you were really to save out

of the money I give you, and then really buy something for yourself. But if you spend it all on the housekeeping and any number of unnecessary things, then I merely have to pay up again.

Nora : Oh but, Torvald—

Helmer : You can't deny it, my dear, little Nora. ( Puts his arm round her

waist.) It's **a** sweet little spendthrift, but she uses up a deal of money. One would hardly believe how expensive such little

persons are!

Nora : It's a shame to say that. I do really save all I can.

The setting of this conversation is in Helmer's house in the living room. It takes place between Helmer and Nora when Helmer gets angry to Nora because of her attitude who likes to waste money for the unnecessary things. Helmer flouts the maxim of quantity by giving too much information to Nora. He flouts it in order to change Nora's attitude for not to be a spend thrift.

#### 4.1.2.1.2 To Get Attention from Someone

To get attention from someone is also one of the purposes of the main character flouts the maxim of quantity. The following is the example which is taken from the data number 6 (ACT I: p.10).

Nora : I ought to tell you that we had it from papa.

Mrs. Linde : Oh, I see. It was just about that time that he died, wasn't it?

Nora : Yes; and, just think of it, I couldn't go and nurse him. I was

expecting little Ivar's birth every day and I had my poor sick Torvald to look after. My dear, kind father—I never saw him again, Christine. That was the saddest time I have

known since our marriage.

As shown in the finding 4.1.1.1, Nora flouts the maxim of quantity. She makes her contribution more informative than is required. It is done by Nora to get

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attention from Mrs. Linde about her condition when she couldn't nurse her father

when her father would die. At the same condition, she was waiting for the Ivar's birth

and having her husband sick. In misery, she did not have much money to do

something for all those conditions.

Finally she tells Mrs. Linde her difficult condition in an informal way because

Mrs. Linde was her old school friend when she was in the school.

4.1.2.1.3 To Make the Information clearer

The other purpose of flouting the maxim of quantity is to make the

information clearer. Usually the speaker makes the information clearer by giving too

much information to the hearer to expect the hearer would understand more about the

topic being discussed.

Here the writer shows the examples of that purpose. The examples are taken

from data number 9 (ACT 1:p.19), data number 13 (ACT 1:p.30), and data number 16

(ACT II: p.42). First, is taken from the data number 9 (ACT 1:p.19).

Mrs. Linde: He is a widower now, isn't he?

Nora

: With several children. There now, it is burning up. (Shuts the

door of the stove and moves the rocking-chair aside.)

The participants of the example above are Mrs. Linde and Nora. When Nora

flouts the maxim of quantity, she gives much information to Mrs. Linde. She wants

Mrs. Linde to know that someone who is being talked is a widower with several

children. It is done to make the information that is given from Nora is clearer enough.

The second is shown from the data number 13 (ACT 1:p.30)

Krogstad :Your father was very ill, wasn't he?

Nora : He was very near his end. Krogstad : And died soon afterwards?

Nora : Yes.

The mood of the conversation is informal. The conversation begins when Krogstad comes to Nora's house with his curiosity when Nora's father died. When Krogstad begins to ask Nora, Nora flouts the maxim of quantity. It is done by Nora to make the information is clearer that not long after her father was ill, he died.

The third example is taken from data number 16 (ACT II: p.42). The following is the conversation:

Mrs. Linde : (goes on sewing. A short silence). Does Doctor Rank come

here every day?

Nora : Everyday regularly. He is Torvald's most intimate friend, and

a great friend of mine too. He is just like one of the family.

The setting of this conversation is in Nora's living room when Mrs. Linde and Nora are talking about Dr. Rank. In this conversation, Nora flouts the maxim of quantity by giving Mr. Linde too much information about who Dr. Rank is. It is done by Nora because Nora actually wants to give Mrs. Linde information that Dr. Rank is very close with her just like her own family. Then she hopes that Mrs. Linde will satisfy with the information which she gets.

## **4.1.2.1.4 To Show Sympathy**

The next purpose of the main characters flout the maxim of quantity is to show sympathy. The data number 7 (ACTI: p.12) is taken as the example of that purpose.

Mrs. Linde : (walking to the window). I have no father to give me money

for a journey, Nora.

Nora : (rising). Oh, don't be angry with me.

Mrs. Linde : (going up to her). It is you that must not be angry with me,

dear. The worst of a position like mine is that it makes one so bitter. No one to work for, and yet obliged to be always on the look-out for chances. One must live, and so one becomes selfish. When you told me of the happy turn your fortunes have taken—you will hardly believe it—I was delighted not so

much on your account as on my own.

Nora : How do you mean?—Oh, I understand. You mean that

perhaps Torvald could get you something to do.

Mrs. Linde : Yes, that was what I was thinking of.

Nora : He must, Christine. Just leave it to me; I will broach the

subject very cleverly—I will think of something that will please him very much. It will make me so happy to be of some

use to you.

Mrs. Linde : How kind you are, Nora, to be so anxious to help me! It is

doubly kind in you, for you know so little of the burdens and

troubles of life.

The conversation above takes place in Nora's living room. It happens between Mrs. Linde and Nora. In this conversation Nora flouts the maxim of quantity in order to show her sympathy to her old school friend, Mrs. Linde. Nora is telling Mrs. Linde that she will help her to find a job. She thinks of something that makes her husband help Mrs. Linde. Then Mrs. Linde is very thankful to Nora because of her kindness.

#### 4.1.2.1.5 To Hide Something

To hide something is including the purpose of the main characters to flout the maxim of quality. The data number 8 (ACT I: p.18) below is taken for the example.

Nora : There is no need you should. I never said I had borrowed the

money. I may have got it some other way. (Lies back on the sofa.) Perhaps I got it from some other admirer. When anyone

is as attractive as I am—

Mrs. Linde : You are a mad creature.

The setting of the conversation above is in Nora's house. It happens between Nora and Mrs. Linde in the informal communication. Nora flouts the maxim of quantity in the conversation above by not mentioning who is the admirer. Nora hides it from Mrs. Linde. It is because she doesn't want Mrs. Linde to know who had given her the amount of money.

# 4.1.2.2 The Purpose of Flouting the Maxim of Quality

There are six purposes of the main characters in Henrik Ibsen's *A Doll House* in flouting the maxim of quality. They are to strengthen opinion, to create humor, to show that she/ he is angry, to persuade someone, to show love, and to ignore someone's request.

## 4.1.2.2.1 To Strengthen Opinion

The first purpose of the main character in flouting the maxim of quality is to strengthen opinion. Here the writer gives the example of the purpose. First is taken from data number 1 (ACT 1: p.1)

Nora : There is a shilling. No, keep the change. (The PORTER thanks

her, and goes out. NORA shuts the door. She is laughing to herself, as she takes off her hat and coat. She takes a packet of macaroons from her pocket and eats one or two; then goes cautiously to her husband's door and listens.) Yes, he is in. (Still humming, she

goes to the table on the right.)

Helmer : (calls out from his room). Is that my little lark twittering out

there?

Nora : (busy opening some of the parcels). Yes, it is!

Helmer : Is it my little squirrel bustling about?

Nora : Yes!

The setting of this conversation is in the well-furnished living room during Chrismast Eve. It takes when Nora has just arrived home by carrying a number of parcels. She takes off her hat and coat. Then she goes to her husband's door to check whether there is her husband or not. She is humming by herself.

A few minutes later Helmer knows that Nora is coming because he heard a busy voice from out of his room. Helmer, directly calls her wife from his room by flouting the maxim of quality. He flouts it by using a metaphor. In this case, Helmer calls her wife "little lark" who like twittering. It is done by Helmer to strengthen that her wife as like as little lark because her wife likes humming and talking with herself. That is the same as a little lark.

The second example below is taken from the data number 14 (ACT I: p.34). The participants of this conversation are Helmer and Nora. It is the same as the first example that Helmer flouts the maxim of quality by using metaphor.

Helmer : Didn't you tell me no one had been here? (Shakes his finger at

her.) My little song-bird must never do that again. A song-bird must have a clean break to chirp with—no false notes! (Puts his arm round her waist.) That is so, isn't it? Yes, I am sure it is. (Lets her go.) We will say no more about it. (Sits down by the stove.) How

warm and snug it is here! (Turns over his papers.)

Nora : (after a short pause, during which she busies herself with the

Christmas Tree). Torvald!

Helmer: Yes.

In the informal conversation above, Helmer makes a comparison between his wife and a bird who likes singing. Here, Helmer strengthens his feeling that his wife is like a bird who likes singing. Later Helmer flouts the maxim of quality by saying his wife "my little song-bird". It indicates that Nora often talks too much with herself.

The third example is taken from the data number 16 (ACT II: p.44). It takes place in Nora's house.

Nora : Nonsense! (Standing still.) When you pay off a debt you get

your bond back, don't you?

Mrs. Linde : Yes, as a matter of course.

Nora : And can tear it into a hundred thousand pieces, and burn it

up—the nasty, dirty paper!

As shown in the conversation above, the participants are Nora and Helmer. They are talking in the informal mood of communication. Nora is flouting the maxim of quality by using a hyperbole to strengthen her opinion if Mrs. Linde can cry every time with her debt.

The last example is taken from data number 19 (ACT III: p.84).

Helmer : What is this? Do you know what is in this letter?

Nora : Yes, I know. Let me go! Let me get out! Helmer : (holding her back). Where are you going?

Nora :(trying to get free). You shan't save me, Torvald!

Helmer : (reeling). True? Is this true, that I read here? Horrible! No,

no—it is impossible that it can be true.

Nora : It is true. I have loved you above everything else in the world.

Helmer : Oh, don't let us have any silly excuses

In this conversation, Nora is flouting the maxim of quality by using hyperbole because she wants her husband, Helmer, to know that there is no other reason she does everything in this world accept just for him and family. She strengthens her words by saying that she has loved her husband above everything else in the world.

# 4.1.2.2.2 To Show that She/He is Angry

The second purpose of the main characters in flouting the maxim of quality is to show that she/ he is angry. The example is taken from the data number 2 (ACT I: p.2).

Helmer : When did my squirrel come home?

Nora : Just now. (Puts the bag of macaroons into her pocket and

wipes her mouth.) Come in here, Torvald, and see what I have

bought.

Helmer : Don't disturb me. (A little later, he opens the door and looks

into the room, pen in hand.) Bought, did you say? All these things? Has my little spendthrift been wasting money again?

Nora : Yes, but, Torvald, this year we really can let ourselves go a

little. This is the first Christmas that we have not needed

to economize.

The conversation above is a daily conversation which is built by Helmer and Nora as a wife-husband. It takes place in the living room when Nora wants Helmer to go to the living room to see things which Nora has bought. Then Helmer goes out from his room and gets angry at Nora. Helmer flouts the maxim of quality by saying" *Bought, did you say? All these things? Has my little spendthrift been wasting money again?*" It shows that Helmer is angry because Nora has been wasting money by buying many things for Christmast Eve.

## 4.1.2.2.3 To Persuade Someone

The third purpose of the main characters in flouting the maxim of quality is to persuade someone. The following is the example of that purpose. The example is taken from the data number 4 (ACT I: p. 3).

Helmer : (following her). Come, come, my little skylark must not

droop her wings. What is this! Is my little squirrel out of temper? (Taking out his purse.) Nora, what do you think I have

got here?

Nora : (turning round quickly). Money!

The setting of the conversation above is in the living room of the house. The participants are Helmer and Nora. Helmer persuades Nora in order not to be angry anymore with him because he couldn't give much money by flouting the maxim of quality.

#### **4.1.2.2.4** To Show Love

The next purpose of the main characters in flouting the maxim of quality is to show love. The example for that purpose is taken from the data number 10 (ACT I: p.24)

(RANK, HELMER, and MRS. LINDE go downstairs. The NURSE comes forward with the children; NORA shuts the hall door.)

Nora: How fresh and well you look! Such red cheeks!—like apples and roses. (The children all talk at once while she speaks to them.) Have you had great fun? That's splendid! What, you pulled both Emmy and Bob along on the sledge?—both at once?—that was good. You are a clever boy, Ivar. Let me take her for a little, Anne. My sweet little baby doll! (Takes the baby from the MAID and dances it up and down.) Yes, yes, mother will dance with Bob too. What! Have you been snow-balling? I wish I had been there too! No, no, I will take their things off, Anne; please let me do it, it is such fun. Go in now, you look half frozen. There is some hot coffee for you on the stove.

This conversation happens between Nora, the nurse, and her children in an informal communication. The act sequence of this conversation is when the Nurse comes to Nora with her children, Nora says to her children that they look well and fresh like red cheeks, apples and roses. By saying like that Nora wants to show her love to her children.

#### **4.1.2.2.5** To Make Humor

The other purpose of the main characters in flouting the maxim of quality is to create humor. The following is the example which is taken from the data number 11 (ACT I: p.24).

(The NURSE goes into the room on the left. Nora takes off the children's things and throws them about, while they all talk to her at once.)

Nora: Really! Did a big dog run after you? But it didn't bite you? No, dogs don't bite nice little dolly children. You mustn't look at the parcels, Ivar. What are they? Ah, I dare say you would like to know. No, no—it's something nasty! Come, let us have a game. What shall we play at? Hide and Seek? Yes, we'll play Hide and Seek. Bob shall hide first. Must I hide? Very well, I'll hide first.

This conversation is in the room at Nora's house. This is an informal communication between Nora and her son. Nora calls her son, Ivar with *nice little dolly children*. It is impossible that Ivar is a doll. Here, Nora flouts the maxim of quality because she tries to create a humor to make the situation melt by making a comparison between her son and a doll.

Next example is taken from data number 10 (ACT I: p.24).

(RANK, HELMER, and MRS. LINDE go downstairs. The NURSE comes forward with the children; NORA shuts the hall door.)

Nora: How fresh and well you look! Such red cheeks!—like apples and roses. (The children all talk at once while she speaks to them.) Have you had great fun? That's splendid! What, you pulled both Emmy and Bob along on the sledge?—both at once?—that was good. You are a clever boy, Ivar. Let me take her for a little, Anne. My sweet little baby doll! (Takes the baby from the MAID and dances it up and down.) Yes, yes, mother will dance with Bob too. What! Have you been snow-balling? I wish I had been there too! No, no, I will take their things off, Anne; please let me do it, it is such fun. Go in now, you look half frozen. There is some hot coffee for you on the stove.

This conversation happens between Nora, the nurse, and her children in the informal communication. The act sequence of this conversation is when the Nurse comes to Nora with the children. Then Nora says that her children is *a sweet little* 

baby doll. Here Nora flouts the maxim of quality to create a humor. Actually Nora wants her children know that she is caring them. Later on Nora dances with her children.

The last example is taken from the data number 15 (ACT I: p.37).

Nora: (takes her hand out of his and goes to the opposite side of the

Christmas Tree). How hot it is in here; and I have such a lot to do.

Helmer: (getting up and putting his papers in order). Yes, and I must try and read through some of these before dinner; and I must think about your costume, too. And it is just possible I may have something ready in gold paper to hang up on the Tree. (Puts his hand on her head.) My precious little singing-bird! (He goes into his

room and shuts the door after him.)

The setting of this conversation is in the opposite side of Christmas Tree. The participants are Helmer and Nora. Helmer calls Nora with "My precious little singing-bird" because he wants to create a humor. It is to make a good relationship between them.

## 4.1.2.2.6 To Ignore Someone's Request

The last purpose of the main characters in flouting the maxim of quality is that to ignore someone's request. Here is the example which is taken from the data number 12 (ACT I: p.28).

Krogstad

: The matter never came into court; but every way seemed to be closed to me after that. So I took to the business that you know of. I had to do something; and, honestly, don't think I've been one of the worst. But now I must cut myself free from all that. My sons are growing up; for their sake I must try and win back as much respect as I can in the town. This post in the

Bank was like the first step up for me—and now your husband

is going to kick me downstairs again into the mud.

Nora : But you must believe me, Mr. Krogstad; it is not in my

power to help you at all.

Krogstad : Then it is because you haven't the will; but I have means to

compel you.

The setting of this conversation is in Nora's house when Krogstad comes to ask his business with Nora. Nora flouts the maxim of quality to ignore Helmer's request. Nora doesn't want to help him because she knows that he is not good in his job at her husband's office. She expects her husband to kick him out from the office.

The findings of the purposes of the main characters in Henrik Ibsen'a *A Doll House* flout those two maxims show that there are some positive purposes of the flouting the maxims of quantity and quality. For instance Helmer flouts the maxim of quantity to change Nora's bad attitude that likes wasting money. In addition they flout the maxim of quantity to make the information clearer. Next, table 4.5 shows that the high frequency of the purpose of flouting the maxim of quality is to strengthen opinion and to make humor. That means the main characters flout it not to make their communication break down.

#### 4.2 Discussion

This section discusses the finding of data analysis. Cooperative principle is the way how the speaker tries to give the clear information to the hearer. When they communicate, they have to cooperative each other, so the communication will run well. The rules of being cooperative is called maxim. As the researcher mention in the previous chapter, there are four maxims based on Grice (1989). They are maxim of quality, quantity, relation, and manner. Yet, not all the people follow those maxims in communication. They sometimes break the maxims, later it called flouting. Flouting maxims is when the speaker seems not to use the maxim at the time they produce the utterance but the speakers assumes that the hearer understands about the words and appreciates the implicit meaning (Cutting, 2002:37).

After analyzing *A Doll House* three act plays written by Henrik Ibsen, the writer found that both Nora and Helmer flout the maxims of quantity and quality when they talk. Nora more often flouts the maxim of quantity then Helmer does. Contrary, Helmer more often flouts the maxim of quality than Nora does.

There are several ways which is used by Nora and Helmer to flout those two maxims. Both Nora and Helmer give too little information and being too informative in communication to flout the maxim of quantity. Meanwhile in the flouting of the maxim of quality Nora uses hyperbole, metaphor, and sarcasm and Helmer uses metaphor, banter, and irony. Yet, not all the ways of flouting the maxim of quality they used. There is a way that they do not use to flout the maxim of quality. That is by using an irony.

In addition, the writer also found some purposes of Nora and Helmer flout the maxims of quantity and quality. There are five purposes for them to flout the maxim of quantity. They are to make the information clearer, to change attitude, to get attention from someone, to show sympathy and to hide something. Moreover there are six purposes of the main characters in Henrik Ibsen's A *Doll House* flout the

maxim of quality. They are to strengthen opinion, to create humor, to show love, to show that she/ he is angry, to persuade someone, and to ignore someone's request.

This result of the findings has answered the two research problems that have been mentioned in the chapter one. But the writer did not find an irony as the way to flout the maxim of quality in Henrik Ibsen's *A Doll House*.

Another hand, there are different focuses in my research among other researches done before. In my research, I focus on the certain flouting maxims. They are flouting the maxims of quantity and quality. Here the researcher not only mentions the type of the maxim that are flouted by the main characters in Henrik Ibsen's *A Doll House*, but also the researcher shows the way of those two maxims flouted. In addition, in this research the researcher describes the purposes of the main characters in Henrik Ibsen's *A Doll House* flouted those two maxims. The other difference between this research and the previous researches is the present researcher uses *A Doll House* three act plays by Henrik Ibsen as the source of the data while most of the previous researchers used movie as the source of the data.

Moreover, the writer tries to find another point of view about this study.

Islam encourages Muslims to always speak clearly, so as the hearer, we can understand well about the topic being talked. In this case the Prophet has said:

"That the words of the Prophet Muhammad SAW were always clear that can be understood by all the people who are hearing." (HR. Abu Daud)

Beside that, as a human being, we would require the association and relationship to the people around us. Of course, it was not out of communication.

Unfortunately, sometimes the closeness between one another make us forget the ethics and norms. One of the ethics and norms that the people often forget is about a nickname. In the relationship, it is uncommon ejected nickname that is not good. In Qur'an Surah Al-Hujarat, 11 said:

يَكَأَيُّهَا ٱلَّذِينَ ءَامَنُواْ لَا يَسَخَرَ قَوْمٌ مِّن قَوْمٍ عَسَىٰ آَن يَكُونُواْ خَيْرًا مِّنْهُمْ وَلَا فِسَاءً مِن اللهِ عَسَىٰ آَن يَكُنَّ خَيْرًا مِّنْهُ أَن وَلَا فَلْمِرُواْ أَنفُسَكُو وَلَا فَسَاكُو وَلَا فَسَاءً وَلَا فَسَاءً وَلَا فَاللهِ مَا اللهُ مَا اللهُ اللهُ عَلَى اللهُ اللهُ عَلَى اللهُ اللهُ وَلَا اللهُ وَلَا اللهُ اللهُ اللهُ اللهُ وَلَا اللهُ اللهُ وَلَا اللهُ وَلَا اللهُ اللّهُ اللهُ اللهُ

"O you who have believed, let not a people ridicule [another] people; perhaps they may be better than them; nor let women ridicule [other] women; perhaps they may be better than them. And do not insult one another and do not call each other by [offensive] nicknames. Wretched is the name of disobedience after [one's] faith. And whoever does not repent - then it is those who are the wrongdoers." (Hasan Qaribullah)

The verse above describes that we are forbidden to call someone with the hated nickname or bad nikcname. For instance we call someone with the nickname "blind", "cripple", or "dog" etc. It is forbidden in Islam if it hurt them. However, not all bad calls are prohibited. We may call someone with a bad call for the good purpose like for educating. Imam Al - Bukhari in his Sahih mentions that one day Abu Bakar As Siddiq calls his son Abdurrahman as "evil child". It is done by Abu Bakar because Abdurrahman did not prepare a dinner for the guests.

The result of this study shows that Helmer fulfills it. Helmer flouts the maxim of quality by using a metaphor. One of the findings shows that he compares his wife with a little lark or a bird. Helmer often calls his wife by saying," my sweet little lark" or "my sweet little spendthrift". It is allowed by him because he has a good purpose, that is, to change his wife's bad attitude that likes waste money and he does it just for teasing his wife. He doesn't do it to hurt her wife.