



Conversational Implicature Found in Inside Out 2 Movie

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Abstract. *This study investigates conversational implicature in the 2024 animated film Inside Out 2 by analyzing characters' utterances through the lens of Grice's theory of implicature and cooperative principles. Conversational implicature refers to the implied meanings not directly expressed but inferred through contextual understanding. Employing a qualitative descriptive method, this study examines both particularized and generalized implicatures, drawing data from selected dialogues in the film and its official transcript. The emotional complexity of the movie—highlighted by the presence of characters such as Anxiety, Envy, and Embarrassment—provides rich ground for analyzing indirect communication. Findings show that from 28 data items, 25 are particularized implicatures and 3 are generalized. This distribution emphasizes a strong reliance on context-sensitive communication, where meaning emerges from emotional, psychological, and situational cues. Particularized implicatures often occur in emotionally charged interactions, reflecting the characters' internal struggles and development, particularly Riley's journey through adolescence. Generalized implicatures, though less frequent, serve to convey socially shared assumptions, enhancing audience understanding in broader, often humorous contexts. The analysis also highlights how the characters' utterances align with Grice's maxims. The maxim of relevance is maintained through contextually appropriate responses; the maxim of quantity appears when speakers provide adequate information; the maxim of quality surfaces through honest and sincere exchanges; and the maxim of manner is evident in clear, concise communication. Together, these implicatures and maxims enrich the film's emotional depth and narrative subtlety. This study concludes that Inside Out 2 effectively demonstrates how animated films can utilize pragmatic strategies to portray psychological realities and emotional development. Future research is encouraged to explore cross-cultural interpretations of implicature and examine how these meanings translate across languages in dubbed or subtitled versions.*

Keywords: *Animated Film, Conversational Implicature, Generalized Implicature, Grice's Maxims, Inside Out 2, Particularized Implicature, Pragmatics*

1. INTRODUCTION

Pragmatics is a key field of linguistics that explores how the context in which we communicate shapes our understanding of meaning. This includes different elements of how we use language, such as deixis, implicature, speech acts, and strategies for politeness. Yule (1996) explains that pragmatics looks at how language interacts with its users, highlighting the development of meaning within particular contexts rather than just through grammatical forms. Levinson (1983) further supports this perspective by highlighting that to truly grasp language, one must take into account the social and situational contexts surrounding it. Understanding pragmatic competence is crucial for meaningful communication, particularly when learning a second language. Pragmatics studies involve not just implied meaning, but also the idea of implicature.

Haugh (2014, p. 41) points out that implicature is a part of pragmatics that examines the potential differences between a speaker's intended meaning and their actual words. This concept often relates to the level of politeness or impoliteness exhibited in communication.

Davis (1998) emphasizes that grasping implicature is essential for meaningful communication, as it enables speakers to share extra information and intentions in a subtle manner. The capacity to suggest meanings enhances social interactions, adding layers of complexity and nuances to our conversations. Additionally, Grice (1989) describes implicature as the act of suggesting a meaning that isn't directly expressed, emphasizing its importance in facilitating meaningful communication. He makes a distinction between two main types of implicature: conventional implicature and conversational implicature. Conversational implicature is essential in the way speakers express meaning in a more indirect manner. This kind of implicature is based on the idea that speakers will follow specific conversational norms and expectations.

Grice (1975) says that an ideal communication should adhere to the Cooperative Principle. First and foremost, one should talk as informative as possible. People must also convey what they believe to be true. Third, people must avoid expressing themselves in an ambiguous manner. Conversational implicature can occur when communication fails to work with the cooperative principle between the interlocutors. In communication, cooperative principles are used to make a conversation work effectively. Based on Grice's theory, there are four cooperative principles, called by maxim. There are maxim of quantity, quality, relation and manner.

The study focusing on the utterance of the conversation that contained conversational implicature and the maxims used in the conversational implicature found in movie *Inside Out 2*. Conversational implicature will be analyze from the conversation that appears in utterances by all the characters in the *Inside Out 2* movie. This *Inside Out 2* movie was chosen as a data for this study, because firstly, this movie was new released in this year and this *Inside Out 2* movie has not been analysed yet by other researchers, especially focused on conversational implicature and its maxim. The storyline of *Inside Out 2* revolves around Riley's journey as she navigates the complexities of adolescence, marked by her attendance at a hockey camp. The film introduces new emotion, such as Anxiety, Envy, Embarrassment, and Ennui that join the original cast of emotions: Joy, Sadness, Fear, Anger, and Disgust. This diverse emotional character creates rich opportunities for conversational implicature throughout the film. As the characters interact with one another, their dialogues often carry implicit meanings that reflect their internal struggles and relationships.

2. METHOD

This study employs a qualitative descriptive method, which is used to explore people's thoughts, emotions, and social phenomena through non-numerical data. As stated by W. Creswell & J. Creswell (1994), qualitative research seeks to understand human problems by capturing detailed perspectives from informants and conducting the study in a natural setting. The data in this study were obtained from the animated film *Inside Out 2*, released in 2024. The movie presents rich emotional dialogues, particularly through new characters such as Anxiety, Embarrassment, and Envy, making it a valuable source for analyzing conversational implicature based on Grice's theory.

The data were collected through observation and document analysis. The primary data consist of dialogues from *Inside Out 2*, supported by its official transcript accessed from <https://scrapsfromtheloft.com>. Several steps were followed: downloading and watching the movie, analyzing its dialogues, identifying implicatures, and examining them using Grice's framework. The focus was on identifying both particularized and generalized conversational implicatures that arise in various social and emotional contexts throughout the film.

The analysis was conducted using Grice's (1975, 1989) theory of conversational implicature and cooperative maxims. Utterances were classified into types of implicature and linked to specific maxims such as relevance and quantity. For example, Riley's emotional exchanges often illustrated particularized implicature rooted in specific conversational contexts, while Joy's assumptions revealed generalized implicatures reflecting broader social expectations. The data were presented descriptively, with selected dialogues followed by contextual analysis and interpretation based on the relevant implicature type and cooperative maxim.

3. RESULT AND DISCUSSION

Research Findings

All data in this chapter was gathered from the *Inside Out 2* movie. The data collection method is divided into four stages, including downloading and watching the movie. Second, observe each conversation to determine the scenario depicted in each scene. Third, read the whole transcript of *Inside Out 2*. The final stage is to take note of any dialogues that can be classified as conversational implicature using Grice's (1989) approach. This discussion will also be analysed in terms of its maxim type, which includes maxim of relation, maxim of manner, maxim of quantity, and maxim of quality.

Generalized Conversational Implicature

Data [3-1] (01.44 - 01.47)

All: "Let's go, Foghorns!"

In this moment, the collective cheer, "Let's go, Foghorns!" is delivered as a unified chant by Riley's friends and supporters. Although the phrase doesn't explicitly state that the team is destined to win or that the game is important, the cheer's tone and familiar structure strongly convey encouragement and team spirit. The phrase "Let's go" followed by the team's name is a common sports rallying call, instantly recognizable in many cultures.

This is a generalized conversational implicature because the implied meaning that the speakers are motivating the team and expressing support, which is understood by listeners without needing to know the specific context of the film. The cheer draws on a widely shared cultural convention in sports that chanting the team's name in this way signals solidarity, enthusiasm, and encouragement. Viewers and characters within Riley's mind alike can infer this positive communal energy without extra explanation.

The implicature functions to boost morale, fostering a sense of belonging and collective excitement around the game. The cheer encapsulates the social role of sports as a source of connection and motivation. It doesn't need to specify why the team deserves support, instead, it relies on the shared cultural understanding that such cheers are an essential part of sporting events.

This dialogue reflects the maxim of relevance because the cheer "Let's go, Foghorns!" is directly connected to the context of the hockey game, serving to encourage and engage the team and supporters. It contributes appropriately to the situation by motivating action and fostering team spirit. At the same time, it reflects the maxim of manner through its simple and clear structure, making the intention unmistakable. This example shows how the phrase draws on common social and cultural conventions in sports to express enthusiasm and solidarity, making the emotional atmosphere easy to understand and relatable for both characters within the film and the audience watching. The cheer's energy effectively communicates excitement and communal support, which are central to sporting events.

Data [3-2] (01.18 – 01.23)

Joy: "Let's! Play! Some! HOCKEY!!!"

In this moment, Joy yells, "Let's! Play! Some! HOCKEY!!!" with exaggerated energy and enthusiasm. Though she doesn't explicitly say that the game is going to be fun or meaningful, her tone and word choice suggest that the event is something to be excited about. This is a generalized conversational implicature because the implied meaning does not depend

on the specific situation. It draws from a shared cultural assumption that playing sports is exciting and socially rewarding. Joy relies on this shared understanding to communicate excitement without elaboration.

The implicature serves to boost morale and inject positivity into Riley's emotional state. Joy's dramatic delivery frames the activity not just as a game, but as an opportunity for happiness, confidence, and social connection. She doesn't need to justify why the game matters. The phrasing assumes that the audience (both within Riley's mind and viewers) already agrees that sports are exhilarating and important. This mirrors how emotions often operate subconsciously. They don't reason through meaning, they project it through intensity and tone.

This dialogue reflects the maxim of quantity because Joy provides just the right amount of information with energetic emphasis, expressing excitement without unnecessary details. Her dramatic, rhythmic delivery creates a clear and engaging message that boosts morale and positivity. This example illustrates how Joy consistently uses emotionally resonant language to uplift Riley and promote positive engagement, even in moments of uncertainty or change.

Data [3-3] (02.38 - 02.43)

Joy: "And that, folks, is the infamous Disgust! Glad to have her on the team!"

In this moment, Joy introduces Disgust with cheerful enthusiasm, saying, "And that, folks, is the infamous Disgust! Glad to have her on the team!" The use of the word "infamous" subtly acknowledges that Disgust may not be the most pleasant or likable emotion, while the phrase "glad to have her" implies acceptance and appreciation. This is a generalized conversational implicature because the implied meaning that even socially 'negative' emotions are useful, does not require specific contextual knowledge. It draws on a broadly accepted understanding that all emotions serve a purpose in human functioning.

The line reflects the broader emotional philosophy of *Inside Out*, that no emotion is useless. Disgust, for instance, protects Riley from physical and social harm, whether it's avoiding spoiled food or reacting to cringey social situations. Joy's comment implies this value without spelling it out. The audience understands, through Joy's tone and phrasing, that Disgust has a legitimate and respected role in Riley's internal system. It normalizes the idea that even unpleasant emotions are necessary, especially in navigating complex social environments.

Joy's statement reflects Grice's maxim of quantity, as she conveys just enough information for a light and engaging introduction. She doesn't overexplain Disgust's purpose, but her enthusiastic delivery suggests legitimacy and inclusion, subtly educating the audience

through tone rather than exposition. This example reflects how Joy uses generalized implicature to promote emotional acceptance. By lightly framing Disgust as both infamous and valuable, the film emphasizes the broader theme that every emotion, even the uncomfortable ones, plays an essential role in a healthy emotional life.

Particularized Conversational Implicature Data [3-4] (04.02-04.13)

Joy: [o.s] Oh! That's Friendship Island! Isn't it amazing?

Joy: "But we realized her islands aren't the only things made by memories. Way down at the root level, these memories were also creating beliefs."

In this line, Joy is explaining that Riley's beliefs are formed from her memories, and this insight is personalized to Riley. The phrase "at the root level" suggests that memories have a deep, foundational role in forming Riley's beliefs and sense of self. This is a particularized conversational implicature because it is specific to Riley's internal development. It is not a general statement about how everyone's memories shape their beliefs, but rather an individualized explanation about how Riley's psychological processes work.

The implicature is that Riley's memories are not just contributing to her personality and emotional responses (i.e., her "islands"), but they also form the beliefs that guide her decisions and perceptions about the world. Joy is sharing a deeper layer of Riley's emotional and cognitive development, which reflects how Riley's experiences shape her worldview. This is not something applicable to all individuals in the same way but rather is specific to Riley's unique mental landscape.

This line reflects the maxim of relation, which states that speakers should provide information that is relevant to the ongoing conversation. In this case, Joy is explaining an important aspect of Riley's development that is directly related to the narrative. This moment highlights Joy's evolving awareness of the complexity of Riley's inner world. It illustrates how the film uses implicature not only to move the story forward but also to reveal the emotional architecture that defines Riley's character.

Data [3-5] (04.41 – 04.58)

[Behind them, a pedestal rises out where the core memory holder is; it manifests a mass of jumbled light blue spark lines. This in turn prompts Riley to come to Grace's aid.]

Young Riley Andersen: It's okay. I drop things all the time. I'm Riley. Young Grace

Hsieh: I'm Grace.

This scene occurs when Riley is trying to comfort Grace after she makes a mistake. On the surface, Riley's statement may seem like a casual remark, but its deeper purpose is to build connection and reduce Grace's embarrassment. This is a particularized conversational

implicature because the implied meaning that mistakes are normal and forgivable can only be understood by considering the emotional context of the scene. Riley's words go beyond a simple observation of clumsiness, they reflect a thoughtful and caring intention to comfort Grace.

Through her openness about her own imperfections, Riley validates Grace's experience and fosters a sense of emotional safety through empathy. She aims not to center the conversation on herself, but rather to redirect attention from the mistake to a collective human experience. The implicature holds psychological weight as it gently conveys support and solidarity, allowing for connection without the necessity of obvious comfort. In line with Grice's maxim of relevance, Riley's statement, "It's okay. I drop things all the time" is closely connected to providing comfort to Grace in that particular moment. Riley's comment aims to reduce Grace's embarrassment by sharing a relatable experience, ensuring that the conversation remains both meaningful and relevant. Instead of redirecting focus or bringing in irrelevant details, Riley employs this comment to encourage connection and create a sense of emotional safety. This example illustrates the role of implicature in building empathy and solidarity by providing a thoughtful and caring response which fulfills the needs of the context. This emphasizes the importance of remaining involved in dialogue to nurture understanding and build trust, particularly in emotionally challenging circumstances.

Data [3-6] (06.35 - 06.48)

Coach Roberts: Look, it's last minute, but every year, I do a 3 day skills camp. I invite all the best players in the area. I love for you girls to come. Fear: Are we in a dream right now? Please can somebody pinch me?

In the scene, Coach Roberts tells the girls, "Every year, I do a 3 day skills camp. I invite all the best players in the area. I'd love for you girls to come". While he never directly states that Riley, Grace, and Bree are among the best players, the implication is clear from the context. The invitation comes right after their win in a competitive game, and the phrasing "I invite all the best players" sets a standard in which by inviting them, he's associating them with that elite group. The implication is clear, his invitation signals that they have earned that recognition. This is a particularized conversational implicature because the interpretation relies on the specific context, which is the girls' strong performance in a recent game and the timing of the offer. Without that surrounding context, the compliment would not be as evident.

This dialogue reflects the maxim of relevance because Coach Roberts' invitation is directly connected to the girls' recent victory, making his message timely and meaningful. By mentioning "all the best players" and inviting them right after their win, he implies recognition

and encouragement without stating it explicitly. This keeps the conversation focused on their achievement and opportunity, ensuring the information is relevant and supportive to the situation. The implicature relies on the specific context to convey praise, showing how reflecting relevance strengthens the effectiveness of communication.

When Fear reacted, “*Are we in a dream right now? Please can somebody pinch me?*”, it adds emotional depth by showing that Riley is overwhelmed with a mix of disbelief, excitement, and apprehension, which was shown through her Fear emotion. This emotional response confirms that the girls have understood the implication of the coach’s words that they are now seen as rising stars. The excitement also underlines how much value they place on being recognized. This moment illustrates how implicature operates effectively in performance-based settings. Praise can be subtle but still deeply meaningful, and emotional responses like Fear’s show how even indirect communication can have a strong psychological impact.

Data [3-7] (07.31 - 07.40)

Riley: *That penalty almost lost us the game today. What if I get to camp and I screw it up?*

Mr. Andersen: *Hey, don't talk like that.*

Mr. Andersen: *Yeah. You did great today honey*

In this scene, Riley says, “*That penalty almost lost us the game today. What if I get to camp and I screw it up?*”. Although she doesn't directly say she is scared or anxious, her question reveals those emotions. This was identified as a particularized conversational implicature because her fear is tied directly to the specific memory of getting penalized during the game. The emotional impact of that moment is still fresh, and her mind links that past mistake to a fear of future failure. The audience is meant to understand Riley’s anxiety not through explicit emotional vocabulary, but through her reference to the penalty and hypothetical concern about messing up again.

Her father responds, “*Hey, don't talk like that*”, followed by “*Yeah. You did great today, honey*”. These responses reflect the maxim of quality, as he genuinely believes she performed well despite the penalty. His words aim to soothe her and shift her focus from one mistake to the broader picture of her performance. Rather than dismissing her fear, he offers an honest counter-narrative by highlighting her success to rebuild her confidence. The truthfulness of his reassurance strengthens its emotional impact, as it doesn't sugarcoat or deny the event but chooses to emphasize the positive.

This interaction highlights the impact of a small mistake on a child's self-image and emphasizes the importance of gentle, sincere encouragement from a parent in restoring a state of balance. This illustrates how even subtle implicature contributes to expressing complex emotional truths like insecurity, validation, and reassurance within family communication. Her recall of the penalty serves as an emotional illustration of how one negative experience may grow in importance and start to influence her perception of herself. The scene illustrates an important emotional shift as Riley starts to confront the ways in which her past choices could shape her future. It also highlights the role of parental support as a grounding influence during a young individual's struggles with emotion.

Data [3-8] (08.29 - 08.32)

Sadness: You take such good care of Riley. Joy:

Thanks, I try. Okay, let's do a sweep.

In this brief yet meaningful exchange, Sadness says, "*You take such good care of Riley*", to which Joy responds, "*Thanks, I try. Okay, let's do a sweep*". On the surface, Joy's phrase seems casual, but within the context of Riley's internal emotional system, it carries deeper implications. The phrase "*let's do a sweep*" refers to a targeted process within Riley's mind where negative or unhelpful memories are identified and possibly removed to preserve her emotional stability. This is an example of a particularized conversational implicature because the meaning relies heavily on the unique setting of Riley's mind, which is not a generic form of cleaning, but one that has emotional consequences tied to Riley's well-being.

Joy's use of the term "*sweep*" shows her ongoing commitment to keeping Riley emotionally balanced, typically by reinforcing positive memories and minimizing distressing ones. This form of mental housekeeping reflects Joy's belief that positivity is the default state that must be protected. The implicature here is not explicitly spelled out, but the audience can infer that this is her intention based on the context and Joy's consistent behavior. It also highlights a potential flaw in Joy's worldview, which is the assumption that negative memories should be removed rather than understood or integrated, a theme the film gradually unpacks.

Reflecting the maxim of manner, Joy's statement is direct, concise, and easy to understand within the framework of the mind-world the film has established. Though "*sweep*" is metaphorical, it is used consistently throughout the film to refer to emotional regulation processes, making it a clear and familiar directive. Her choice of words reflects leadership and emotional focus, reinforcing her role in managing Riley's internal state. This moment highlights Joy's default approach to emotional management, which are action-oriented,

efficient, and focused on control. Through this implicature, the film subtly questions whether such emotional regulation is truly sustainable, setting the stage for deeper reflection on the value of sadness and emotional complexity.

Data [3-8] (09.14 - 09.27)

Sadness: *Joy, are you taking that where I think you're taking that? Joy:*

Wanna come this time?

Sadness: *Yes. I, I mean no. I, oh no. I, I, I really shouldn't.*

Joy: *Ya know, You're the only one who hasn't been to the Belief System.*

In this scene, Sadness asks, “Joy, are you taking that where I think you're taking that” to which Joy replies, “Wanna come this time?” followed by Sadness’s hesitant refusal. Joy then gently adds, “Ya know, you're the only one who hasn't been to the Belief System”. While she doesn’t directly say “I want you to come”, her choice of words implies that desire. This is a particularized conversational implicature because the deeper meaning depends on the specific emotional context between Joy and Sadness, including their history of tension and gradual cooperation. The emotional subtext becomes clear only through familiarity with their relationship development.

Joy’s wording serves both as an invitation and a nudge. By mentioning that Sadness is the only one who hasn’t visited the Belief System, she’s highlighting something unique about Sadness’s experience, almost suggesting that it’s time for her to be included. This functions as an emotional cue, conveying that Sadness’s presence matters, even if Joy is still learning how to express that openly. The hesitation from Sadness (“Yes. I, I mean no...”) reveals her internal conflict where she wants to be involved, but she doubts her role or worth in that space, reinforcing the emotional tension in their evolving relationship.

Joy’s final line reflects to maxim of relation because it is directly relevant to Sadness’s reluctance. She isn’t randomly offering information. She’s connecting it to the current situation to subtly influence Sadness’s decision. The relevance of her comment supports the deeper theme of emotional integration, showing Joy’s growth in recognizing the value of Sadness. This moment illustrates Joy’s emotional growth and increasing awareness of Sadness’s importance. Through subtle implicature, the film emphasizes that emotional integration and mutual respect are essential for Riley’s well-being.

Data [3-9] (13.17 – 13.22)

Worker: *They're not here yet? Ay-yi-yi. Hey Margie, you got that console? Margie:*

Yeah, yeah, yeah. Give me a sec.

In this scene, a worker hurriedly asks, “*They’re not there yet? Ay-yi-yi. Hey Margie, you got that console?*” and Margie responds, “*Yeah, yeah, yeah. Give me a sec*”. Although Margie does not directly say that the task isn’t finished, her request for a bit more time implies it. This is a particularized conversational implicature because her real message is understood only through the situation and the urgency of the dialogue. Her response subtly communicates delay while avoiding an outright admission of being behind schedule.

Margie’s choice of words, tone, and repetition (“*Yeah, yeah, yeah*”) suggest that she is aware of the pressure and is trying to manage the expectation while continuing her task. Saying “*Give me a sec*” acts as a soft buffer, indirectly indicating that something still needs to be done. This kind of phrasing is common in high-stress or fast-paced environments where direct admissions of delay might be counterproductive or add to tension. The audience, and the other character, are expected to infer from her words that the task isn’t complete yet.

Reflecting the maxim of quantity, Margie offers just enough information to communicate that more time is needed. She doesn’t over-explain or directly state “*It’s not ready*”, but her brief request is adequate for the situation. This moment reflects how implicature is used in real-life teamwork settings, where communication under stress often favors brevity and subtle cues rather than overt statements.

Data [3-10] (14.14 - 14.24)

Riley: “*I’m too gross to go to camp or anywhere ever again!*” **Disgust:**

“*Oh yeah, this is totally broken*”

Mom’s Anger: “*Well we all knew this day would come*”

In this moment, Riley expresses a deep sense of distress, stating, “I’m too gross to go to camp or anywhere ever again!” upon realizing the physical changes she is experiencing, such as body odor and acne. Disgust responds, “Oh yeah, this is totally broken”, while Mom’s Anger calmly adds, “Well, we all knew this day would come”. The responses convey a complex meaning that, while not explicitly stated, is easily understood within the context of Riley’s transition into puberty. This is a particularized conversational implicature because the deeper meaning relating to puberty and its emotional impact can only be understood through the scene’s specific context. This is considered as the meaning of “*this day*” and the sense of “*brokenness*” rely on the specific situation Riley is facing and are not general statements that make sense outside of this puberty-related scene.

Disgust’s comment doesn’t refer to a literal malfunction but to Riley’s perception of herself and her emotions as being out of control or abnormal. This figurative language reflects how intense and uncomfortable bodily changes can feel during puberty. Mom’s

Anger's line, "*we all knew this day would come*", uses a subtle tone of resignation and foreshadowing. It implies that puberty was expected, even inevitable, and that Riley's emotional and physical reactions are part of that larger developmental process. Both lines require the viewer to infer the true meaning behind the words using the shared cultural knowledge about adolescence. These lines reflect maxim of relation because they are highly relevant to Riley's emotional state and the situation at hand. Rather than ignoring or deflecting Riley's concerns, the emotions acknowledge the underlying reason and respond appropriately, albeit with some comedic flair. The scene communicates a deeper truth about growing up, that it can feel confusing, overwhelming, and at times, "*gross*", but it's also a normal part of development. This scene uses implicature to blend humor with emotional realism, showing how even exaggerated or symbolic language can truthfully represent the chaos of growing up.

Data [3-11] (16.27 – 16.34)

Grace: Coach Roberts isn't gonna be our coach next year! Bree: Grace!

We... we got assigned to a different high school.

In this scene, Grace excitedly shares the news that "*Coach Roberts isn't gonna be our coach next year!*" expecting it to be surprising but not emotionally heavy. However, Bree's hesitant and soft reply, "*Grace! We... we got assigned to a different high school*", quickly shifts the mood. Although Bree doesn't explicitly say "*we won't be together*", the implication is clear that they will no longer be on the same team, or even at the same school. This is a particularized conversational implicature because the deeper meaning, such as sadness, fear of separation, and relational loss, can only be inferred through knowledge of their friendship and the transition they are undergoing.

Bree's delivery is broken and unsure, which shows that she understands the news is difficult and that she's been carrying the weight of it. Her hesitation ("*Grace!*" and the pauses) adds emotional realism to the moment. She gives Grace the essential information, but doesn't elaborate to make it any more painful. Her statement respects the emotional space, letting Grace absorb the implication herself. The power of the scene lies in what's not said, which is the sudden reality that their close bond may be disrupted by forces outside their control, like school zoning.

Bree's statement reflects Grice's maxim of quantity by providing enough detail to inform Grace, but not so much as to overwhelm or heighten the pain of the news. Her minimalism is a form of empathy, giving Grace room to process. This scene marks a shift in the characters' emotional landscape, reflecting how adolescence introduces unexpected

changes in friendship and identity. Through implicature, the film captures the unspoken feelings of grief that can come with growing apart.

Data [3-12] (24.56 – 25.04)

Coach Roberts: “You think this is funny. Uh-huh. Well you know what else is funny? Skating lines. Now hit the ice ladies!”

(Everyone groans at this)

Fire Hawks Member: “Great job, Michigan”.

In this scene, Coach Roberts scolds the team for their behavior, saying, “*You think this is funny. Uh-huh. Well you know what else is funny? Skating lines. Now hit the ice ladies!*” This is clearly a disciplinary moment, and the entire team groans, realizing they’re being punished with extra drills. Following this, one of the Fire Hawks members comments, “*Great job, Michigan*”, directed at Riley and her friends. This is a particularized conversational implicature because the sarcastic meaning of ‘blaming Riley for the punishment’ is only apparent within the context of the situation. The literal praise is understood to be ironic, not sincere.

The sarcastic use of “*Great job*” actually implies the opposite, that Riley, Grace, and Bree have done something wrong or irresponsible that led to the team being penalized. The added tag “*Michigan*” singles out Riley, reinforcing the idea that the other player attributes the punishment to her and by association, her close friends. The implicature is emotionally charged by reveals frustration, blame, and group tension. This kind of indirect criticism is common in team settings where open confrontation might be avoided but passive-aggressive remarks communicate dissatisfaction.

This dialogue reflects the maxim of relevance because the sarcastic comment “*Great job, Michigan*” is directly related to the team’s punishment and expresses frustration in a way that fits the situation. The irony relies on the specific context, making the remark meaningful and pointed without explicitly stating blame. This keeps the communication focused and impactful within the group dynamic.

Data [3-13] (32.40 - 32.51)

Disgust: You listen to me, Lance Slashblade. No one is totally worthless. Lance Slashblade: But I am a warrior cursed with a feeble attack.

Disgust: Then you must make your curse your gift.

In this scene, Disgust encourages the fictional video game character Lance Slashblade, saying, “*No one is totally worthless*”, after he claims, “*I am a warrior cursed with a feeble*

attack". When Disgust replies, "*Then you must make your curse your gift*", she is speaking metaphorically, but the meaning is highly relevant to their current problem, which is being trapped in a jar and needing a solution. This is a particularized conversational implicature because her statement is metaphorical and only gains specific meaning within the fantasy game context and the current challenge.

The term "*gift*" here is not literal as well. Disgust is implying that Lance can use his so-called weakness (a feeble attack) in a new or creative way to help them escape. This reframing serves both as emotional encouragement and as a tactical suggestion. It represents the idea of transforming perceived flaws into strengths can actually play crucial roles in overcoming challenges.

Disgust's statement reflects the maxim of relation because it's directly tied to what Lance is experiencing emotionally and what the group needs practically. Though phrased in the dramatic language of the fantasy game world, her message is relevant and purposeful. She isn't making a random philosophical point, but pushing Lance to act, offering hope and urging him to reframe his self-perception in a way that could help the team escape. In doing so, Disgust shows unexpected emotional insight and leadership, reinforcing the film's broader message that all voices have value when channeled at the right time. This moment reveals Disgust's surprising capacity for leadership and emotional wisdom. It reflects the film's broader message that all emotions, even those seen as superficial or negative, can contribute meaningfully when expressed in the right context.

Data [3-14] (34.56 - 35.07)

Joy: Riley's not up there. She's out there. We can't go back without her sense of self.

Fear: You want us to go all the way to the back of the mind? Are you out of your mind?

In this scene, Joy suggests an urgent and bold plan to retrieve Riley's sense of self by going deep into the back of the mind, a metaphorical and literal space of memory and identity. Joy states, "*We can't go back without her sense of self*", reflecting her realization of what's truly at stake. Fear immediately responds, "*You want us to go all the way to the back of the mind? Are you out of your mind?*" Though he doesn't directly say the plan is dangerous or foolish, his rhetorical question clearly communicates that he believes it is. This is a particularized conversational implicature, which can be seen through how the criticism is implied, not spoken, and requires the audience to interpret based on context and tone.

The phrase “*Are you out of your mind?*” is a common expression used to challenge someone’s logic or sanity in a hyperbolic way. Fear uses it here to express alarm and rejection of the plan without directly confronting Joy. The choice of words adds emotional charge to the scene and keeps the tone in line with Fear’s personality, which are reactive, dramatic, and risk-averse. It also keeps the moment grounded in how people often communicate real concerns through indirect, emotionally-laden phrasing rather than blunt objections. The implicature reveals not just Fear’s judgment of the plan but his instinctual discomfort with uncertainty. This data reflects a maxim of manner, particularly in terms of clarity and directness. Instead of clearly stating that the plan is dangerous or ill-advised, Fear cloaks his meaning in a rhetorical question. The audience understands his disapproval through tone, context, and familiarity with the phrase. This indirectness adds depth to the character dynamic, showing how even within Riley’s emotions, decisions are contested and debated with layers of implications just like in real minds.

Data [3-15] (39.30 - 39.43)

Joy: You know the console better than everybody. You've read the manuals cover to cover.

Sadness: I mean you say that, but I know a lot less about manual 28 chapter 7 “How to Recall Non-Memory Objects” than most folks realize.

In this scene, Joy encourages Sadness by saying, “*You know the console better than everybody. You've read the manuals cover to cover*”. It’s a motivating remark meant to boost Sadness’s confidence in a moment of urgency. However, Sadness immediately downplays the praise with, “*I mean you say that, but I know a lot less about manual 28 chapter 7 ‘How to Recall Non-Memory Objects’ than most folks realize*”. This is a particularized conversational implicature because while Sadness doesn’t outright deny Joy’s statement, she subtly implies that her knowledge isn’t as comprehensive or flawless as Joy suggests. Her reference to one specific section of one manual suggests self-doubt or imposter syndrome, which is emphasizing a perceived gap in her abilities.

Sadness’s response reveals more than just factual clarification. The detailed citation (“*manual 28 chapter 7*”) exaggerates the specificity, likely as a way to deflect or modestly reject Joy’s compliment. This can be read as both a self-protective mechanism and a way to manage expectations. The implicature is emotionally rich. Sadness may feel unworthy of the responsibility or recognition Joy is giving her, even though the intent was clearly supportive. Her words allow viewers to infer an internal conflict that she wants to help but is afraid of failing or being overestimated.

This dialogue reflects the maxim of relevance because Sadness's response directly addresses Joy's compliment by providing a specific and honest counterpoint. Rather than ignoring or dismissing the praise, Sadness stays on topic and clarifies her perceived limitations, making the conversation meaningful and truthful within the moment. This exchange highlights Sadness's tendency toward humility and self-doubt, adding emotional depth to the interaction and revealing the complex dynamics within the team during critical moments.

Data [3-16] (40.19 - 40.22)

Joy: *"She'll be okay. Right?"* **Anger:**

"Ah. Fifty, fifty"

In this moment, Joy anxiously asks, *"She'll be okay. Right?"* referring to Sadness, who is in a vulnerable position. Instead of giving a direct answer like "yes" or "no," Anger replies with *"Ah. Fifty, fifty"*. This response introduces ambiguity, subtly implying that things could go either way. The uncertainty isn't explicitly mentioned, yet the phrase conveys that meaning through its implications. This creates a specific conversational implicature, as understanding the context is essential for understanding what Anger truly intends.

Anger's expression of "fifty, fifty" illustrates a practical and emotionally reserved perspective. Instead of providing reassurance or speculation, he simplifies the emotional questioning to a matter of probabilities, suggesting that the result is unpredictable and beyond their influence. This approach allows for the expression of uncertainty in a gentle manner, yet it simultaneously refrains from providing Joy with the comfort she is clearly looking for. The implicature enables Anger to express honesty without decreasing into complete pessimism, all the while recognizing that Sadness's state is uncertain.

This moment illustrates a thoughtful commitment to the maxim of quantity. Anger provides a balanced response to Joy's anxious questioning, delivering the necessary information without heading into false comfort or overwhelming details. His concise and somewhat unclear response of "Fifty, fifty" captures the ambiguity of the situation while also showing a level of emotional control. This thoughtful response captures the tension and complexities of the moment, illustrating how, in times of uncertainty, individuals might turn to ambiguous or statistical language to convey their concerns without going into detail. The conversation illustrates the varying communication styles present in Riley's mind, with Joy's optimistic quest for reassurance standing in contrast to Anger's straightforward and practical approach. This dynamic captures the emotional depth of the scene by harmonizing a sense of hope with a rooted realism.

Data [3-17] (40.36 – 40.44)

Anxiety: *Envy, I think you're really in the zone. Take the wheel. I'll be right back.*

Envy: *She picked me, she picked me! Do you see that Ennui? She picked me. Ennui: You care so much about things.*

In this moment, Anxiety entrusts Envy with control of the console, expressing, “*I think you're really in the zone. Take the wheel. I'll be right back*”. Envy responds with intense excitement, “*She picked me, she picked me!*”, which directing her joy toward Ennui, who replies flatly, “*You care so much about things*”. The response of ennui conveys a specific underlying meaning in conversation. At first glance, it appears to be a straightforward observation, yet within the broader context, it carries a deeper meaning, suggesting elements of judgment, detachment, or a subtle amusement regarding Envy's emotional reactions. The difference between Envy's lively enthusiasm and Ennui's indifferent tone encourages the audience to look deeper into the meaning.

Ennui's statement reflects the emotional roles they represent. Envy often flourishes through the act of comparing oneself to others and seeking validation, whereas Ennui is defined by a sense of emotional detachment and a lack of interest. Her comment does not aim to celebrate Envy's passion, rather, it offers a subtle critique by suggesting that such deep care may be unnecessary, excessive, or even tiring. The variation in emotional intensity improves their dynamic, illustrating how the characters in Riley's mind reflect not only emotions but also diverse approaches to interacting with the world, whether through excitement, disinterest, or anxiety.

This exchange illustrates the maxim of relevance, as Ennui's remark, “*You care so much about things*”, directly responds to Envy's enthusiasm, effectively showcasing their differing feelings. The statement holds importance within its context, gently expressing a sense of judgment and distance while remaining focused on the interaction at hand. This keeps attention on the interaction between the characters, enabling the audience to draw richer emotional nuances from their clear dialogue.

Data [3-18] (41.26 – 41.41)

Riley's Belief: *“If I'm good at hockey, I'll have friends” Val: “???, Riley”*

Dani: *“Yeah! Way to go, Michigan”*

During a hockey training session, Riley performs well and scores a point while playing alongside Val and Dani. Instead of explicitly complimenting Riley by saying “*Great job*” or “*You played amazingly*”, Dani says, “*Way to go, Michigan*”. This is a particularized

conversational implicature because the implied praise depends heavily on the context, which are Riley's recent performance, her regional identity as someone from Michigan, and the informal, coded ways teens often express affirmation. The phrase makes sense only if the audience understands Riley's background and the team dynamics.

Dani's tone and wording also leave room for multiple interpretations. The comment may be sincere, signalling team-based pride and camaraderie, or it could be slightly ironic, possibly teasing Riley for standing out or for linking her performance too tightly to her sense of identity. If read as ironic, the phrase could signal a subtle tension or group boundary being negotiated, suggesting that Riley is being noticed, but not necessarily fully embraced.

This dialogue reflects the maxim of relevance because Dani's comment, "Way to go, Michigan," is directly tied to Riley's performance and identity within the team context. The phrase conveys praise or teasing depending on the situation, making it meaningful and appropriate to the moment. By relying on shared knowledge of Riley's background and group dynamics, the statement stays focused and relevant, allowing the audience to interpret its layered meaning.

Data [3-19] (43.45 – 43.53)

Riley: *Oh! "Get Up and Glow!"! They're so awesome.*

Val: *"Get Up and Glow!"! I was all over them in middle school.*

In this scene, Riley expresses excitement when she says, "Oh! Get Up and Glow! They're so awesome", trying to connect with Val and her peers by mentioning a band she likes. Val replies with, "Get Up and Glow! I was all over them in middle school". While this may seem like a neutral statement, it carries a deeper particularized conversational implicature. Val is indirectly suggesting that *Get Up and Glow!* was something she liked in the past, but has since outgrown. The phrase subtly implies that the band is outdated or no longer trendy, especially for someone now in high school.

Val's tone and choice of words suggest a subtle social judgment, presumably without any intention behind it. In her efforts to connect with her new friends, Riley accidentally discloses a preference that might not resonate with the current values of the group. Val's statement is not intended to be hurtful, rather, it captures a typical experience during adolescence, where the longing to belong often clashes with changing preferences and implicit social expectations. By mentioning her enthusiasm for the band during middle school, Val creates a sense of separation, suggesting that she has evolved to embrace newer or more trendy interests.

Val's comment illustrates the maxim of relevance, as it directly addresses Riley's reference to the band. However, it also gently shifts the social tone of the conversation, moving from shared enthusiasm to respectful indifference. This situation generates a sense of tension or subtle insecurity for Riley, who might perceive Val's comments as an indication that she isn't fully aligned with the group's preferences. This illustrates how conversations among teenagers frequently convey complex social messages, even within what appear to be casual interactions.

Data [3-20] (45.31 – 45.43)

Fear: Okay, Joy, if we can't follow the stream, we don't know where we're going. And if we don't know where we're going, we can't follow the stream! It is an endless loop of tragedy and consequence!

Joy: Or we can just ask those guys.

In this moment, Fear says, "*Okay, Joy, if we can't follow the stream, we don't know where we're going. And if we don't know where we're going, we can't follow the stream! It is an endless loop of tragedy and consequence!*" While the words might sound like humorous exaggeration, they actually contain a particularized conversational implicature. Fear is expressing his terror about being lost in the memory dump and not knowing how to return to Headquarters to help Riley. He doesn't say "*I'm scared we're stuck here*" but his panicked reasoning and dramatic phrasing imply that he feels helpless and overwhelmed by the situation.

Fear's character often processes danger by spiralling into worst-case scenarios. In this scene, his circular logic through "*we can't follow the stream because we don't know where we're going, and we don't know where we're going because we can't follow the stream*", mirrors a psychological loop of anxiety. It represents how fear can feel paralyzing and self-reinforcing. Rather than thinking logically or offering solutions, Fear catastrophizes the situation. This way of speaking doesn't directly state his internal panic, but it clearly conveys it through implication.

This dialogue reflects the maxim of relevance because Fear's circular and dramatic reasoning directly conveys his anxiety and sense of being trapped. His words stay focused on the problem of being lost and express his emotional state without introducing unrelated ideas. The implicature relies on the context to reveal his panic, making the communication meaningful and pertinent to the situation.

Data [3-21] (46.20 – 46.31)

Bree: "Riley, what are you talking about? You love "Get Up and Glow!" Riley: "Oh!

Uh, hey guys”

Envy: “Why are our best friends always trying to hang out with us?” Grace: “Come on, Riley, we just went to their concert”

In this scene, Riley is trying to bond with her new group of friends when her long-time friends, Grace and Bree, approach her. Bree says, “*Riley, what are you talking about? You love Get Up and Glow!*” referencing Riley’s earlier attempt to distance herself from her old interests in front of her new peers. Riley awkwardly responds with, “*Oh! Uh, hey guys*”. In the background of her mind, her emotion Envy comments, “*Why are our best friends always trying to hang out with us?*” This is a particularized conversational implicature because Envy doesn’t directly state what Riley is feeling, but the implication is clear, Riley is annoyed or embarrassed by her old friends’ presence in that moment.

Envy’s comment reflects Riley’s internal desire to maintain a specific image in front of her new group, which are cool, aligned with their interests, and socially adaptable. The presence of Grace and Bree, who still associate her with her old preferences and behaviors, threatens that image. While Envy phrases the irritation in a sarcastic or rhetorical way, the subtext is that Riley views her best friends’ involvement at that moment as inconvenient or even undermining. This conflict captures a common adolescent struggle, which are the tension between loyalty to old friendships and the desire to be accepted by a new social group.

Envy’s line reflects the maxim of relation, as it directly relates to Riley’s emotional reaction in the situation, even if delivered sarcastically. It’s not a random or off-topic thought, it’s a sharp, internal commentary on the social pressure Riley is experiencing. The use of sarcasm adds nuance, letting the audience infer deeper emotional discomfort without an explicit emotional breakdown. It illustrates how Riley, like many teens, is navigating shifting social identities and the complex feelings that come with them.

Data [3-22] (49.05 – 49.50)

Anger: “And if Joy can’t see that well, then she’s delusional!”

Joy: “Delusional? OF COURSE I’M DELUSIONAL!! Do you know how hard it is to stay positive all the time when all you folks do is complain, complain, complain! Jiminy mother-lovin’ toaster-strudel. Do you think I have all the answers? Of course I don’t! WE can’t even find the back of our own mind. Anxiety is right. Riley doesn’t need us as much as she needs them. And that hurts! It really hurts”.

In this emotionally intense scene, Anger says, “*And if Joy can’t see that well, then she’s delusional!*” prompting Joy to explode in frustration through “*Delusional? OF COURSE I’M DELUSIONAL!! Do you know how hard it is to stay positive all the time*

when all you folks do is complain, complain, complain!... Riley doesn't need us as much as she needs them. And that hurts! It really hurts". While Joy never directly states that Riley is growing up and shifting emotionally, her breakdown contains a particularized conversational implicature. Her words reflect a deeper realization that in Riley's current stage of life (puberty), emotions like Anxiety, Envy, or Ennui are becoming more central, and Joy is struggling to accept her reduced role.

This moment conveys how Joy, as Riley's original core emotion, feels replaced and overwhelmed. Her sarcasm and emotional outburst by using phrases like "*Jiminy mother-lovin' toaster-strudel*", mask a deep internal crisis that she no longer knows how to function in a world where positivity is no longer enough to keep Riley balanced. The implicature here touches on a larger psychological truth that as children grow into adolescence, their emotional needs become more complex, and cheerful optimism alone cannot manage fear, confusion, and social anxiety. Joy's acknowledgment that "*Riley doesn't need us as much as she needs them*" is not just about the characters inside Riley's head, it reflects a broader understanding of emotional maturity.

This speech exemplifies maxim of quality by offering honest self-reflection. Joy isn't pretending everything is fine or trying to maintain her usual cheerfulness. Instead, she opens up about her emotional exhaustion, self-doubt, and the painful reality of no longer being the primary emotion Riley needs. The authenticity in her words builds a powerful emotional resonance with the audience, many of whom recognize the disorientation that comes with growing up. The implicature deepens the narrative, showing that even foundational emotions like Joy can struggle to adapt in a changing emotional landscape.

Data [3-23] (56.08 – 56.12)

Joy: "*Pencils down! Projections off!*" *Mind Worker:*

"Yeah!"

Mind Worker: "Enough is enough!"

In this scene, Joy interrupts the mental chaos unfolding within Riley's mind by shouting, "*Pencils down! Projections off!*" The command is urgent and sharp, directed at the mind workers who are generating increasingly stressful and negative scenarios in Riley's imagination. While Joy doesn't directly say "*Stop fueling Riley's anxiety*", the implication is unmistakable. This is a particularized conversational implicature because the audience understands Joy's true message only through the scene's context of mental overload and emotional tension.

The phrases "*pencils down*" and "*projections off*" are metaphorical. "*Pencils*

down” mimics the language of a test environment, signaling that time is up and all activity should cease. “*Projections off*” refers to the mental visualizations of Riley’s imagined disasters. Joy chooses not to rationally explain or argue with the anxious thoughts. Instead, she takes command, using quick, symbolic language to regain control. The immediate agreement by the mind workers, “*Yeah!*” and “*Enough is enough!*” reinforces that they also recognized things have gone too far. This moment reflects maxim of manner, as Joy’s words are concise and efficient. Though metaphorical, they are easy to understand within the scene’s context. Rather than giving a lecture or reasoning through the thoughts, Joy uses a clear, action-oriented tone to stop the anxiety spiral. This illustrates how emotional regulation sometimes requires decisive action, not just reasoning. The implicature here also highlights Joy’s return to confident leadership, restoring balance in Riley’s mind through firm but focused redirection.

Data [3-24] (86.32 – 86.38)

Anxiety: "But, what about sneaking into Coach's office?" Anger:

"What about hitting Grace?"

Envy: "Remember the lying?"

Disgust: "Do we need to tell her about the Firehawks?" Fear:

"Objection!" Anger: "She doesn't need to know"

In this scene, the emotions in Riley’s mind bring up specific actions that Riley may want to hide from her parents. Anxiety raises the question, “*But, what about sneaking into Coach’s office?*”, Anger asks, “*What about hitting Grace?*”, Envy brings up, “*Remember the lying?*” and Disgust adds, “*Do we need to tell her about the Firehawks?*” Fear then objects, and Anger dismisses the idea of telling Riley’s parents about these actions. These references to specific events carry a particularized conversational implicature because they imply that Riley has engaged in actions that she might perceive as morally wrong or socially unacceptable, and she may be worried about the consequences of revealing these actions to her parents.

The implicature here depends on the context of Riley’s experiences at camp, making it particularized. The emotions bring up these events because they recognize that these actions may lead to Riley feeling guilty or receiving judgment from her parents. The emotional reactions imply that these incidents are relevant to Riley’s internal conflict, as she navigates the pressures of adolescence and the fear of disappointing her parents. The implicature suggests that Riley’s emotions are trying to protect her from potential emotional consequences, reflecting her fear of disapproval or punishment.

This exchange exemplifies the maxim of relation, which states that speakers should provide information that is relevant to the conversation. The emotions focus on specific, significant incidents in Riley's life because they are directly related to her emotional well-being in the moment. Each of these references reflects a concern for what is important to Riley, showing how her emotions are prioritizing these events as central to the conversation. Without these particular situations, the emotions would not have brought them up, indicating their relevance to Riley's current mental state.

Data [3-25] (94.46 – 95.10)

Joy: "Okay, Deep Dark Secret, it's time." Deep Dark

Secret: "We burn hole in rug."

Joy: "Really? That's it? Whew! I thought you were going to say the time we peed in the pool."

In this scene, Joy exclaims, "Okay, Deep Dark Secret, it's time", prompting Riley's "Deep Dark Secret" to reveal, "We burn hole in rug". Joy responds with surprise, saying, "Really? That's it? Whew! I thought you were going to say the time we peed in the pool". The specific conversational implication in this context stems from Joy's anticipation that the secret would be of greater importance or potentially embarrassing, such as an incident from Riley's moment at camp. The underlying truth is a seemingly minor event, which involves a burn mark on a rug. This contrast suggests that Riley may be exaggerating the importance of her own actions, viewing them as far more dramatic or concerning than they truly are.

Joy's surprise illustrates how Riley's feelings, particularly during the transformative period of adolescence, may increase the importance of seemingly small situations. It seems that Riley, possibly worried about how others might see her, could have been increasing minor incidents into more significant issues in her thoughts. The emotional accumulation experienced by adolescents as they navigate complex social situations often results in an exaggerated perception of the seriousness of their "secrets". Riley's perspective, influenced by her emotions, leads her to think that these minor actions might carry significant emotional weight, even though they are actually quite trivial.

Joy's response reflects the maxim of manner, as it creates clarity and directness in the exchange. By voicing her expectations ("I thought you were going to say the time we peed in the pool"), Joy highlights the humor and contrast between what she expected and what was actually revealed. The humorous twist underscores the particularized implicature. Riley's emotions elevate the significance of small actions based on her personal experience, even if others might view them as inconsequential. The clarity of Joy's words helps emphasize how

Riley's emotional system works, both amplifying and simplifying her perceptions of what's important.

Data [3-26] (03.02 – 03.12)

Hockey Commentator: Andersen goes to the box 2 minutes for tripping! [Riley sits in the penalty box; freeze-frame.]

Joy (voiceover): "Okay, looks like we have a couple of minutes while Riley takes a breather, let me catch you up. Riley is still exceptional."

In this scene, Joy's statement that "Riley is still exceptional" functions as a particularized conversational implicature. While the term "exceptional" generally denotes someone who is outstanding or above average, the meaning in this context is not entirely self-contained or universally inferred, it requires consideration of the specific narrative and situational context.

Riley has just received a penalty and is sitting in the box, which typically indicates a mistake or poor judgment in a hockey game. However, Joy immediately follows this with the affirmation that Riley is "still exceptional". This contrast between action (being penalized) and evaluation (being called exceptional) invites the viewer to infer that Joy's statement is not about Riley's current hockey behavior, but about her overall character and enduring qualities.

The implicature is particularized because understanding it relies on knowledge of Riley's character arc throughout the film. Viewers familiar with Riley's journey know that she has experienced emotional and psychological challenges, yet has shown resilience, intelligence, and emotional depth. Joy's statement, therefore, implies that despite the current setback which symbolized by the penalty, Riley remains an outstanding individual in broader terms emotionally, socially, or morally.

This use of implicature reflects the Grice's maxim of quality, as Joy is expressing a belief that is consistent with the truth of Riley's overall character. While she does not provide specific evidence in the moment, her assertion is supported by the narrative and is not deceptive or exaggerated. The statement is meant to reassure the audience and reaffirm Riley's value, drawing meaning from the specific situational and narrative context, rather than relying solely on general societal assumptions.

Data [3-27] (07.12 – 07.20)

Mrs. Andersen: What a big day.

Mr. Andersen: "Ha! You are such an all-star. Oh, you're gonna knock the coach's skates off. Hockey scholarship, here we come."

In this scene, Mr. Andersen enthusiastically tells Riley, "You are such an all-star. Oh, you're gonna knock the coach's skates off. Hockey scholarship, here we come."

In this moment, Mr. Andersen conveys his enthusiasm and pride in Riley's abilities as she gets ready for a major hockey event. His statement: "You are such an all-star... Hockey scholarship, here we come", functions as a particularized conversational implicature. The expression may capture a widely held cultural belief regarding the connection between sports and future success, yet its real meaning in this case is deeply influenced by the particular context of the discussion and Riley's circumstances.

The implicature is specific because Mr. Andersen's comment does not merely reflect a general truth about youth sports or scholarships. The focus is on Riley during a particular moment, shortly prior to a crucial skill camp. The expression "knock the coach's skates off" figuratively suggests that Riley has the potential to make a strong impression on the coach, while the idea of a "hockey scholarship" represents a hopeful glimpse into her future achievements. To fully grasp the implications, it is essential to consider the family's values, the emotional stakes involved, and Riley's engagement in hockey, as these contextual factors are unique to this particular scene.

Mr. Andersen's words suggest more than just optimism. They reveal his hopes, pride, and encouragement directed toward Riley. He doesn't provide evidence of her guaranteed success, but he implies confidence in her abilities based on prior knowledge and emotional investment. The statement is thus not universally applicable. It hinges on the immediate relational and emotional context between father and daughter.

This utterance also reflects the Grice's maxim of relation (relevance). The comment is clearly related to the ongoing conversation and event, which is Riley's participation in the hockey camp. It functions to emotionally support her, reinforcing her sense of capability and potential. Though it may contain elements of exaggeration or parental idealism, the implicature remains contextually appropriate and meaningful, offering encouragement in a high-pressure moment.

4. DISCUSSION

The study discovered 28 data points in the *Inside Out 2* movie, including 3 generalized conversational implicature data and 25 particularized conversational implicature data. All identified data were then analyzed using Grice's (1975) and (1989) theories of implicature and maxims, respectively.

According to Grice (1975), conversational implicature occurs when a speaker implies something that is not directly stated. In the *Inside Out 2* movie, this is evident in the way the emotions communicate through both direct and indirect forms of speech. The characters often

imply meanings without explicitly stating them, allowing the audience to infer the intended message. For instance, Joy's enthusiastic command, "*Let's! Play! Some! HOCKEY!!!*", carries a generalized conversational implicature, which assumes that hockey, being a sport, is exciting and fun. This assumption relies on societal norms and general expectations about sports, making the implicature understandable without needing specific context. It reflects how, in many social contexts, certain activities are universally assumed to generate excitement, particularly sports.

On the other hand, particularized conversational implicature is more context-dependent. For example, when Joy says, "We can't go back without her sense of self", the implication is tied to Riley's emotional and developmental state, specifically her transition into adolescence and the challenges it brings. This implicature relies on a very specific context, which is Riley's internal emotional landscape and the struggle she faces with her sense of identity. Similarly, when the emotions bring up secrets like "*sneaking into Coach's office*" or "*lying*", these references are not universally applicable but are unique to Riley's experiences, which may cause her internal conflict.

Grice's (1989) maxims of conversation were also highly relevant in analysing the dialogues from Inside Out 2. The maxim of quantity is demonstrated in moments when characters give just the right amount of information to convey meaning, without overloading the conversation. For instance, when Riley shares a seemingly minor secret like burning a rug, Joy's surprise reveals her expectation that Riley's "*deep dark secret*" would be much more significant. The implicature here suggests that Riley has likely built up these small actions in her mind as much more consequential than they actually are.

In contrast, the maxim of quality was adhered to when characters provided information, they believed to be true. An example of this is when Mr. Andersen enthusiastically states, "*You're going to knock the coach's skates off*", implying Riley's continued excellence in hockey. This aligns with the societal belief that success in sports generally leads to recognition, thus maintaining the integrity of the information being provided. Similarly, the maxim of manner was evident in the clarity and directness of communication, particularly in Joy's command, "*Pencils down! Projections off!*" where she uses clear and concise language to manage Riley's mental chaos.

The maxim of relevance, which emphasizes that the information shared should be relevant, was clearly reflected in how the characters responded to one another's remarks. For instance, when Riley expresses worry about how she played in the hockey game, her father offers reassuring words, emphasizing her achievements instead of her fears. This relevance

helped keep the conversation focused and provided emotional support, aligning with Riley's needs at that time.

The research emphasizes that conversational implicature extends beyond the mere literal interpretation of words, it also includes the deeper emotions, beliefs, and experiences of the individuals involved. The emotions in *Inside Out 2* illustrate multiple aspects of Riley's psychological growth, and their interactions showcase the complex patterns of communication during periods of emotional change. As Riley moves through her teenage years, her feelings are shaped not just by what happens around her, but also by the changing dynamics of her relationship with her own emotions. The implicatures and maxims present in these conversations illustrate Riley's internal struggles and growth, highlighting the complex connection between language and emotional context in shaping meaning within everyday communication.

5. CONCLUSION

The research findings indicate that the characters in *Inside Out 2* often employ both generalized and specific conversational implicatures to communicate meaning in a more nuanced way. In the analysis of the 28 total data items, this research found that 3 were categorized as generalized, while 25 were identified as particularized. This distribution highlights a significant dependence on communication that is sensitive to context, where characters rely on emotional, psychological, and situational cues to express meaning. The frequent use of specific implicature indicates that the movie's conversational style has a complex relationship to the personal experiences and emotional relationships of its characters, especially Riley. The movie's overall tone highlights the nuances of internal conflict, the journey of self-discovery, and the gentle evolution of emotions, directing clear of explicit exposition.

Generalized implicatures, though not as common, appear in contexts that depend on our shared cultural understandings, like the excitement of sports or widely recognized traits such as being "exceptional". These implicatures contribute to the quick recognition of value or status, particularly during lively or comedic scenarios. In contrast, specific implicatures arise in emotionally charged or psychologically complex situations, encouraging audiences to find meaning from tone, expression, timing, and context. This resonates with the character-driven narrative of *Inside Out 2*, where a significant portion of the emotional depth is expressed through suggestion rather than explicit dialogue.

The analysis reveals how the characters' dialogues effectively illustrate different maxims in significant ways. The maxim of relevance often comes out as characters offer replies that are fitting for the context and closely tied to the current circumstances or emotional conditions. Speakers often demonstrate the maxim of quantity by providing information that is suitably detailed, aligning with the requirements of the conversation. The maxim of quality emerges in instances where honesty and sincerity form the foundation of the characters' interactions, supporting genuine emotional expression. The maxim of manner appears when characters communicate using clear, concise, and organized language. This approach assists in effectively conveying their messages, even if it is occasionally decorated to reflect emotional nuances or individual character traits. In essence, these core values influence the way meaning unfolds organically through the characters' interactions and emotional exchanges.

This study ultimately reveals that conversational implicature and Grice's maxims significantly contribute to the emotional depth of Inside Out 2. The movie's approach to indirect communication highlights how language in animation can reflect genuine psychological experiences, particularly in illustrating internal emotional conflicts. This research utilizes Grice's theory to explain the ways in which meaning is communicated. It also emphasizes the role of animation in employing pragmatic strategies that enhance emotional connections and deepen our understanding of characters.

Future research may broaden this analysis by exploring the use of implicature across various animated genres or investigating how these implicatures are understood in dubbed or subtitled versions. Investigating Inside Out 2 through a cross-cultural lens could reveal how audiences from various linguistic and cultural backgrounds understand specific implicatures, particularly those rooted in emotional subtleties and indirect forms of communication.

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