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Implicature in some Selected Hollywood Films' Scenes

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Requirements for the Degree of Master of Arts in English
Language and Linguistics

by

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

أَقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ ((١)) خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ ((٢)) أَقْرَأْ وَ رَبُّكَ
الْأَكْرَمُ ((٣)) الَّذِي عَلَّمَ بِالْقَلَمِ ((٤)) عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَمْ ((٥))

صدق الله العظيم

In the Name of Allah , Most Gracious , Most Merciful

Recite in the name of thy Lord and Cherisher , who created-
Created man , out of A leech-like clot . Recite, and thy Lord is
the most beautiful,- He who taught by the pen , Taught man
that which he knew not.

Truth of God Almighty

(Al-Alaq :1-5)

Translated by : Abdullah Yusuf Ali (1979 :457)



CERTIFICATION

I certify that this thesis entitled *Implicature in some Selected Hollywood Films' Scenes* , was prepared and written under my supervision at the University of Misan , the College of Education , the Department of English in partial fulfillment of the requirements for the degree of Master of Arts in English Language and Linguistics.

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Date :

In view of the available recommendation, I forward this thesis for debate by the examining committee.

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Date :



DEDICATION

I dedicate this thesis to :

The sake of Allah , my creator , my refuge , my source of inspiration and wisdom.

My great teacher prophet Mohammed (Peace be up on him and His Family).

My source of power Imam Ali Bin Abi Talib (Peace be up on him).

To my Great country Iraq.

My late father (God bless his soul).

My mother who gives me her love , care and confidence .

All the Oppressed people around the world .

Everyone who suffers in this world .

The amazing people who care about humanity .

All those who dream in peace .

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Uhood

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ABSTRACT

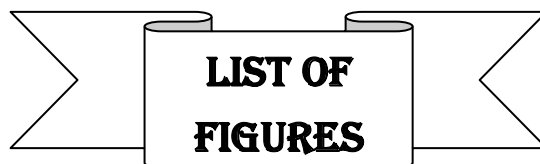
Human as a social being needs to interact with other humans. Communication is one means of human activities for interaction. People send and receive messages and information by communication. Implicature, which refers to the additional meaning that is conveyed by the speaker, is a phenomenon that is observed in people's everyday communication. Quite often, speakers' or writers' utterances have an extra meaning more than what they say or write. For this reason, the present study aims at investigating the implicature found in Hollywood films. The study proposes that there are some scenes in Hollywood films carry conveyed meaning above the level of utterances. This meaning should be analyzed in order to be understood. The study hypothesizes that speakers in these scenes do not communicate cooperatively. They break the Gricean maxims and the quantity maxim is the most broken one. The non-observance of the conversational maxims in these scenes creates conveyed meaning. Furthermore, the study also hypothesizes that the implicature of the tragic films differs from that of the comic and the implicature of the old period films differs from that of the middle period films and the modern period ones. The study assumes that the hearers need to draw inferences to understand the intended meaning.

To achieve the objectives of this study, eighteen scenes are selected from six films. Three of the films are comic and the other three are tragic. The films are selected from three different periods. The periods are sub-divided into: the old period from 1930 to 1960, the middle period from 1960 to 1990 and the modern period from 1990 to 2020. A special attention is paid to the non-observance of the Gricean maxims by referring to the way of maxims breaking, the broken maxim and the reason behind the maxims breaking. The context and the non-verbal features are taken into consideration.

Briefly , from the analysis of the scenes that are selected from the Hollywood films, it is verified that the characters in some of their conversations do not speak cooperatively. They give additional meaning and this meaning is affected by the context of the conversation and the non-verbal features have a vital role as well . They break the Gricean maxims and the quantity maxim is the most broken one . They break the maxims by using four ways , which are : flouting, violating ,opting out and suspending. The most employed way is flouting . Furthermore , it is also verified that the implicature in the comic films differs from that of the tragic films as well as the implicature in the old-period films differs from that of the middle period and the modern period films . Accordingly , it is inferred that the characters in Hollywood films use the conversational implicature (abbreviated as CONVERS.I.) and the conventional implicature (henceforth CONVEN.I.) The most employed type is CONVERS.I. . It is also verified that the subtypes of implicature, the particularized conversational implicature (abbreviated as P.CONVERS.I.) and the generalized conversational implicature (henceforth G.CONVERS.I.), are used. The most common one is the P.CONVERS.I. . Eventually, the study hopefully provides an enjoyable insight on how the linguistic theories as Grice's theory can be used to analyze films .

**LIST OF
ABBREVIATIONS**

| Abbreviation | Equivalent |
|---------------------|--|
| APP. | Appendix |
| CONVERS.I. | Conversational Implicature |
| CONVEN.I. | Conventional Implicature |
| CP | Cooperative Principle |
| G.CONVERS.I. | Generalized Conversational Implicature |
| P.CONVERS.I. | Particularized Conversational Implicature |



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CHAPTER ONE

PRELIMINARIES

1.1. Introduction

The philosopher and linguist Herbert Paul Grice was the first scholar who presented a general framework about purposive and collaborative communication in his William James Lectures (Thomas ,1995:57). According to Grice's theory ,when people communicate with each other, they follow certain rules ; these rules are called "Principles". Grice puts his principles under the concept of the cooperative principle (abbreviated as CP). Finch (2000:157) states that the CP refers to how people communicate effectively in social life and how listeners and speakers can accept one another cooperatively in such a particular way. Grice divides his CP into four maxims which are called the "Gricean maxims". Grice (1989 : 26) formulates the CP as follows: " Make your conversational contribution such is required at the stage in which it occurs, by the accepted purpose or direction of talk exchange in which you are engaged ""* .These maxims are : the maxim of quantity, the maxim of quality, the maxim of relation and the maxim of manner. The first maxim refers to the amount of information that people give in an utterance. It describes the boundary between too little and too much information. In other words, the quantity maxim means that speakers are required to give the right amount of information . The second maxim is the maxim of quality which refers to the truthfulness of information that is given in conversation or communication. The quality maxim is about giving the right information. That is to say, speakers should not say any information that could be false or which may lack for evidence. Relation is the third maxim which means that speakers should not say anything that does not relate to the topic or the purpose of the communication. Manner is the last maxim which means that speakers' utterances

*Note : The present researcher follows APA style in writing the thesis .

should be clearly understood and speakers ought to avoid ambiguity and obscurity. Thomas (1995:63) states that Grice was aware of the fact that there are many occasions in which people fail to follow the four maxims. Any failure to observe a maxim is referred to as “breaking a maxim”. There are five ways in which people fail to observe these maxims, they are: flouting a maxim, violating a maxim, infringing a maxim, opting out a maxim and suspending a maxim. Grice adds that people break the maxims for many reasons such as when they are not capable of speaking clearly or when they choose to lie. When a speaker breaks a maxim, the hearer needs to look for “the implicature”. Implicature refers to the meaning that is above and over the utterance. It is the additional meaning that is conveyed by the speaker. In many situations, hearers need to look for the implied meaning that cannot be understood from the literal words. People, in many situations, do not cooperate with each other effectively or clearly. They may break some of Grice’s four maxims, but still they produce meaningful utterances and this is what Grice refers to as implicature.

1.2. The Problem

Generally speaking, in social life, people do not always speak directly, sometimes they say or write something and mean something else. For instance, speakers or authors quite often mean much more than what they say or write. This leads to the need to identify and analyze people’s intention that cannot be understood from the linguistic units only. Grice was the first scholar who differentiates between what is said and what is implied. Hence, this study proposes that there are scenes in Hollywood films carry meaning above the level of utterances. They have additional meaning that does not depend on the literal meaning only. This additional meaning should be analyzed in order to understand the real immediate message.

1.3 . The Objectives

The study is assigned to achieve the following objectives:

- 1-Exploring whether the speakers in Hollywood films communicate cooperatively or not .
- 2-Discovering the broken maxims in the selected scenes and referring to the most broken one .
- 3-Showing the details of implicature and what the non-observance of the maxims can create .
- 4-Contrasting the implicature of the tragic films with that of the comic films .
- 5-Providing possible interpretations for how the implicature in the old period films differs from that of the middle period and the modern period ones.
- 6-Discovering whether the implicature in some of the selected scenes need a special knowledge to be understood or not .
- 7-Interpreting what the hearers need to know when speakers convey a pragmatic meaning .
- 8- Finding out how flouting the maxims is affected by the context of the conversation.
- 9-Checking whether or not the non-verbal features and body language such as the facial expressions and gestures help to reveal the implied meaning (implicature) .

1.4. Research Questions

This study is supposed to answer the following questions :

- 1- Do the speakers in Hollywood films communicate cooperatively ?
- 2- What are the maxims that are broken in the selected scenes of such films ? And what is the most commonly broken one ?
- 3-What does the non-observance of the maxims create in these selected scenes ?
- 4- How does the implicature that is used in the tragic films differ from that of the comic films ?

- 5- Does the implicature used in the old period films differ from that used in the middle period and the modern period ones ?
- 6-Does the implicature in these scenes need a special knowledge in order to be understood ?
- 7-What do the hearers have to do to get the conveyed meaning of the speakers ?
- 8-What is the role of the context of the conversation in flouting the maxims?
- 9-Can the non-verbal features and the body language such as facial expressions and gestures help to reveal the implied meaning (implicature) ?

1.5. The Hypotheses

This study hypothesizes that :

- 1-In some Hollywood films' scenes , speakers do not communicate cooperatively .
- 2-There are four maxims that are broken in these selected scenes and the quantity maxim is the most broken one .
- 3-The non-observance of the maxims in these scenes create implied meanings which should be analyzed in order to be understood .
- 4-The implicit meaning of tragic films differs from that of comic films .
- 5-The implicature of old period films differs from that of middle period films and modern period films .
- 6-Some implicatures need a special knowledge to be understood .
- 7-The hearers need to draw inferences to know that speakers intend to convey a certain pragmatic meaning .
- 8-Flouting the maxims in these scenes is affected by the context of the conversation.
- 9-The non-verbal features and body language such as facial expressions and gestures help to reveal the implied meaning (implicature).

1.6. The Procedure

1-Presenting Grice's theory of the CP and discussing the four maxims that Grice suggests for effective communication .

2-Pointing out to the non-observance of the cooperative maxims.

3-Identifying implicature and its types .

4-Selecting three films from each type of films from three different periods .

5-Watching the films repeatedly in order to find the suitable data .

6-Selecting the scenes from these films .

7-Noting every conversation that could have implicature .

8-Reading the scenes' scripts and observing the utterances of the conversations in the scenes .

9-Exploring the four cooperative maxims in each selected scene .

10-Pointing out to the non-observance of the cooperative maxims in each selected scene .

11-Referring to the forms and functions behind breaking the cooperative maxims .

12-Exploring implicature in each scene to find the intended meaning of each utterance.

13-Analyzing the implied meaning in each selected scene taking into consideration the role of the context and the non-verbal features .

14-Contrasting the implicature in comic films with that in tragic films to discover the differences among different kinds of films .

15-Contrasting the implicature in old period films with the implicature in middle period films and modern period films .

1.7. The Limits

In this study there are three limits . They are stated below :

- 1-The current study is limited to the study of “ Implicature ” and to Grice’s model in particular .
- 2-Some selected Hollywood films’ scenes of three various selected periods “ old period films , middle period films and modern period films ” .
- 3- Different types of Hollywood films , namely : comic films and tragic films .

1.8. The Data

The data of this study consist of some selected scenes that are collected from different types of Hollywood films . The selection of the films depends on three different periods “ old period films , middle period films and modern period films ”. The scenes are also collected from two different types of Hollywood films , namely : comic films and tragic films .

1.9 . The Significance

The significance of the study is captured by the following :

- 1-The current study provides analysis of the role of the pragmatic meaning in the selected films ’ scenes .It opens up the door to the pragmatic analysis of films.
- 2.The investigation can provide an enjoyable insight of how linguistic theories can be employed in analyzing films’ scenes .
- 3- The present study attempts to show that in many situations writers and speakers mean much more than the words themselves .
- 4-The study tries to show how people disobey the conversational maxims and how they create conveyed meaning which can raise their awareness and understanding to achieve a successful communication.

CHAPTER TWO

LITERATURE REVIEW

The current study is concerned with analyzing implicature in some selected scenes of Hollywood films through three selected periods , more specifically the study depends on two kinds of films : comic and tragic films . The investigation is formed within the framework of Grice's CP and implicature theory . In many fields such as pragmatics , stylistics , psychology, discourse analysis and sociology , several studies are conducted by applying Grice's theory . In both oral and written communications , many researchers apply this theory in order to discover the observance and non-observance of the four Gricean maxims . This chapter conveys a number of previous studies in which this theory is adopted .

Artanti (2006) conducts a study which is entitled “ An Analysis of the Flouting Maxims in “ Princess Diaries 2: Royal Engagement” film based on Grice's Cooperative Principle (A Pragmatics Study) ” . In order to analyze the flouting of the Gricean maxims in this film , the researcher deals with two points . The first point is how the characters in the film employ the CP, and the second point is about the types of flouting that are employed in the film . The investigation is limited to the study of the maxims flouting in the film . The data of the study are the utterances that are spoken by the characters. From these data , the writer intends to discover the types of CP and the types of the flouting which are employed by the film's characters . To analyze the data , the writer follows some steps . First , he describes the data that contain maxims flouting . Then , he describes the context and the situation of the conversations . After that , he clarifies how the characters employ the CP in the conversations of the film . Then , he shows the kinds of maxims that are flouted by the characters in their conversations . Finally , he draws the conclusion of the analysis .The data analysis shows that there are 9 dialogues in which the quality maxim is

fulfilled where the characters try to say the truth . However , the quantity maxim is fulfilled in 8 dialogues in which the characters give the right amount of information . From the data analysis , it can be seen that the relation maxim is fulfilled in 17 dialogues in which the characters utter relevant things and the manner maxim is fulfilled in 10 dialogues where the characters' expressions are clear and direct . Moreover, they avoid uttering ambiguous expressions . The researcher concludes that the characters obey the four Gricean maxims in different degrees in their utterances to make the interaction smooth .

The data analysis also shows that the characters flout the maxims in a number of their utterances . The flouting of the maxims is as follows : the quality maxim is flouted in 8 dialogues , the quantity maxim is flouted in 9 dialogues and the manner maxim is flouted in 7 dialogues .The relation maxim is not flouted in any dialogue . As a result , there are three maxims that are flouted in the film , namely : the quantity maxim , the quality maxim and the manner maxim . For each of them there is an implied meaning that is related to the context .

The next study to review is conducted by Fergina (2011) which is entitled “ Analyzing Utterances on Movie by Using the Gricean Maxims ” . The study proposes that speakers obey the CP . However , sometimes they do not follow this principle because of some factors . The data of this study are dialogues taken from “ Bridget Jones: The Edge of Reason” movie . The dialogues are between Bridget Jones who is a reporter at the TV. and her boyfriend Mark Darcy who is a lawyer . Fergina (2011 : 3) states that interlocutors in some situations work together to build a dialogue in which they provide the needed information . Thus , in other situations they fail to convey what is said , because sometimes what a speaker says may be different from what he means . In real life , if people are not aware of the implied meaning , misunderstanding may happen .

“ Some Instances of Violation and Flouting of the Maxim of Quantity by the Main Characters (Barry & Tim) in Dinner for Schmucks ” is a another study that deals with Grice’s theory . It is presented by Khosravizadeh and Sadehvandi (2011) . The study focuses on investigating to what extent the quantity maxim is violated or flouted in “ Dinner for Schmucks ” movie by the two major characters . The investigation provides a description of the selected utterances of the main characters in the movie who are Tim Conrad and Barry Speck . The researchers select the data in which the quantity maxim is either violated or flouted . According to the findings of the study , the quantity maxim is violated by Tim and Barry in five occasions . Barry violates the quantity maxim four times and Tom violates it only once , whereas , there is only one occasion in which the quantity maxim is flouted by Tim . Besides that , the researchers try to find any occasion in which the quantity maxim opts out .They conclude that the main characters in the movie flout and violate the maxims in several ways such as by means of talkativeness , circumlocution and redundancy . Since this movie is comic , so it can be said that comedies do not depend on the situation only , but also on the characters as well , that is why it is found that Barry violates the quantity maxim more than Tim .

Raharjani (2012) writes a thesis entitled “ An Analysis of Flouting Maxims in “ Harry Potter and The Half-Blood Prince ” Film Based on Pragmatics Approach ” . Raharjani (2012 : 6) formulates two study problems , which are :

1-What are the types of the maxims which are flouted and employed by the characters in “ Harry Potter and The Half-Blood Prince” film ?

2-Why do the characters of “ Harry Potter and The Half-Blood Prince” film employ the maxims flouting strategy in their conversations ?

The study is limited to analyzing the utterances of the characters of the film . After collecting the data , the writer analyzes them descriptively . He starts with the

description of the context of the dialogues . Then, he gives interpretations for the reasons of flouting the maxims by the characters of the film . He finds thirteen utterances in which the characters flout the maxims . The analysis of the data shows that in three of the selected data , there are more than one maxim is flouted , which are the quantity and the relation maxims in two utterances and the quality and the relation maxims in one utterance . The relation maxim is flouted 6 times .The manner maxim is flouted 2 times and quantity maxim is flouted 2 times .

In analyzing the data , the writer follows three steps . The first step is data description in which he shows the dialogues that contain the flouting of the maxims in the film . The second step is illustrating the context of the situation in which he shows the situational context of the dialogues such as the setting of the speech event (place , time , situation) , speech event , participants and background of the participants (e.g. beliefs , knowledge , and intentions) . However , data interpretation is the third step in analyzing the data . In this step , he clarifies the kinds of the maxims that are used by the characters in the film , how they flout the maxims and what are the reasons behind this flouting .

The findings of the study show that the characters of the film flout the maxims for several reasons . First , they clash between the maxims for the reasons of : profession and privacy . The characters use profession reason when they clash between the flouting of quantity maxim and relevance maxim . The Privacy reason is highlighted when they flout the quality and relation maxims with each other . The results also show that the characters flout the quantity maxim for expressing their feelings such as showing refuse or confirming of something . Moreover, the relation maxim is flouted because of the privacy reason and it is also flouted for safety to hide something or to express the feelings of the characters such as anger and jealousy . Finally , the manner maxim is flouted to express the characters' feelings such as love and empathy .

Another researcher who is Listiani (2012) conducts a study under the title of “ An Analysis of Conversational Implicature in “ Pariah ” Movie Episode of Smallville Serial Movie ” . The focus of this study is the CONVERS.I. and the violation of the four Gricean maxims that occur in the movie. The data of the study are the utterances that are collected from the conversations of ‘Pariah’ movie . The main objective of the study is to analyze the CONVERS.I. that occurs in these selected utterances . The writer classifies the data into four categories according to the maxim that is violated . He identifies the data which are taken from scene one and scene two of act one in the movie . After that , he starts describing the implicit meaning in each selected utterance .Then , he describes the violated maxim in each utterance that creates implicature . According to the findings of the study , there are fourteen utterances in which the Gricean maxims are violated in the movie . The quality maxim is the most violated one of the four maxims . The findings show that the difference between one maxim and another is only around (7.1 %) and the lowest violated maxim is the quantity maxim . It is violated around (14.3 %) .

Rosmaidar (2013) investigates “ Conversational Implicature of the Main character’s utterances in “ Armageddon ” movie ” . This study has three objectives , which are : to analyze the cooperative maxims , to discover the implicit meaning and to identify the types of implicature in the utterances produced by Harry Stamper who is the main character in the movie . The data of this study are composed of the utterances of Harry Stamper . By using the graphs and numbers , the writer finds that Harry Stamper violates the conversational maxims in 118 utterances and those utterances contain CONVERS.I. . The quantity maxim is violated more than the other maxims . It is violated in 74 utterances (62.72%) , whereas the other maxims are violated as follows : the quality maxim 24 (20.34%) , the maxim of relevance 11 (9.32%), and the maxim of manner 9 (7.62%) .

Rosmaidar (2013 : 24) also finds that 103 of the utterances have CONVERS.I.. She divides the implicatures into two types G.CONVER.I. and P.CONVERS.I. . G.CONVERS.I. are produced more than P.CONVERS.I. . She also indicates that the characters use the CONVERS.I. to express refusal , agreement , command , acceptance and announcement . In the conclusion of the study , the writer states that she faced some difficulties in explaining the implied meaning of some utterances especially those having P.CONVERS.I. , that is because of the context since some utterances may relate to the American culture .

Huda (2013) is also one of the researchers who studied the implicature in movies . The study is entitled “ Conversational Implicature Found in Dialogue of Euro Trip Movie ” . Euro Trip is an American comic movie directed in (2004) . Its story is about four teenagers who experience adventure in Europe . The data of this study are collected from the dialogues of the characters of the “ Euro Trip ” movie , more specifically , the utterances that contain flouting of the four Gricean maxims since the CONVERS.I.is generated when the speakers do not follow these four maxims . First , the utterances are classified according to the flouted maxims , then they are subdivided into the types of CONVERS.I. that are generated by flouting the cooperative maxims as G.CONVERS.I. and P.CONVERS.I..

Huda (2013) finds out that there are 1246 utterances in the movie ; then , s/he reduces them to 28 utterances that contain CONVERS.I. . In the analysis of the data , s/he states that there are nine utterances of the twenty eight ones are classified as G.CONVERS.I. and the other utterances are classified as P.CONVERS.I.. All of the four cooperative maxims are flouted to generate implicature . This was the answer to the first and the second problems of the study . To get the answer for the third problem which was about the function of implicature in the utterances of the movie , the writer depends on the theory of speech act . Behind each utterance , there is a function such as promise , ask , complain , order and other functions . In this study ,

the researcher discovers four functions for the utterances in the movie . The first function is representative which requires criticizing , claiming and stating . Directive is the second function which includes asking and commending . Expressive is the third function which focuses on the speakers' inner state .It includes praise and complain . The fourth function that the researcher presents is commissive which focuses on the speakers' future action including warning from something or refusing something . The researcher concludes that the characters flout the quality maxim when they exaggerate for laughing .Then , they flout the quantity maxim when they present funny things such as fantasies .They break the manner maxim when they respond to the interlocutors speech vaguely . The relevance maxim is flouted when the speakers give a hint about something that has not any relevance to the topic of the conversation . Speakers also flout the manner maxim when they tell ambiguous things .

Sommaï and Padgate (2013) are the next researchers who write a study entitled as “ A Conversational Implicature Analysis in J.K. Rowling's Harry Potter and the Prisoner of Azkaban ” to analyze the CONVERS.I. in 30 selected dialogues in this film by using Grice's theory of the CP (1975) . The researchers tend to discover whether the seven main characters in the film flout or violate the Gricean maxims in their utterances . They also investigate how the main characters convey their implicit meaning by employing CONVERS.I. and how the hearers can recognize their intended meaning . The study has two limits . First , it is limited to the study of implicature in thirty selected dialogues in the film and the second limit is Grice's theory , the researcher identifies and analyzes the CONVERS.I. according to the framework of Grice' s CP .

After collecting the data , the researchers analyze the selected dialogues to answer the research's questions . According to the first research's question which was what are the CONVERS.I.s that the 30 selected dialogues contain ? The findings show that there are 75 utterances in which the characters do not obey the conversational maxims.

They consist of 52 flouts and 23 violations. All of the four Gricean maxims are flouted and the highest number of flouting is that of the quality maxim with 23 times, followed by the quantity maxim with 15 times, the manner maxim with 10 times and the relation maxim with 4 times. The violation is distributed as follows: the quality maxim 10 times, the relation maxim 6 times, the manner maxim 5 times and the quantity maxim 2 times. In addition, the findings of the second question which was about how and why do the main characters violate or flout the CP show that the characters depend on the background knowledge and the situational context to achieve their purposes from breaking the maxims. The quality maxim flouting occurs when the characters tend to convey the contrary meanings of the utterances. Regarding the quantity maxim flouting, the characters flout the quantity maxim in order to assert politeness, conviction, indirect answer, guessing and clarifying expressing dissatisfaction. Moreover, they flout the manner maxim in order to express indirect requests or statements and showing disagreement. They flout the relevance maxim by expressing sarcasm, indirect questions and indirect statements. Concerning the third question of the study, the findings reveal that the ways the characters use to convey their intended meaning depend on the background knowledge, the context of situation, the knowledge of the maxims and the utterances themselves. The characters use five types of figurative language to convey their intended meaning when they flout the quality maxim, which are: rhetorical questions, irony, sarcasm, metaphor and hyperbole. The listener, on the other hand, interprets the speakers' implied meanings according to the situation of the utterance, the background knowledge, the conversational maxims knowledge and the utterances themselves. The researchers indicate that in some implicatures, the context of the situation and the utterances themselves were enough for the hearers to recognize the intended meaning of the speakers.

“ Maxim Violation in “ Real Steel ” Movie : A Pragmatics Approach ” is another study that is presented by Nugraha (2013) . The objective of this study is to

investigate the violation of the four Gricean maxims in the interaction of the characters of the “ Real Steel ” movie . There are twenty conversations in which the characters break the four Gricean maxims . The characters of the movie violate all of the cooperative maxims . Furthermore , in some utterances the characters violate more than one maxim . The violation of the maxims create implicit meaning that needs to be analyzed.

The first violation that the researcher presents in this study is the quality maxim violation . It is generated by ignoring the truthfulness in the utterances . Nugraha (2013 : 73) identifies five utterances in which the quality maxim is violated . The quantity maxim is the second maxim which is violated by ignoring giving sufficient information . He states that there is only one time in which the quantity maxim is violated . The third type of violation occurs with the relation maxim . In this case the characters give irrelevant utterances . The researcher exhibits seven utterances of this type . The last violation is the manner violation which occurs in seven utterances . In his conclusion , the researcher states that the characters create implicature by giving irrelevant topics , obscure information , long winded utterances and more / less information .

Maqsood et al. (2014) conduct a study entitled “ Flouting of Grice Conversational Maxims in the Movie John Wick ” . The data of the study are collected from the conversations of John Wick , who is the protagonist and one of the main characters of the movie , and other main characters . The main limit and objective of the study is to analyze the conversations in “ John Wick” movie in terms of the CP theory and focus on the violation of the cooperative maxims . Maqsood et al. (2014 : 43) reveal that the characters flout the four Gricean maxims for some reasons . For instance , Viggo who is one of the main characters in the movie violates the quantity maxim in one of his utterances by saying too much information and does not give the right amount of information . The purpose of flouting the quantity maxim

is that Viggo tries to explain the disrelish between him and Wick . He uses a lot of words and explains a lot about many accidents in order to give more details of enmity . Another reason for flouting the quantity maxim is that he tries to give the hearers the whole information about the accidents . The investigation also shows that the relevance maxim is flouted in some conversations where both the speaker and the hearer have background knowledge about the situation of the conversation .

Basically, the characters flout the relevance maxim to create obscurity for the audience to comprehend the situation by themselves . In some of the situations , the audience need to understand the next situation in order to understand the previous one . For this reason , the characters flout the relevance maxim . The researchers also add that the manner maxim is flouted to show to what extent the situation is serious . They concludes that the relation maxim and the manner maxim are flouted in some situations in the movie to create suspense . Dramatic effect is created in the movie by flouting the cooperative maxims . The movie would not be a successful thriller if the cooperative maxims were not flouted . In addition , the relevance maxim is flouted to create confusion in the movie . The quantity maxim and the quality maxim are flouted to make the conversations longer . Finally , the writers indicate that flouting the cooperative maxims in “John Wick ” movie is something that is needed .

The next study to review is made by Vikry (2014). The study is written under the title of “An Analysis of Conversational Implicature in Iron Man 3”. Vikry (2014 : 5) presents some questions that the study is supposed to answer . They are formulated as follows :

- 1-What are the maxims of the CP that are flouted in the dialogues of the characters in the “ Iron Man 3” movie?
- 2.How does the non-observance of the maxims occur in the dialogues of the characters in the movie?

3.What are the types of CONVERS.I. that are found in the dialogues of the characters in the movie?

4.What is the meaning of each CONVERS.I. found in the dialogues of the characters ?

The focus of the study is on CONVERS.I. that results from the non-observance of the CP .The study aims at : identifying the CP and its breaking in each conversation of the “Iron Man 3” movie , exploring the CONVERS.I. in the conversations and explaining the meaning of each CONVERS.I. that is found in the characters’ conversations .

To achieve these aims , the writer identifies the Gricean maxims in the characters’ conversations . Then , he points out to the non-observance in the conversations . According to the conclusion of this study , the writer reveals two types of CONVERS.I. that are used in this movie , they are P.CONVERS.I. and G.CONVERS.I. . P.CONVERS.I. is used more than the second one . He also clarifies that the manner maxim is the most flouted maxim . Furthermore , the characters give ambiguous information in their interaction . This happens because the characters want to prove what they mean to their interlocutors . The P.CONVERS.I. requires especial contexts and particular knowledge .The interlocutors know the limitations of culture and knowledge of each other . Then , the researcher adds another reason for using implicature in movies that is to show the characters uniqueness not only in their performance or acting ,but also in their utterances .

Chairunnisa and Natsir (2014) conduct a study that is entitled “ The Violating Maxims of Main Characters in the “ Hangover ” Movie ’s Script ” .The study has three objectives , which are : to explain the violation of the maxims , to describe the core type of the violation of the maxims and to discover the reason behind the violation of them . The study is limited to the violation of the maxims in the main

characters' utterances of the movie . In this study , Chairunnisa and Natsir (2014 :157) formulates three questions as follows :

- 1- What are the types of the maxims that are violated in “ The Hangover ” movie's script?
- 2-Which maxim of the four cooperative maxims is dominantly violated in the movie ?
- 3- What is the context in which the violation occurs ?

The analysis of the data reveals that all of the main characters violate the cooperative maxims . The analysis also shows that the quality maxim is the dominantly violated maxim . It occurs in 22 utterances (53.7 %) since the main characters say untrue information . It is followed by the violation of the relation maxim in 9 utterances , the manner maxim in 8 utterances and the quantity maxim in 2 utterances . The researchers add that violating the quality maxim hides the truth and saves the characters' face from embarrassment . Mostly, some characters give false information to make other characters believe in what is said . They also violate the relation maxim by giving inappropriate information. The manner maxim is violated by giving obscure information . According to the data analysis , this happens because the main characters try to keep something secret and trick the listeners or create humor .

Hasan (2014) makes an investigation under the title of “ A Pragmatic Analysis of Maxim Flouting Performed by the Main Character in “Philomena” Movie ” . The study aims at identifying the flouted maxims and the strategies of flouting that are followed by the main character . The findings of the study show that all of the four Gricean maxims are flouted .The relevance maxim is the most flouted maxim with 18 times (39.1 %) . It is followed by the quantity maxim with 16 times (34.7 %) .The quality maxim is the next with 9 times (19.6 %) and the manner maxim appears 3 times (6.6 %) . However , the characters of the “ Philomena” movie follow seven strategies in doing that , which are : giving too much information , giving too little

information , being obscure , using metaphor , using hyperbole , using irony and being irrelevant . The most used strategy is being irrelevant with 18 times , followed by giving too much information with 14 times . After that , using hyperbole occurs 4 times , followed by being obscure and using metaphor each one occurs 3 times . Giving too little information and using irony are used only twice .

Setiawan (2014) writes a study entitled as “ An Analysis of Flouting Maxim In the Movie The Dark Knight Rise ” . The study focuses on describing and analyzing the kinds of maxim flouted in the movie . The results of this investigation show that the maxims are flouted thirty-six times in the dialogues of the movie . They also reveal that the quantity maxim is the dominantly flouted maxim with 22 times (61%) of the whole flouting . It is followed by the relevance maxim with 6 times (17 %) and quality maxim flouted 4 times (11 %) . The results of flouting the maxims reflect implied meanings (implicatures) . The speakers intend implicit meanings by their utterances when they flout the maxims . The writer adds that implicature is closely related with the context of the utterances . A different context could create a different implicature .

The results of the study also show that there are more than one maxim that are flouted by the same utterances . Eight of the thirty –six utterances contain multiple maxims flouting . The researcher believes that the speakers flout the maxims for many intentions . The findings display that there are sixteen intentions for flouting the maxims in “The Dark Knight Rise” movie , which are : to be aware , to give opinion , to ignore , to warn , to refuse , to accuse , to approve , to show sympathy , to allow , to satire , to show feelings , to clarify , to affirm , to deny , to convince and to ask for doing something . Each maxim flouting has a different intention . Moreover , flouting different maxims may have the same intention as for example the quantity and the relation maxims could be flouted for the intention of being aware of something or when the quantity and the manner maxims are flouted they express feelings .

WidiHidayati (2015) writes a thesis under the title of “ A Pragmatic Analysis of Maxim Flouting Done By the Main Characters in The Devil Wears Prada ” . The study focuses on analyzing the flouting of the Gricean maxims in “ The Devil Wears Prada ” film which is a comedy drama film . The study aims to discover the type of maxim that is flouted by the main characters in this film and also it tends to reveal the function for each flouting . The data of this study are the utterances of the main characters which are taken from the script of the film . In order to analyze the data , the writer categorizes them into types , strategies and functions of flouting the maxims . The findings of the study show that the quantity maxim is flouted by giving too little or too much information . Additionally, the quality maxim is flouted by using metaphor , hyperbole , irony and banter . The manner maxim is flouted by being ambiguous and the relation maxim is flouted by being irrelevant . The most flouted maxim is the quantity maxim because the characters try to clarify their utterances more than needed. So , they give too much information . Whereas the manner maxim is rarely flouted , since the characters avoid giving obscure information . However , the function of flouting the maxim does not depend on the kind of maxim . The researcher finds twelve functions for maxim flouting , which are in following states : convincing , boring , surprising , frightening , enlightening, annoying, causing , alarming, insulting , inspiring , getting the hearer to realize something , getting the hearer to do something .

The next study to review is “ Analysis on Implicatures Found in the Movie Script Entitled “ In Time ” by Fauziyah (2015) . The writer attempts to get the answer to two questions , which are :

- 1.What are the types of implicature that are intended in the conversations of the “In Time” movie?
- 2.What is the frequency of each type of implicature found in the conversations in the movie and the constellation of the context ?

The data of this study are all the implicatures in the “ In Time ” movie which is 178 utterances that appear in the movie . To analyze the data , Fauziyah (2015 :43) sorts the utterances according to the types of the implicature . The implicatures , on other hand , are classified according to the type of the maxim which is flouted .The data are presented by using the percentage form. Then , the findings are given according to the type of implicature and the frequency of occurrence of each type . The writer detects three types of implicature that appear in the movie, which are : G.CONVERS.I. , P.CONVERS.I. and CONVEN.I. . The second part of the findings shows the frequency of occurrence .They appear as follows : G.CONVERS.I. occurred in eighty-two utterances , P.CONVERS.I. is found in sixty-nine utterances , a CONVEN.I. is reflected by twenty-seven utterances . In order to fully clarify the answer of the second question of the study which is about the frequency of occurrence, the researcher shows the frequency as follows : G.CONVERS.I. scored (46.06 %) , P.CONVERS.I. scored (38.76%) and CONVEN.I. got (15.17%) .

Another study to review is conducted by Zuriatmo et al. (2015) which is entitled “ An Analysis of the Violation of Grice ’s Maxims in The “300” Movie ” . The writers apply Grice’s theory to investigate the violation of the four maxims . The study has two objectives which are : first , to identify which maxim is violated in the conversations of the “ 300” movie , and secondly , to know which maxim is the most violated one in the conversations of the movie . According to the analysis of the data , the writers contend that there are so many conversations that contain violations of the maxims . All of the four maxims are violated .The most violated maxims are the relation maxim and the quantity one . In the movie , the characters are so eager to clarify things . Besides , the researchers add that the violation of the maxims occurs when the speakers purposely give untrue information and refuse to share the true information or hide some information .

The next study for reviewing is written under the title of “ The Conversational Implicature that is used by the Three Main Characters in Hotel Transylvania Movie ” which is presented by Muvida (2015) . This study aims at examining the utterances of the main three characters in the above mentioned movie . It also aims at discovering why do Count Dracula, Mavis, and Jonathan (who are the main characters) use CONVERS.I. in their utterances . The researcher believes that this study is valuable for two reasons . First , it is significant for its contribution to the pragmatic field as a field of linguistics , since it could be used as a comparable study for other studies in the same field . Second , critics on the characters behavior could help people to know how to treat their children . Children , on other hand , also can get benefit from this study . They can learn how to be patient with their parents . The investigation is an example of how can a father and his daughter work with each other to solve their problems . The way in which they deal with the problems can be considered as lessons for other people.

The researcher detects 278 utterances which contain CONVERS.I. . G.CONVERS.I. is occurred in 234 , while P.CONVERS.I.is used in the remaining 44 utterance . This shows that the main characters of the movie use G.CONVERS.I. more than P.CONVERS.I. . P.CONVERS.I. is used less than G.CONVERS.I. because when the speaker use P.CONVERS.I. , s/he ought to understand the context and put into consideration that the hearer also recognizes the context . Muvida (2015 : 44) indicates that if the hearer knows the context , the dialogue can run successfully . Otherwise, the hearer may lose the utterances’ message . Discovering the relation between CONVERS.I. and protective manner is one of the aims of this study .The researcher concludes that there are four relations between CONVERS.I. and the protective manner . They are : to do something for the happiness of someone , rescue someone from sadness , to keep someone away from the source of danger , for the happiness of someone against own feelings . In this movie , Mavis ’s father

protective manner is almost because he loves her . People use implicature (G.CONVERS.I. or P.CONVERS.I.) when they do protective manner .

“Flouting Maxim Used by the Main Characters in “ Focus” Movie ” is another study that is presented by Adawiyah (2016) . This study attempts to deal with two problems .The first is what are the maxims that are flouted by the main characters of the movie . The second problem is what leads the main characters to flout the maxims in the movie . The investigation focuses on studying the CONVERS.I. that is created by flouting the four maxims and it is also concerned with the reasons that lead the main characters “ Nick and Jess ” to flout the maxims in the “ Focus” movie . The researcher analyzes the data depending on Grice’s (1975) CP theory . Since the study describes a language phenomenon which is flouting the conversational maxims , then it depends on a qualitative descriptive approach in analyzing the data .

Adawiyah (2016 :40) presents the conclusion depending on the analysis . She indicates that the interlocutors or more specifically the main characters Nick and Jess in “ Focus” movie flout the four Gricean maxims for many reasons . In some of the selected data they flout only one maxim while in some of other selected data they flout two maxims . When the speakers give information more than is needed or less than is needed , it is said that they flout the quantity maxim . Depending on the data analysis of the researcher, flouting the quantity maxim occurs in fourteen utterances of the selected data . It happens for many reasons . First , the speakers want to give more information about some particular things . Second , the speakers try to explain their feelings to the hearers . Third , the speakers want to show their confusion by ignoring the question to indicate his / her confusion . They also flout the quantity maxim to give advice or convince himself / herself . The quality maxim , on the other hand , is flouted when the speakers want to avoid speaking about some topics , so they may say some false things or they may tell lies to cover something . As a result , speakers do not want the hearers to know something or to discover their feelings .

Adawiyah (2016 :41) states that the relevance maxim is flouted four times in the movie by the main characters . They flout it because they want to avoid talking about things which are regarded embarrassing . Another reason for flouting the relevance maxim is that the speakers tend to make their answers more logical in order to convince the hearers . The manner maxim is also flouted when the speakers give information that is described as ambiguous . The data analysis shows that this maxim is flouted two times in the movie . The researcher concludes that flouting the maxims in the movie's conversations does not create any miscommunication between the characters .They still understand each other .

“ Violations of Grice's Maxims in The Prince and the Pauper Movie ” is a study that is made by Waget (2016) . Waget (2016 : 6) states that the characters fail to observe the cooperative maxims when they give more information than required or when they provide false information and say things that are not clear . When they say too much information they violate the quantity maxim and when they say untrue things or tell lies they violate the quality maxim . The relation maxim is violated when they say things that are not related to the topic of the conversation . According to the analysis of the data, they violate the relation maxim to change the topic of the conversation . The manner maxim is also violated when the speakers say wordy utterances that could have multiple interpretations . The most violated maxim is the relevance . It is violated in ten dialogues . Dornerus (2005 :15 cited in Waget 2016 : 6) remarks that one reason for violating the relevance maxim is that people want to communicate their own intends .

Leech (1992 : 81-82 cited in Waget , 2016 : 8) explains that speakers intend to violate the Gricean maxims in a particular situation when they want to change an unpleasant topic in order to be more polite . Moreover , Waget (2016 :8) states that one of the speakers' purposes in violating the Gricean maxims is saving face . Another purpose for violating the cooperative maxims that the researcher indicates in

this study is avoiding discussion . He explains that speakers may violate the maxims to avoid speaking in unpleasant topics . The last goal for violating the maxims that this study provides is communicating self-interest .

Turning to another study that is entitled “ Conversational Implicature as the Representative of Thatcher-Interlocutors Relationship in Iron Lady Movie ” which is produced by Ardine and Ariyanti (2016). The study aims at investigating and analyzing the implicatures that are used by the main character of the movie who is Margaret Thatcher . The researchers’ questions were about how she generates her implicature and how her implicature through her low-solidarity relationship differs from her high-solidarity relationship. Thatcher’s utterances are the data of the study. The investigation is based on two theories : Grice’s theory of implicature and social distance theory of Holmes .The Iron Lady movie tells us the story of Margaret Thatcher who is the first woman that has become prime minister of the United Kingdom from (1979) to (1990) and also the conservative party leader from (1975) to (1990) .

Ardine and Ariyanti (2016: 25) affirm that Thatcher presents her utterances in different ways among the interlocutors . She prefers to use P.CONVERS.I. when she talks to close friends and she rarely uses G.CONVERS.I.. She uses G.CONVERS.I. when she tends to generalize the situation and does not want to make it specific . In short , her relationship with others influence the type of implicature she uses , since she prefers to use P.CONVERS.I. with her family and friends as they have some shared contexts . The researchers add that implicature with people of high solidarity is absolutely different from that of low solidarity . In most of her conversations with high solidarity people she uses G.CONVERS.I. , since she does not want to speak in a specific way with people who do not have a close relationship with her . The investigation ends with the result that Thatcher uses implicature in twenty-three conversations in this movie .G.CONVERS.I. is found in ten conversations while

P.CONVERS.I. is found in thirteen conversations .Moreover , she generates G.CONVERS.I. by breaking the quantity maxim only , whereas she breaks the other three maxims to generate P.CONVERS.I. . The use of each one depends on the topic and participants of the conversation .

The next study is presented by Manghfuro (2016) . The study is entitled “ Conversational Implicatures Used by Stepmother Character in Cinderella Movie 2015 ” . This work aims at examining the types of CONVERS.I. that are used by Stepmother Character in “Cinderella” movie and identifying the features of these types . According to his investigation , Manghfuro (2016 : 60) presents two types of CONVERS.I. which are G.CONVERS.I. and P. CONVERS.I.. He , also, identifies six properties for the CONVERS.I. which are defeasibility , non-detachability , calculability , non –conventionality , reinforce ability and universality .The researcher marks twenty-five utterances in which Stepmother Character in “Cinderella” movie uses CONVERS.I..

The next study is entitled “ An Implicature Analysis in the Conversation of “ The Little Rascals Save The Day ” Movie ” which is done by Chotimah (2016) . The researcher conducts the study to answer three problems . The first problem is to identify the type of conversational maxims that are broken in the movie script . The second problem is to examine which maxim is disobeyed more than the others in the movie script . Lastly, the third problem is to know the contextual meaning of each CONVERS.I. .The analysis of the data detects 10 utterances in which the CP is disobeyed . The four maxims are broken as follows : the quantity maxim is broken in 2 utterances , the quality maxim is broken in 2 utterances , the manner maxim is disobeyed in 2 utterances and the relevance maxim is not followed in 4 utterances .

Another study to review is “ Conversational Analysis in “ Facing the Giants” movie ” . The study is conducted by Wahyu (2016) . The focus of this study is to analyze the CONVERS.I.s that appear in the movie. The writer points out to the

dialogues that contain CONVERS.I.. Afterwards , she analyzes the conversations taking into consideration the situation , the context and the non-verbal clues such as the physical movement . Finally , she sorts the data into G.CONVERS.I. and P.CONVERS.I. . After collecting the data , she analyzes the implied meanings and the function of each one . The main finding of the analysis shows that the total number of CONVERS.I. is 34. The researcher adds that there are five functions for these implicatures , they are ; representative, directive , expressive , comissive and declarative .

Faridah (2016) conducts a study under the title of “ Flouting Conversational Maxim Used by Main Characters in “Lie To Me” Movie ” . The study investigates two questions which are what are the maxims that are flouted by the main characters of the movie “Lie To Me ” and what are the reasons behind flouting these maxims . The researcher adopts Grice’s theory of the CP. she analyzes the utterances of the main characters in the movie . She tries to explain the context in which the maxims are flouted , in order to discover why the characters flout the maxims . The data of the study are divided into two types which are primary and secondary . The primary source is the utterances of the main characters in the movie , while the movie script is considered as the secondary source .

After collecting the data , they are analyzed according to the criterion of flouting the maxims . Besides , the interpretation of the context is included to know the reasons of flouting the maxims . The findings of the study indicate that the main characters of the movie flout all of the four Gricean maxims . The quantity and the relevance maxims have equal percentages of flouting (80 %) , while the quality maxim has (15 %) and the manner maxim has (5 %) .To sum up the findings of the study , it seems that anyone who flouts a maxim has a reason to do so and the reason relates to the person himself / herself.

Aida (2016) writes a thesis entitled “ An Analysis of Conversational Implicature Found in The Dialogue Transcript of “ 22 Jump Street ” Movie ” . The objectives of this study are to analyze the CONVERS.I and remark the function of these CONVERS.I.s that are found in the “ 22 Jump Street ” movie . The study is limited to CONVERS.I. and its types both G. CONVERS.I. and P.CONVERS.I. in this movie which is an American action comedy that is released in (2014) . The findings of the study reveal that there are 30 utterances that contain implicature ; 11 of them have G.CONVERS.I. and the remaining 19 ones have P.CONVERS.I.. However , regarding the functions of the implicature in the dialogues of the movie , there are four functions , which are : the representative function and it includes 13 implicatures , the directive function and it includes 5 implicatures , the commissive function which includes 2 implicatures and the expressive function that includes 10 implicatures .

In (2017) Khoiroh conducts a study under the title of “ The Analysis of Implicature in Bridge to Terabithia Movie ”. The study is supposed to answer two questions . Khoiroh (2017:8) formulates the research’s questions as follows:

- 1-What are the types of implicature used by the three main characters (Leslie Burke, Jess Aarons, and Mey Belle)?
2. How do the three main characters (Leslie Burke, Jess Aarons, and Mey Belle) use the implicatures?

Khoiroh (2017 :40) proves that there are 63 utterances in which implicature is used including CONVEN.I. and CONVERS.I. . Twenty-five utterances demote CONVEN.I. . and 38 utterances reflect CONVERS.I. . . Moreover , he adds that CONVERS.I.is the most common type which consists of 10 G.CONVERS.I. and 28 P.CONVERS.I.. The three main characters show implicature by being angry , or when smiling , moving the head with a lowered voice . They also use implicature to show

some feelings such as respect and agreement . They use implicature in two contexts : reality and imagination .

Utami et al. (2017) present a study under the title of “ Gricean Maxim Analysis of Beatrice’s utterances in Divergent Movie ” . The problem of the study is how to apply the CP to Beatrice’s utterances in the “ Divergent ” movie . The aim of the CP is to make communication as effective as required . Breaking the CP creates ineffective communication . The study aims at pointing out the CP in Beatrice’s speech in the movie . In the findings , the researchers classify Beatrice’s utterances into two types those that are submissive to the CP and the others that are not submissive to the four maxims .

The study ends with the conclusion that it is difficult to be submissive to the cooperative maxims all the time in the interlocutors’ daily communication .Therefore , Beatrice fails to observe the cooperative maxims in some of the utterances . In most of her utterances, she communicates effectively by observing the quantity maxim . The writers present the results by using percentage . They affirm that Beatrice observes the maxim of quantity in about (37 %) . The maxim of quality is obeyed in about (5 %) and she obeys the relation maxim in about (11 %) of her utterances . The manner maxim is observed in about (8 %) . The researchers also present the non-observance of the maxims by percentage . Beatrice in her utterances breaks the maxim of quantity in about (18%) and the maxim of quality (8 %) . The relation maxim , on the other hand, is disobeyed in about (5 %) and the manner maxim in (8 %) . The conclusion is that in most of Beatrice’s communications she obeys the Gricean maxims because of this the communication in this movie is described as being as effective as required .

The next study is made by Megah and Wahyuni (2018) . The work is entitled “ An Analysis of the Cooperative Maxims in the “Omar ” Movie ” .The study aims at investigating the speech of the Israeli soldier and the main character of the movie

who is “Omar ” . The study focuses on analyzing language as a complex phenomenon . Megah and Wahyuni (2018 :77) conclude that the maxims appear in 138 utterances in the movie script . The maxim of relation is the most used one of the four maxims . It is used in 65 utterances (47 %) . The maxim of relation appears in the conversations between the Israeli soldier and the Palestinian prisoner . The context of the dialogues and the interlocutors (soldier and prisoner) indicate that the dialogues should be relevant . The quantity maxim is seen in 22 utterances (16 %) of the script . The quality maxim appears in 7 utterances (5 %) of the movie data . It shows how the speaker was serious to give the true information . Finally , the manner maxim is found in 44 utterances (32 %) of the movie script . All over the movie , the speakers try to be clear and avoid ambiguity and obscurity in their interaction . The researchers conclude that when people obey the cooperative maxims , they prevent conflict in society and make communication more easy and more coherent .

Aglina and Agnes (2018) are other researchers who produce a study under the title of “A Study of Conversational Implicature Used In Twilight Movie 2008 ” . Depending on the types of implicature , Aglina and Agnes (2018 :60) state that there are 130 implicatures . P.CONEVRS.I is used around (47.13 %) . The G.CONVERS.I is used around (52.86%) . The researchers add that in the data that have G. CONVERS.I there is no particular context and no special knowledge is needed , whereas in contrast with the conversations that contain P. CONVERS.I , they require a special knowledge and context .

“A Study of Clementianna’s Particularized Conversational Implicatures in Mirror Mirror ” is another investigation that is presented by Namtapi (2018) . The study talks about the use of P.CONVERS.I by Clementianna . Clementianna is an antagonist in the “Mirror Mirror” film which is an American comic fantasy film . The story of the film is about the snow white tale . The objectives of this study are to clarify the reasons that lead the character to use P.CONVERS.I. and to study whether

the social distance affects the use of P.CONVERS.I. or not . The researcher hypothesizes that Clementianna breaks the cooperative maxims to create P.CONVERS.I. for some reasons . He discovers eleven conversations in which Clementianna breaks the cooperative maxims to express P. CONVERS.I .

According to the researcher's analysis , the relevance maxim is the most disobeyed one of the four cooperative maxims . Clementianna breaks the relevance maxim for some reasons such as to be sarcastic , to refuse something , and to give more information . The manner maxim is also disobeyed for two reasons, which are : to warn somebody from something , or to give more information . The quantity maxim is not followed in only one utterance to refuse something . The quality maxim is also broken in only one utterance for an ironic purpose .

Turning to another investigation which is presented by Ibrahim et al. (2018). The study is entitled “ The flouting of Maxim in the “SE7EN” Movie Script ” . The focus of this study is to analyze the phenomenon of flouting the Gricean maxims in the “ SE7EN ” movie script and to discover the motivation behind breaking the cooperative maxims . The actors of this movie are Brad Pitt who plays the character of a rookie and the second actor is Morgan Freeman who plays the role of a veteran .

Ibrahim et al. (2018 : 82) say that people in their everyday conversations flout the Gricean maxims and not only in movies . Hence , discussing the phenomenon of flouting the cooperative maxims in movies could help people to get over their misunderstanding problems that could be created by flouting the cooperative maxims . The writers show that the characters of the movie flout all of the cooperative maxims in their interaction . They state that the characters use metaphor to answer questions since they do not say the truth . Levinson (1983 : 147 cited in Ibrahim et al. , 2018 : 89) asserts that speakers use metaphor to change the literal meaning of words. Beside flouting the cooperative maxims , the researchers present three kinds of motivation . The first kind is competitive which means that speakers and hearers may

become competitive in their discussions . The second kind of motivation is that when both speakers and hearers want to be collaborative .Thus , speakers can give more or less information to achieve the purpose of understanding . The third kind of motivation in this study is conflict . Conflict between the characters leads them to break the cooperative maxims . They break the cooperative maxims in order to show their negative feelings or attitudes towards others . The researchers conclude that the core motivation for the characters to flout the cooperative maxims was to be collaborative .

Prakoso and Fauzia (2018) conduct a study under the title of “ A study of implicature in Daredevil web series movie ” . Implicature and violation of the four Gricean maxims are the focus of this study . The researchers tend to discover how the characters in the movie violate the maxims to create implied meanings . In the “ Daredevil web series movie ” there are 25 utterances in which the characters of the movie violate the cooperative maxims . The writers classify them according to the maxim which is violated .

Prakoso and Fauzia (2018 : 110) indicate that speakers intentionally break the cooperative maxims by giving the wrong information , because the hearers will only know the utterances literal meaning . The writers divide the violation of the cooperative maxims according to the frequency of occurrence . The most violated maxim is the maxim of quality . It is violated in 9 utterances (36 %) . The relevance maxim is violated in 7 utterances (26 %) , while the quantity maxim is violated in 5 utterances (20 %) . The least violated maxim is the manner maxim . It is violated in 4 utterances (18 %) .

A study entitled “ The Flouting of the Gricean Maxims in the Movies insidious and insidious 2 ” is done by Kurniati and Hanidar (2018) . The study aims to investigate the flouting of the maxims in the insidious and insidious 2 movies . Both of the movies are horror movies . The data of the study are the utterances that are

selected from the movies . Kurniati and Hanidar (2018 : 70) reveal 30 utterances in which the characters flout the maxims. *Insidious* contains (77 %) of the maxims flouting whereas *Insidious 2* contains (23 %) of the flouting . The researchers add that “*Insidious*” contains more flouting than *Insidious 2* because the *Insidious*’ characters lack the knowledge of how to be supernatural that leads the other characters who already understand them opt to flout the maxims .

The findings of the study show that speakers flout the quality maxim when their utterances do not present the reality or when they utter something that is false , whereas the characters who are aware of supernatural beings and activities flout the quantity maxim by giving shorter utterances . They do this to help other characters not to be upset . The quantity maxim is flouted by giving too much or too little information . Besides, flouting the maxim of relation is also used to avoid making the main characters upset . The manner maxim , on other hand , is flouted to criticize someone’s action . The characters of *insidious 2* flout the relevance maxim through the investigation between the main characters and the detective . Finally , the writers indicate that the characters who are placed in stressed situations flout the cooperative maxims for several factors such as providing understandable situations to the hearer and helping the other characters to avoid being upset .

Siregar (2018) conducts a thesis which is called “ An Analysis Of Conversational Implicature in *V for Vendetta* Movie ” . In this study , the researcher intends to discover the intended meaning for each CONVERS.I. that appears in the movie and also she aims at examining how the characters of the movie fail to observe the Gricean maxims . The study is limited to two types of CONVERS.I., they are G.CONVERS.I. and P. CONVERS.I. The data of the study are the utterances that are taken from the movie script . In this study , the writer detects 52 utterances which contain CONVERS.I. in the movie . Thirty-two of the utterances have P. CONVERS.I and 20 of the utterances have G.CONVERS.I. . The researcher also adds that 34 of

them are caused by the non-observance of the maxims and 18 of them are caused by the observance of the CP. All of the four Gricean maxims are violated or flouted. The non-observance of the maxims consists of 13 flouts and 21 violations. The failure of observing the maxims is rarely caused by G.CONVERS.I. . Actually, only one G.CONVERS.I. is caused by disobeying the maxims, whereas 33 of the violations or the flouts appear in P.CONVERS.I..

A study which is entitled “ Implicatures Used in The House With A Clock in its Walls (2018) ” is conducted by Purwaningsih (2019). The aim of this study is to analyze the implicatures that are found in the movie and to account for the function of each implicature. The data of this investigation are the utterances that are taken from the movie script. Regarding the findings of the study, there are three types of implicature in “ The House With A Clock in its Walls (2018) ” movie which are : G.CONVERS.I., P.CONVERS.I. and CONVEN.I. . The findings also show that the dominant implicature is the G.CONVERS.I.. Finally, the researcher assigns four functions for the implicature in the movie which are commissives, expressives, assertives and directives.

Ferdiansa (2019) conducts a study entitled “ Conversational implicature in Undisputed Movie ”. Undisputed Movie is released in (2002). Ferdiansa (2019 : 2) states that he chooses “Undisputed” movie because of its rude language that the characters use. He formulates two problems in this study, which are : what are the types of implicatures that occur in the conversations of the movie and what are the maxims that are flouted to create implicature. The findings of the study reveal that G.CONVERS.I. appears in 17 utterances. It is the dominant implicature type. P.CONVERS.I. appears in 4 utterances. The researcher also adds that the implicatures in this movie are employed to make the utterances either impolite or to soften them. The findings display the results of maxims flouting as well. The most flouted maxim is the manner maxim in 10 utterances. The quantity maxim is the

second flouted maxim in 8 utterances . The third flouted maxim is the relation one in 2 utterances and the last one is the quality maxim in only 1 utterance . The role of flouting the maxims is to make the utterances polite , funny and satirical as some characters follow a special style to make their conversations more interesting .

The next study to review is “ The violation of Conversational Maxims of the Main Characters’ Utterances To Support the Plot Twist of the Story on “Now You See Me ” Movie ” . It is written by Prihattin (2019) .In this study , Prihattin (2019 :2) tries to get the answer to two questions , which are :

1-How can the five main characters successfully cooperate with each other to revenge at two different people without the explicit briefing?

2.What is the reason behind the violation of the maxims in their utterances?

Prihattin (2019 :17) states that the quality maxim is the most violated maxim of the four maxims by the main characters , and communicating self-interest is the most frequent reason for the violation of the Gricean maxims . The characters violate the quality maxim by lying and hiding the truth to support the plot of the movie . The findings also display that the least violated maxim is the quantity maxim which is violated in 6 utterances of the fifty-five ones which make up the data of the study (10.91 %) . It means that the characters mostly speak straightly without giving too much or too little information . Then , the researcher presents the reasons that lead the characters to violate the maxims such as misleading the hearer , saving face , communicating self-interest , pleasing the interlocutor , protracting the answer and avoiding the discussion . It can be seen that there are six kinds of reason in the utterances of the five main characters of the movie . The six kinds frequently occur as follows : face saving 5 times , misleading the hearer 4 times , avoiding discussion 3 times , communicating interest and pleasing the interlocutor each of them 2 times . The results of the study prove that the main five characters of the study violate all

of the four maxims as follows ; the quality maxim 25 times , the manner maxim 16 times , the relation maxim 8 times and the quantity maxim 8 times .

“ Pragmatics Analysis of Maxim Flouting Done by the Main Characters in “ Kungfu Panda” Movie By Jonathan Aibel and Glenn Berger ” is an investigation conducted by Hamani and Puluhulawa (2019). This study aims at analyzing the flouting of the cooperative maxims that is done in the “Kungfu Panda” movie . The analysis of data exhibits that all of the four maxims are flouted and the quantity maxim is the most flouted one by the main characters of the movie , while the manner maxim and the quality maxim are rarely flouted , since the characters of the movie are assertive . They avoid to give vague information in order to avoid any kind of misunderstanding by the hearer .

The next study is made by Izah (2019). It is entitled “ Conversational Implicature Analysis in “ Aladdin ” Movie ” . The study presents three questions , which are : what are the cooperative maxims that are broken by the characters of “Aladdin” movie ? , how does the main breaking occur in the characters’ utterances ? and what are the types of CONVERS.I. that are used by the characters ? (Izah 2019 :3)

After collecting the data , the writer begins the analysis . First , he classifies the data according to the type the maxims breaking such as : violating , flouting , opting out and infringing . After that , he investigates how the maxims breaking occurs in the movie characters’ utterances . Then , he describes the context of the characters’ utterances . From the description of the context , he concludes the motivation behind each breaking for the cooperative maxims . Finally , the data are divided according to the kinds of implicature .

Izah (2019 : 11) states that there are two types of implicature which are used in the movie : CONVERS.I. and CONVEN.I. . CONVERS.I. appears into two forms

which are G.CONVERS.I. and P.CONVERS.I.. According to the findings of the study , flouting the maxims is the first way of maxims breaking . The quantity maxim is the most flouted maxim in the movie . Violation of the maxims is the second way of breaking the maxims . The characters of the movie violate the maxims in order to mislead the hearers . They also violate the cooperative maxims when they do not want to speak about certain topics and they try to change the topic of the conversation . In this way , they violate the maxim of relation . Infringing is the third way of non-observance that is found in the movie . Infringing happens when the characters do not have any intention to make implicature and they do not want to mislead the hearer .

Izah (2019 : 12) explains that when people disobey the cooperative maxims in their conversations , it is not randomly done . There should be an intention behind this breaking such as when they want the hearer to draw inference from the utterances . They are not submissive to the maxims when they get angry .

One of the most recent studies is presented by Khairunas et al. (2020) under the title of “ Conversational Implicature in Beauty and the Beast Movie ”. The main objective of this study is to analyze the types of CONVERS.I. that are used in the movie . The results of this study show that there are two types of implicature used by the characters , they are : G.CONVERS.I and P.CONVERS.I. .The writers conclude that there are thirteen conversations in the movie in which the four maxims are not followed . Six of these conversations are classified as having P.CONVERS.I., whereas the others are classified as containing G.CONVERS.I.. The writers conclude that G.CONVERS.I is the most common type . According to the data analysis , the writers believe that the most broken maxim is the quantity maxim , since it is disobeyed in five conversations while the quality maxim is broken in three conversations . The relation maxim is not followed in two and the manner maxim is disobeyed in three ones .

Another recent study to review is conducted by Akmal and Yana (2020) which is entitled “Conversational Implicature Analysis in “Kingdom of Heaven” Movie Script by William Monahan”. The study is designed to investigate the types of implicature and the breaking of the maxims in the movie script. According to the results of the analysis of the data, there are 20 utterances in which the characters of the movie break the cooperative maxims. Fourteen of the twenty utterances reflect P.CONVERS.I., while G.CONVERS.I. occurs in six utterances of the twenty. The most broken maxim is the quantity maxim, since in most of the selected data the characters fail to give the sufficient amount of information. It is disobeyed in nine of the twenty utterances, followed by the manner maxim with 7 occurrences. In these data the characters give information that seems ambiguous. The relation maxim comes third which is broken in 3 utterances in which the speakers give irrelevance information. Lastly, the quality maxim occurs in only one utterance in which the speakers do not give the right information.

All of the previous studies apply Grice’s theory on films, but they are limited to particular film or films in particular period. Some of them study only one type of implicature. Others investigate a particular way of maxims breaking. The current study is different from them in that it investigates the implicature in different selected scenes and two types of films; comic and tragic films through three periods, namely; old period, middle period and modern period. The present study aims at discovering whether the characters in the Hollywood films speak cooperatively or not and how they break the Gricean maxims. Furthermore, the study aims at showing how the implicature in the comic films differs from that of the tragic and also how the implicature in the old period films differs from that of the middle and modern ones.

CHAPTER THREE

FRAMEWORK OF THE STUDY

3.1. Introduction

People communicate in their everyday life by using many ways , language is one of these ways . Communication refers to the process in which interlocutors cooperate with each other by obeying a set of rules or principles in order to achieve a successful communication . These rules or principles are the focus of one of the domains in pragmatics. This chapter is an endeavor to shed light on pragmatics as a linguistic field. It deals with Grice's theory of CP and its related four maxims . Additionally , speakers do not always observe the cooperative maxims . Non-observance of the maxims leads to what is called “breaking the maxims” which is also illustrated in this chapter . The non-observances of the maxims are pointed to under five categories which are : flouting , violating , opting out , infringing and suspending . This non-observance of the maxims results in implicature which is also discussed in this chapter with its types . Critical challenges to Grice's theory are clarified in this chapter as well .

3.2. Pragmatics

Pragmatics , as a linguistic field , is not the same thing for all linguists . Some theorists of pragmatics regard it as " the study of language use in general " , or as " the study of communication " , others as " an approach to the study of language via language's communicative function " . There is a kind of agreement among theorists that pragmatics deals with the study of the speaker's meaning and how people communicate (Allot , 2010 : 1) .

Levinson (1983 : 24) defines pragmatics as the study of language users' ability to match the sentences with their appropriate contexts . In this definition , Levinson (1983 : 24) connects pragmatics with semantics : just because pragmatics is concerned with the suitable conditions to the same set of sentences with their semantic interpretation. Huang (2014 :1) clarifies that pragmatics is one of the most growing fields in "contemporary linguistics and the philosophy of language" . Recently , in cognitive science , artificial intelligence , language pathology , anthropology and sociology, pragmatics stands out as one of the main topics . But still it is not clear what is pragmatics ? Broadly speaking , pragmatics can be defined as "the study of language in use " . However , this definition is very general and ambiguous . Haung (2014 :1) defines pragmatics as the systematic study of meaning that depends on the use of language.

Yule (1996 :3) provides another definition for pragmatics . He defines it as the speaker's meaning study . That is to say, pragmatics deals with the study of the speaker's or the writer's communicated meaning and the listener's or reader's interpretation . Particularly, pragmatics deals with the analysis of what people mean by their utterances not what the words or phrases in those utterances might mean by themselves . The following example is taken from the "Titanic" film which is a tragic

film that is released in (1997) , after Jack rescues Rose . Cal is leaving without paying any attention to Jack .

GRACIE : (low) Ah... perhaps a little something for the boy ?

CAL : Oh, right. Mr. Lovejoy. A twenty should do it.

ROSE : *Is that the going rate for saving the woman you love ?*

CAL : Rose is displeased. Mmm... what to do?

In the utterance above , Rose wants to tell Cal that she does not agree on what he gives to Jack as it is too little and she also implies that Cal does not recognize her value .

Yule (1996 : 3) adds that the study of pragmatics involves the interpretation of what people mean in a particular context and how the context influences what is said . How speakers organize what they intend to say which is related with who they are talking to , when , where , what circumstances is also considered important in the study of the speaker meaning . Another definition that is given by Yule (1996:4) is that pragmatics is that branch of linguistics that deals with the study of how more gets communicated than what is said . By this way, in order to get an interpretation for the speakers' meaning , listeners have to make inferences from what is said . In this case, a big amount of what is unsaid is understood as part of what is communicated . For instance in the “Yes Man” film which is a comic film that is released in (2008) , when Carl , Rooney and an Iranian woman sit in a restaurant and Rooney asks Carl :

ROONEY : How did you two meet again?

CARL : Persianwifefinder.com , It's pretty cool, You should check it out.

ROONEY : *I'm engaged.*

What is understood from Rooney's utterance that he can't check the website to find a woman because he is in a relationship as he is engaged .

Aitchison (2010 : 123) argues that pragmatics as a linguistic field studies those aspects of meaning that semantics cannot cover . It deals with how speakers use language in ways which cannot be discovered from the linguistic knowledge alone. In a narrower sense , it refers to how listeners understand the intended meaning of the speakers . When human beings communicate with one another they follow general principles , pragmatics studies these principles . Sometimes it is considered as “ the waste paper basket of semantics ” .Grice’s theory of CP and implicature is one of the core topics in pragmatics.

3.3. History of Grice’s Cooperative Principle Theory

Chapman (2005 : 85) elucidates that during the 1950s Grice’s philosophy of language became very qualified . Grice started to be interested in a different style of philosophy that appeared in America at that time . At this time , the exchange of ideas became easier than before because of some improvements in communications . It is clear that Grice aims at forming something for the study of language use .Two ambitions are there in Grice’s general account of language. The first is his philosophy of meaning and the second is to explain a set of philosophical problems which are developed in the theory of conversation .

Thomas (1995: 57) demonstrates that in the 1940s and 1960s Grice and J.A. Austin worked with each other and Grice’s theory of the CP and its maxims relate to the same traditional philosophy of language . Chapman (2005 : 90) mentions that the first time Grice formulated his theory was in (1967) when he was invited at Harvard University to give the William James Lectures . In (1975) a short version of these lectures was published under the title of “ Logic and Conversation ” . Feng (2010 : 7) indicates that most of these lectures are collected later and published in (1989) under the title of “ Studies in the Way of Words”. Chapman (2005 : 90) elaborates that Grice expanded his theory between 1975 and 1981 , but it is never developed fully. Unlike the formal philosophers , Grice points out that there are differences

between utterances' literal meaning and speakers' meaning and they do not differ randomly or diversely .

Feng (2010 : 7) explicates that Grice is regarded as one of the most gifted of the American and English philosophers of the twentieth century . He makes a contribution to philosophy and linguistics which is described as being substantial and enduring contribution . His achievement in the ordinary language tradition shakes the language world in the past century, and it still inspires today's research . A wide range of topics such as metaphysics , value , perception of meaning and reason are covered by Grice's work , but his analysis of meaning in general and implicature in particular is the most famous of all . His view of meaning has formed the backbone of contemporary pragmatics . Explicitly and implicitly , it influences other domains as artificial intelligence , the philosophy of language and discourse analysis . His fundamental contribution is to the analysis of word / sentence meaning which is explained under the term of speaker's intention . Then , he proposes it in terms of what is said and what is implicated .

Grice's CP refers to the claim that in conversation interlocutors try to make their contributions appropriate to the shared goal of the 'talk exchange' in which they are engaged . Simply put , they communicate in the same strong sense with each other as they have a shared purpose beyond understanding others and being understood . In Grice's theory , the CP plays a key role for both the conversational maxims and implicatures . In the conceptions of Grice's theory , the conversational maxims are the principles that should be obeyed for the cooperative communication . Namely , an interlocutor in a talk exchange intends to be cooperative that is to say he / she should not say anything that is not true , do not give too little or too much information and so on . Resultantly , the CP leads to the maxims . The CP allows the speaker to create implicature and allows the hearer to understand it (Allot , 2010 : 52) .

3.4. Gricean Maxims

Grice considers cooperation as the ruling element of the verbal communicative interaction . He clears up that utterances create expectations that lead to discovering the speaker's meaning . Communication for him is both rational and cooperative . He believes that communication is governed by certain CPs that speakers are supposed to observe (Mey ,2009 :106) . The central idea of Grice's theory circulates around the four conversational maxims. Grice considers them as rules or principles that interlocutors ought to observe in their interaction otherwise implicature arises . The pretension is that intelligent speakers will try to be cooperative in a conversation and this will require to obey the maxims . Therefore, a hearer can expect the speaker to follow the maxims unless there is good reason for disobeying them (Allot , 2010 : 47) . Grice (1975: 308) in his own words says “ one of my avowed aims is to see talking as a special case or variety of purposive behavior ”

The conversational maxims , in fact , are only one application of Grice's theory since there are many social , aesthetic and moral maxims that guide behavior . A politeness maxim is mentioned by Grice that could affect the communicative and non-communicative behavior . ‘Maxim’ as a term was adopted from Kant (Alott , 2010 :47) . Alott (2010 :47) adds that like Grice , Kant means much the same by it . He defines it as a principle which motivates an agent to act ; that is to say , it is a reason for acting in the moral realm . Griffiths (2006 :153) says that “ a maxim is a pithy piece of widely applicable ” .Grice does not put his maxims as advices on how to communicate so they play the role of “ if ” . He explains that if speakers guide their communication by these maxims , their communication will achieve its aims .

The CP including its four conversational maxims was the first theory that could offer an explanation of how people avoid the gaps that are left by their coded messages in their communication. Grice suggests them in order to form the structure of conversations (Ariel , 2010 : 120) . Grice (1975 :45) formulates his CP as follows :

“ Make your contribution such as is required , at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged . ”

Thomas (1995: 62) states that there is a problem with the maxims of CP because Grice formulates them in the form of imperatives .This leads some of his works’ readers to think that Grice is just telling people how they have to behave . But , actually he assumes that in communication people work on the suggestion that certain rules are working , unless they receive signs . Similar suggestions are made in life all the time . A useful example is when driving a car . People suggest that all drivers will obey the same set of laws as they do when they drive . If they do not make these assumptions , the traffic system will grind to a halt rapidly .Of course , there are some situations in which some drivers do not obey the rules such as a learner of driving , a person whose car is out of petrol , an ambulance or maybe they follow a set of different rules .At these occasions , what people have to do reforming their laws or suspending them with the others altogether .The same applies to conversations . Within one community , people talk according to a certain set of conventions . Of course , there are times in which their assumptions are suspended , for example , when they talk to an interlocutor who follows the same conversational laws such as , someone in pain or distress , a drunk and a child who has acquired the norms of community conversation recently . On the other hand , they may talk to a person who has different conversational norms (i.e. a person of a different culture) . Because of all of this , there are many times their assumptions seem to be wrong and then misunderstanding between interlocutors happens . For this , Grice does not assume that people are always cooperative at any time and at any place . However , he was noting that people observe certain norms in communication . He aims at explaining a set of particular regularities.

Potts (2014:15) states that for normal interaction between rational agents , the maxims are like rules of the roads : as people expect others to follow them and they are expected to follow them as well . Thomas (1995:61) says that Grice in his theory tries to describe the process of understanding the implied meaning of the speaker's utterance . It means that the theory can help people to interpret CONVERS.I. . The theory is called as the CPs which contain four rules that can be termed as maxims . Levinson (1983:101) remarks that Grice identifies these rules as four basic maxims of conversation , they are as follows:

3.4 .1. The Maxim of Quantity

When people talk , they have to give the right amount of information . If someone asks you “ Who is that person with Bob ? ” , the cooperative answer would be “ That is his new girlfriend , Alison ” . But the uncooperative answer would be “ a girl ” since this reply is very brief , or the reply could be very long such as “ That is Alison Margaret Jones born in Kingstonetc. ” (Aitchison , 1999 : 98) .

Grice (1989: 45) puts the quantity maxim as follows:

- 1- “Make your contribution as informative as is required (for the current purpose of the exchange).”
- 2-“ Do not make your contribution more informative than is required.”

Widdowson (2007: 56) states that the quantity maxim refers to the concept of providing no more or less information . Grice puts this maxim on the assumption that if people share the same contextual knowledge , they do not need to give more information than is required , while if the speaker and hearer are strangers , giving less information is not suitable . It is important to say that the quantity maxim depends on the purpose and the context of communication .

Hatch (1992 :34) illustrates that the participants in a conversation should present the message as informative as they can . As an example , the sentence “I went to Balapan train yesterday” will implicate that he/she did not go to other place than the train station . If he/she went to other places other than the train station , it means that he/she does not obey the quantity maxim since he/she is not being informative . The quantity maxim is considered to be difficult for a lot of people .Videlicet , everyone in a conversation ought to have her or his “fair” turn in talking . No one has to hog the floor unless he/ she has a special permission . Contrarily , in writing some people are too brief while others are very long-winded .

3.4.2. The Maxim of Quality

The quality maxim is the second maxim that Grice talks about . This maxim refers to the truthfulness of the information . Grice clears up that when people talk they have to say the truth and avoid saying anything false or lacks evidence. Consider the following example to illustrate this ; If someone asks you about the name of an animal for instance “ platypus ” , your cooperative answer is to say it is a “ platypus ” . The uncooperative answer is to reply untruthfully as it is “ a kookaburra or a duck ” and actually you know it is a platypus (Aitchison , 1999 : 98) .

Horn (2006 : 7) points out that the quality maxim is the most privileged maxim . He believes that without the observation of the truthfulness of information , it is hard to know how many other maxims are observed. Hatch (1992:34) indicates that “Be truthful” or the quality maxim does not mean that people cannot lie . It is supposed that a cooperative conversationalist usually says the truth . Grice (1975 :308) formulates the quality maxim as follows :

- 1-“Do not say what you believe to be false .”
- 2-“Do not say that for which you lack evidence .”

Birner (2013 :49) explains that sometimes , the quality maxim is paraphrased as “say what is true” . However, Grice himself realizes that people cannot always be certain of the truthfulness of what they say . To say what you believe to be true is the best way to achieve the quality maxim. Then , one may ask why not paraphrase the quality maxim as “say what you believe to be true” . The answer is that simply people do not say everything they believe to be true . In the observance of the other maxims , speakers do not say those things that are only true , but relevant as well and speakers also avoid saying too little or too much , even if it is true .The maxim of quality does not mean if the speakers believe something is true , they must say it , rather instead of this if they believe something is false , they should not say it . Alternatively , this maxim warrants the quality (i. e., the reliability) of what has been said ,while what has not been said , it tells us nothing about it . Birner (2013 :49) says that it is hard to notice the inferences that depend on the observance of the quality maxim . Because , in fact , inferences are supposed to be true . For instance when Birner begins his lecture by saying “Today I am going to talk about the CP ” his students directly infer the utterance’s truth . Consequently , Birner talks about the CP. The inference is that the information that are encoded in the utterance are trustworthy , because the quality maxim leads the hearers to expect that the speakers believe in what they say and have evidence for it .

3.4.3. The Maxim of Relevance

This maxim can be summarized as “ be relevant ” . Speakers should make their utterances relevant to the topic or purpose of the conversation . To illustrate this more clearly , Widdowson (2006 : 61) gives the following example . A wife asks her husband :

Wife : How do you like my new hat ?

Husband : very much or very nice or well not sure .

All of the husband's replies can be considered cooperative because all of them are relevant to the wife's question . (Widdowson , 2006 :61)

The relation maxim is called as the relevance maxim because it consists of only two-word dictum . Grice (1989: 49) formulates it as “ Be Relevant ” . The use of the term “ relation” is suitable for this maxim since it has to do with the relationship between the current utterance and others surrounding it , and more generally with the relationship between the whole context and the current utterance ,both situational and textual . The relation maxim means that the current utterance should have something to do with the context ; it must have a relationship with what precedes it in the discourse and /or what follows it in the situation . That is to say , if there are two interlocutors who are talking about the next presidential election and suddenly one of them exclaims that there is a spider on the shoulder of his partner ! , in this way he is not violating the relation maxim ; he merely utters something that is relevant to the context of the situation rather than something that is related to the discourse context. (Birner , 2013 :54)

3.4.4. The Maxim of Manner

Grice (1989:27) states that under the manner category he includes the super - maxim “Be perspicuous” and other sub- maxims such as :

- 1-Avoid obscurity of expression.
- 2-Avoid ambiguity .
- 3-Avoid unnecessary prolixity and be brief .
- 4-Be orderly .

Grice adds that the manner maxim is not related to what is said , however it relates to how what is said is to be said . Grice (1989: 27) also indicates that the partner in any interaction is expected to make his contribution clear . Cruse (2000:357) gives the following example about the manner maxim:

A: What did you think of that drama?

B: I really like the action of each player. They can play their role as good as possible.

The answer of B is very clear since he observes the manner maxim . Cruse (2000 :357) also adds that the manner maxim is considered to be less important than the other maxims . Finch (2003 :157) explains that manner maxim obligates people to arrange their utterances orderly, in order to provide the information that the listener can assimilate.

3.5. Observing the Maxims

Cummings (2010 :86) illustrates that Grice considers communication as a cooperative activity . People intend to make their communication as cooperative as possible in order to achieve their goals . Cook (1989 :30) compares following the cooperative maxims with following the rules of grammar . Mostly , people do not observe the maxims consciously , instead they act in the same way of recognizing the rules of grammar .

Thomas (1995 :63) explains that when a speaker observes the four maxims in her/his communication , this can be regarded as the least interesting case , consider the following example :

Husband: Where are the car keys?

Wife: They're on the table in the hall.

In this example, the wife answers clearly (observing the manner maxim) truthfully (observing the quality maxim) , the right amount of information is given by her as she observes the quantity maxim and she has directly answered to her husband's question (observing the relation maxim). The wife's answer has not generated any implied

meaning (implicature) . To put it differently , there is no difference between what she said and what she actually meant .There is no additional meaning in her answer .

The following example is taken from the comic film “ Norbit”. It is an American comic film that is released in (2007) :

RASPUTA : You got a girl friend , Norbit ?

NORBIT :No .

RASPUTA :Well , you do now .

Norbit’s answer, in this scene, is cooperative as he observes the four maxims . His answer is clear and relevant . He observes the manner maxim and the relation maxim . He also gives the right amount of information which is also true and this means that he obeys both the quantity and the quality maxims . Another example is exhaled from “The Pursuit of Happiness” which is a tragic film . In the interview scene, Will Smith who plays the character of Christopher Garden is asked “Is it as easy as it looked” directly he answers “No , sir . no , it was not” . The interviewer asks him about the test of the interview as he was in a test for joining the job . The interviewer means that is it easy to be in this situation or is it easy to wait for the final decision. Chris replies that it is not easy . In this utterance , he observes all of the four maxims as he answers directly and clearly . In addition , he truly gives the right amount of information .

Fromkin et al. (2014 : 172) explain that the Gricean maxims are part of a strategy that is used by the members of a community in order to enable the language users to use the CONVERS.I. , but they are not only prescriptive rules . For instance, if Tom stops Mary at the street and asks her how to get to the library and she responds “ walk up two streets and take a left”. In this discourse , Mary communicates cooperatively with Tom and this suggests that Mary is cooperative . Particularly , Mary observes the quality maxim in her answer as she gives the truthful information and that what Tom assumes .

Yule (1996 : 37) states that people are supposed to follow the cooperative maxims which is the normal case in conversations . They give the right amount of information , tell the truth and try to be clear and relevant , and since these maxims are considered to be normal in communication , speakers seldom mention them . Nevertheless , people use some kinds of expressions to denote the fact that they care about following the maxims or be in danger of not completely obeying them . These expressions are known as “hedges” . Hedges as Yule (2006 :129) defines are words or phrases that are used by speakers to indicate that they care about following the maxims and that they are not completely sure about what they are saying . He adds that expressions such as “sort of or kind of” are used to show that the speaker is caring about the quality maxim . Cutting (2002 :35) gives the following example to show how speakers care about observing the quality maxim :

A : I will ring you tomorrow afternoon then.

B : Erm, I shall be there as far as I know, and in the meantime have a word with Mum and Dad if they are free. Right, bye-bye then sweetheart.

A : Bye-bye, bye.

In saying ‘as far as I know’ B means ‘I am not fully sure if this is true or not’ , by using this expression B protects herself /himself from being a liar .

Yule (1996 :38) states that speakers use expressions such as “to cut a long story short” , “I will not bother you with all the details” and “As you probably know” to give a sign that they are conscious of the maxim of quantity , as in the following example :

-I will not bother you with the details , but it was a fantastic party .

By saying “I will not bother you with the details” the speaker avoids saying too little /much information . Allot (2010 :49) explains that speakers can use expressions such as ‘I can’t tell you as much as I would like to, but here’s what I *can* say . . .’, to

hedge their informativeness . He also throws light on how to hedge about relevance by using expressions such as ‘Not quite on the subject’ .Yule (1996 :38) gives other markers as ‘ oh, by the way , any way , or well, by the way’ that the speakers use to show that they care about the relation maxim .These expressions can be found in the middle of the talk to avoid saying any irrelevant or unconnected utterances . Other expressions that hedge the relevance of the utterances could come at the initial position such as in the following examples :

- **I do not know if this is important** , but some of the files are missing .
- **This may sound like a dumb question** , but whose hand writing is this ?
- **Not to change the subject** , but is this related to the budget ?

Just like the previous maxims , the manner maxim is also marked by using some hedges such as ‘This probably isn’t a good way to say this but . . .’ Allot (2010 :49) . To explain this more clearly , Yule (1996 :39) provides other expressions that reflect the speaker’s awareness of manner maxim , they are : ‘this is may be a bit confused , I am not sure if this makes sense and I do not know if this is clear at all’ as in the following example :

-I am not sure if this makes sense , but the car had no lights .

By using the phrase ‘**-I am not sure if this makes sense**’ , the speaker avoids being ambiguous .

Finally , Wardhaugh (2006 :291) , in his discussion of Grice’s theory , says that in all of people’s rational cooperative behavior, the maxims are some things that are involved . He proposes that the world works depending on a certain set of rules or maxims that are internalized , and people have to do their best to make these maxims work in that way . However , in everyday speech , conversations do not occur in ideal circumstances , therefore , people cannot always observe the maxims . They may break

the maxims in different ways as violating , flouting , opting out , infringing and suspending which are offered by Grice as the non –observance cases of the maxims .

3.6. Non-Observance of the Maxims

According to Grice (1975:310) , in a talk exchange , a participant may fail to obey the maxims . Thomas (1995:57) indicates that Grice in his first paper (1975:49) listed three ways of the non-observance of the maxims which are flouting a maxim , violating a maxim and opting out a maxim . Later, he adds a fourth category of non-observance which is infringing a maxim . After that , he discusses the need for adding the fifth category which is suspending a maxim . The figure below displays the ways of the maxims non-observance :

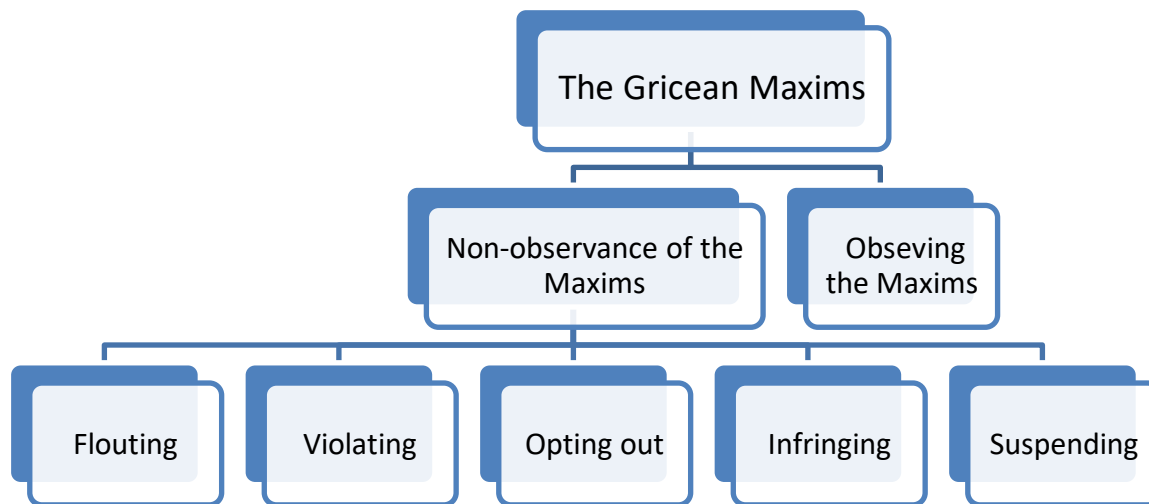


Fig.1 Grice’s Model: Ways of the Maxims Non-observance

Birner (2018 : 98) explains that it is normal to know that interlocutors usually try to be cooperative in their interaction . They try to say the right amount of information or say what they believe to be true , etc. However , the CP shines when it

shows its ability in illustrating how people move from what is said (semantically) to what is meant (pragmatically). The non-observance of the maxims is the straightforward reason that arises implicatures . Consider the following example :

Visitor : I'd like to read today's newspaper.

Local : There's a shop around the corner.

The visitor ,in this talk exchange, is led to believe that the newspapers are sold in the shop . This cannot be understood from the literal meaning of the utterance or “ what is said” since all the local said is that around the corner there is a shop . If the visitor walks around the corner and finds a clothes shop or a greengrocer , of course he will be annoyed , even though the local did not lie as he said there was a shop and actually there was a shop . The misleading is caused by the context (Chapman , 2011 : 74) . Grice in his theory discusses five ways of conveying the intended meaning. This is discussed in the following sections :

3.6.1. Flouting

Flouting is one of the ways that Grice listed in his paper “Logic and Conversation “(1975) . According to Grice's theory (1975:310) , a speaker may fail to observe a maxim blatantly. Thomas (1995:70) states that when a speaker flouts a maxim , he does not want to mislead the hearer ; rather , he wants the hearer to look for the implicature in his utterances that is not stated directly . Grundy (2000 : 78) , Black (2006 :25) and Reimer (2010 :120) agree that flouting is the most important category of the categories of the non-observance of the maxims . Grundy (2000 :78) clears up that flouting the maxims is the most salient way for conveying an implicit meaning . Black (2006 :25) mentions that the most interesting way for the maxims breaking is flouting . The interesting thing in flouting is the assumption of the hearer's awareness of the CP and its maxims . This assumption leads the hearer to ask why the maxims are broken .This assumption does not mean that communication is broken

down , but a speaker has selected an indirect way for communicating his thoughts and believes . On affirming the same idea Reimer (2010 : 120) asserts that flouting is the original way for generating implicatures .

Chapman (2011 : 77) clarifies that in some occasions, what a speaker literally says may not need something added to it in order to understand how it conforms to the CP, rather, ‘what is said’ may appear to go quite blatantly and deliberately against what is expected, such that a completely new interpretation is needed if the assumption of cooperation is to be maintained. Grice (1989 : 30) describes this process as one in which a speaker ‘flouts’ a maxim for communicative effect.

Birner (2013:43) explains flouting as a kind of violation , but in this case the hearer is expected to be aware of the violation . Intentionally , the violation is blatant . According to Cruse (2000:360) , when a speaker flouts the maxims there are three requirements that should be met in order to create implicature which are :

- (a) It is clear to the hearer that the speaker is flouting the maxims .
- (b) It is apparent to the hearer that the speaker wants the hearer to be aware of the fact that the maxims are being flouted in his utterances .
- (c) There are no signs which indicate that the speaker is opting out the CP.

In this way , a signal is given to the hearer that the utterances should not be interpreted literally and the speaker means more than what is literally said . The hearer’s role is to look for this unsaid meaning .

All the maxims could be flouted . First , the maxim of quantity is flouted when speakers do not give informative information as required either they give more than needed or less than needed . As shown in the following example :

A: where do you live?

B: Actually I lived with Sara, my older sister ,but because she'd returned back to Singapore 2 weeks ago, I moved to the South of Jakarta and have been living there for a week.

In this example , the second speaker 'B' gives too much information .He tells information that should not be mentioned as with whom he lives , where he moves. The cooperative answer have to be 'I live in the South of Jakarta' (Izah , 2019 :18).The quantity maxim can be flouted by giving too little information as displayed in the following example which is given by Griffiths (2006: 136) :

Tom : Are you American ?

Anne : No . “Followed by silence which means that she does not want to give more information”

In this case , Anne flouts the quantity maxim as she does not give enough information. Boulkroune (2010 : 13) comments on this example by assuming that Anne follows the CP in this case and that Tom needs to interpret the implicit meaning of Anne's answer . Actually , what Tom elicits from Anne's answer is that she does not want to tell him where from she is that is why she flouts the quantity maxim . Boulkroune (2010 : 13) adds that there are two reasons for flouting the quantity maxim . First , people flout the quantity maxim when they do not want to interact with others. Second , when they propose that the hearers have the ability to understand them even without providing the sufficient amount of information . Consider the following talk exchange which is taken from the “War is Hell” film that is released in (1961) . It is a dramatic film . It takes place during the Korean war .

Burns :Well , everybody knows “War is Hell”.

Hunnicutt : Remember , you heard it here last .

Hawkeye : War is not Hell . War is war , and hell is Hell .And of the two , war is a lot worse .

In this talk exchange , Hawkeye breaks the quantity maxim since his utterance is uninformative. Semantically, his utterance has not communicative value , but it acquires its communicative value from the pragmatic reference . Hawkeye means that war cannot be compared with hell and vice versa . Moreover ,war seems to be worse than hell .

Levinson (1983 :110) explains that the speakers flout the quality maxim by uttering untrue information . The speakers use some figures of speech as irony to flout the quality maxim . Hudson (2000:318) defines irony as an implicit and unreasonable comparison between opposites . Speakers also flout the quality maxim by distorting the information that he / she represents . As in the following example :

Student : Teheran is in Italy is not it , teacher ?

Teacher : And Paris in America I suppose .

The teacher, in this example, flouts the quality maxim by using the strategy of patent falsehoods .His answer is false as Paris is in France not in America . Intentionally , he says this as a react for the student's question . Cook (1989 :32) says that figures of speech such as metaphor , hyperbole and sarcasm are used to flout the quality maxim . Hudson (2000: 318) defines metaphor as the way of substituting words instead of others that share the same characteristics of meaning with them and he defines hyperbole as extravagant case of implied comparison between similar things . Cook (1989 : 32) clears up that these speech figures are supposed to be used for making the utterance more forceful .The metaphor for instance in the sentence 'Queen Victoria was made of iron' is used to flout the quality maxim . The speaker gives metaphorical statement since Queen Victoria is a human and she is not made of iron .

Denzel Washington in one of his best scenes in the “Training Day” film flouts the quality maxim by using sarcasm . He says “you can shoot me , but you cannot kill me” . In this scene , he talks to a gang . He shows how he does not care of them and they cannot win as he will be the winner . Something important to add is that all of these figures (i.e. metaphor , hyperbole , irony and sarcasm) work only when the sender knows his utterance is not true as humans cannot be made of iron and the receiver knows this piece of knowledge and recognizes the reason behind using these figures . In some cases , misunderstanding takes place by using them while speaking to children or people from another different culture . Such individuals take these speech figures literally ; a child may ask (Was Queen Victoria really made of iron , Mummy ?) in this way metaphor is regarded as a lie . Cook (1989 :32) concludes by saying that the truth of the message is something that is constructed depending on the sender and the receiver and not only the sender’s intention or the message itself . Finch (2003 :160) states that speakers also break the quality maxim when they exaggerate as when somebody says “I have called you a million times” .

The relevance maxim is the third maxim that could be flouted . Levinson (1983 : 111) explains that flouting the relation maxim seems much harder to find than the other maxims because it is not easy to construct responses that are interpreted as irrelevant .In the “Pretty Woman” film , which is an American comic film that is released in (1990) , Vivian ,who is one of the main characters ,tells Edward Lewis “you are late” as she was waiting for him . He replies “you are stunning” . In his answer , Lewis flouts the relation maxim as he tries to avoid talking about his lateness.

Grice (1975 :312) comments on flouting the relation maxim by providing the following example :

A : I think Mr. William is an old bag .

B : (A moment of silent)The weather is delightful this summer , is not it ?

Grice proposes that this conversation happens at a tea party . It seems that B intentionally makes an irrelevant answer to A's question as a mark for the unwillingness to discuss this topic . More specifically , a social gaffe is committed by A . Adawiyah (2016 : 15) concludes that the relation maxim is flouted when speakers do not want to speak about some topics ; they usually change the topic to avoid talking about something . Furthermore , speakers may flout the relation maxim in order to hide some things or to keep some secrets away from others .

The manner maxim is usually flouted by giving ambiguous and obscure information . Grice (1975 :312) states that people have to be clear in their interaction and avoid ambiguity , when they flout the manner maxim the hearer should ask why do they do this and opt to be ambiguous . It means that behind each manner flouting there is a reason and an implied meaning that the hearer needs to look for . Grice (1975 :312) suggests that using a foreign language is one way to flout the manner maxim since using foreign language can result in a great ambiguity . Another way that Grice (1975 :312) assumes when there is no difference between two interpretations of the same utterance , as for instance in Blake's lines " Never seek to tell thy love , Love that never told can be" .Grice comments on this example by saying that "my love" in Blake's line could refer to an emotional state or an object of emotion and "love that never told" either it means the love that cannot be told or the love that if it is told then it cannot exist .

3.6.2. Violation

Violating a maxim refers to the case when the speaker fails to fulfill the maxim . Inconspicuously, speakers do this , assuming that the hearer will not realize that the speaker is violating a maxim . Telling a lie is an example of violating a quality maxim. Speakers may utter things and they know these things are false , suggesting that the hearer could not recognize the differences . The purpose of violating the maxim is to mislead the hearer intentionally . Thomas (1995 : 72) states that when a speaker

violates the maxims , he intends to mislead the hearer . Many commentators use the term ‘violate’ for all ways of non-observance of the maxims , whereas Grice (1975 :49) in his first published paper in (1975) on conversational cooperation , defines violation more specifically as the maxim unostentatious non-observance . What he means is that if speakers violate a maxim , they “will be liable to mislead” the hearer. Cutting (2002 :40) explains that a speaker does not give a hearer a sufficient amount of information to recognize what is being talked about if he violates the maxim of quantity . That is because he does not want the hearer to recognize the whole picture. In the following example which is taken from “ The Peter Seller” film the quantity maxim is violated when the pink panther asks a hotel receptionist about a dog beside the desk :

Man: Does your dog bite ?

Woman :No .

Man : [Bends down to stroke it and gets bitten] Ow ! You said your dog doesn’t bite!

Woman :That isn’t my dog.

The receptionist knew the man is not talking about her dog at home , but he was asking about the dog in front of her . However , intentionally, she did not tell him enough information , for some reasons, she recognizes them . Yule (1996: 36) comments on this example saying that the problem is in the man’s assumption that more could be understood than what is said . The problem is not in the presupposition . Presupposition , as Preyer (2018 : 79) defines, is the information that is indicated by a speaker and regarded as background to what is said , questioned , asserted , ordered etc. Then , accordingly, the assumption of “the woman has a dog” is presupposed from “your dog” in the man’s question and it is true for both speakers .Actually , both of the man’s question “Does your dog bite ?” and the woman’s answer “no” could be applied to the dog in front of them. Regarding the woman’s answer , she does not give enough information . She gives less information than is required . The man , on other

hand , expects that the woman cooperates with him and understands more than what he said .

Martin Lawrence , who plays the character of Miles Logan in the “Blue Streak” film which is a comedy released in (1999) , violates the quality maxim in the following scene when the police try to catch Tulley :

Tulley : What are you doing , man ?

Detective 1:Who’s he talking to ?

Detective 2 : I do not know .

Miles : *He is hallucinating .*

Miles tries to mislead the detectives as he does not want them to discover the relationship between him and Tulley .

Cutting (2002 :40) illustrates how the maxims are violated in the example below :

Husband : How much did that new dress cost, darling?

Wife : Less than the last one. Or Thirty five pound . Or :I know let’s go out tonight .

Or: A tiny fraction of my salary , though probably a bigger fraction of the salary of the woman that sold it to me’

In the first answer “less than the last one” , the wife covers up the dress’s price since she does not say the real price . In this case she violates the quantity maxim as she is not as informative as required .In the second answer , she violates the quality maxim , since she gives wrong information . She violates the relation maxim in the third answer as she tries to distract him by changing the topic of the conversation . Furthermore, in her fourth answer , she violates the manner maxim as she was obscure in her utterance hoping that her utterance may be regarded an answer to the question .

3.6.3. Opting out

Grice (1975 :310) explains that there is still another way for breaking the maxims in which the speaker shows unwillingness for cooperation with others by many ways , namely : saying ‘ My lips are sealed ; I cannot say more’ or as Birner (2008 : 98) states that speakers may simply indicate their unwillingness for communication by leaving the room or any place which gather them with others to whom they do not want to speak . Chapman (2011 :78) says that unlike the case of violating and flouting a maxim , a speaker may choose to opt out the maxims without any intention for deceiving somebody or concealing roiling . Rather ,when a speaker opts out a maxim , he reflects his desire for his unwillingness to communicate or follows the maxims . This kind of maxims breaking usually happens in formal cases especially those of politicians’ meetings .The following replies could be used to opt out a maxim by a politician :

1-No comment .

2- I have nothing to say on this matter.

3-I am afraid I cannot go into that for legal reasons .

In each of the previous utterances , the politician shows that he will not obey the quantity maxim . Chapman (2011 : 78) relates this to the reason that even though speakers are not interested in communicating cooperatively , but still they pose the consciousness of the normal expectation of cooperation . They feel the necessity to illustrate that they will not obey a maxim , such as in the examples above the speaker needs to offer explanations or excuses . Cutting (2002 :41) explains that when speakers opt out a maxim , they indicate their unwillingness to be cooperative . Although they do not want to appear as uncooperative , they cannot reply in the expected ways for ethical or legal reasons and prefer saying ‘ I am afraid I cannot give you that information’ examples of this when a counselor or priest refuses to tell such information given to him in confidence , and another example when a police officer

does not release the name of the victim in an accident only if the relatives give him permission . Allot (2010 :135) comments on this type of non-observance saying that opting out a maxim is a way in which a participant in a conversation stops saying anything or says no more on particular topics .

3.6.4. Infringing

The fourth way which Grice presents for breaking the maxims is infringing . It is said that a speaker infringes the maxims when he / she does not have any intention to generate an implicature and has no intention to deceive the hearer . The non-observance in this case is generated from the imperfect linguistic performance and it is not a matter of desire to generate an implicature . Infringing could occur because of some reasons . First , it could occur because of language imperfect command such as that of the misuse of a foreign language or the linguistic mistakes of a young child . The Second reason is that there are some statuses such as nervousness , excitement and drunkenness in which the performance of the speaker can be impaired . Other reasons include cognitive impairment or speakers' incapability of speaking clearly .(Thomas , 1995 : 74)

An example of infringing is taken from the comic film “Rush Hour” between the detective James Carter and Master Yu who is Chinese . James asks Master Yu about his name :

The detective James Carter :Who are you ?

Master Yu : yu .

The detective James Carter : No , not me , you .

Master Yu : Yes , I am yu .

The detective James Carter : Just answer the damn question ! who are you ?

Master Yu : I have told you !

In this talk exchange Master Yu does not intend to mislead the detective Carter and does not even want to create an implicature , but breaking the maxims happens because of the different languages since the detective James is American and master Yu is Chinese . James understands master's Yu name as the pronoun "you" in his English language since both are the same pronunciation .

3.6 .5. Suspending

Suspending is the last type of the maxims non-observance . It is different from the other types of non-observance as it refers to the case in which the maxims are disobeyed because of cultural and social reasons .Speakers suspend the maxims in some cases when it is understood that what is said is not fully true , for instance, when speakers say the names of dead people that are taboos . This kind of non-observance generates no implicature in some communities because this maxim breaking is seen as a normal case and is socially or culturally accepted . Another reason for suspension is related to particular events . For instance , in the British acting community (not the whole population of the British community) people abstain from saying the name of one of Shakespeare's plays which is Macbeth since it is thought when they do this they bring bad luck . Instead of this , they prefer to refer to it by calling it "The Scottish Play". In this way they break the quality maxim as they do not utter the true information . Considering Thomas' (1995 :77) observation of suspending , selectively the quantity maxim is suspended in most of the cultures as in the courts law , inquiry committees or at any confrontational situation . Other forms of the non-observance of the quantity maxim are telegrams , telexes and certain international phone calls . Similar cases are found in funeral orations where the quality maxim is disobeyed ,and the poetry case in which poets fail to observe the manner maxim . The previous three maxims could be disobeyed together in jokes .It is not easy to mark the suspension of the relation maxim (Thomas , 1995 :77-78).

3.7. Theory of Implicature

After presenting the non-observance of the cooperative maxims , Grice (1975 : 310) starts explaining the notion of implicature . To illustrate the idea of implicature , Birner (2018 :93) says that implicature refers to the meaning people indicate in the real context . The theory of implicature is presented by Grice in his seminal paper “Logic and Conversation” in (1975) . Grice points out to the semantic meanings of the connectives which are , in fact, related with the logical meanings . The additional meanings of those connectives are generated when they are used in human discourse . Grice’s paper “Logic and Conversation” is the base and the foundation of pragmatics . It is the road map to move from the semantic meaning of what the speakers have said to the pragmatic meaning of what they have meant. Birner (2018 :95) also indicates that Grice was the first one who differentiated between what are the natural and the non-natural meanings in (1957) . Grundy (2000 : 73) states that Grice distinguishes between the natural and non-natural meanings in order to understand the distinction between what is said and what is actually meant .

Birner (2018 :95) explains that the relationship between any stimulus and what it indicates is said to be natural if it is direct , as the relationship between clouds and rain . The non-natural meaning refers to the arbitrary and intentional relationship , as those between the red octagon and the word ‘stop’. Intentionally , the society have taken a decision to connect the meaning of those two . Furthermore , the relationship between the word and its meaning is arbitrary . Human language in general is an example of the non-natural meaning . People use the language to convey some specific meanings .In some occasions , speakers mean what they say while in others they mean more than the literal meaning . For instance , if a family is having dinner and the father asks “Is there any water on the table ?” , it is understood as an indirect request for water ; and the meaning is beyond the semantic meaning . (Birner , 2018 :96)

There are two theories in Grice's account of meaning and communication as Haug (2007 :24) explains . The first one is the theory of natural and non-natural meaning and the second one is the theory of implicature . Grundy (2000 :72) clears up that the word "implicature" is not found in the language , but Grice himself coined it intentionally to refer to any implied meaning . Haug (2007 :24) explicates that in the theory of implicature , Grice suggests that there is a principle that determines the way in which people communicate .This principle is called the CP which is sub-divided into the four maxims : the quality maxim , the quantity maxim , the relation maxim and the manner maxim . Those maxims are named by the German philosopher Immanuel Kant as Grice (1989: 26) affirms . In any talk exchange the interlocutors have two choices .The first one is to be cooperative and observe all of the four maxims. Skoezen (2019 :17) says that when people cooperate with the society , they follow these maxims . People learn to do so in their childhood .They learn to behave in such good ways as telling the truth . In the "Extraction" film which is released in (2020) the child Ovi Mahajan answers cooperatively when Tyler Rake asks him as follows :

Tyler Rake : Hey , kid , do you trust me ?

Ovi Mahajan : No .

Tyler Rake : Good .

Grice intends to make people behave in the same way even if they have developed some habits and followed them. The second choice , Haug (2007 :24) mentions , is to break the maxims and in this way they convey implicit meaning beyond the literal meaning .Black (2006 :24) asserts that the Gricean maxims do not apply equally in each situation , rather they are regarded as the wheels for the social discourse by assuming the speakers interest in the presence of other people .

Ariel (2008 :9) says that implicature is the "science of the unsaid" as Levinson calls it . Ariel (2008 :9) clarifies that behind each maxim breaking there is a

communicative intention . This communicative intention is a pragmatic combination inference of what was said explicitly and the contextual assumptions . The resulting inference of this communicative intention is what Grice calls implicature . Börjesson (2014 :101) explains the differences between what is said and what is meant in the diagram below :

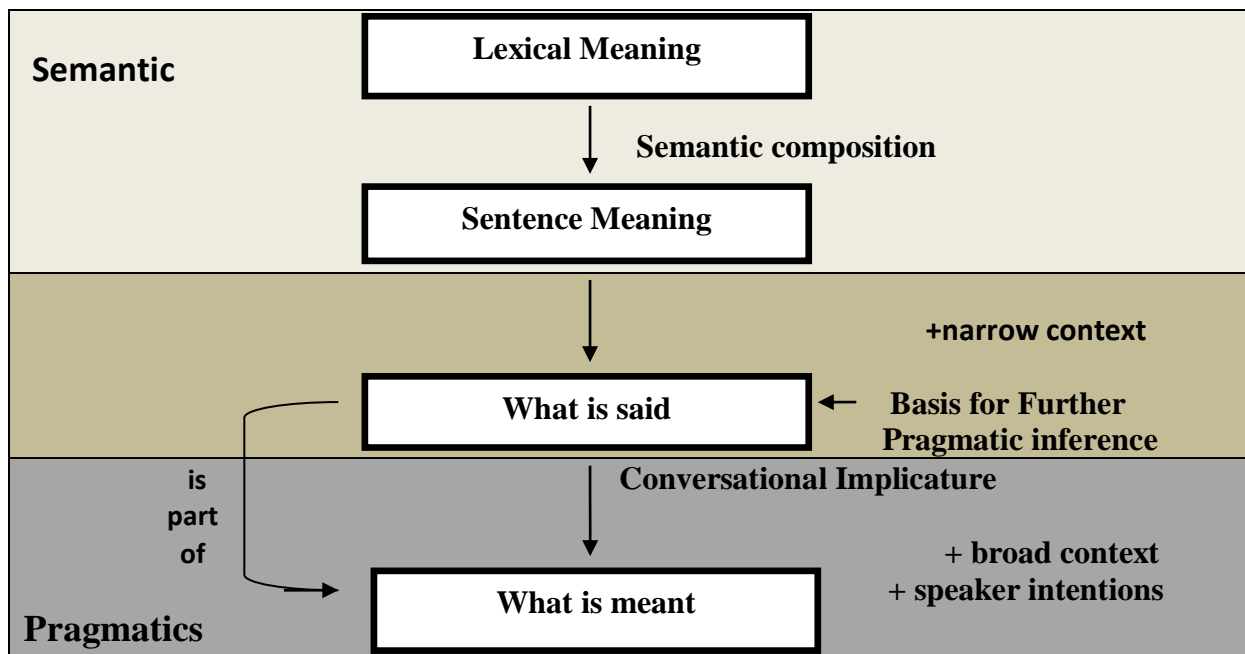


Fig.2 Grice’s Distinction of what is said and what is meant more (adopted from Borjesson , 2014 :101)

Kempeson (1975 : 143) states that Gricean maxims are different from other linguistic rules since they can be broken . In many conversations , speakers may lie , say something irrelevant or obscure things .They do this deliberately , in a way that a hearer could recognize the broken maxim . In this case the hearer has two choices . The first one is to tell the speaker ‘you are lying’ or ‘you are saying irrelevant things’ and the CP is broken in this way . The second choice is to suppose that the speaker observes the CP even though he breaks the maxims , but he has an extra information in his speech . The extra information is what Grice calls ‘implicature’. Kempeson (1975 :143) defines implicature as “an assumption above and over the meaning of the

sentence”. Horn (2006 : 3) say that implicature is a component of the speaker’s meaning that shapes an aspect of his utterance and what he means without being part of what is said . Becker and Bieswanger (2006 :169) indicate that implicature is context-dependent .That is , its interpretation depends on the context and it is not part of what is said . If anyone disobeys the conversational maxims , the hearer alerts to look for the additional information that could help him to clarify the utterance and provide a reason to believe what is uttered is rational and intentional .

Trask (2007 :56) says that there are two key points in discussing the notion of implicature . To illustrate those two points , Trask (2007 :56) suggests that ‘Bill asks Anne: Is suzy coming to Tom’s party on Friday ? , and Anne answers ‘Mike wants to go to the cinema’ . On the surface , Anne’s reply seems very idiotic as Bill asks her about Suzy and she tells him about Mike who is Suzy’s boyfriend .From Anne’s reply , Bill can conclude that Suzy will not come to Tom’s party because she will go with Mike to the cinema . The first key point that Trask (2007:56) wants to clear up is the context of utterance . Grundy (2000:72) gives details about the importance of the context of the implicature . Grundy (2000:72) explicates that the context of implicature helps us to understand the utterances . It helps to discover the conveyed meaning implicitly .

Trask (2007 :56) illustrates that Bill knows that Suzy and Mike are a couple and people like to share the social events with their partners. Without this contextual knowledge , Bill cannot make any sense from Anne’s reply .In the same way , all implicatures cannot be understood without the knowledge of the context . In discussing the idea of context , Finch (2003 :154) asserts that an utterance has a force and its force relates to the meaning it has in a particular context or situational setting .The role of the context is obvious in the “Joker” film , namely the 2019 version ; Joaquin phoenix who plays the character of Arthur in his conversation with the social worker , says :

Social worker : Arthur , I have some bad news for you .

Arthur : You do not listen , do you ? I do not think you ever really listened to me .You just ask the same questions every day “How is your job ? Are you having any negative thoughts . But you do not listen . Anyway , I said , for my whole life , I did not know if I even really existed . But I do , and people are starting to notice.

Without understanding the context and the background knowledge , a hearer or a reader cannot understand what Arthur means . Arthur suffers from psychological problems and it is supposed that the social worker tries to help him . In this scene , Arthur expresses about his mental suffering by saying “**for my whole life , I did not know if I even really existed**” .The ambiguous thing is his utterance “But I do , and people are starting to notice” .What he means by this is that his psychological problems control on him and he is completely done . Finch (2003 :154) affirms that an utterance meaning is a contextual meaning . However , within the utterance’s context , there is one difficulty which is its infiniteness . There are some suggested clues that could be utilized to determine the utterance meaning . The first clue is the tone of the voice or the intonation .It is called the intonational force . This force is the basic contextualiser for the meaning . For instance , if a lover says in a low intimate tone “ I hate you” , the tone will suggest it is a desire not hatred . The second clue that Finch (2003 :154) refers to is the thematic force . It is concerned with the way in which people arrange the syntactic components of their communication . As a way of emphasizing something , people usually put this thing at the beginning . This process is called foregrounding . In this process the stress pattern and position will change as well and not only the place of the word . In each of these occasions , the implicature is changed .

The second key point that Trask (2007 :56) mentions is “being cooperative” . If Bill knows that Suzy will come or will not come to the party and expects what Anne says , this will be uncooperative . Another thing is that Bill has the right to suppose

that Mike will go to the cinema on Friday .Anne , on the other hand , expects that Bill can draw the conclusion from her reply .The conclusion is that Suzy will not come to the party .This conclusion is “implicature” . Trask (2007 :56) adds that implicature is not asserted by the speaker and logically it doesn’t follow from what the interlocutors have said , but still they produce meaningful utterances .

Grice (1975 :311) in his paper “Logic and Conversation” proposes that there are two types of implicature , they are ‘CONVERS.I.’ and ‘CONVEN.I.’ . Futhermore , he subcategories the CONVERS.I. into ‘G.CONVERS.I.’ and ‘P.CONVERS.I.’ .The figure below displays this classification :

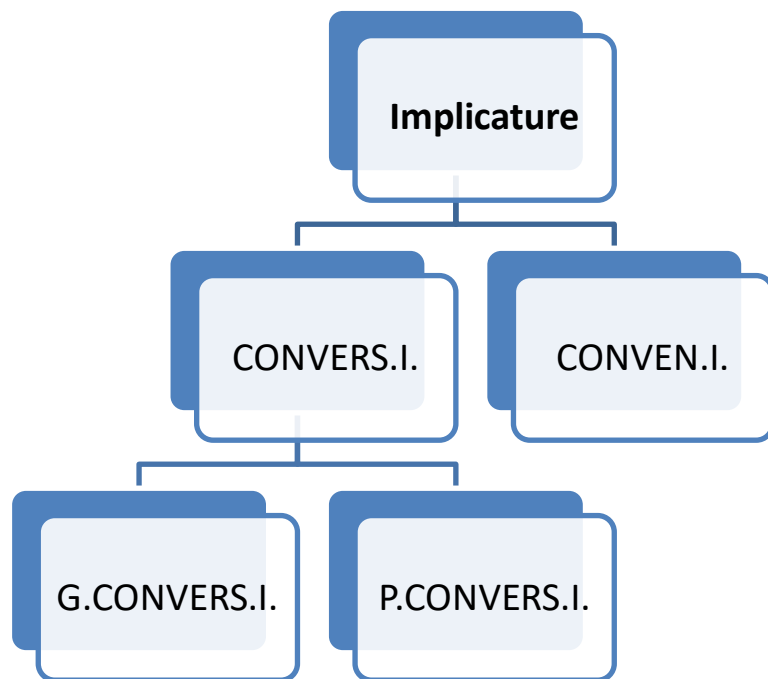


Fig. 3 Grice’s Model : Types of Implicature

3.7.1. Conversational Implicature

Trask (2014 :55) defines CONVERS.I.as the conclusion that is drawn by the listener , but not asserted by the speaker .According to Cruse (2006 :85) CONVERS.I. study is the core of pragmatics . Cruse (2006:85) defines it as the kind of implicature that should be inferred and closely related with the contextual information .

CONVERS.I. or non-CONVEN.I., as Grice (1975: 307) calls , is that type of implicature which systematically corresponds with the assumptions in order to keep the supposition that the interlocutors are obeying the maxims and the CP. (Verschueren and Ostman , 2009 :52) . Yule (1996 : 40) gives the following example to interpret the meaning of CONVERS.I.:

Brown : Have you brought the milk and the biscuit ?

Alice : Oh , I brought the milk .

In this example, Brown assumes that Alice communicates with him cooperatively . What Brown understands is that Alice did not bring the biscuit ,although she did not mention it , but Brown understands this from Alice’s conveyed meaning . In this way , Brown understands more than what Alice has said and this is what is called CONVERS.I. By using the symbol (+ >) which means the implicature , Yule (1996 :40) represents the previous example . He assumes (m) stands for the “milk” and (b) for the “biscuit” , so, the structure will be as follows :

Brown :m & b ?

Alice : m (+> NOT b)

Yule and Brown (1983 : 32) also indicate that CONVERS.I. is generated from a certain number of maxims plus a general conversational principle . The general principle is the CP and the maxims are the conversational maxims which Grice introduces in his proposal .

Paltridge (2012 : 50) detects that CONVERS.I. refers to how the hearer makes inference from the speaker’s unsaid meaning which is derived from the speaker’s literal meaning . For instance , if someone tells his/her friend “There is nothing on at the film ” , he does not literally mean that there is nothing , but the implied meaning of his speech is that “there is nothing that could attract him at the film” and the person

to whom he speaks is supposed to understand the implied meaning . Concerning Paltridge’s (2012 : 50) explanation of CONVERS.I., one may ask “Is CONVERS.I. the same as inference ?” . The answer is as Thomas (1995 :58) clarifies that speakers intentionally generate the implicature and the hearers may or may not understand it . An inference , on the other hand , is something that is made by the hearers depending on some specific evidences or as Horn (2012 : 69) explains it is related to the receiver’s cognitive effort . Hudson (2000 :32) maintains that hearers are also speakers as both of them know the CP and accept it . The hearers use it as a basis to infer what is meant from what is said .

To ensure the presence of the CONVERS.I. Grice (1975 :310) argues that there are some conditions that should be present , which are :

- 1-The words’ conventional meaning
- 2-The CP and its conversational maxims
- 3-The verbal and non-verbal (linguistic and non-linguistic) contexts of the utterance
- 4-The background knowledge
- 5-All of the previous facts should be available to both of the participants

The following suggested example is taken from “ Harry Potter and the Chamber Secret ” which is released in (2002) :

Percy : Excuse me.

Ron (as CRABBE): What are you doing d- uh, I mean... What are you doing down here?

Percy : (To Ron and Harry) I happen to be a school prefect. You, on the other hand, have no business wandering the corridors at this time of the night. What are your names again?

Ron (as CRABBE): Uhh...

Harry (as GOYLE): I’m...

Darco: Crabbe, Goyle! Where have you two been? Piggling out in the Great Hall all this time? Why are you wearing glasses?

Harry (as GOYLE): Ah- um... Reading.

Darco: Reading?

HARRY (as GOYLE): Uh-huh.

Darco : I didn't know you could read. And what are you doing down here, Weasley?

Percy: *Mind your attitude, Malfoy.*

Percy flouts the relation maxim in this conversation , for two reasons : first , he does not want to answer Darco Malfoy's question . Second , he gives Malfoy a sign about his attitude as he understands his intention behind the question . In this talk exchange , the implicature is working since all the assumed conditional circumstances are available for both Malfoy and Percy .

3.7.1.1. Generalized Conversational Implicature

Yule (1996 , 41) maintains that implicature is called G.CONVERS.I. when no specific knowledge is needed in the context . Grice (1989 : 38) believes that the CONVERS.I. is considered as G.CONVERS.I. when the speaker fails to make it specific in a position or a situation and he also fails to give particular information about the utterance's context . Grice (1989 :38) suggests the following example to illustrate the meaning of G.CONVERS.I.:

-Mike is meeting a woman this morning .

The presence of the article "a" suggests that it is not a specific woman .The implied meaning is that the woman whom is Mike is going to meet could be any woman , but not Mike's mother , sister , wife or even a close friend .

In addition ,Yule (1996 :41) explains that the G.CONVERS.I.is also expressed by using a values scale . This kind of implicature is particularly used within the quantity maxim , for instance the following terms :

< all , most , many , some ,few >

< always , usually , often , sometimes >

These terms are organized from the highest to the lowest .The speaker chooses the word from the scale when he produces an utterance . For example in the “Green mile” film which a tragic film that is released in (1999) , John Coffey says :

“....I am tired of **never** having a buddy to be with , to tell me where we are going to , coming from or why . **Mostly** , I am tired of people being ugly to each other .I am tired of **all** the pain I feel and hear in the world ...”

In this scene , John uses “never , mostly and all” . The word “never” indicates that he is not having any buddy either now or in the past and the word “mostly” means that he is tired from too many things , but how people are ugly with each other is the most effective thing .The third word that he uses which is “all” means ‘ not some’ .

Yule (1996 : 41) states that when any term of the words’ values scale is used , it implicates the negative of all other higher forms . The words “all , most and many” are higher than “some”. As Birner (2013 : 45) illustrates the use of the lower value implicates the higher value does not hold .If someone says :

-It is cold outside . (but it is not freezing)

The use of the weaker value “cold” implicates that “it is not freezing”. Birner (2013 :45) suggests the following small scale for some words :

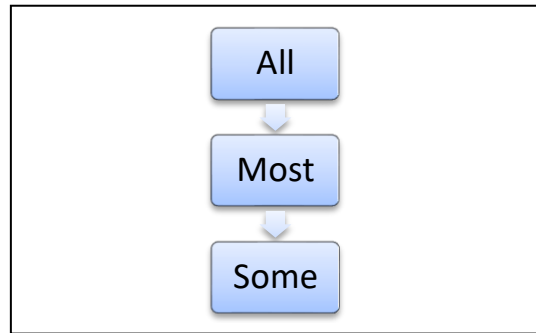


Fig. 4 Words' Scale (adopted from Birner , 2013 : 45)

Birner (2013 : 45) adds something that should be observed that the use of the stronger (higher) value entails the other weaker or lower values ; the use of ‘all’ entails ‘most’ and ‘most’ entails ‘some’ . Yule (1996 :41) adds that the G.CONVERS.I. can also be expressed by using some expressions that are not part of the words’ values scale e.g. “this should be stored in a cool place .” on the scale of obligation ‘should’ means ‘not must’ and on the scale of coldness ‘a cool place’ means ‘not frozen’.

3.7.1.2. Particularized Conversational Implicature

The second type of CONVERS.I. is P.CONVERS.I. . Paltridge (2012 : 52) states that P.CONVERS.I.s are generated from a particular context and not only by the use of the words . This kind of implicature especially results from the relation maxim . Here , the speaker assumes that the hearer will look for the relevance of what is said and understand the implicit meaning . Grice (1975 :311) shows this meaning in his famous example :

A: I am out of petrol .

B: There is a garage round the corner .

Grice (1975 :311) suggests that A is standing beside a stopped car and B approaches towards him . In this talk exchange , B breaks the relation maxim and the implicature is that there is a garage and it may / may not be opened so A can get the petrol from it.

Another important thing is mentioned by Paltridge (2012 :52) , he says that most implicatures are P.CONVERS.I.s , and Yule (1996 :43) agrees with Paltridge (2012 :52) , he affirms that P.CONVERS.I.s are typically called implicatures because they are the most common type of implicatures .

3.7.2. Properties of Conversational Implicature

Grice (1975 :314) assumes a set of features that can specify the CONVERS.I..These features are discussed by many linguists such as Kempson (1975 :314) , Levinson (1983 :1) & (2000:42) , Senft (2014 :36) and others .

1-The first feature as Grice (1975 :314) mentions and Senft (2014 : 36) discusses is cancellability or defeasibility . Grice (1975 :314) points out that CONVERS.I. can be explicitly canceled in particular occasions . It can be canceled by adding a clause . Another way of cancelling CONVERS.I. is called contextual cancelling when such utterances' forms are used in a context that refer to and it is clear that the speaker cancels the CONVERS.I. . Levinson (2000 :42) also writes about the defeasibility of the CONVERS.I. . He (2000:42) gives the following example to show how implicature is defaulted :

- a. Assertion : Mariam ate some of the cookies .
- b. Default implicature : Mariam did not eat all of the cookies .
- c. Cancellation of b :Mariam ate some of the cookies . Actually , she ate all of them .

Bardzokas (2012 : 42) asserts that the CONVERS.I. can be cancelled explicitly and implicitly , but there is a problem associated within this property . The presence

of CONVERS.I. is not established by the fulfillment of the cancellability test and the test is not sufficient for the presence of the CONVERS.I.. Cancellability is the most vital feature of CONVERS.I. as Potts (2014 :23) states . Potts (2014 :23) shows that the cancellability is utilized to cover three situations .The first one is direct cancellation when the speaker utters the proposition that leads to the negation of the implicature e.g. “some indeed all of the students failed in the exam” . The second situation is suspension in which the speaker utters the lexical item that shows he is not adhering to the implicature or its negations as saying “some , maybe all of the pupils failed the test” . Lack of contextual support is the third situation which refers to the context in which the expected implicature does not appear

2-The second property of CONVERS.I. is non-detachable which means that the CONVERS.I.s are matched with the meaning of utterances and not to any lexical item that is selected to express the meaning , (Senft , 2014 :36) . Grice (1989 : 39) affirms that G.CONVERS.I. carries the highest degree of non-detachability .

3-Calculability is the third characteristic of CONVERS.I. . CONVERS.I. calculability can clearly be generated via the breaking the CP and its maxims , (Senft , 2014 :36). The utterance in this case will be characterized by not having a sole interpretation .It will have a lot of assumptions and those assumptions are implicit or indeterminate , (Kempson , 1975 : 143) . Kroeger (2018 : 145) gives the examples below :

-War is war .

-Boys are boys .

In these examples , the communicative value of the utterances comes from the pragmatic references and not from their semantic component . In these utterances , the speakers break the quantity maxim as their utterances are uninformative .

4-CONVERS.I.s are not conventional .That is to say, they are not part of the dictionary meaning of any word ; a dictionary meaning does not define the phrase “rocket scientist as a “smart person” (Senft , 2014 : 36) .

5-The fifth property as Ariel (2010 :125) indicates is that CONVERS.I.s are not completely determined .To some extent , they are considered as open-ended since they have more than one way to explain the obedience of the speakers to the CP while they disobey the maxims .

3.7.3. Conventional Implicature

CONVEN.I. is the second type of implicatures in Grice’s theory . Levinson (2008 : 17) defines it as the non-truth conditional inferences that are not generated from the pragmatic principle or the conversational maxims , but they are derived by particular lexical expressions or item (s) . Levinson (2008 : 17) declares that Grice gives only two examples of CONVEN.I.. The first example is that the words “but” and “and” have the same truth-function or truth-condition with extra CONVEN.I. . The second example is the word “therefore” .Other suggested examples are the meanings of “even” which are provided by (Kempson , 1975 ; Karttunen and Peter ,1979) and “yet” is provided by (Wilson , 1975) .

Feng (2010 : 15) clears up that Grice in his theory refers to what is said or what is asserted or what is standardly meant ; all of these refer to the conventional meaning . Grice’s conventionality means the meaning of the utterance that is determined by the semantic factors of the language or the kind of meaning that people get from the knowledge of the language . In referring to CONVEN.I., quite often Grice uses the phrase of “what is said” . Commenting on this idea , Grice (1989 : 25) illustrates that he uses the word “say” because he aims to affirm that what someone has said is very close to the words’ conventional meaning and not only the words’ meaning , but the

sentence structure as well that he utters . Grice (1989 :25) adds that in some cases , implicatures are derived from this conventional meaning of the words and that this is what he calls “CONVEN.I. ” . Cruse (2006 :85) explains that CONVEN.I.s are those kinds of implicature that are associated with particular linguistic expressions .He gives the following example :

-Has not she finished yet ? (surprising for not finishing something)

The speaker does not say she or he is astonished for not finishing ,but the use of the word “yet” suggests this .

Allot (2010 :52) detects that CONVEN.I.s are not part of the truth conditions of the utterances , therefore , they are part of the timeless linguistic meaning of the word . Yule (1996 :45) explains that CONVEN.I. does not depend on the CP or the conversational maxims as they do not ought to occur in conversations .Furthermore , their interpretation does not depend on such particular contexts . Paltridge (2012 : 52) affirms the same concept saying that CONVEN.I. is in contrast with CONVERS.I., the former does not depend on a specific context , thus it is derived from some words and the result is the additional meaning of these words . Birner (2013 :66) illustrates that CONVEN.I. occurs on the boundary line between the pragmatic meaning as they are non-truth conditions and the semantic meaning because they are context-independent .

3.7.4. Properties of Conventional Implicature

The properties of CONVEN.I. are best identified in contrasting and comparing them with those of CONVERS.I. as Haug (2007 : 55) discusses them . First , he presents two similarities between them . The first similarity is that both of them do not contribute to truth conditions . The second similarity between them is the association

with the utterance and the speaker rather than with the sentence or the proposition . Haug (2007 :55) also discusses a set of differences that characterize the CONVEN.I.. First , the CONVEN.I. is not matched with the CP and its conversational maxims , but are derived from the presence of the lexical or linguistic item (s). Feng (2010 :53) describes CONVEN.I. as “context- insensitive” since it is not determined by the pragmatic principle and the maxims , but it is determined by the conventional meaning of the expression . Haug (2007 : 55) expresses that it is in contrast with CONVERS.I. which is attached by the CP and its maxims . Second , contrary to CONVERS.I. , CONVEN.I. cannot be calculated by any natural procedure as if it is given by the stipulated convention items . Third , in contrast with the CONVERS.I., CONVEN.I. cannot be defeated as they are not cancellable . Feng (2010 : 54) also says that the speaker cannot cancel the CONVEN.I.s by using such expressions in the same discourse . Fourth , CONVEN.I.s are detachable since they depend on the linguistic units while CONVERS.I. are non-detachable .Fifth, CONVEN.I.s are not universal .By contrast , CONVERS.I. s are lead to be universal .

3-8 Neo-Gricean Pragmatics

Most people if not all of them , lie or say irrelevant things . This was the basic idea in Black’s (2006 :24) criticism of Grice’s theory . Black (2006 :24) gives the details by saying not all of people’s talk is conversations . People may grasp or tell stories in these cases they are likely to talk no matter it is true or not , relevant or irrelevant . Other kinds of interaction such as quarrels are inherently uncooperative . Black (2006 :24) indicates that Grice in his theory gives an ideal average for verbal interaction in which the maxims are applicable . In contrast with Grice’s theory , in some of verbal activities as in meetings , lectures , interviews and committees speech , the application of the maxims depend on the chairman or the lecturers .In those situations , the rules of applying the maxims are not fixable , but they are variable. Many models of implicature were developed during the 1980s , as Kortmann (2020

:189) states . According to Allot (2010 : 52) many frameworks try to reduce the maxims . Neo-Gricean theories of Lary Horn , Stephen Levinson and Sperber and Wilson’s relevance theory are the best and the most famous of all .

3.8 .1. Hornian System

Horn’s system reduces the maxims into only two principles , which are : Q-principle “ say as much as you can ” and the R-Principle “ say no more than you must ” Allot (2010 : 52) . Kortman (2020 : 189) indicates that Horn’s model is one of the most interesting reductionist models .Haung (2007 :37) explains that on Horn’s scale the Q[quantity]-principle matches the quantity(1) , the manner(1) and the manner (2) maxims of Grice .For example :

-I love most of Al Pacino’s films .

In this example the speaker uses “ most ” to say as much as he can . He implicates “ not all ” , but most of them . R[elation]-Principle collects Grice’s quantity(2) relation , manner (3) and manner (4) maxims .This is explained in the following example (Grice 1989:3) :

-John broke a finger yesterday .

The implied meaning is that “ The broken finger was one of John’s

The arrangement of the maxims in Horn’s system shows an important fact about the Gricean maxims : two different implicatures arise , the first one is the implicature that leads to strong interpretations such as the indirect speech acts that base on the principle that a hearer can read much more in the utterance depending on the context and the situational knowledge . The second implicature is the negative implicature that does not raise stronger interpretation which bases on the assumption that a speaker said everything he could and a hearer does not need to look for more in the utterance .Horn assumes the R-principle motivates the first type of implicature that leads to a stronger interpretation and the negative implicature is motivated by the Q-principle .

3.8. 2. Levinson's System

Haung (2007 :41) states that while Horn reduces the maxims to only two , Levinson presents a similar theory , but he reduces the maxims to three . According to Levinson's theory , Horn fails to differentiate between what Levinson calls the minimization of expressions (shorter expressions are better than longer ones) and the minimization of somatic (general expressions are better than specific ones) . This leads Levinson to propose Q-, I-and M- implicatures . Q- refers to the quality maxim , I-Informativeness and M- manner maxim ; each one of them is based on two issues : a speaker's maxim which prepares the speaker to say something and a hearer's corollary which directs the recipients to draw inference . Birner (2013 : 82) indicates that Levinson's system depends on three heuristics .They are :

1-The Q-heuristic >What is not said , is not .

2-The I-heuristic > What is simply described is stereotypically exemplified .

3-The M-heuristic > A marked situation is marked by a marked message .

The Q-heuristic can be related to both the quantity maxim of Grice and Q-principle of Horn . The Q-heuristic is based on the idea of contrast set . According to the Levinson's system , opting one choice cancel the application of others (uttering red implicates not yellow) . The I-heuristic is related to both Grice's quantity maxim and Horn's R-principle . It works on minimizing the utterance from general to specific . Moreover , the M-heuristic collects the manner maxim of Grice more specifically the first and third sub-maxims. Levinson's I-heuristic is in contrast with Q-heuristic similarly in Hornian system the Q-principle contrasts with the R-principle. Horn's Q-principle does the work of both Q-heuristic and M-heuristic of Levinson's system . They differ in one thing that Levinson differentiates between two kinds of contrast set , which are semantic and formal . The Q-heuristic supposes the semantic contrast set of expressions , to name a few “ say different things ” , while the M-heuristic suggests a set of formal contrast expressions. Semantically they are similar such as saying similar things , but using different terms . (Birner , 2013 : 78)

3.8.3 Relevance Theory

Allot (2010 :51) indicates that Sperber and Wilson's relevance theory is more reductionist. They propose that a unitary principle of relevance runs the communication . According to Huang (2013 :81) the French scholar Dan Serpber and the British scholar Deirdre Wilson originate the relevance theory . It is regarded as a reaction against and at the same time a development of Gricean pragmatics . Sperber and Wilson (1986 , 1995) present the main notion of relevance theory . They update it recently in (2004) . The central idea of this theory is that human communication depends on a relevance communicative principle . This theory is regarded as a rejection of the maxims and the CP theory . Kortmann (2020 : 189) states that the notion of relevance in Sperber and Wilson is different from that of Grice and Horn models . Sperber and Wilson regard relevance as a psychological principle that is related to the utterance's contextual effects . Kortmann (2020 :190) gives more details by saying that relevance theory in this way creates the assumption that authors / speakers are optimally relevant .

Finally, Grice's model of the CP and implicature refers to that people are required to communicate effectively . If they do not do this , it means they have an extra message that they want to communicate more than what they say. In order to communicate their message , they break the four maxims .The maxims are disobeyed by five ways , they are : flouting ,violating , opting out ,infringing and suspending .The result of a certain maxim breaking is an implied meaning (i.e. implicature). Grice gives two main types of implicature in his theory , they are CONVEN.I. which depends on the linguistics items and the CONVERS.I. which does not depend on the linguistic items , but it is understood from the context . Besides ,the CONVERS.I.is subdivided into two types , which are the P.CONVERS.I. which is context -dependent and G.CONVERS.I. which is context -free.

CHAPTER FOUR

METHODOLOGY , DATA ANALYSIS , FINDINGS AND DISCUSSION

4.1. Introduction

This chapter presents the application of Grice's theory to the selected Hollywood films' scenes in which implicatures are found . The first section of this chapter offers the methodology that is adopted by the researcher. The data are analyzed in this chapter as well . The section of the data analysis starts with the elaboration on how the data are analyzed . Then , it is grouped into two sections . The implicatures of the comic films are analyzed in the first section . The second section deals with the implicatures of the tragic films . In the last part of this chapter , the findings and the discussion are illustrated with statistical analysis and examples as well . The section of the findings and discussion is sub-divided into three sections . The first section provides the findings of the implicature in the comic films . The findings of implicature in the tragic films are stated in the second section .The third section shows the findings of implicature in the old period films , the middle period films and the modern period films .

4.2. Methodology

This study is a descriptive-qualitative and quantitative study . Marcyyk et al. (2005 :16) define the descriptive research as the process in which phenomena are defined , classified or categorized .Qualitative research as it is defined by Kothary (2004 :3) is that kind of research that deals with a qualitative phenomenon .Quantitative research is a research strategy that focuses on quantifying the collection and analysis of data. Language and actions are the main data of the study. To provide a linguistic analysis , some selected films' scenes are required. A speech community is needed in which the interlocutors communicate with each other in many different contexts and situations because the study deals with a pragmatic phenomenon .

The source of the data is the Hollywood films . A film as it is explained by Hornby (2005 :573) is a series of moving pictures that are recorded with sounds in order to tell a story .Concerning the films' story , if it presents funny events or situations and ends happily , then it is comic .However , as long as it presents sad events or situations and it ends sadly , then it is tragic. The utterances that are analyzed are taken from some selected scenes from tragic and comic films . The selection of the films depends on two criteria .The first is the type of films whether it is comic or tragic . The second criterion is the period of the films which is subdivided into three periods : the old period from 1930 to 1960 , the middle period from 1960 to 1990 and the last period which is the modern period from 1990 to 2020 .

The main instrument in this study is the researcher herself . This means that the researcher is involved to collect , identify and analyze the data . The second instrument is the internet which is used for watching the films and downloading the films' scripts . Furthermore , note taking is also used for collecting the data that contains implicature. In order to collect the data the researcher follows the following steps :

- 1- Determining the kinds of the films and their periods

- 2- Watching the films repeatedly to understand their stories
- 3- Identifying the scenes that contain implicature
- 4- Reducing the scenes into only three ones from each film
- 5- Downloading the films' script and comparing it with the audio visual films to be sure of the material
- 6- Picking up the utterances that have implicature in each selected scene and analyzing them .

4.3. Data Analysis

After collecting the data which are the scenes that are taken from the selected Hollywood films , the researcher starts analyzing them .In order to analyze the scenes in terms of Grice's model , several steps are followed :

1-First , the utterance that contains a conveyed meaning is identified .

2-The next step is pointing out to the broken maxim . Then , the way of non-observance is clarified.

3-After that , the researcher analyzes the utterances and explains what does the non-observance of the maxims create in the scenes .The analysis also includes explanation of the context and what leads the speakers in these scenes to fail to observe the maxims . Moreover , what the stimuli or the purposes of creating implicatures in these scenes are also included in the analysis .The non-verbal features such as facial expressions and gestures are also taken into consideration .

4-Afterwards , the implicatures are classified into CONVERS.I. and CONVEN.I. , the CONVERS.I. is sub-grouped into P.CONVERS.I. and G.CONVERS.I. .

5-Finally , the conclusion is drawn. The analysis of the data is divided into comic and tragic according to the types of films .

4.3. 1. The Analysis of the Implicature in the Comic Films

The comic films that are selected for this study are : **“Some like It Hot”** (1959) which represents the old period, **“Back to the Future”** (1985) which represents the middle period , and the modern period is represented by the film **“Yes Man”** (2008) .

1-“Some like it Hot” (1959)

“Some like it Hot” is an American comedy film . It is a black and white film that is produced and directed by Billy Wilder . It is released in (1959) . The role play characters are Marilyn Monroe , Tony Curtis and Jack Lemmon . It received good reviews and gained six Academy Awards . The American Film Institute classified it as one of the top comic films. The film tells the story of two men in Chicago in 1929 . They are Joe who is a jazz saxophone player and Jerry who is his friend and plays a jazz double bass. They work in a gangster nightclub which is owned by the boss of the gang “Spats”. It is raided by the police , but Joe and Jerry succeed to escape . Later and accidentally , they become witnesses on Spats’ crime . This leads them to disguise as women . They name themselves as Josephine (Joe) and Daphne (Jerry) , and join a band of girls . They become close to one of them who is called Sugar . Sugar tells Josephine (Joe) that she loves the saxophone players . Joe falls in love with her so he disguises again as a millionaire called Junior . He convinces Sugar that he has an oil company and a private yacht . His friend Jerry refuses to deceive Sugar . Finally , she discovers the truth and escapes with them away from the gang as they were chasing them .

Scene (1) : The scene takes place at Clark street-day , Joe and Jerry enter a garage carrying their musical instruments . A group of men sit around a table .They raise their guns when Joe and Jerry enter . Joe and Jerry tell them that they come to take a car . They put their guns down and one of the mechanics leads them to the car . He

inserts the rubber hose in the gas tank of the car to fill it with gas for them .By this time , a car enters the garage .Four men have scrambled out of the car .They have guns. They shoot all of the men . Joe and Jerry hide behind the car . Then , the rubber hose moves and Spats who is the boss of the gang sees them and asks them to come over .

JOE: (quickly) We didn't see anything -- (to Jerry) -- did we?

JERRY :(to Spats) **No -- nothing. Besides, it's none of our business if you guys want to knock each other off.**

SPATS :(studying them) Don't I know you two from somewhere?

JOE: **We're just a couple of musicians -- we come to pick up a car -- Nellie Weinmeyer's car -- there's a dance tonight -- (starting to edge away) Come on, Jerry.**

SPATS :**Wait a minute. Where do you think you're going?**

JOE : **To Urbana. It's a hundred miles.**

SPATS :You ain't going nowhere.

JERRY :(quavering shaking) We're not?

SPATS :**I don't like witnesses.**

JOE :We won't breathe a word.

SPATS : **You won't breathe nothing' -- not even air. (see : APP. 1)**

a- JOE: (quickly) We didn't see anything -- (to Jerry) -- did we?

JERRY :(to Spats) **No -- nothing. Besides, it's none of our business if you guys want to knock each other off.**

Jerry violates the quality maxim because he tries to mislead the gang by telling them things that are false . He implies that he and Joe will not say anything to anyone about what they have seen .Furthermore, they are not part of what happened . They try to escape in order to not be killed by the gang . Joe and Jerry seem very afraid and try

to do their best to escape from the gang . They were shaking and trying to smile as a sign for the gang to convince them . Spats does not leave them go . He was not convinced by their reaction .The implicature is a P.CONVERS.I. since the context is required to get the intended meaning .

b- “SPATS :(studying them) Don't I know you two from somewhere?

JOE: We're just a couple of musicians -- we come to pick up a car -- Nellie Weinmeyer's car -- there's a dance tonight -- (starting to edge away) Come on, Jerry.”

Joe violates the relation maxim to avoid answering Spats’ question about recognizing them . Joe tries to mislead him . He says that they are just musicians . He also tells them that they come take the car of Nellie and they have a party tonight .This is his way to get away from Spats’ suspicion . He implies that they do not want to be in trouble with any gang and they are far away from troubles . The implicature in Joe’s utterance is a P.CONVERS.I. .

C-SPATS :Wait a minute. Where do you think you're going?

JOE : To Urbana. It's a hundred miles.

Spats flouts the manner maxim as he was not clear what he means , but according to the context he implies that he will not let them go to anywhere . He implies that he will kill them . The implicature in this utterance is a P.CONVERS.I. . Joe answers the question logically in a way that creates a funny situation. He says “To Urbana. It’s a hundred miles” . On the surface , it is the cooperative answer to Spats’ question , but the conveyed meaning of Joe’s is that they are just a couple of musicians and they do not want to be part of the crime . He flouts the quantity maxim by adding the information about how far is where they are going . He intends to prove that what he is saying is true .The implicature is a P.CONVERS.I. as well .

d- SPATS :You ain't going nowhere .

JERRY :(quavering shaking) We're not ?

SPATS :I don't like witnesses .

Spats flouts the quantity maxim as he gives unneeded information he refers to that he will not leave them alive because they are witnesses about the crime . He means that he will kill them .The context is vital to understand Spats' utterance . Joe and Jerry understand his intended meaning as they start promising him that they will not say anything about what they have seen .The implicature is a P.CONVERS.I. .

c- JOE :We won't breathe a word.

SPATS : You won't breathe nothing' -- not even air.

Spats creates CONVEN.I. by using the linguistic unit “even” . He implies that he will kill them and they will not be able to breathe anymore. By this way , he gets rid of them as witnesses of his crime .

Scene 2 : This scene is set on the beach .The girls , sugar and Jerry (who is disguised as a girl) are playing by the ball on the beach . Joe comes on the beach . He wears a yacht outfit . He disguises as a rich man . He wears glasses as Sugar loves , and reads the newspaper . He plans to meet Sugar as a rich man . He takes the place of a boy who was standing on the beach . The girls throw the ball away . It comes near Joe and that is what he waits for .Sugar runs to take the ball and talks to him as he attracts her .He tells her that he has a yacht and he sits on the beach to keep an eye on it .

SUGAR :(continuing) Which one is yours -- the big one?

JOE : Certainly not. With all that unrest in the world, I don't think anybody should have a yacht that sleeps more than twelve.

SUGAR : I quite agree. Tell me, who runs up that flag -- your wife?

JOE : No, my flag steward.

SUGAR: And who mixes the cocktails -- your wife?

JOE : No, my cocktail steward. Look, if you're interested in whether I'm married or not.

SUGAR : I'm not interested at all.

JOE : Well, I'm not.

SUGAR : That's very interesting. (Joe resumes reading the paper. Sugar sits on the sand beside his chair.)

SUGAR: (continuing) How's the stock market?

JOE: (lackadaisically) Up, up, up.

SUGAR : [...] You collect shells ?

JOE : (Taking a hand of shells from the pails) yes. So did my father and my grandfather –we have all had this passion for shells –that’s why we named the oil company .

(Joe and Sugar continue talking about their jobs and Sugar tells him that they have a party in the hotel tonight .She asks him to join it . By this time, the ball game is breaking up, and Jerry approaches Sugar and Joe.)

Jerry : Sugar- time to change for dinner.

SUGAR: Run along, Daphne -- I'll catch up with you.

JERRY : (a casual glance at Joe) Okay. (He takes a couple of steps away from them, freezes, comes back and stares at Joe open-mouthed.)

JOE : What is it, young lady? What are you staring at?

JERRY: (points; speechless) You -- you –

JOE : (to Sugar) This happens to me all the time in public.

SUGAR: (to Jerry) I recognized him too -- his picture was in Vanity Fair.

JERRY : Vanity Fair?

JOE :(waving him aside) Would you mind moving along, please?

SUGAR : Yes, you're in the way. He's waiting for a signal from his yacht.

JERRY : His yacht?

SUGAR: It sleeps twelve. (to Joe) This is my friend Daphne. She's a Vassar girl.

JERRY : I'm a what?

SUGAR : Or was it Bryn Mawr?

JOE : (to Jerry) I heard a very sad story about a girl who went to Bryn Mawr. She squealed on her roommate, and they found her strangled with her own brassiere.

JERRY : (grimly) Yes -- you have to be very careful about picking a roommate.

SUGAR Well, I guess I'd better go --

JOE : It's been delightful meeting you both.

SUGAR : And you will come to hear us tonight?

JOE :If it's at all possible –

JERRY : (to Joe) Oh, please do come. Don't disappoint us. It'll be such fun. And bring your yacht . (to Sugar after they run away from Joe) Sugar, dear -- let me give you some advice. If I were a girl -- and I am -- I'd watch my step.

SUGAR : If I'd been watching my step, I never would have met him. Wait till I tell Josephine.

JERRY :Yeah -- Josephine. (see : APP.1)

a- **JOE : Certainly not. With all that unrest in the world, I don't think anybody should have a yacht that sleeps more than twelve.**

Joe violates the quantity maxim by giving extra information . He intends to gain Sugar's love . He appears as a man who cares about the universal situation . She asks whether the big yacht is his yacht or not .He replies “ certainly not” and adds that no one should have a yacht that sleeps more than twelve with this difficult universal economical situation . The reality is that he has not any yacht . He does the things that

Sugar already told him that she loves in men . Sugar looks very happy as she thinks that she finds her dreams man . The implicature of this utterance is classified as a P.CONVERS.I. .

b- Sugar : [...] You collect shells ?

JOE : (Taking a hand of shells from the pails) Yes. So did my father and my grandfather –we have all had this passion for shells –that’s why we named the oil company .

Joe violates the quantity maxim . Sugar asks him “You collect shells ? ” he replies “yes” which is the cooperative answer .Then , he adds extra details . He tells her that collecting shells is his lovely hobby and his father’s and grandfather’s hobby because of their passion of collecting shells they named their oil company as “Shells” . Joe implies that he is a rich man and from a rich family .He proves that when he tells Sugar about his family’s oil company . Sugar looks as she believes him . The implicature is a P.CONVERS.I. .

c- JOE : (to Sugar) This happens to me all the time in public.

Joe violates the quality maxim in order to mislead Sugar as he does not want her to recognize his identity . In this situation , Jerry comes to tell Sugar that they should go to the hotel to get ready for the dinner .He sees his friend Joe and recognizes him . He is shocked as he stands speechless looking at Joe . Joe tries to control the situation as he wants to give a message to Jerry that he should not tell Sugar the truth . Joe tells Sugar that many people look as Jerry . They think that they know him because his picture was in the “Vanity Fair” magazine which is a monthly American magazine . He indirectly gives a sign that he does not know Jerry and Jerry does not know him as well . The implicature here is a P.CONVERS.I..

d- JOE : (to Jerry) I heard a very sad story about a girl who went to Bryn Mawr. She squealed on her roommate, and they found her strangled with her own brassiere.

Joe flouts the quality maxim by uttering unreal story that he creates in order to threaten his friend Jerry about saying the truth to Sugar .He implies that he will kill him as that girl killed her friend because she betrays her . The implicature is a P.CONVERS.I. as people cannot understand that the implied meaning is threatening unless they know the context which includes the story of Joe and Jerry and the identity of their characters in the film . Misunderstanding does not happen as Jerry understands the conveyed meaning of Jerry's utterance because of the background knowledge and the common ground between them . Joe looks at Jerry when he speaks which indicates that the intended one is Jerry .

e- JERRY : (grimly) Yes -- you have to be very careful about picking a roommate.

Jerry implies that he disagrees about what Joe is doing as he is masked in a rich man to gain Sugar's love . Jerry threatens him because what he means by the "roommate" is himself as he reacts to Joe's threat in the previous utterance . Joe indirectly threatens him if he says the truth and discloses his identity to Sugar , he will kill him . Jerry flouts the manner maxim since he was not quite clear by what he utters . He intends to send Joe a message that what he is doing is not allowed and he cannot tell Sugar the truth . The utterance carries a P.CONVERS.I..

f- JERRY :Oh, please do come. Don't disappoint us. It'll be such fun. And bring your yacht .

Jerry implies that he cannot come because he and Joe will be in the band as two girls .He adds "bring your yacht " he taunts at Joe because he was lying at having a yacht .Jerry flouts the manner maxim to imply that Joe will not be able to join the party .The implicature is a P.CONVERS.I. .

g- JERRY : Sugar, dear -- let me give you some advice. If I were a girl -- and I am -- I'd watch my step.

The conventional meaning of Jerry's utterance suggests that he is not a girl as he uses an "if" clause, namely the second condition which expresses imaginary things at the present or the future. Furthermore, using "were" which emphasizes that what he is saying is impossible to be true. He implies that if he supposes that he is a girl he will think many times before being in love with Joe. He tries to warn her from making a relationship with Joe. In his utterance, he says "if I were a girl and I am", he tries to keep acting as a girl and let Sugar believe that he is a girl. The implicature is CONVEN.I. as he uses the linguistic item to produce a conveyed meaning.

Scene (3): In the hotel the fourth floor -Jerry and Sugar are in the room of Josephine and Daphne (Joe and Jerry as girls). The room is empty. Jerry waits to expose Joe when he returns to the room. Jerry looks worried and nervous. He moves in the room and reaches to the door to look for Joe's attendance. He supposed that Sugar will see him in the yachting outfit. By this time, they hear a voice from the bath room. It was Joe in the bathtub. He returns before they approach the room and lays in the bathtub. Jerry is very surprised when he saw him while Sugar runs to tell him about the rich man that she met on the beach. Sugar tells Josephine that Junior has a yacht. Jerry stands and looks at them.

JERRY : He's not only got a yacht, he's got a bicycle.

JOE : (warningly) Daphne -- (to Sugar) Go on -- tell me all about him.

SUGAR : Well, he's young and handsome and a bachelor -- and he's a real gentleman -- not one of these grabbers.

JOE : Maybe you'd better go after him -- if you don't want to lose him.

SUGAR: Oh, I'm not going to let this one get away. He's so cute -- collects shells.

JOE : Shells? Whatever for?

JERRY : You know -- the old shell game.

JOE : Daphne, you're bothering us.

JERRY : (continuing) I'm not scared of you -- (retreating) **I may be small, but I'm wiry** - (retreating some more) When I'm aroused, I'm a tiger! (see : APP.1)

a- **JERRY : He's not only got a yacht, he's got a bicycle.**

Jerry flouts the quality maxim by using sarcasm as what he is saying is not true. He implies that Joe has nothing not even a bicycle as Joe tells Sugar that he has a yacht. Jerry also refers to that Joe has stolen the bicycle when he was masked as a rich man to reach the beach quickly . The implicature is a P.CONVERS.I. as Jerry's intended meaning cannot be understood unless the context of the utterance that and the background knowledge that Joe has no thing and he is lying is recognized . The whole story of Joe and Jerry is also needed to know the conveyed meaning .

b- **JERRY :** You know -- the old shell game.

JOE : Daphne, you're bothering us.

Joe implies to threaten Jerry for not speaking . Joe intends to make Sugar believe that the man that she met is real .He tries to encourage her for not losing him .He flouts the manner maxim to create an implicature as he does not want Sugar to know his intended meaning .However, because there is a common ground between him and Jerry , Jerry can recognize his intended meaning as they are friends and both know the story . Jerry , on other hand, receives the message , but still he rejects deceiving Sugar and wants her to discover the truth .The implicature in Joe's utterance is a P.CONVERS.I. since people (readers , listeners and audiences) need to know the context of the utterance so they can understand the implicature .

c- **JERRY :** (continuing) I'm not scared of you -- (retreating) **I may be small, but I'm wiry** - (retreating some more) When I'm aroused, I'm a tiger!

The implicature in Jerry's utterance is conventional . He implies that it is common that "small" people are not strong , but he is different as he is "small , but wiry " . The

conventional meaning of “small” here is the opposite of ‘huge’ . He creates the implied meaning by using “but” which conventionally means the opposite of what comes before it . The implicature is CONVEN.I because it depends on the linguistic item “but” .Without it , the utterance gives no implicature. Jerry was scared from Joe when he said this utterance as Jerry rejects Joe’s behavior and tries to expose him to Sugar . Joe was very angry after Sugar left their room . Jerry tries to appear as strong as he can.

2-“Back to the Future” (1985)

“Back to the Future” is an American comic film . It is released in (1985) . It is directed by Robert Zemeckis and co-written by Zemeckis and Bob Gale . Michael J. Fox , Christopher Lloyd , Lea Thompson , Crispin Glover and Thomas F. Wilson are the main characters of the film . The film received many awards and is classified as one of the best comic science-fiction films and one of the greatest films of all time .It won an Academy Award , Saturn Awards , and Hugo Award . It tells a science-fiction story of Marty McFly who is a teenager by accident sent back to (1955) . He is sent by a time-travelling DeLorean automobile that is made by his friend Dr. Brown Emmett. In the past where he is sent, he saw his parents when they were teenagers . Finally , after a series of events , he succeeds to return back to the future with the help of Dr. Brown.

Scene (4): It takes place in the cafe which contains a booth phone . Marty asks about the phone book number and tries to call Dr. Brown since he is the only one who can help him to return back to (1985) . Then , Mary sits at the counter and notices that there is a teenager boy sitting nearby who is George (his father) .After that , a group of teenagers come and rebuked George as they are bigger than him .A black boy appears in the scene and blames George for letting those boys rebuke him .

MARTY: Can you tell me where 1640 Riverside?

LOU : **You gonna order something, kid?**

MARTY : Uh, yeah. Gimme a Pepsi Free.

LOU : Kid, if you want a Pepsi, you gotta pay for it.

MARTY : No, a Pepsi Free — you know, diet soda?

(Lou looks at him like he's from another planet)

After Biff and the boys went out and the black boy comes and talks with George

GOLDIE : Say, why do let that boy push you around for?

GEORGE : Well, uh, he's bigger than me...

GOLDIE : Stand tall, boy. Have some respect for yourself. You let people walk over you now, they'll be walking over you for the rest of your life. Look at me. You think I'm gonna spend the rest of my life in this slop house?

LOU : (has heard the remark) Watch it, Goldie.

GOLDIE : (he's on a roll) No, sir! I'm gonna make something of myself! I'm going to night school —I'm gonna be somebody!

MARTY: That's right — he's gonna be Mayor someday.

GOLDIE : Mayor ? That's a good idea! I could run for mayor!

(George slips out as the conversation continues.)

LOU : **Ha! A colored mayor! That'll be the day!**

GOLDIE : You wait and see, Mr. Carruthers. I'm gonna be mayor. I am going to be the most powerful in Hell Valley . I am going to clean up this town .

LOU : (Gives Goldie the broom) **Good . You can start by sweeping the floor . (see : APP.2)**

a- MARTY: Can you tell me where 1640 Riverside?

LOU : **You gonna order something, kid?**

Lou flouts the relation maxim by saying something irrelevant . He does not want to answer Marty's question . He implies that he only can help him if he wants anything to drink . Marty stands in front of Lou . He asks Lou about the address of 1640 Riverside and Lou replies by asking him if he orders anything to drink . It is clear that Lou does not want to answer him as he wants only to talk about the drinks and does his job . The implicature is a G.CONVERS.I. in this utterance since it is context-independent .

b- GOLDIE : Mayor ? That's a good idea! I could run for mayor! (George slips out as the conversation continues.)

LOU : Ha! A colored mayor! That'll be the day!

Lou flouts the quality maxim by irony . His utterance uncovers that during that time it was not allowed for the black people to be in a high position . It refers to the intolerance at that time . However , in a previous early scene , Goldie who is the black boy appears as the mayor of the town in (1985) .This indicates that the world changes in these 30 years . In the second part of the utterance , Lou describes the day in which Goldie will be the mayor as "the day" . Ironically, he means it is impossible to see a black boy as a mayor . The rising intonation of Lou's voice indicates that he has doubt about the actuality of seeing a colored mayor in the future . The implicature is a G.CONVERS.I. as the intended meaning is understood without the context .

c- GOLDIE : You wait and see, Mr. Carruthers. I'm gonna be mayor. I am going to be the most powerful in Hell Valley . I am going to clean up this town .

LOU : (Gives Goldie the broom) Good . You can start by sweeping the floor .

Lou implies that Goldie is dreaming and he will never be the mayor of the town . He remembers him that he works as a servant boy in the cafe .Lou is sarcastic in this utterance .He flouts the quality maxim since what he is saying is his opinion . He utters

it by using sarcasm .The implicature is a G.CONVERS.I. since it clear that Lou trifles with Goldie about being a mayor .

Scene(5) : The setting of the scene is in Marty's grandmother house in (1955) . Marty and his mother , his grandmother , his grandfather and uncles gather in the dining room to eat at the night . Marty's mother is a teenager in this scene .At the dinner table , Lorraine who is Marty's mother takes a seat next to Marty . Stella who is Marty's grandmother makes introduction about the kids who are Marty's uncles .

STELLA: (continuing)...and next to you there in the playpen is little Joey.

Marty turns and looks with amazement at 11-month old Joey rattling the bars of his playpen.

MARTY: (whispers to him) So you're my Uncle Joey. Get used to those bars, kid.

(Marty's grandfather turn on the TV. They all stand around the table to eat and watch TV.)

MARTY: [...] Hey, I' ve seen this one — this is a good one. This is where Ralph dresses up as “the man from space.

MILTON : What do you mean, you've seen it? It's brand new.

MARTY: I saw it on a rerun.

MILTON: What is a rerun?

MARTY: You'll find out.

STELLA : You know Marty you look familiar to me . Do I know your mother ?

MARTY : Yeah , I think maybe you do .

STELLA: Marty, I'd like to give your mother a call and let her know you're all right.

MARTY: (gives Lorraine a glance) Uh, well, no — you can't.

STELLA: Why not?

MARTY : Uh — she's out of town. With my Dad .

LORRAINE : Mother, with Marty's parents out of town, don't you think he should spend the night here? I'd hate for anything to happen to him with that bruise on his head. (She gives him a flirtatious smile.)

STELLA : Marty, Lorraine is right. You must spend the night here. You're our responsibility.

MARTY: Uh, gee, I do not know...

LORRAINE : And he can sleep in my room.

(under the table , Lorraine puts her hand on Marty's leg. Marty immediately jumps to his feet.)

MARTY : **Uh, actually, I've really gotta be going...**(he's backing out, toward the front door) So, thank you for everything, **and I'll see you all later. Much later.** (He turns and hurries out of the house) . (see: APP.2)

a- MARTY: **(whispers to him) So you 're my Uncle Joey. Get used to those bars, kid.**

Marty flouts the quantity maxim in this utterance by saying things that are not required . He means that his uncle Joey should be familiar with the bars because in the future he will spend his life in the prison . The implicature is a P.CONVERS.I. since without the context it makes no sense .

b- MILTON: What is a rerun?

MARTY: You'll find out.

Marty flouts the manner maxim , what he implies is that Milton cannot understand what he means now , but in the future he will know what is meant by "a return". In (1955) , people do not know what is meant by "a return" , but in the future in (1985) , they will recognize it .The implicature is a P.CONVERS.I. . Misunderstanding happens as Milton does not understand Marty's intended meaning .

C- STELLA : You know Marty you look familiar to me . Do I know your mother?

MARTY : Yeah , I think maybe you do .

Marty flouts the quantity maxim since his utterance is not informative . He cannot say the truth . He cannot say that he is from the future and Lorraine is his mother . He gazes at Lorraine to indicate that she is his mother and his voice intonation falls since he is sure of what he uttered .His implicature is a P.CONVERS.I. .

d- STELLA: Marty, I'd like to give your mother a call and let her know you're all right.

MARTY: (gives Lorraine a glance) Uh, well, no — you can't.

STELLA: Why not?

MARTY : Uh — she's out of town. With my Dad .

Marty flouts the quantity maxim in the first utterance as it is uninformative .He does not give the sufficient amount of information . He implies that she cannot call his mother because her daughter Lorraine is his mother . Stella was very puzzled about him .She looks at him and wonders about his answers and reactions . Marty focuses on the words “ no” and “can't” to emphasize what he wants to communicate . The implicature is a P.CONVERS.I. . His expressions show that he is very worried about discovering the truth because of this he lies by telling her that his mother is out of the town . She asks him about his mother and he cannot tell her that her daughter Lorraine is his mother . Marty adds that his mother is out of the town with his father as he expects that Stella may ask him to call his father . He violates the quality maxim in the second utterance to mislead his future grandma . He is hesitated when he tells her that his mother is out of the town because he is lying . Stella , on the other hand , shows that she believes him , but she is astonished about what he said . The utterance carries a P.CONVERS.I. .

e- LORRAINE : And he can sleep in my room.

(under the table , Lorraine puts her hand on Marty's leg. Marty immediately jumps to his feet.)

MARTY : **Uh, actually, I've really gotta be going...**(he's backing out, toward the front door) So, thank you for everything , **and I'll see you all later. Much later.** (He turns and hurries out of the house)

In this situation , Marty opts out the maxim . He shows his unwillingness to continue the conversation with the family because Lorraine wants him to sleep with her in her room and she looks in love with him . He does not want to be with her since he is her future son . The implicature is a G.CONVERS.I. since it is obvious without recognizing the context that he does not want to communicate anymore. In the last phrase of the utterance "later much later " , he means that he will see them in (1985) because they are his family . He flouts the quantity maxim since his utterance seems uninformative and the sentence intonation is falling as he indicates his finality . The family does not understand his attitude since he is acting in a strange way . This is because of the story of the film as it tells about a boy who returns back from (1985) to (1955) . The implicature is a P.CONVERS.I. .

Scene (6): Marty reaches Mr. Brown house .He knocks at the door . Mr. Brown opens the door for him .On his head , there is an outrageous contraption . He is a young man. He lets Marty enters the house and asks him to keep silent in order to read his thoughts by a machine that he invented .It was a dam failed machine since he cannot read Marty's thoughts . Then, Marty tells him the story that he is coming from the future from (1985) and he is the only man who can help him because he invented the time machine and by accident he returns back to (1955). Mr. Brown does not believe him at first . Marty tries to prove that he is telling the truth .

MARTY : Dr. Brown, listen: I'm from the future. I came here in a time machine you invented--and now I desperately need you to help me get back to the year 1985.

Brown stares at him in utter amazement for a moment.

BROWN : My God. Do you know what this means?

(He pauses dramatically, then removes the contraption from his head.)

BROWN: That means that this damned thing doesn't work at all! (throws the machine down) 6 months labor for nothing! Where did I go wrong?

MARTY : Dr. Brown, you've gotta help me! You're the only one in the world who knows how your time machine works!

BROWN : Time machine? I haven't invented any time machine.

MARTY : You will. Look, I'll prove it to you...

(pulls out his wallet, shows contents Look, here's my driver's license. Expires 1987. See my birth date? I haven't even been born yet! pulls out a color snapshot . Here's a picture of me, my sister and my brother. Look at her sweatshirt: it says "Class of '84." (Brown looks the items over.)

BROWN :Pretty mediocre photographic fakery--they cut off your brother's head.

MARTY: Please, Doc, you've gotta believe me! I'm telling the truth!

BROWN : Then tell me, "future boy," who's the President of the United States in 1985?

MARTY: Ronald Reagan.

BROWN: Ronald Reagan, the actor? (Marty nods. Brown rolls his eyes.)

BROWN : And who's the Vice President? Jerry Lewis? That's the most "insane thing I've ever heard.

Brown picks up the Brainwave Analyzer blueprints and rushes out the back door.

A beat, then Marty runs after him.

BROWN :I suppose Jane Wyman is first lady, and Jack Benny is Secretary of the Treasury. (see: APP.2)

a- **BROWN : Pretty mediocre photographic fakery--they cut off your brother's head.**

Mr. Brown implies that the picture is fake and Marty is lying . He pays no attention to Marty as he keeps working that shows he does not believe Marty . He flouts the quality maxim since he says what he believes that the pictures are fake and Marty tries to trick him . His face expressions and the tone of his voice show that he does not believe Marty and he has no doubt that these pictures are fake as he speaks aloud without any hesitation . The implicature here is G.CONVERS.I..

b- **BROWN: Ronald Reagan, the actor? (Marty nods. Brown rolls his eyes.)**

BROWN : And who's the Vice President? Jerry Lewis? That's the most "insane thing I've ever heard.

Dr. Brown flouts the quality maxim by using the patent falsehood strategy. His utterance is false . Intentionally , he utters this as a reaction to what Marty says .He does not believe that Ronald Reagan who is an actor is the president of United State in (1985) . He says that Jerry lewis who is an American comedian , actor and filmmaker is the vice president which is of course untrue information . In his utterance , Dr. Brown chooses the word “ most” to show how he is surprised about Marty’s speech .He heard many incredible thing , but the most strange one is that Ronald Reagan is the president of The United State . Brown’s loud voice with his face expressions indicate that he is annoyed from Marty’s speak and still he does not believe him. The implicature is a G.CONVERS.I..

c-**BROWN :I suppose Jane Wyman is first lady, and Jack Benny is Secretary of the Treasury.**

Mr. Brown picks up his equipment and runs out from the back door . He opts out the quantity maxim to indicate his unwillingness to communicate with Marty . He flouts the quality maxim once again by patent falsehood strategy. He supposes that Jane Wyman who is an American singer , dancer and actress is the first lady and Jack

Benny who is an American comedian is the secretary of Treasury . All of what he said is not true . It is his way to express that he does not believe Marty. The implicature of this utterance is classified as a G.CONVERS.I..

3-“ Yes Man” (2008)

“**Yes Man**” is an American comic film that is directed by Peyton Reed . The role play characters are Jim Carry as Carl and Zooey Deschanel as Allison . It is released in (2008) . It tells about Carl who is a bank loan officer . He lives a very boring life .He divorces from his wife Stephanie and does not go out with his friends . His view of life is very negative . Then , one of his old friends who is Nick invites him to attend a motivation seminar which is called “Yes!”. Carl goes and meets Terrence who is the leader of the seminar who motivates people to say “yes” to life. At the seminar , Terrence forces Carl to promise to say “yes” to each opportunity in life. After this seminar , Carl’s life is changed . As he believes that he cannot say “no” to any opportunity .After this covenant , Carl approves all of the loans’ requests and renews his relationship with his friends , and becomes closer to his boss “Norman” . He meets Allison and lives a love story with her and they both make many challenges.

Scene (7) : It is in the seminar hall which is a big hall . In front of it , there is a stage and a big screen . Carl enters in the seminar hall . He does not recognize any one . Carl sits down alone .Then, his friend Nick who has already invited him to attend this seminar sees him and comes and sits beside him. People are sitting as the seminar is going to start . Ethereal music plays on the screen with positive words as “life ,Yes”. Terrence who is the boss of this seminar begins to talk to the audience . Then , he asks if there is any new member among the audience . Nick shouts aloud and points at Carl . Terrence asks Carl for coming to the stage ; Carl refuses . Terrence runs to Carl

from the stage to the back of the seminar . He sits face to face with him . He takes a mike and starts speaking to Carl .

TERRENCE :Who among you is new?

NICK : He is! This guy right here!. He's new.

TERRENCE :Over here. Come on up, future 'Yes' man.

CARL : That's okay, I'm just auditing.

TERRENCE :You can't audit life my friend .Now, get on up here.

CARL : **No, thanks. I'm cool.**

TERRENCE : I'm sorry? What was that you said?

CARL : Um, I said I'm cool.

TERRENCE :Before that?

CARL :Thank you.

TERRENCE : Back up just a little bit more.

CARL :No. (The crowd shout "No man! No man! ...")

TRRENCE: Okay. If the mole hill won't come to Terrence, Terrence will come to the mole hill . (Terrence takes the mike and asks Carl) What is your name?

CARL : Carl.

TERRENCE : Let me guess, Carl. Someone talked you into coming here, didn't they?

CARL: Yes.

TERRENCE : 'Yes!' And you're not sure about this, are you?

CARL : No. (The crowd "No, man! No man! ...")

TERRENCE : **You are dead, Carl. You say no to** life and therefore you are not living. You make up excuses to the people around you and to yourself. You are stuck in the same dead end job. You do not have a girlfriend. You don't have anything close to a girlfriend. And you lost the love of your life because she couldn't be with someone who didn't live theirs. (Carl (silently mouths) : Wow.) (Terrence continuing) And on most nights you are so bored and filled with ennui you can't even sum on the enthusiasm necessary to master bate. Am I right, Carl?

CARL : I have some troubles.

Terrence : We can make a covenant, Carl. Do you want to make a covenant?

CARL : Um..

TERRENCE : The word is 'yes', Carl. "Yes!" "Yes! Yes!" Once you leave this building...every time an opportunity itself. No matter what it is , **you will say: 'Yes'**.
(The audience "Yes! Yes! ...")

CARL : What if I say the other word?

TERRENCE : You will be a promise to yourself. When you break a promise to yourself things can get a little dicy. What do you say, Carl? Are you ready to make a covenant?

CARL : Yes . (The audience - "Yes! Yes!...") (**see: APP. 3**)

a- TERRENCE :You can't audit life my friend . Now, get on up here.

CARL : No, thanks. I'm cool.

Carl opts out the quantity maxim. He shows his unwillingness for communication . He refuses to go to the stage and talks with Terrance . He adds he is cool . His implied meaning is that he is comfortable in his place and does not want to go on the stage as he feels embarrassed to talk on the stage .His implicature is very clear . Anyone could understand the implied meaning . It is a G.CONVERS.I. .

b- TERRENCE : **You are dead, Carl .You say no to life ...**

Terrance flouts the quality maxim by using irony since Carl is not dead he is alive , but metaphorically Terrance describes him as a dead man because he refuses to communicate with him. He implies that Carl has no energy . He is very boring . He cannot change things in his life .He just looks like the dead as they can do nothing . Then , Terrance tells him about the problems in his life as having no girlfriend or a

close friend . Carl is astonished as what Terrance is saying is right . The implicature is a G.CONVERS.I..

c- **CARL : I have some troubles.**

The cooperative answer should be either “yes or no” .Carl flouts the quantity maxim in his utterance as it is not as informative as required .He implies “yes I have problems in my life” and Terrence description about his life is true . The implicature is a G.CONVERS.I..

d- TERRENCE : The word is ' yes', Carl.

CARL : What if I say the other word?

Carl breaks the maxim of quantity by suspending . In his situation , it is not allowed to say “ no” , people around him refuse to hear the word “ no” .They create their world in which it is not allowed to use the word “no” . Carl describes it by the opposite of “ yes” . He means “ no”. His implicature is a G.CONVERS.I. .

Scene (8): Allison and Carl sit in a park . The scene starts with Carl drinking water after he runs in a crazy way because he drank a lot of Red Bull . Then , they sit and start talking . Up to this point , they are not lovers , but they want to know each other .

ALLISON : I don't know how people go through life with the same boring routine every day. Just shoot me.

CARL : Right to the face.

ALLISON :Seriously, I dated this guy and I was astounded at how perfectly content he was just living his life in this closed off little box.

CARL : I know. It's so frustrating . I just want to grab these people and shake'em and say 'wake up, you!' 'You're missing out' on a little thing called life.

ALLISON : That is so true .

CARL : Yeah . So, what happened to closed off little box boy? It just didn't work out.

ALLISON : It's a long history.

CARL :Same story you were singing about last night?

ALLISON :Might be. Closed off little boy. Tender topic.

CALRK :Go no further.

ALLISON : Okay, if you must know .we lived together. I thought he was it. The one. Whatever. And then, surprise, He ended it out of nowhere. for no reason, gone, never saw him again.

CARL : Wow, that's rough. I'm sorry. Next time you really should warn me about the length of the story . It kind of dragged on there.

ALLISON : I'll work on that.

CARL : Yeah, just trim the facts.

ALLISON : Oh! Geeze,..

CARL : That was ... very healthy. (see:APP.3)

a- CARL : That's so true So, what happened to closed off little box boy? It just didn't work out.

ALLISON : It's a long history.

Allison flouts the quantity maxim in her utterance .She was not as cooperative as required since saying “It’s a long history” does not give enough information about her story with the boy .She does this for reasons . First , it is a sad story that she does not want to remember . Second , she is not sure whether Carl is interested to hear the story or not . Carl shows that he wants to know the details of her love story since he was thinking to start a relationship with her , because of this he intends to ensure that she has ended her previous relationship . Allison’s implicature is a G.CONVERS.I. .

a- CARL : Wow, that's rough. I'm sorry. Next time you really should warn me about the length of the story . It kind of dragged on there.

Carl flouts the quality maxim by using sarcasm . He implies the opposite that it was very short story . Allison was very brief . She did not tell him the details . Carl tries to make her laugh and at the same time he indicates that she was not cooperative since she was very brief . Misunderstanding does not happen as Allison understands his conveyed meaning that he means the opposite . She laughs at his comment. The implicature is a P.CONVERS.I. .

Scene (9) : It is the morning and Carl enters into the office . Norman , who is his boss in the branch of the bank where they work , tells Carl that someone from the corporate wants to talk to him . Carl and Norman are very worried since Carl approves many loans . Carl and Norman are about to be sure that he comes to fire them because of this .

NORMAN : Carl, I need you for a second.

CARL : Can you hang on a minute, Lee? What is going on, Norm?

NORMAN : Something going down on a big scale. A guy from corporate is here. Don't look. He wants to talk to you. I think it's about all those loans you've been approving.

CARL : Eww, well, we had a nice run. I might get chicaned, Norm . Anyway, don't worry about it. I'm sure it will lead to something good.

NOEMAN : Hey, I'm tied to this too. I stood by and let it happen. When you were feeling it? You were in the loan zone, remember?.

CARL :Yes, I was.

NORMAN :And I was watching you.

CARL : Yeah you were.

NORMAN : **But I'm afraid it's caught up with us. Right now you and I have to face the music. Come on.**

CARL : (to Norman) Can I have one minute? (he enters his office) Lee, what do you need? (Carl approves the loan of Lee) **It may be my last loan.**

LEE : It's a Ducati. I'm thinking it will get people off my back about the male nurse thing. See what I mean?

CARL : Yeah. Nice ride. Accepted. See you on the other side, Lee.

(Carl and Norman meet Wisely)

WESLEY : Carl. Wesley T. Parker. V.P. Brea Fed Savings.

CARL : Pleasure to meet you

WESLEY : Every two months the typical **loan officer approves 35 to 40 loans. You have given out 561.**

CARL : A little more than average.

WESLEY : What's even more unusual are the amounts A \$250 loan for a mountain bike. \$600 for windsurfing lessons.

CARL : Have you ever tried that? It's fun.

WESLEY : Carl, this bank traditionally has never given out small loans.

NORMAN : I can explain..

WESLEY : Sit down, Norman. You know at first I thought you might be raiding our coffers.

CARL : I would never do that.

WESLEY : I would if I could so why wouldn't you? But then I looked closer. These people are so grateful to have their needs met. More than 98% of them are following through with the payments. And because you've given out so many of them, we're actually making a lot of money. Carl, these micro-loans. Not bad..

NORMAN : See, Car. You worry-wart.

WESLEY : Carl, what would you say if I asked you to work upstairs with the big boys?

NORMAN : Corporate?

CARL : Wow. That's great. I would have to say ...

NORMAN : Wait, before we give our answer ... let's talk money. dollars and cents worth.

**WESLEY : I'm afraid I can't discuss that with you, since we're only taking Carl.
(see:APP.3)**

a- NORMAN : But I'm afraid it's caught up with us. Right now you and I have to face the music. Come on.

Norman flouts the quality maxim by using a metaphor. He means that he and Carl have the same problem .They both have to face the guy of the corporate . Norman is his boss in the branch of the bank and he agrees about all the loans that Carl gives . Norman thinks that the corporate guy comes to punish them since they give loans more than the normal average . Norman looks very worried while Carl is very relax . Misunderstanding does not happen since Carl understands his intended meaning because what he has done is not normal and one day they will be asked about it . It is a P.CONVERS.I..

b- CARL : Can I have one minute? (he enter to his office and speaks with the customer) Lee, what do you need? (Carl approves the loan of Lee) It may be my last loan.

Carl means that he may be going to be punished , namely he is going to be fired out of the company because of the untypical number of the loans that he gives to the customers . As a result , this is the last loan that he is going to give . He flouts the manner maxim by providing obscure information . Misunderstanding happens since the customer does not recognize what Carl means .This implicature is a P.CONVERS.I. because it depends on the context and background knowledge . No one can understand Carl's intended meaning unless s/he knows that Carl gives loans more than the normal average and he is required by the corporate.

C- WESLEY : Every two months the typical loan officer approves 35 to 40 loans. You have given out 561.

Wesley implies that Carl is not a typical loan officer .The typical one gives 35 to 40 loans every two months while Carl approves 561 loans which is incredible . Wesley flouts the quantity maxim by giving extra information . The utterance carries a G.CONVERS.I. as it is context- independent . Carl's expressions show that he is ready to be punished since he recognizes what he has done .

d- WESLEY : I'm afraid I can't discuss that with you, since we're only taking Carl.

In this utterance , Wesley implies that he is talking to Carl and not Norman .Norman is out of the talk . Even Norman's opinion is not important . He only waits for Carl's opinion . He uses the phrase “ I am afraid” which indicates that he is trying to be formal . He opts out the quantity maxim to show his unwillingness for communication with Norman . Carl is the intended one and not Norman . Norman is very embarrassed after his speech . The implicature is a G.CONVERS.I..

4.3.2. The Analysis of Implicature in the Tragic Films

Three tragic films are chosen from which certain scenes are selected to be analyzed in this study from three different periods . Each film represents a specific period. They are : **“Gone with the Wind”** (1939) which represents the old period films, **“The Godfather”** (1972) which represents the middle period films and **“Titanic”** (1997) which represents the modern period films .

4-“Gone with the Wind” (1939)

“Gone with the Wind” is an American tragic film that is released in (1939) . It is adopted from the novel of Margaret Mitchell . The film is directed by Victor Felming .The main characters of the film are Clark Gable (Rhett) , Vivien Leigh (Scarlett) , Leslie Howard (Ashley) and Olivia Havilland (Melanie). The film takes

place in the American south through the Reconstruction era and the American Civil War . It is about a daughter of a rich man in Georgia who is Scarlett . Scarlett follows her love for Ashley who is married with Melanie . Because of the war , Scarlett loses her worth . Her mother is dead and her father gets mad . Scarlett , then , gets married to Rhett , but she does not love him . She married him for money . After many challenges , Scarlett discovers that Ashley loves his wife and does not love her . At this moment , she does not care about Ashley and decides to run after Rhett , but Rhett leaves her and travels . The film receives many prizes such as the Academy Awards and the Oscar . It is classified as one of the best 100 top American films in the American history .

Scene (10) : It is quite late afternoon .After the party in Ashley's house , the gentlemen gather to drink and talk about the war . The ladies are upstairs to take a rest . The men are in the dining room . Half of them stand while others sit . They are talking about the war that is going to be between the north and south .

GERLAD : (to Ashley ; and his voice booming higher than any of the others) And what does the captain of the Troop say ?

ASHLEY : Well , gentlemen , if Georgia fight I go with her , But , like my father , I hope that Yankees will let us leave the Union in- in peace .

A babble of protest from the Tarletons and the others.

STURRD :But Ashley ...

BURENT :Why , Ashley , they have insulted us !

CHARLES : You can not mean that you do not want war !

ASHLEY : Most of the misery of the world has been caused by war , and when wars were over no one ever knew what they were about .

(More protests from the young men .)

GERLAD :Now , Gentlemen , Mr. Butler's been North , I hear. Do not you agree with us , Mr. Butler ?

RHETT (takes a step forward) : **I think it is hard winning a war with words , gentlemen .** (Rejections from Charles)

RHETT : (Smiling) : I apologies , again , sir... I appear to be spoiling every body's brandy and cigars and dreams of victory . (he bows and exits) (see:APP.4)

a- GERLAD : (to Ashley ; and his voice booming higher than any of the others) And what does the captain of the Troop say ?

ASHLEY : Well , gentlemen , if Georgia fight I go with her , But , like my father , I hope that Yankees will let us leave the Union in- in peace .

In this situation , Ashley flouts the quantity maxim by providing extra information than needed as they asked him if he was with or against the war between the north and the south . He starts by describing them as “gentlemen” to indicate his politeness and formality .Then , he says that in a case his country is going to fight any way , he will fight to protect it as a gentleman . He continues by using “but” which indicates the contrast of what is coming . He says that he agrees with his father to leave the war in order to live in peace . Ashley's implied meaning refers to the disability of Georgia at that time .They will not be able to fight against the Yankees since the Yankees are more powerful than Georgia . War destroys everything . They cannot live in peace if war goes on . The gentlemen around him reject his speech . Their rejection indicates that they were against the idea of giving freedom to the enslavers since the main reason for the war is to liberate enslavers . Ashley's implicature is a P.CONVERS.I..

b-CHARLES : You can not mean that you do not want war !

ASHLEY : Most of the misery of the world has been caused by war , and when wars were over no one ever knew what they were about .

Again , Ashley flouts the quantity maxim to elaborate his opinion about the war . As Charles who is one of the gentlemen is surprised that Ashley is against the war .

Ashley chooses the word “most” to explain that there are many reasons for the misery in the world , but most if not all of the misery is caused by war . He refers to the danger of war in general . On the condition that wars were over , no one can know the real cause of them . The utterance is used as a justification for why Ashley is against war . The utterance carries a G.CONVERS.I..

c- RHETT (takes a step forward) : **I think it is hard winning a war with words , gentlemen .**

In the same scene , Rhett flouts the quality maxim by using “I think” indicates that he utters what he thinks . He means talking about war is not the same as fighting in war . He knows that the north is stronger than the south as they have factories of guns . Furthermore , he says that all the gentlemen in the room have nothing to do other than logorrhea .His implicature is a G.CONVERS.I. as he gives a general point of view , besides using the article “a” which means any war and not a specific one .

d- RHETT : (Smiling) : **I apologies , again , sir... I appear to be spoiling every body’s brandy and cigars and dreams of victory . (he bows and exits)**

Rhett flouts the quality maxim . On the surface , he apologizes for what he said about the war , but the truth is that he wants to send an effective message . He says that he spoils their drinks , cigar and dreams of victory . He means that they will never win the war and talking about victory is only a dream . He uses sarcasm to indicate his conveyed meaning . The implicature is a P.CONVERS.I. . Rhett leaves the room at the end of the scene as a way of showing his unwillingness to complete the communication . He opts out the quantity maxim .

Scene (11) : Scarlett returns home . She reaches her house with Prissy and Melanie in the wagon . When she saw her house , her anxiety changed to power . Scarlett knocks at the door and her father opens it . Her father holds her in his arms ; Mammy who is Scarlett’s nanny appears behind him .

GERLAD : Katie –Katie Scarlett –oh , darling! (Mammy appears behind Gerlad Scarlett turns to her and hugs her)

SCARLETT : Mammy ! Mammy ! I am home ! I am home ! [...] oh , Mammy , I am so—so---where is my mother ? (looking up suddenly in Mammy’s face).

MAMMY : (after pausing for a bit tries to avoid giving a direct answer) ...**Miss Suellen and Miss Careen –dey was sick with typhoid . They had it bad but they do in all right now ...**

SCARLETT :(Impatiently) But ... but... where is Mother ?

MAMMY (again avoids looking at Scarlett’s eyes) : **Well Miss Ellen ... she went down to nurse that dirty Emmie Slattery, that white trash ... and she took down with it , too . (see:APP.4)**

a- SCARLETT:[...] oh , Mammy , I am so—so---where is my mother ? (looking up suddenly in Mammy’s face).

MAMMY : (after pausing for a bit tries to avoid giving a direct answer) ...**Miss Suellen and Miss Careen –dey was sick with typhoid . They had it bad but they do in all right now ...**

Mammy flouts the relation maxim in order to avoid answering Scarlett’s question about her mom . Scarlett asks about her mother and Mammy tells her about her sisters. She tells Scarlett that her sisters were sick , but they got well now . Mammy implies that something bad happened to Scarlett’s mother . Mammy avoids looking at Scarlett’s eyes as she tries to hide her expressions about what happens to Scarlett’s mother because of this she avoids answering Scarlett’s question . Mammy’s tone voice is very sad since Scarlett’s mother is dead and she does not want to tell Scarlett about this directly . The implicature in this utterance is a G.CONVERS.I. as it is clear that Mammy avoids answering the question .

b- SCARLETT :(Impatiently) But ... but... where is Mother ?

MAMMY (again avoids looking at Scarlett's eyes) : **Well Miss Ellen ... she went down to nurse that dirty Emmie Slattery, that white trash ... and she took down with it , too .**

Again, Mammy tries to escape from Scarlett's question . She flouts the quantity maxim . She implies that Scarlett's mother is sick because she went to nurse Emmie Slattery who is their neighbor . He recuperates from the disease and Scarlett's mother catches it . She died because of this .Mammy uses the phrase "white trash" to describe Emmie which is a racist phrase that is used to describe poor white people . This racist phrase is specifically used in the south of the United State . This reflects racism at that time . Mammy's voice is very sad and her face expressions refer to something horrible happened .The implicature in this utterance is a P.CONVERS.I.. This scene and actually all of the film shows the close and lovely relationship between the families of the south and their slavers , namely, the black people . It gives an impression that slavers feel comfortable with their situation and this is against the revolution which tends to buy their freedom as humans .

Scene (12) : This scene comes after Melanie's death and Scarlett discovers that Ashley loves his wife and that she does not even care about his love . Scarlett follows Rhett as he leaves Ashley's house when he saw Scarlett hugs Ashley . Rhett is sitting in his room on a chair and there is decanter and a glass which is not used .This indicates that he does not drink and that he is aware of what he will do or say . His face is very sad .It expresses about three things .First, Melanie's death as he respects her very much and regards her as the only honest woman . Second , the bad phase of his life as he lost his daughter . Third , an important period of his life with Scarlett has ended . His voice is different now . It shows that something serious is going to happen . Scarlett , on the other hand , shows regret and tries to show her love to Rhett.

RHETT: Did she say anything else?

SCARLETT : She said, she asked me to look after Ashley too.

RHETT : It's convenient to have the first wife's permission, isn't it ?

SCARLETT: What do you mean ? What are you doing ?

RHETT : I'm leaving you, my dear. All you need now is a divorce and your dreams of Ashley can come true.

SCARLETT: This last ? Oh Rhett, do listen to me. I must have loved you for years only I was such a stupid fool I didn't know it. Please believe me. You must care! Mellie said you did!

RHETT: I believe you. But what about Ashley Wilkes?

SCARLETT: I.....I never really loved Ashley.

RHETT: You certainly gave a good imitation of it up to this morning. Oh, Scarlett, I tried everything. If you'd only met me halfway, even when I came back from London...
(see:APP.4)

a- SCARLETT : She said, she asked me to look after Ashley too.

RHETT : It's convenient to have the first wife's permission, isn't it?

Rhett implies that Scarlett is going to be Ashley's second wife after the death of his first wife .He flouts the manner maxim to create the conveyed meaning .He means that he is going to divorce Scarlett and by doing this Scarlett can get married from Ashley as she wanted . Rhett's expression is very sad .It is the first time that he is so serious and does not care about her story with Ashley . Scarlett does not understand his intended meaning until he tells her that he is going to leave her . The implicature that Rhett creates is a P.CONVERS.I..

b- SCARLETT: What do you mean ? What are you doing ?

RHETT: I'm leaving you, my dear. All you need now is a divorce and your dreams of Ashley can come true.

Rhett means that Scarlett was acting as she does not love Ashley .However , in the morning when Melanie died Scarlett throws in Ashley's hugs that what Rhett means . Rhett does not believe Scarlett any more . He flouts the quantity maxim by providing extra information . He adds that he is going to divorce her to be able to marry Ashley . His implicature is a G.CONVERS.I..

5-“The Godfather” (1972)

“ **The Godfather**” is an American tragic crime film that is released in (1972). It is directed by Francis Ford Coppola . It is co-written by Mario Puzo and Francis Ford Coppola . The film is the highest-grossing film in (1972) and ever made . It receives many Oscars for the best actor , best picture , best directors , best film and best script . It is regarded as one of the greatest films ever made . The main characters are Marlon Brando , Al Pacino , James Caan , Richard Castellano, Robert Duvall, Sterling Hayden, John Marley, Richard Conte, and Diane Keaton. The story of the film is based on Puzo's novel in (1969) that carries the same name . The story spans from 1945 to 1955 . It talks about Corleone family which is one of the well-known Italian mafia .It focuses on Michael Corleone who is a university student . At first , he does not agree about the family's job as mafia bosses , but then he changes his opinion and becomes the boss of the mafia .He could be described as the tragic hero of the film . The film is regarded as one of the greatest and the most influential film in the history of the American cinema . It is the second greatest film after “Citizen Kate”.

Scene (13) : The scene takes place in the bank building boardroom in New York. The Dons and the aids of the most important five families that control all of the mafias meet to find a solution for the problems . Don Corleone organizes the meeting after the death of his son . They sit around a big conference table . Barzini is at the head of the table . Corleone starts speaking ; all of the Dons listen carefully while Tattaglia styles his hair to show that he is not interested in Corleone's speech . The setting of this scene shows the extent to which the mafias have control over the countries . It refers

to their huge power. They control everything .The place itself “the bank” is enough to show their power . At the beginning of the scene , when Don Corleone welcomes them , he refers to their places . It proves that they spread over the whole country

VITO CORLEONE : Don Barzini, I want to thank you for helping me organize this meeting here today. And also the other heads of the Five Families, New York and New Jersey , Carmine Corleone from the Bronx and ah...Brooklyn...Philip Tattaglia. An' from Staten Island, we have with us Victor Strachi. And all the other associates that came as far as from California, and Kansas City, and all the other territories of the country...thank you.(sitting down)...

BARZINI : We're all grateful to Don Corleone for calling this meeting. We all know him as a man of his word...a modest man...he'll always listen to reason...

TATTAGLIA : Yes, Don Barzini...he's too modest. He had all the judges and politicians in his pocket. He refused to share them...

VITO CORLEONE : When...when did I ever refuse an accommodation? All of you know me here .When did I ever refuse? (Barzini is talking and all of the group laugh)

VITO CORLEONE : [...] But I'm a superstitious man and if some unlucky accident should befall him...if he should get shot in the head by a police officer or if he should hang himself in his jail cell or if he's struck by a bolt of lightning then I'm going to blame some of the people in this room. And that, I do not forgive, then . But that aside let me say that I swear on the souls of my grandchildren that I will not be the one to break the peace that we have made here today...

(After the Don promises and swears that he will never be the one who breaks the peace , he and Tom move toward the head of the table .Tattaglia does the same as well . The Don and Tattaglia hugged each other) . (see:APP.5)

a- **BARZINI** : We're all grateful to Don Corleone for calling this meeting. We all know him as a man of his word...a modest man...he'll always listen to reason...

TATTAGLIA : Yes, Don Barzini...he's too modest. He had all the judges and politicians in his pocket. He refused to share them...

Tattaglia flouts the quality maxim by using sarcasm . He means that Corleone does not share the power of the judges and the politicians whom he controls . This implies the opposite that Corleone is not modest . Corleone raises his right hand to express about his astonishment and to reply at the same time. His face expressions reflect his disagreement . It also refers to Corleone's mastery over the judges and politicians . Tattaglia's implicature is a P.CONVERS.I..

b- **VITO CORLEONE** : [...] **But I'm a superstitious man and if some unlucky accident should befall him...if he should get shot in the head by a police officer or if he should hang himself in his jail cell or if he's struck by a bolt of lightning then I'm going to blame some of the people in this room. And that, I do not forgive, (then) .But that aside let me say that I swear on the souls of my grandchildren that I will not be the one to break the peace that we have made here today...**

Corleone flouts the quantity maxim because he gives extra information . Corleone counts all the ways in which the mafias get rid of other people . The first way that he refers to is the unlucky accident since they kill people intentionally and consider it as an unlucky accident . Shot in the head by a police officer is the second way , he means they kill by using police officers or acting as police officers . He determines the place of the shot in the head because they usually shoot in the head to make sure that they kill the person . The third way is hanging himself in his jail cell .It is another way they use for killing people . Even if he is struck by a bolt of lightning , they will be behind it . Corleone threatens them for not killing his son by anyway. All the Dons and mafias bosses listen to Don Corleone's speech carefully this indicates his huge power . His

implicature is a P.CONVERS.I. as it cannot be understood without recognizing that the Dons and the mafias' bosses meet to solve some problems and one of Corleone's sons is killed previously . Don Corleone wants to stop the fight to save the life of his other sons . These are the context and the background knowledge that are needed to understand the utterance's intended meaning . Furthermore , the ways of killing people that Don Corleone mentions them are regarded as parts of the context and the background knowledge .

Scene (14) : It is the cemetery day of Corleone . The bells of the church ring .So, many people and cars are in the place . In front of Corleone's flower-covered casket , Mama , Tom , Connie and Michael are sitting on chairs . They watch the mourners put roses on the top on the casket . Barzini puts a rose on the casket . He looks at Michael and nods . Then , Tessio moves from Barzini towards Michael .

TESSIO : (into Michael's ear) Mike, could I have a minute? (after Michael and Tessio move away from the others) Barzini wants to arrange a meeting. He says we can straighten any of our problems out...

MICHAEL : You talked to him?

TESSIO : **Yeah – I can arrange security. On my territory. Alright?**

MICHAEL : Alright...

TESSIO : Alright. (Michael returns to his chair beside Tom)

TOM : **Do you know how they're gonna come at'cha?**

MICHAEL: **They're arranging a meeting in Brooklyn. Tessio's ground, where I'll be "safe".**

TOM : I always thought it would've been Clemenza, not Tessio... (see:APP.5)

a- MICHAEL : You talked to him?

TESSIO : **Yeah – I can arrange security. On my territory. Alright?**

Tessio flouts the quantity maxim because he adds extra information . He tries to gain Michael's confidence and makes him join the meeting. Tessio tells Michael that he

will be responsible about Michael's security . Barzani chooses Tessio because he is close to the Corleone family and he thinks that they have confidence in him . Previously , Michael's father told him that they will arrange a meeting to kill him and the one who they send will be the traitor . The implicature in this utterance is a G.CONVERS.I. since any one reads it would realize that Tessio speaks more than needed to convince Michael .

b- TOM : Do you know how they're gonna come at'cha?

MICHAEL: They're arranging a meeting in Brooklyn. Tessio's ground, where I'll be "safe".

Tom conveys that whatever Tessio tells Michael will relate to the way in which they will kill Michael by and Tessio is the one who is going to help them . Regarding his position as an adviser and a close friend to the family , Tom knows everything about the family's relationship and works . He flouts the manner maxim and the implicature is a P.CONVERS.I. . In the same utterance , Michael implies the way in which they will kill him , namely by arranging a meeting and Tessio's speech about ' security' will be the opposite . He is very confident about what he is going to do . He flouts the relation maxim as on the surface there is no relation between the meeting and the way by which they will kill him. However , the context and background knowledge that Micheal's father tells him about the way that the mafias use to kill him and the properties of the person disclose the conveyed meaning. The utterance carries a P.CONVERS.I..

Scene (15) : It is the Corleone mall . A black limousine stops at the gate and Connie who is the daughter of Vito Corleone gets out of the car crying . Her mother was in the car with her . She rushes into the house looking for Michael.

CONNE : (running into the house crying) Michael ! Michael

KAY : What is it ?

CONNIE: Where is he? Michael! (Connie and Kay run out. Connie opens the door to the Don's office. Michael's sitting at his desk with Neri behind him. Kay follows Connie .)

CONNIE : Michael ! You lousy bastard you killed my husband ! You waited until Papa died so nobody could stop you , and then you killed him. You blamed him for Sonny. You always did. Everybody did. But you never thought about me. You never gave a damn about me. Now what am I going to do?

KAY :Connie...

CONNIE : (to Kay, after Kay puts her arms around her) Why do you think he kept Carlo at the mall? All the time he knew he was gonna kill'im. (to Michael) And you stood Godfather to our baby you lousy cold-hearted bastard. Want to know how many men he had killed with Carlo? Read the papers – read the papers! (after she picks up and slams down a newspaper) That's your husband! That's your husband! Connie goes toward Michael. Neri holds her back until Michael motions it's okay.

MICHAEL (taking Connie's arms as she cries) Come on...

CONNIE: (struggling out of Michael's arms) No! No! No!

MICHAEL: (to Neri) Get her upstairs. Get her a doctor. (Neri takes Connie out of the room. Michael sighs, then lights a cigarette.)

MICHAEL: (to Kay) She's hysterical.

KAY: Michael, is it true?

MICHAEL: Don't ask me about my business, Kay...

KAY : Is it true?

MICHAEL : Don't ask me about my business...

KAY : No .

MICHEAL : (as he slams his hand on the desk) Enough! (then)Alright. This one time (Michael points his finger) ...this one time I'll let you ask me about my affairs...

KAY (whispering) Is it true? Is it?

MICHAEL : (quietly, shaking his head) No.

KAY : (after a sigh of relief and Michael kisses and hugs her) I guess we both need a drink, huh? Kay leaves the room to fix Michael a drink. At the same time, Rocco, Clemenza, and Neri enter the office. Clemenza shakes Michael's hand. Kay turns her head to watch them. They embrace Michael, then kiss his hand. Clemenza (kissing Michael's hand) Don Corleone...Rocco kisses Michael's hand as Neri shuts the door blocking Kay's view. (see : APP.5)

a- KAY: Michael, is it true?

MICHAEL: Don't ask me about my business, Kay...

Michael flouts the relation maxim to avoid answering his wife's question .Connie accused him that he killed her husband and Kay wants to be sure that he did not kill Connie's husband , since Michael gets nervous when Kay asks him . He justifies this as it is his job and he does not allow her to ask him about his job . Kay keeps looking at Michael showing doubt . Michael lights his cigarette and walks in the room this indicates his nervousness and worry . He tells Kay that Connie is hysterical to justifies what Connie utters about killing her husband .The implicature is a P.CONVERS.I. .

b- KAY (whispering) Is it true? Is it?

MICHAEL : (quietly, shaking his head) No.

Michael violates the quality maxim in his utterance . The truth is that he killed Connie's husband . He violates the maxim to mislead Kay as he does not want her to know the truth that the good gentleman who was against his family has turned into a killer and a mafia boss . Kay's whisper reflects her strong desire that he is not the killer . Michael , on the other hand, tries to avoid answering the question by preventing

her from asking him about his job . But he decides to give her the chance to ask him only for one time because he saw how she is affected by Connie's accusation . He was very worried about answering the question and kept moving from one place to another. Additionally , what he means by “ no” is that he did not actually kill Connie's husband by his own hands , but his mafia did that . The end of the scene from Kay's view shows that Michael is now the mafia boss and the members of Corleone's mafia come and kiss Michael's hand . This is a sign that their job is going on .The implicature is context-dependent . It is a P.CONVERS.I..

6-“Titanic” (1997)

“**Titanic**” is an American tragic film which is released in (1997) . The film is written , directed , co-edited and co-produced by James Cameron . Leonardo DiCaprio and Kate Winslet are the stars of the film who play the characters of Jack and Rose . The film is one of the most winning Oscars films . It won 11 Oscars . Furthermore , it got 14 Academy awards . It tells the story of the huge ship that sank in the north Atlantic Ocean by hitting an iceberg in (1912). There were 2224 passengers on Titanic , more than 1,500 of them died . Jack and Rose are the main two characters . The film narrates their tragic love story .

Scene (16) : The scene occurs when Jack sees Rose at the top of one side of the ship . Rose is going to jump into the ocean . Jack tries to prevent her . He puts over his jacket and boots , and he threatens her if she jumps in the water , he will jump after her :

The only sound, above the rush of water below, is the flutter and snap of the big Union Jack right above her.

JACK : Don't do it.

She whips her head around at the sound of his voice. It takes a second for her eyes to focus.

ROSE : Stay back ! Don't come any closer ! (Jack sees the tear tracks on her cheeks in the faint glow from the stern running lights.)

JACK : Take my hand. I'll pull you back in.

ROSE : No! Stay where you are. I mean it. I'll let go.

JACK : No you won't.

ROSE : What do you mean no I won't ? Don't presume to tell me what I will and will not do. You don't know me.

JACK : You would have done it already. Now come on, take my hand .

(Rose is confused now. She can't see him very well through the tears, so she wipes them with one hand, almost losing her balance.)

ROSE :You're distracting me. Go away.

JACK :I can't. I'm involved now. If you let go I have to jump in after you.

ROSE : Don't be absurd. You'll be killed. He takes off his jacket.

JACK : I'm a good swimmer. (He starts putting off his left shoe)

ROSE: You're crazy.

JACK: That's what everybody says . **But with all due respect, Miss, I'm not the one hanging off the back of a ship** . Come on. Give me your hand . You don't want to do this. (see : APP.6)

Jack flouts the quality maxim in this scene . According to what Rose intends to do , that is to say , going to jump into the ocean , Jack implies that she is the crazy one not him .The one who hangs from the back of the ship is crazy who is Rose that is Jack's conveyed meaning. Jack uses sarcasm to comment. His implicature is a G.CONVERS.I. as no specific knowledge or context is needed to understand the implied meaning .

Scene (17): Rose , her mother and Cal are talking on one side of the ship . The ship is going to sink in the ocean . Rose watches people hurry to go in the boats . She watches

the husbands saying goodbye to their wives and children , friends and lovers get parted from each other . Now , only the rich people can go on the boats . Her face expressions are very sad and puzzled .

RUTH : Will the lifeboats be seated according to class? I hope they're not too crowded--

ROSE : Oh, Mother shut up! (Ruth freezes, mouth open) Don't you understand? The water is freezing and there aren't enough boats... not enough by half. Half the people on this ship are going to die.

CAL : Not the better half. (see: APP.6)

a-Rose implies that it is not important how to survive . The important thing is not to die .She also refers to the danger of the situation as half of the people will die and her mother is so selfish to care about foolish things as she does not want to be on a crowded boat. Rose is very angry because of her mother's speech .Her mother , on the other hand , is very surprised by Rose's reaction . she flouts the quantity maxim by adding extra details to express her feelings and opinion . Her implicature is a P.CONVERS.I..

b-Cal flouts the manner maxim . He implicates that the poor people are the worst by saying “not the better half” and he considers the rich people are better more than them . Rose's face expressions shows her disgusting from his speech . Furthermore, Cal's utterance reveals the way on which the rich people think at that time. He thinks that the rich people will survive by the boats and the poor people will die . The implicature is a P.CONVERS.I. since it does not give any sense without recognizing the details the context .

Scene (18) : This scene happens when Jack tries to convince Rose to go by the boat since the ship is going to sink . Rose refuses to go without him .She is shaking because

of the frozen weather . Cal comes at that time and puts his coat on Rose . She does not pay Cal any attention . She is looking at Jack repeating that “I am not going without you” . Other ladies hurry to go in the boat . Then , Cal Comes closer to her and says :

CAL : There are boats on the other side that are allowing men in. Jack and I can get off safely. Both of us.

JACK : (he smiles reassuringly) I'll be alright. Hurry up so we can get going... we got our own boat to catch.

CAL : Get in... hurry up, it's almost full.

(Lightoller grabs her arm and pulls her toward the boat. She reaches out for Jack and her fingers brush his for a moment. Then she finds herself stepping down into the boat. It's all a rush and blur.

LIGHTOLLER :Lower away!

The two men watch at the rail as the boat begins to descend.

CAL : (low) **You're a good liar.**

JACK: **Almost as good as you.**

CAL : **I always win, Jack. One way or another.** (looks at him, smiling)

a- **CAL : There are boats on the other side that are allowing men in. Jack and I can get off safely. Both of us.**

Cal violates the quality maxim since he is not saying the truth to convince Rose to go in the boat . His voice's intonation is rising at the end because he lacks the confidence .So, he is hesitated. Rose , on the other hand , does not believe him very much since she does not trust Cal and she also recognizes the situation of the ship, but still she is not quite sure what he intends to do . She keeps looking at Jack and finally she escapes and returns back to the ship .Cal implies that Jack cannot go with her , since they allow only the women into the boats and he and Jack will follow her . The implicature in this utterance is a P.CONVERS.I..

b- JACK : (he smiles reassuringly) I'll be alright. Hurry up so we can get going... we got our own boat to catch.

Jack violates the quality maxim by saying false information to mislead Rose . He approves Cal's speech .He tells her that there are boats on the other side of the ship and the men can go by them . Jack knows that Cal is lying and he approves his lies in order to convince Rose to go into the boat as he wants to save her from sinking in the ship . The situation uncovers Jack's conveyed meaning and its purpose , as the ship is going to sink and there are no boats on the other side . The implicature is a P.CONVERS.I..

c- CAL : (low) You're a good liar.

JACK: Almost as good as you.

Cal flouts the relation maxim .What he means is that Jack knows he is lying to convince Rose to go with the women .The implicature is a P.CONVERS.I. . Jack in his reply flouts the manner maxim .His conveyed meaning is that Cal was lying and he knew that already . But he approves Cal's speech to save Rose. The implicature is classified as a P.CONVERS.I..

e- CAL : I always win, Jack. One way or another. (looks at him, smiling)

Cal means that he wins Rose as he convinces her to go into the boat and at the end he is going to marry her . In any way good or bad , allowed or not allowed , Cal implicates that he is the winner . He also refers to the accident when he put the diamond in Jack's pocket and accused him of robbing it in order to get him away from Rose . Cal flouts the manner maxim in this utterance . He creates a P.CONVERS.I. .

4.4. Findings and Discussion

In Hollywood films , some conveyed meanings are found . They are suggested by the characters through their conversations with the interlocutors . A pragmatic approach is required to discover the language phenomenon that is used as a device for doing this purpose . In this section , the researcher clarifies the findings of the study after analyzing the selected data and the findings are also discussed in each section with examples .

There are 64 utterances that are found in the 18 selected scenes that are taken from 6 selected films .The characters disobey the Gricean maxims to create implicatures . To analyze and interpret the implicatures that are found in the selected scenes , the researcher uses Grice's theory . There are two types of implicatures that are utilized in these scenes , which are :CONVERS.I. and CONVEN.I. . CONVERS.I. is asserted by the speakers when they communicate with the interlocutors and the listeners have to draw an inference to understand it . Sixty-one utterances (95.3125 %) of the total number reflect CONVERS.I. which forms the highest percentage . The CONVERS.I.s that are found in these scenes are sub-divided into two types : P.CONVERS.I. and G.CONVERS.I. . In the P.CONVERS.I. , the audience (reader , listener or watcher) needs to recognize the context of the utterance to be able to understand the implied meaning . The contexts include the background knowledge , the setting , the knowledge of the characters' personalities , the common ground knowledge and the cultural context . Furthermore , the context includes the social context and the linguistic context . Without the knowledge of the contexts , the utterances in these scenes make no sense .This indicates that the hearers need to draw inferences to know that the speakers intend to convey a certain pragmatic meaning . P.CONVERS.I. occurs 39 times (63 . 9344262 %). G.CONVERS.I. is the second type of the CONVERS.I. that is found in the selected data . In G.CONVERS.I. , the hearer does not need any special knowledge about the context to get the intended

meaning that is created by the speaker . G.CONVERS.I. is used 22 times (36.0655738 %) in the data .

The analysis of the data shows that the four maxims are broken with different percentages . Table (1) shows the results of the maxims breaking :

Table (1) : Distribution of the Non-observed Maxims in the Selected Scenes

| No. | Non-observed Maxim | No. | Percentage |
|-----|--------------------|-----|--------------|
| 1- | The Quantity Maxim | 24 | 39.3442623 % |
| 2- | The Quality Maxim | 20 | 32.7868852 % |
| 3- | The Manner Maxim | 11 | 18.0327869 % |
| 4- | The Relation Maxim | 6 | 9.8360656 % |
| 5- | Total | 61 | 100 % |

The distribution of the maxims illustrates that the quantity maxim is the most broken one . It occurs 24 times (39.3442623 %) . It is followed by the quality maxim with 20 utterances (32.7868852 %) . The manner maxim comes third occurring in 11 utterances (18.0327869 %) . The relation maxim comes last with 6 times of occurrence (9.8360656 %) . The analysis of the data also shows that there are four types of non-observance of the Gricean maxims . They are : flouting a maxim , violating a maxim , opting out a maxim and suspending a maxim . The statistical findings of the ways of breaking the maxims in the analyzed data that carry CONVERS.I. are displayed in Table (2) :

**Table (2) : Distribution of the Maxims Breaking Ways
In the Data That Contain CONVERS.I.**

| No. | Non-observance Way | No. | Percentage |
|-----|--------------------|-----|--------------|
| 1- | Flouting | 46 | 75.4098361 % |
| 2- | Violating | 9 | 14.7540984 % |
| 3- | Opting out | 5 | 8.19672131 % |
| 4- | Suspending | 1 | 1.63934426 % |
| 5- | Total | 61 | 100 % |

The distribution in table (2) shows that flouting is the most common way that the characters use to create their implicatures . Forty-six utterances (75.4098361 %) carry implicatures that are created by flouting . Violating is the second way of breaking the maxims . It happens 9 times (14.7540984 %) . The third way is opting out which occurs in 5 utterances (8.19672131 %) . The last way is suspending which happens 1 time (1.63934426 %) . The distribution in table (2) reveals that flouting is the most used way for breaking the maxims .The characters flout the four maxims . Table (3) presents the distribution of maxims flouting to create CONVERS.I.:

Table (3) : Distribution of the Maxims Flouting in the CONVERS.I.

| No. | The Flouted Maxim | No. | Percentage |
|-----|--------------------|-----|--------------|
| 1- | The Quality Maxim | 15 | 32.6086957 % |
| 2- | The Quantity Maxim | 14 | 30.4347826 % |
| 3- | The Manner Maxim | 11 | 23.9130435 % |
| 4- | The Relation Maxim | 6 | 13.0434783 % |
| 5- | Total | 46 | 100 % |

Table (3) exhibits that the quality maxim is the dominant flouted maxim . It is flouted 15 times (32.6086957 %) . The characters flout the quality maxim by giving untrue information and saying what they think that is not supported by evidence . They use sarcasm , metaphor , patent-falsehood strategy and irony to flout the quality maxim. It is followed by the quantity maxims which occurs 14 times (30.4347826 %) of the total number of occurrence (46) . The manner maxim is flouted in 11 utterances (23.9130435 %) . It is flouted by giving ambiguous , indirect and unclear information . The next is the relation maxim with 6 utterances (13.0434783 %) . The characters flout the relation maxim by avoiding answering questions .They try to communicate something different to change the topic of the conversation .

The second way for the non-observance of the maxims is by violating them . The speakers in the selected data violate the maxims intentionally to mislead the hearers . They violate the maxims by lying . Only two of the four maxims are violated . They are the quantity maxim and the quality maxim .The following statistical findings show the result of violating the maxims :

Table (4) : Distribution of the Maxims Violation in the Selected Scenes

| No. | The Violated Maxim | No. | Percentage |
|-----|--------------------|-----|------------|
| 1- | The Quantity Maxim | 6 | 66.667 % |
| 2- | The Quality Maxim | 3 | 33.333 % |
| 3- | Total | 9 | 100 % |

Table (1) displays that violating happens 9 times . Table (4) indicates that the quantity maxim occurs 6 times (66.667 %) and the quality maxims occurs 3 times (33.333 %). The third way of non-observing the maxims is by opting out the maxim . The maxims are opted out in 5 utterances (8.19672131 %) in which the characters express their unwillingness for communicating with others . They opt out only one

maxim in these 5 utterances which is the quantity maxim . They use two ways to opt out the maxims . The first way is by leaving the place as a sign for unwillingness as in the **“Gone with the Wind”** film in scene (11) when Rhett leaves the dining room in which he was communicating with the other men as a way to express his desire for not going on in the conversation . The second way for opting out is by uttering something that shows the unwillingness for communicating as in the **“Yes man”** film when Carl refuses Terrence’s offer by saying “No, thanks” . In each of these situations , the speakers have no intention to mislead the hearers and this comes in contrast with violating the maxims. The speakers in these scenes opt out the maxims only to express their unwillingness for being cooperative . The hearers in these scenes understand that the speakers do not want to continue communicating which can be regarded as the conveyed meaning or the implicature of the speakers . The fourth way for breaking the maxims that is found in the selected scenes is by suspending the maxim . It occurs in the **“Yes Man”** film in scene (7) when Carl cannot say the word “no” because the community around him does not accept it . (see : APP. 3 & 4)

The CONVEN.I. is the second type that occurs in the selected scenes . It occurs in three utterances (4.6875 %) in which speakers create implicature by using the linguistic items “even , but and if clause” . For example in , **“Some like it Hot ”** , in scene (1) , Spats uses ‘ even’ . He says “You won’t breathe nothing –not even air” and in scene (3) Jerry says “I may be small , but wiry” . The implicatures in these utterances depend on the conventional meaning of the words . The context , background knowledge and the setting are not required in interpreting the intended meaning of such utterances . (see : APP.1)

4.4.1. Findings Concerning Implicature in the Comic Films

The analysis of the scenes that are selected from the comic films shows that there are 40 utterances which carry implicature . The researcher finds there are two types of implicature that are employed in the comic films , they are : CONVERS.I. and

CONVEN.I.. The CONVERS.I. occurs 37 times (92. 5 %) of the total occurrences . It is grouped into a P.CONVERS.I. with 22 utterances (59.4594595 %) and a G.CONVERS.I. in 15 utterances (40.5405405 %) . The data analysis shows that the four maxims are broken in the scenes that are taken from the comic films . Table (5) displays the distribution of the maxims breaking in the scenes of the comic films :

Table (5) : Distribution of the Maxims Breaking in the Scenes of the Comic Films

| No. | The Non-observed Maxim | No. | Percentage |
|-----|------------------------|-----|--------------|
| 1- | The Quantity maxim | 16 | 43.2432432 % |
| 2- | The Quality maxim | 13 | 35.1351351 % |
| 3- | The Manner maxim | 6 | 16.2162162 % |
| 4- | The Relation maxim | 2 | 5.40540541 % |
| 5- | Total | 37 | 100 % |

The findings in table (5) show that the quantity maxim is broken 16 times (43.2432432 %) . It is followed by the quality maxim which is disobeyed 13 times (35.1351351 %) .The manner maxim is not followed in 6 utterances (16.2162162 %) and the relation maxim is broken 2 times (5.40540541 %) .The maxims are disobeyed by using four ways , which are : flouting , violating , opting out and suspending . Table (6) below displays the statistical analysis of the non-observing ways in the comic films:

Table (6) : Distribution of the Ways of the Maxims Non-observance in the Comic Films

| No. | Ways of Non-observance | No. | Percentage |
|-----|------------------------|-----|--------------|
| 1- | Flouting | 26 | 70.2702703 % |

| | | | |
|----|------------|----|--------------|
| 2- | Violating | 6 | 16.2162162 % |
| 3- | Opting out | 4 | 10.8108108 % |
| 4- | Suspending | 1 | 2.7027027 % |
| 5- | Total | 37 | 100 % |

The highest percentage for breaking the maxims is flouting as it is stated in table (6) above . The maxims are flouted 26 times (70.2702703 %) . The characters flout the maxims to create effective messages. The second way of breaking the maxims is by violating them . The characters violate the maxims in 6 utterances (16.2162162 %) . The third way of disobeying the maxims is opting out . They opt out the maxims 4 times (10.8108108 %) . The last way of breaking the maxims is suspending . The characters break the maxims by suspending in only one utterance (2.7027027 %) .

The researcher found out that the four maxims are flouted in the scenes of the comic films . The flouting percentages are displayed in table (7) below :

Table (7) : Distribution of the Maxims Flouting in the Scenes of the Comic Films

| No. | The Flouted Maxim | No. | Percentage |
|-----|--------------------|-----|--------------|
| 1- | The Quantity Maxim | 9 | 34.6153846 % |
| 2- | The Quality Maxim | 9 | 34.6153846 % |
| 3- | The Manner Maxim | 6 | 23.0769231 % |
| 4- | The Relation Maxim | 2 | 7.69230769 % |
| 5- | Total | 26 | 100 % |

The findings in table (7) reveal that the quality maxim is flouted 9 times (34.6153846 %) .The quantity maxim is flouted in 9 utterances (34.6153846 %) as well .The manner maxim is flouted in 6 utterances (23.0769231 %) and finally the relation maxim is flouted 2 times (7.69230769 %) . Maxims violation is the second

way for breaking the maxims as it is displayed in table (6) .The characters in the comic films violate two maxims , they are the quality and the quantity maxims . The quality maxim is violated in 4 utterances (66.667 %) out of the total number (6) and the quantity maxim is violated 2 times (33.333 %) . The third way for non-observing the maxims in the comic films' scenes is opting out . The characters opt out the maxims 4 times to express about their unwillingness for communication . The only opted out maxim is the quantity .Opting out in the comic films create funny situations. The fourth way for breaking the maxim is by suspending . People suspend the maxims when something is not allowed as for instance when something socially is not accepted or simply it is a religious taboo . Suspending is employed only one time in the scenes that are taken from the comic films when the quantity maxim is suspended in “Yes Man” film . Regarding , the context and the body language of the character ; it creates a funny excuse .

The second type of implicature that is found in the data that are taken from the comic films is the CONVEN.I. . The characters create CONVEN.I. by using the linguistic items . The CONVEN.I. appears 3 times (7.5 %) of the total number of the implicatures that are used in the scenes of the comic films .

4.4.2 Findings Regarding Implicature in the Tragic Films

The findings of the data analysis show that the characters in the tragic films employ only one type of implicature which is the CONVERS.I. . In the selected scenes , there are 24 utterances in which there are CONVERS.I.s . The CONVERS.I.in these scenes is of two types , they are : first , a P.CONVERS.I. which needs the context to be understood . P.CONVERS.I. is the most common type . It occurs 17 times (70.8333 %) out of the total number of the occurrences of the CONVERS.I.(24) .

G.CONVERS.I. is the second type of the CONVERS.I. that occurs in the scenes of the tragic films . It is used 7 times (29.167 %) .

The analysis of the data that are taken from the tragic films reveals that there are four maxims that are broken in the tragic films . Table (8) below displays the distribution of the maxims breaking in the tragic films scenes :

Table (8) : Distribution of the Maxims Breaking in the Scenes of the Tragic Films

| No. | The Broken Maxim | No. | Percentage |
|-----|--------------------|-----|------------|
| 1- | The Quantity Maxim | 8 | 33.333 % |
| 2- | The Quality Maxim | 7 | 29.167 % |
| 3- | The Manner Maxim | 5 | 20.833 % |
| 4- | The Relation Maxim | 4 | 16.667 % |
| 5- | Total | 24 | 100 % |

The findings in table (8) reveal that the quantity maxim is broken 8 times (33.333 %) . It is followed by the quality maxim which is not followed 7 times (29.167 %) .The manner maxim is disobeyed in 5 utterances (20.167 %) and the relation maxim is broken 4 time (16.667 %) . The analysis of the scenes also shows that the characters use three ways of non-observance to create their implicature ; they are ; flouting , violating and opting out . The percentage of the ways of breaking the maxims in the tragic films is displayed in table (9) below :

Table (9): Distribution of the Ways of Maxims Breaking in the Tragic Films' Scenes

| No. | Ways of Breaking the Maxim | NO. | Percentage |
|-----|----------------------------|-----|------------|
| 1- | Flouting | 20 | 83.333 % |
| 2- | Violating | 3 | 12.5 % |

| | | | |
|----|------------|----|---------|
| 3- | Opting out | 1 | 4.167 % |
| 4- | Total | 24 | 100 % |

In the tragic films , it is found that flouting scores the highest number of occurrence and percentage of breaking the maxims which is 20 times (83.333 %). The second way for breaking the maxims in the tragic films is by violating . The characters violate the maxims to mislead the hearers .The violation occurs in 3 utterances (12.5%) . Table (9) also shows that opting out is used only 1 time (4.167 %) . The analysis of the tragic films scenes exhibits that the characters flout the four maxim as displayed in Table (10) below :

Table (10) : Distribution of the Maxims Flouting in the Tragic Films

| No. | The Flouted Maxim | No. | Percentage |
|-----|--------------------|-----|------------|
| 1- | The Quality Maxim | 6 | 30 % |
| 2- | The Quantity Maxim | 5 | 25 % |
| 3- | The Manner maxim | 5 | 25 % |
| 4- | The Relation Maxim | 4 | 20% |
| 5- | Total | 20 | 100 % |

The distribution of the maxims flouting shows that the quality maxim is flouted in 6 times (30 %). Both of the quantity maxim and the manner are flouted in 5 utterances (25 %) . The relation maxim is broken 4 times (20 %) . Moving now to the second way of breaking the maxims which is violating ; the characters violate the maxims to mislead the hearers .The characters do the violation 3 times (12.5 %) . Only two maxims are violated in these three utterances which are the quality maxim in one utterance and the quantity maxim in 2 utterances . It is violated by giving false

information as in “The Godfather” in scene (15) when Michael violates the quality maxim to mislead his wife Kay about the truth of being the murderer . Another example in “Titanic” in scene (18) when Jack violates the maxim to convince Rose to go by the boat to save her life . Opting out is used in only one utterance . In this scene the quantity maxim is opted out .

4.4.3. Findings Concerning Implicature Usage in the Old- Period Films , the Middle-Period Films and the Modern-Period Films

The scenes that are taken from the old-period films include 25 utterances that contain implicatures . The implicatures in the old-period films are of two types , they are the CONVERS.I. and the CONVEN.I. . The CONVEN.I. occurs 3 times (12 %) of the total number of occurrence . The most common type is the CONVERS.I.. It occurs 22 times (88 %) .The two types of the CONVERS.I. are used . P.CONVERS.I. is employed in 17 utterances (77.2727273 %) while G.CONVERS.I. occurs 5 times (22.7272727 %) . All of G.CONVERS.I.s appear in the old-period tragic film which is “**Gone with the Wind** ” .That is to say , the old-period comic film which is “**Some like it hot**” does not depend on G.CONVERS.I. because the comic scene needs a special knowledge as it is found in the data analysis of the comic film’s scenes that they depend on P.CONVERS.I. more than the case with the tragic film . The researcher found out that there are three ways for breaking the maxims in the scenes of the old-period films . They are flouting , violating and opting out . Table (11) shows the distribution of these three ways :

Table (11): Distribution of the Ways of Breaking the Maxims in the Old-Period Films’ Scenes

| No. | The way of Breaking the Maxims | No. | Percentage | The Comic Film | | The Tragic Film | |
|-----|--------------------------------|-----|------------|----------------|------------|-----------------|------------|
| | | | | No. | Percentage | No. | Percentage |
| | | | | | | | |

| | | | | | | | |
|----|------------|----|--------------|----|-------------|---|---------|
| 1- | Flouting | 16 | 72.7272727 % | 8 | 61.5384615% | 8 | 88.889% |
| 2- | Violating | 5 | 22.7272727 % | 5 | 38.4615385% | | |
| 3- | Opting out | 1 | 4.54545455 % | | | 1 | 11.111% |
| 4- | Total | 22 | 100 % | 13 | 100% | 9 | 100% |

The statistical findings in table (11) above show that flouting is the most common way of breaking the maxims in the old-period films' scenes . It is used 16 times (72.7272727 %). The speakers in these scenes flout the maxims in 16 utterances. The comic and the tragic films are equal in the number of the utterances ; eight utterances in each one . In the comic films , the characters flout the maxims 8 times (61.5384615 %). The flouting in the tragic film is reflected in 8 utterances (88.889 %) . The second way of breaking the maxims in the old-period films' scenes is by violating them . It is utilized 5 times (22.7272727 %) . Violating the maxims occurs in the comic film only as it is exhibited in table (9). It forms (38.4615385 %) of the total number of maxims breaking in the comic film “ **Some Like it Hot** ” . Opting out is the third way of breaking the maxims . It is used 1 time which forms (4.54545455 %) of the total number of occurrences (22) of the maxims breaking in the old-period f films . It occurs in the tragic film only and forms (11.111 %) of the total number of maxims breaking . The four maxims are disobeyed in the old-period films . The number of occurrence is different for each maxim . Table (12) presents the distribution of breaking the maxims in both the tragic film “**Gone with the Wind**” and the comic film “**Some like it Hot**”:

Table (12) : Distribution of the Broken Maxims in the Old-Period Films

| No. | The Broken Maxim | No. | Percentage | The Tragic Film | | The Comic Film | |
|-----|--------------------|-----|--------------|-----------------|------------|----------------|--------------|
| | | | | No. | Percentage | No. | Percentage |
| 1- | The Quantity maxim | 9 | 40.9090909 % | 5 | 55.556% | 4 | 30.7692308 % |

| | | | | | | | |
|----|--------------------|----|-------------|---|---------|----|--------------|
| | | | | | | | |
| 2- | The Quality maxim | 6 | 27.2727273% | 2 | 22.222% | 4 | 30.7692308% |
| 3- | The Manner maxim | 5 | 22.7272727% | 1 | 11.111% | 4 | 30.7692308 % |
| 4- | The Relation maxim | 2 | 9.09090909% | 1 | 11.111% | 1 | 7.69230769% |
| 5- | Total | 22 | 100% | 9 | 100% | 13 | 100% |

The distribution of the non-observed maxims in table (12) shows that the quantity maxim is broken 9 times (40.9090909 %) . In the tragic film , the quantity maxim is disobeyed 5 times (55.556 %) . In the comic film , it is broken in 4 utterances (30.7692308 %) . The quality maxim , as it is displayed in the table above , is broken 2 times (22.222%) in the tragic film and 4 times (30.7692308 %) in the comic film and 6 times (27.272%) of the total number . The manner maxim is broken 5 times (22.7272727) . In the tragic film , it is disobeyed 1 time (11.111 %) and 4 times (30.7692308 %) in the comic film . The relation maxim is the least broken one . It scores 2 times (9.09090909 %) of the total occurrence , 1 time in the tragic film (11.111%) and 1 time (7.69230769 %) in the comic film .

In the middle-Period films' scenes , there are 21 utterances that contain CONVERS.I. .Twelve of the twenty-one (57.1428571 %) are classified as P.CONVERS.I. and G.CONVERS.I. is found 9 times (42.8571429 %) . The scenes of the tragic film “**The Godfather**” contain 7 utterances carrying implicature . P.CONVERS.I. is the most common . It is found in 6 utterances (85.7142857 %) while G.CONVERS.I. is found only one time (14.2857143 %) . The scenes of the comic film “**Back to the Future**” contain 14 utterances in which the implicature is employed . Eight of the fourteen utterances (57.1428571 %) reflect a G.CONVERS.I.. The other six (42.8571429 %) have a P.CONVERS.I..

The four maxims are disobeyed in the middle-period films' scenes. The characters use three ways to break them , which are : flouting , violating and opting out .They are distributed as shown in table (13) below :

Table (13) : Distribution of The Ways of Maxims Breaking in the Middle-Period Films

| No. | The ways of Maxims Breaking | No. | Percentage | The Comic Film | | The Tragic Film | |
|-----|-----------------------------|-----|-------------|----------------|--------------|-----------------|--------------|
| | | | | No. | Percentage | No. | Percentage |
| 1- | Flouting | 17 | 80.952381 % | 11 | 78.5714286 % | 6 | 85.7142857 % |
| 2- | Violating | 2 | 9.5238095 % | 1 | 7.14285714 % | 1 | 14.2857143 % |
| 3- | Opting out | 2 | 9.5238095 % | 2 | 14.2857143 % | | |
| 4- | Total | 21 | 100 % | 14 | 100% | 7 | 100% |

It can be seen from table (13) above that there are three ways of maxims breaking that are used in the middle period films . The comic film contains the three ways , which are flouting which occurs 11 times (78.5714286 %) , violating that is used 1 time (7.14285714 %) and opting out with 2 times occurrence (14.2857143 %) ; while the tragic film contains only two ways , they are flouting occurring 6 times (85.7142857 %) and violating that is used only 1 time (14.2857143 %) . The findings in table (13) also display the total number of maxims breaking in the middle period films . Flouting the maxims gains the highest score . It appears 17 times (80.952381 %) . Violating and opting out are equal in the number of usage . Each one is used 2 times (9.5238095 %) .

The four maxims that are disobeyed to produce the CONVERS.I. in the middle period films , as shown in table (14) below .

Table (14) : Distribution of the Maxims Breaking in the Middle-Period Films’ Scenes

| No. | The Broken Maxim | No. | Percentage | The Tragic Film | | The Comic Film | |
|-----|--------------------|-----|--------------|-----------------|--------------|----------------|--------------|
| | | | | No. | Percentage | No. | Percentage |
| 1- | The Quality Maxim | 8 | 38.0952381 % | 2 | 28.5714286 % | 6 | 42.8571429% |
| 2- | The Quantity Maxim | 8 | 38.0952381 % | 2 | 28.5714286 % | 6 | 42.8571429 % |
| 3- | The Relation Maxim | 3 | 14.2857143 % | 2 | 28.5714286 % | 1 | 7.14285714 % |
| 4- | The Manner Maxim | 2 | 9.5238095% | 1 | 14.2857143 | 1 | 7.14285714 % |
| 5- | Total | 21 | 100% | 7 | 100% | 14 | 100% |

The results of the maxims breaking in the middle-period films disclose that the quantity and quality maxims are equal in the number of breaking . Each one is broken 8 times (38.0952381 %) . The quality maxim is broken by providing untrue information . It is not followed in 8 utterances (38.0952381 %) . In the comic film , it is disobeyed 6 times (42.8571429 %) and in the tragic film , it is broken 2 times (28.5714286 %) .The characters in the middle period films disobey the quantity maxim by giving information that is not needed or by providing utterances that are not informative . It is broken in the comic film “**Back to the Future**” more than the tragic film “**The Godfather**” . In the comic film , it is disobeyed 6 times (42.8571429 %) while in the tragic film , it is broken 2 times (28.5714286 %) . The third maxim that is disobeyed is the relation maxim with 3 times of occurrence (14.2857143 %) . The result of disobeying the relation maxim reveals that in the tragic film it is broken 2 times (28.5714286 %) and in the comic film it is disobeyed 1 times (7.14285714 %) . The last non-observed maxim is the manner maxim . It is not implemented in 2

utterances (9.5238095%) . The comic film and the tragic film are equal in the number of occurrence . It is broken only one time in each film .

The scenes that are selected from the modern period films contain CONVERS.I.s in 18 utterances . The two selected films are the tragic film “**Titanic**” and the comic film “**Yes Man**” . The two types of CONVERS.I. appear in these scenes . The P.CONVERS.I. appears in 10 utterances (55.556 %) and the G.CONVERS.I occurs 8 times (44.444 %) . In the tragic film’s scenes , the four maxims are not followed in 8 utterances (44.444 %) . P.CONVERS.I. is used 7 times (87.5 %) and G.CONVERS.I. occurs in 1 utterance (12.5 %) . The comic film’s scenes which include 10 utterances (55.556 %) , the researcher found 7 utterances (70 %) are classified as G.CONVERS.I. and the other three (30 %) are P.CONVERS.I. . The four maxims are broken by using four ways of non-observing the maxims , they are : flouting , violating , opting out and suspending . The distribution of these four ways is clarified in table (15) below :

Table (15) : Distribution of the Ways of Maxims Breaking in the Modern-period Films’ Scenes

| No. | The way of Breaking the Maxims | No. | Percentage | The Comic Film | | The Tragic Film | |
|-----|--------------------------------|-----|------------|----------------|------------|-----------------|------------|
| | | | | No. | Percentage | No. | Percentage |
| 1- | Flouting | 13 | 72.222 % | 7 | 70 % | 6 | 75 |
| 2- | Violating | 2 | 11.111 % | | | 2 | 25 % |
| 3- | Opting out | 2 | 11.111 % | 2 | 20 % | | |
| 4- | Suspending | 1 | 5.556 % | 1 | 10 % | | |
| 5- | Total | 18 | 100 % | 10 | 100% | 8 | 100% |

From the table above it is clear that there are four ways of maxims breaking in the modern period films' scenes . The most common is flouting which appears 13 times (72.222 %) ; 7 times (70 %) in the comic film's scenes and 6 times (75 %) in the tragic film's scenes . Violating is the second way of breaking the maxims . It is employed in 2 utterances (11.111 %) in which intentionally the speakers want to mislead the hearers . Violating occurs in the tragic film only . It forms (25 %) of the total number of maxim breaking in the tragic film . Opting out which is the third way of non-observing the maxims gets 2 scores (11.111 %) . It occurs in the comic film only . It forms (20 %) of the maxims breaking in the comic film . The fourth way of maxim breaking is suspending . It appears 1 time (5.556 %) ; only the comic film contains suspending and it forms (10 %) of the maxims braking in the comic film . Furthermore , only the modern period contain suspending . Accordingly , it is different from the old period and the middle period films scenes . In the modern period films , the four maxims are disobeyed to create implicature . The distribution of the four maxims breaking is exhibited in table (16) below :

Table (16) : Distribution of the Maxims Breaking in the Modern- Period

| No. | The Broken Maxim | No. | Percentage | The Tragic Film | | The Comic Film | |
|-----|--------------------|-----|------------|-----------------|------------|----------------|------------|
| | | | | No. | Percentage | No. | Percentage |
| 1- | The Quantity Maxim | 7 | 38.889 % | 1 | 12.5 % | 6 | 60 % |
| 2- | The Quality Maxim | 6 | 33.333 % | 3 | 37.5 % | 3 | 30 % |
| 3- | The Manner Maxim | 4 | 22.222 % | 3 | 37.5 % | 1 | 10 % |
| 4- | The Relation Maxim | 1 | 5.556 % | 1 | 12.5 % | | |
| 5- | Total | 18 | 100% | 8 | 100% | 10 | 100% |

The findings concerning the modern period films show that the four maxims are disobeyed in the tragic film, but in the comic film, only three of the four maxims are disobeyed. The quantity maxim is the most broken one. It occurs 7 times (38.889 %), 1 time (12.5 %) in the tragic film and 6 times (60 %) in the comic film. The quality maxim is disobeyed in 6 utterances (33.333 %), 3 times (37.5 %) in the tragic film and 3 times (30 %) in the comic film. The manner maxim is not followed 4 times (22.222 %), 3 times (37.5 %) in the tragic film and 1 time (10 %) in the comic film. The last maxim is the relation maxim which is broken in the selected data of the tragic film. It is disobeyed 1 time (5.556 %) of the total number of the maxim breaking in the modern period and (12.5 %) of the total number of the maxims non-observing in the tragic film.

Finally, these selected scenes are samples from the Hollywood films. In these data, the researcher finds situations in which the characters do not cooperate effectively. They break the rules of the conversation in order to create conveyed meanings. They disobey the four maxims to produce implicature. Among the four ways of the maxims non-observance, the most employed one is flouting. They flout to produce effective messages that should be interpreted by the hearer. The least used way is suspending. Infringing does not occur in any utterance because infringing refers to the imperfect language performance which could occur in films that contain multiple languages. The implicatures in these scenes are of two types: CONVEN.I. and CONVERS.I.. The CONVERS.I. is the most common type. It appears 61 times. The two types of the CONVERS.I. are found: P.CONVERS.I. and G.CONVERS.I.. The most employed type is P.CONVERS.I. in which the context is required to get the intended meaning. The occurrence of the implicature is different in the comic films from that in the tragic films. The findings also prove that the occurrence of implicature is different in the old films from the middle and modern films.

CHAPTER FIVE

CONCLUSIONS , RECOMMENDATIONS AND SUGGESTIONS

5.1. Conclusions

In the light of the analysis of the selected scenes and the findings that are discussed in chapter four , the main conclusions that can be elicited are as follows :

1-According to the analysis of the scenes that are selected from Hollywood films and by applying Grice's theory , the results show that the implied meaning occurs (64) times . The implicature in these scenes are of two types , they are : the CONVEN.I. which occurs 3 times (4.6875 %) and the CONVERS.I. which occurs 61 times (95.3125 %) . The CONVERS.I. is subdivided in P.CONVERS.I. and G.CONVERS.I.. P.CONVERS.I. is the most common type . It appears 39 times (63 . 9344262 %) . The G.CONVERS.I. manifests 22 times (36. 0655738 %) . The first hypothesis of this study , which says that in some Hollywood films' scenes the speakers do not communicate cooperatively , is accepted .

2- The four maxims are broken in these selected scenes . The most broken maxim is the quantity maxim because the characters give long utterances to clarify their opinions . Its breaking occurs 24 times (39.3442623 %) . It is followed by the quality maxim breaking with 20 times of occurrence (32.7868852 %) . The manner maxim comes third with 11 utterances (18.0327869 %) . The relation maxim comes last with 6 times (9.8360656 %) . The stimulus for maxims breaking is the creation of implicature . These maxims are disobeyed by using four ways , which are : flouting , violating , opting out and suspending . The most employed way is flouting with 46 times of occurrence (75.4098361 %) . This reflects that the main way for creating implicature is flouting . Next , comes violating with 9 times (14.7540984 %) . Opting out occurs 5 times (8.19672131 %) suspending which is the fourth way of maxims

breaking occurs only 1 time (1.63934426 %). By this way, the second and the third hypotheses are verified. The second hypothesis says that there are four maxims that are broken in Hollywood films and the quantity maxim is the most employed maxim and the third hypothesis states that the non-observance of the maxims creates the implied meaning. Now, this is documented.

3-The analysis of the data also displays that some utterances are only understood if there is a knowledge of the context. These utterances contain a P.CONVERS.I. It is the most employed type. P.CONVERS.I. occurs 39 times (63.9344262 %). It is context-dependent. The sixth hypothesis which indicates that some implicatures need a special knowledge to be understood is verified. The listeners in these situations need to draw inference to understand the intended meaning and this is what the seventh hypothesis assumes. Therefore, it is accepted.

4- In the tragic films, there is only one type of implicature which is CONVERS.I. It occurs (24) times. The P.CONVERS.I. appears 17 times (70.8333 %). The G.CONVERS.I. is used 7 times (29.167 %). The case is different with the comic films which contain the two types of implicature: the CONVEN.I. which is used 3 times (7.5 %) of the total number of implicatures that appeared in the scenes of the comic films (40 utterances) and the CONVERS.I. occurs in 37 times (92.5 %) of the total occurrence, the P.CONVERS.I. is used 22 times (59.4594595 %) and the G.CONVERS.I. is used 15 times (40.5405405 %). The findings in chapter four reveal that the four maxims are broken in the two types of films, but the distribution of maxims non-observance in the comic films' scenes is different from that of the tragic films' scenes. In the comic films, the quantity maxim is broken 16 times (43.2432432 %). It is followed by the quality maxim which is disobeyed 13 times (35.1351351 %). The manner maxim is not followed in 6 utterances (16.2162162 %) and the relation maxim is broken 2 times (5.40540541 %). In the tragic films, they are distributed as follows: the quantity maxim is broken 8 times (33.333 %). It is

followed by the quality maxim which is not followed 7 times (29.167 %). The manner maxim is disobeyed in 5 utterances (20.167 %) and the relation maxim is broken 4 times (16.667 %). The findings also provide another difference between the implicature of the comic films and that in the tragic films , namely , in the comic films there are four ways of the maxims non-observance . They are flouting 26 times (70.2702703 %) , violating 6 times (16.2162162 %) , opting out 4 times (10.8108108 %) and suspending 1 time (2.7027027 %) . However , in the tragic films , only three ways are employed which are : flouting 20 times (83.333 %) , violating 3 times (12.5 %) and opting out 1 time (4.167 %) . These differences verify the fourth hypothesis of this study which states that the implicit meaning of the tragic films differ from that of the comic films . Then , it is accepted .

5- The implicature in the old-period films differs from that of the middle-period and the modern-period films in some points . First , in the old-period films , the two types of implicature are found , which are the CONVEN.I. with 3 occurrences (12%) of the total number of occurrence (25) and the second one is the CONVERS.I. with 22 times of occurrence (88 %) . The two types of the CONVERS.I. are used . P.CONVERS.I. is employed in 17 utterances (77.2727273 %) while G.CONVERS.I. occurs 5 times (22.7272727 %) . In the middle period films and the modern period films only the CONVERS.I. is found . In the middle period , there are 21 utterances that contain CONVERS.I. .Twelve of the twenty-one (57.1428571 %) are P.CONVERS.I. and the other 9 utterances which forms (42.8571429 %) are G.CONVERS.I. . In the modern period films , there are 18 utterances which contain CONVERS.I. . The P.CONVERS.I. appears in 10 utterances (55.556 %) and the G.CONVERS.I. occurs 8 times (44.444 %) . The four maxims are broken in the three selected periods , but in different percentages . In the old-period films , they are distributed as follows : the quantity maxim 9 times (40.9090909 %) , the quality maxim 6 times (27.2727273%) , the manner maxim 5 times (22.272727%) and the relation maxim 2 times (9.09090909%) . In the middle period films , the quality

maxim breaking forms (38.0952381 %) with 8 times and the quantity maxim with 8 times (38.0952381 %) as well . They are followed by the relation maxim with 3 occurrences (14.2857143 %) . The manner maxim comes last with 2 times (9.5238095%). The statistical findings concerning the maxims breaking in the modern period films show that the quantity maxim is the most disobeyed maxim . It is broken 7 times (38.889 %) . It is followed by the quality maxim with 6 times of occurrence (33.333%) . The manner maxim comes third with 4 occurrences (22.222%) . The relation maxim is broken in only 1 utterance (5.556 %). In the old period films' scenes and the middle period films' scenes , the maxims are disobeyed by three ways , which are flouting , violating and opting out . In the old period films , they are distributed as follows : flouting 16 times (72.7272727 %) , violating 5 times (22.7272727 %) and opting out 1 time (4.54545455 %) . In the middle period films , the three ways are distributed as follows : flouting 17 times (80.952381 %) , violating 2 times (9.5238095 %) and opting out 2 times (9.5238095 %) ; while in the modern period films' scenes , the characters use four ways which are flouting 13 times (72.222%) , violating 2 times (11.111%) , opting out 2 times (11.111 %) and suspending 1 time (55.556%). By this way , the fifth hypothesis , which says that the implicature of old period films differs from that of middle period and modern period , is verified .

6-Flouting is the most employed way of breaking the maxims in the selected data . The speakers use it to send effective messages . It occurs 46 times (75.4098361 %) of the total occurrence (61) . By using it , the characters create G.CONVERS.I. and P.CONVERS.I. . In P.CONVERS.I. , flouting is related to the context while in the G.CONVERS.I. flouting is not connected with the context as G.CONVERS.I. is not dependent on context . This revokes the eighth hypothesis , which states that flouting the maxims in the scenes is affected by the context of the conversation because flouting is affected by the context of the conversation in the P.CONVERS.I. only and not in all of the analyzed scenes .

7-People in their conversation use more than one form of communication as the verbal mode which is language and the non-verbal mode which includes body language , facial expressions and gestures . The analysis of the implicature in chapter four includes the non-verbal features and shows that the interlocutors in the selected scenes use and are affected by the non-verbal features . The non-verbal features cannot be separated from the implicature in these scenes . In all of the selected scenes even those which contain G.CONVERS.I. and CONVEN.I. , the non-verbal features have a vital role . They enable the speakers to express their intended meaning and the body language also helps the listeners to understand the conveyed meaning and the condition of the speaker . This indicates that the ninth hypothesis, which says that the non-verbal features and body language such as facial expressions and gestures help to reveal the implied meaning (implicature) , is verified .

5.2. Recommendations

In accordance with the findings of the present study , the following recommendations can be presented :

1-People are supposed to communicate cooperatively by nature when they break this rule there should be a reason . It is recommended to put in mind that communicators never break any maxim randomly . Other interlocutors or the audience should look for the purpose behind not being cooperative to get the conveyed meaning .

2-The researcher recommends to take in consideration the non-verbal features of the interlocutors to understand their intended meaning as part of people's communication is done by their body language such as facial expression , gestures and posture . Beside that , we need to focus on the personality of the interlocutors and understand it fully to get its purpose for not speaking cooperatively .

3-In some of the scenes the context is very essential to understand the conveyed meaning . It is recommended to consider the context as an important factor and try to know everything about it as the setting , the situation , the background knowledge and the common ground . Furthermore , some utterances that contain implicatures are related to the social culture because of this it is vital to understand the culture of the characters of the story of the films .

5.3. Suggestions

In the light of the above conclusions , the researcher suggests the following :

1-The present study shows that Grice’s theory can be used as a tool to interpret and understand the conversations in the films that have some conveyed meaning . Therefore, it is suggested to use the same theory to analyze the conversations in the animation films.

2-As implicature is not limited to Hollywood films , the researcher suggests to make a contrastive study to investigate the implicature in the English films and Arabic once focusing on the role of cultural differences in creating implicature .

3-By breaking the maxims , additional meanings can be concluded . Non-observing the maxims can uncover many facts . It is suggested to study the case of breaking the maxims in the recorded meetings of criminals , especially those who are members of “ISIS” .

4- It is suggested to investigate implicature in the romantic films , historical films , science fiction films , horror films and adventure films .

5-The researcher suggests to make other investigations about films as a discourse analysis study, a critical discourse analysis study, a stylistic study and a psycholinguistic study .

6-Investigating Gricean Maxims in the Classroom .

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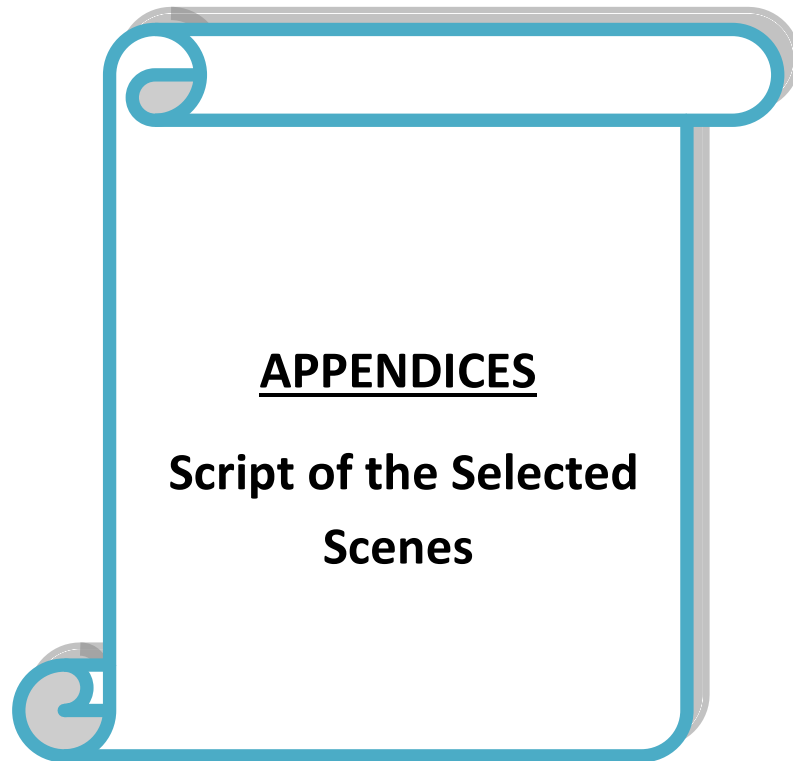
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Appendix 1 : Scenes' Script of "Some like it Hot" Film

Scene (1) : Joe and Jerry come in from the street . One of the mechanics notices them, nudges Toothpick Charlie. Charlie looks up, and seeing the instrument cases, leaps to his feet, drawing a gun from his shoulder holster. The other four players also jump up, and pulling their guns, level them at Joe and Jerry .

TOOTHPICK CHARLIE : All right, you two -- drop 'em.

JERRY (stops; puzzled) : Drop what?

JOE : We came to pick up a car.

TOOTHPICK CHARLIE : Oh, yeah? (He nods to one of the mechanics, who steps up to Joe and Jerry, starts to open the instrument cases.)

JOE : Nellie Weinmeyer's car.

MECHANIC (as the bass and sax are revealed) : Musicians.

TOOTHPICK CHARLIE : Wise guys! He mops his brow with the back of his sleeve, and putting his gun back in the holster, picks up the deck of cards again.

TOOTHPICK CHARLIE : Let's go. Pair of aces bets. (The other players resume their seats. Joe and Jerry follow the mechanic toward the parked cars.)

JOE : It's a '25 Hupmobile coupe. Green. The mechanic leads them up to the car, which is parked near the gas pump.

MECHANIC : Need some gas?

JERRY :Yeah. (takes some coins out of pocket) Like about forty cents' worth. The mechanic unscrews the cap of the gas tank, inserts the rubber hose from the pump.

MECHANIC : Put it on Miss Weinmeyer's bill?

JOE : Why not? (signals Jerry to put coins away) And while you're at it -- fill 'er up.

From the street outside comes the loud squeal of tires. Jerry glances off casually toward the entrance. A black Dusen berg bursts the chain hanging across the street entrance, skids into the garage, takes to a screeching stop some ten feet from the card players. Toothpick Charlie and his cronies leap up and reach for their guns. Too late.

Four men have scrambled out of the car, two armed with submachine guns, the other two with sawed-off shotguns. We recognize them as Spats Colombo's henchmen.

FIRST HENCHMAN : All right, everybody hands up and face the wall.

The frightened poker players start to obey. Jerry is watching the scene, open-mouthed. Joe grabs his shoulder, pulls him down behind the Hupmobile. The Second Henchman notices the mechanic standing petrified beside the gas pump.

SECOND HENCHMAN : (waving machine gun) Hey -- join us! The mechanic raises his hands, moves reluctantly toward the six men lined up against the wall.

SECOND HENCHMAN (continues) : Okay, boss.

A pair of men's feet step down from the limousine. They are encased in immaculate spats. Jerry, crouching behind the Hupmobile with Joe, grabs his arm.

JERRY (whispering) It's Spats Colombo --

Joe clamps his hand over Jerry's mouth. Spats Colombo joins his armed henchmen, who are covering the seven men facing the wall with their hands up.

SPATS (very blasé) : Hello, Charlie. Long time no see .

TOOTHPICK CHARLIE (glancing over his shoulder nervously) : What is it, Spats? What do you want here?

SPATS : Just dropped in to pay my respects.

TOOTHPICK CHARLIE : You don't owe me no nothing.

SPATS : Oh, I wouldn't say that. You were nice enough to recommend my mortuary to some of your friends...

He has strolled over to the table, and picking up the deck of cards, starts to deal out another round to the abandoned poker hands.

TOOTHPICK CHARLIE (sweating) : I don't know what you're talking about.

SPATS : So now I got all those coffins on my hands -- and I hate to see them go to waste.

TOOTHPICK CHARLIE : Honest, Spats. I had nothing to do with it. Spats deals Toothpick Charlie's fifth card, then turns up the hole card.

SPATS : Too bad, Charlie. You would have had three eights. (flips cards away)
Goodbye, Charlie!

TOOTHPICK CHARLIE (knowing what's coming) : No, Spats -- no, no, no -- (a scream) NO!

Spats nods, and the two machine-gunners raise their weapons, start to fire methodically at their off-scene victims. Behind the Hupmobile, Jerry screws his eyes shut painfully as the steady chatter of bullets continues.

JERRY : I think I'm going to be sick.

The machine guns stop firing. There is a moment's silence. Suddenly, the gas tank of the Hupmobile overflows, and the rubber hose from the pump whips out, gushing gasoline over the floor. Spats and his henchmen, hearing the SOUND, whirl around and catch sight of Joe and Jerry squatting behind the car.

SPATS : All right -- come on out of there.

Joe and Jerry emerge quakingly from behind the Hupmobile. They try to raise their hands, but find this rather difficult to manage while holding on to their instruments. Jerry darts a horrified glance toward the foot of the wall.

JOE (quickly) : We didn't see anything -- (to Jerry) -- did we?

JERRY (to Spats) : No -- nothing. Besides, it's none of our business if you guys want to knock each other off --

Joe nudges him violently with his elbow, and he breaks off.

SPATS (studying them) : Don't I know you two from somewhere?

JOE : We're just a couple of musicians -- we come to pick up a car -- Nellie Weinmeyer's car -- there's a dance tonight -- (starting to edge away) Come on, Jerry.

SPATS : Wait a minute. Where do you think you're going?

JOE : To Urbana. It's a hundred miles.

SPATS : You ain't going nowhere.

JERRY : (quavering) We're not?

SPATS : The only way you'll get to Urbana is feet first.

During this, one of the bodies huddled grotesquely against the foot of the wall begins to stir. It is Toothpick Charlie. He is covered with blood, but there is still a spark of life in him, and his toothpick is still clutched between his teeth. Painfully, he starts to worm his way across the floor toward a phone on a wooden shelf. Spats and his gang, facing Joe and Jerry, are not aware of Charlie's activity.

SPATS : I don't like no witnesses.

JOE : We won't breathe a word.

SPATS : You won't breathe nothing' -- not even air.

He motions lazily to the Second Henchman. The henchman slowly levels his machine gun at Joe and Jerry, who stand frozen. At that very moment, Toothpick Charlie reaches up for the phone. But he is too weak to hold on, and the receiver drops from his limp hand, and clatters to the asphalt floor.

Instantly, Spats and his henchman wheel around. Spats grabs the machine gun from the Second Henchman, and perforates what is left of Charlie with a hail of lead. Toothpick Charlie crumbles in a heap. He is quite dead. Spats' be-spatted foot comes into shot, disdainfully kicks the toothpick out of Charlie's mouth. Joe and Jerry have taken advantage of this momentary diversion. Like scalded jackasses, they are sprinting toward the entrance, hanging on to their instruments. Spats and his boys pivot, see the two running. They let go with a salvo of shots, just as Joe and Jerry scoot through the garage door and disappear down the street. A couple of henchmen start after them. There is the sound of an approaching police siren .

SPATS : Come on -- let's blow. We'll take care of those guys later.

They all pile into the black Dussenberg. The driver shifts into reverse and the car shoots backwards out of the garage.

Scene (2) : On the beautiful sea , several girls from tand, in bathing suits and caps, are running into the surf. The other girls are already in the water, splashing around and frolicking like a school of playful porpoises. There is no sign of Jerry. Sugar, standing

up to her waist in water, suddenly lets out a startled squeal, slaps the surface of the water behind her. SUGAR : Daphne! Cut that out!

Jerry comes diving up, spouting water like a dolphin. He is wearing a girls' knitted bathing suit with a short skirt, and a rubber cap.

SUGAR (continuing) : What do you think you're doing?

JERRY : Just a little trick I picked up in the elevator.

A good-sized wave comes rolling in.

JERRY (continuing) : Oooh. Here comes a big one.

He grabs Sugar, holding on to her tightly. The wave breaks over them, sweeps them off their feet. Strolling casually along the beach is Joe. He is wearing Bienstock's blazer (crest and eight gold buttons), flannel slacks (bell-bottom), a silk scarf, a yachting cap, and the glasses (which blur his vision considerably). In his hand he carries a rolled-up copy of the Wall Street Journal. He looks off toward the ocean. The girls are scampering out of the water, and some of them start to toss a beach ball around. Sugar and Jerry come running up to the beach hand in hand. They take their caps off, and Sugar puts on a short terry-cloth jacket. Jerry jumps around on one foot, his head tilted, shaking the water out of his ear, then starts to rub himself off with a towel.

SUGAR (studying him) : You know, Daphne -- I had no idea you were such a big girl.

JERRY : You should have seen me before I went on a diet.

SUGAR : I mean, your shoulders -- and your arms --

JERRY : That's from carrying around the bull fiddle.

SUGAR : But there's one thing I envy you for.

JERRY : What's that?

SUGAR : You're so flat-chested. Clothes hang so much better on you than they do on me. Dolores' voice (from off) Look out, Daphne! The beach ball comes sailing into shot, and Jerry catches it.

JERRY : Come on, Sugar -- let's play.

He takes Sugar's hand, skips off with her to join the other girls. Joe, meanwhile, has come up to a basket chair nearby. Sitting in front of it, sorting sea shells out for a small pail, is a boy of five. A few feet away stands his mother, calling to him.

MOTHER : Let's go, Junior. Time for your nap.

JUNIOR : Nah. I wanna play.

JOE (out of the corner of his mouth) : You heard your mudder, Junior. Scram. They boy looks up at him, fearfully.

JOE (continuing) : This beach ain't big enough for both of us .

The boy scrambles to his feet, and screaming "Mommy," runs off, leaving the pailful of shells behind. Joe settles himself in the chair, peers over his shoulder toward the girls playing ball. The girls, Sugar and Jerry among them, are standing in a wide circle, tossing the beach ball around and chanting rhythmically: "I love coffee, I love tea, how many boys are stuck on me? One, two, three, four, five -- " There is a wild throw over Sugar's head, in the direction of Joe's chair. Sugar turns and runs after the ball to retrieve it. This is exactly what Joe has been waiting for. As the ball comes rolling past, he unfolds the Wall Street Journal, pretends to be reading it. Just as Sugar runs by, Joe extends his foot a couple of inches -- enough to trip her and send her sprawling to the sand.

JOE : (lowering paper; Cary Grant by now) Oh, I'm terribly sorry.

SUGAR : My fault.

JOE (helping her up) : You're not hurt, are you?

SUGAR : I don't think so.

JOE: I wish you'd make sure.

SUGAR : Why?

JOE : Because usually, when people find out who I am, they get themselves a wheel chair and a shyster lawyer, and sue me for a quarter of a million dollars.

SUGAR : Well, don't worry. I won't sue you -- no matter who you are.

JOE (returning to chair) :Thank you.

SUGAR : Who are you?

JOE : Now, really -- Jerry and the other girls are looking off toward Sugar, waiting for the ball.

JERRY : Hey, Sugar -- come on. Sugar picks up the ball.

JOE (blasé) : So long.

He buries himself behind the Wall Street Journal again. Sugar hesitates for a second, then throws the ball back to the girls. She steps closer to Joe, peers around the paper, studying him.

SUGAR : Haven't I seen you somewhere before?

JOE (without looking up) : Not very likely.

SUGAR : Are you staying at the hotel ?

JOE : Not at all.

SUGAR : Your face is familiar.

JOE : Possible you saw it in a newspaper -- or magazine -- Vanity Fair --

SUGAR : That must be it.

JOE (waving her aside) : Would you mind moving just a little? You're blocking my view. SUGAR : Your view of what?

JOE : They run up a red-and-white flag on the yacht when it's time for cocktails.

SUGAR : (snapping at the bait) You have a yacht? She turns and looks seaward at a half-a-dozen yachts of different sizes bobbing in the distance.

SUGAR: (continuing) Which one is yours -- the big one?

JOE: Certainly not. With all that unrest in the world, I don't think anybody should have a yacht that sleeps more than twelve.

SUGAR : I quite agree. Tell me, who runs up that flag -- your wife?

JOE : No, my flag steward.

SUGAR : And who mixes the cocktails -- your wife?

JOE : No, my cocktail steward. Look, if you're interested in whether I'm married or not

SUGAR : I'm not interested at all.

JOE : Well, I'm not.

SUGAR : That's very interesting. Joe resumes reading the paper. Sugar sits on the sand beside his chair.

SUGAR (continuing) : How's the stock market?

JOE (lackadaisically) : Up, up, up.

SUGAR : I'll bet just while we were talking, you made like a hundred thousand dollars.

JOE : Could be. Do you play the market?

SUGAR : No -- the ukulele. And I sing.

JOE : For your own amusement?

SUGAR : Well -- a group of us are appearing at the hotel. Sweet Sue and Her Society Syncopators.

JOE : You're society girls?

SUGAR : Oh, yes. Quite. You know -- Vassar, Bryn Mawr -- we're only doing this for a lark.

JOE : Syncopators -- does that mean you play that fast music -- jazz?

SUGAR : Yeah. Real hot.

JOE : Oh. Well, I guess some like it hot. But personally, I prefer classical music.

SUGAR : So do I. As a matter of fact, I spent three years at the Sheboygan Conservatory of Music.

JOE : Good school! And your family doesn't object to your career?

SUGAR : They do indeed. Daddy threatened to cut me off without a cent, but I don't care. It was such a bore -- coming-out parties, cotillions --

JOE : Inauguration balls --

SUGAR : Opening of the Opera --

JOE : Riding to hounds --

SUGAR : -- and always the same Four Hundred.

JOE : You know, it's amazing we never ran into each other before. I'm sure I would have remembered anybody as attractive as you.

SUGAR : You're very kind. I'll bet you're also very gentle -- and helpless --

JOE : I beg your pardon?

SUGAR : You see, I have this theory about men with glasses.

JOE : What theory?

SUGAR : Maybe I'll tell you when I know you a little better. What are you doing tonight? JOE : Tonight?

SUGAR : I thought you might like to come to the hotel and hear us play.

JOE I'd like to -- but it may be rather difficult.

SUGAR : Why?

JOE (his eyes on the pail with the shells) : I only come ashore twice a day -- when the tide goes out.

SUGAR : Oh?

JOE : It's on the account of the shells. That's my hobby.

SUGAR : **You collect shells?**

JOE (taking a handful of shells from the pail) : **Yes. So did my father and my grandfather -- we've all had this passion for shells -- that's why we named the oil company after it.**

SUGAR : (wide-eyed) : Shell Oil?

JOE: Please -- no names. Just call me Junior.

By this time, the ball game is breaking up, and Jerry approaches Sugar and Joe.

JERRY : Come on, Sugar -- time to change for dinner.

SUGAR : Run along, Daphne -- I'll catch up with you.

JERRY: (a casual glance at Joe) Okay.

He takes a couple of steps away from them, freezes, comes back and stares at Joe open-mouthed.

JOE : What is it, young lady? What are you staring at?

JERRY (points ; speechless) : You -- you --

JOE (to Sugar) : **This happens to me all the time in public.**

SUGAR (to Jerry) : I recognized him too -- his picture was in Vanity Fair.

JERRY :Vanity Fair?

JOE (waving him aside) : Would you mind moving along, please?

SUGAR : Yes, you're in the way. He's waiting for a signal from his yacht.

JERRY : His yacht?

SUGAR : It sleeps twelve. (to Joe) This is my friend Daphne. She's a Vassar girl.

JERRY :I'm a what?

SUGAR : Or was it Bryn Mawr ?

JOE (to Jerry) : I heard a very sad story about a girl who went to Bryn Mawr. She squealed on her roommate, and they found her strangled with her own brassiere.

JERRY (grimly) :Yes -- you have to be very careful about picking a roommate.

SUGAR : Well, I guess I'd better go --

JOE : It's been delightful meeting you both.

SUGAR : And you will come to hear us tonight?

JOE : If it's at all possible --

JERRY : Oh, please do come. Don't disappoint us. It'll be such fun. And bring your yacht.

SUGAR : Come on, Daphne.

She leads Jerry away. Joe throws them a casual salute. As Jerry and Sugar move off, Jerry looks over his shoulder.

JERRY : Well, I'll be -- ! How about that guy?

SUGAR: Now look, Daphne -- hands off -- I saw him first.

JERRY : Sugar, dear -- let me give you some advice. If I were a girl -- and I am -- I'd watch my step.

SUGAR: If I'd been watching my step, I never would have met him. Wait till I tell Josephine.

JERRY : Yeah -- Josephine.

SUGAR : Will she be surprised. I just can't wait to see her face –

JERRY : Neither can I. Come on -- lets go up to her room and tell her -- right now. He grabs her hand, starts to run toward the hotel.

SUGAR : We don't have to run.

JERRY : Oh yes, we do!

Scene (3) : In room 413 – day- Jerry and Sugar stop breathlessly, look around. The room is empty.

JERRY : Josephine –

SUGAR : I guess she's not in here.

JERRY : That's funny. Josie -- (sees Josephine's dress on a hanger; smugly) I can't imagine where she can be.

SUGAR : Well, I'll come back later.

JERRY : No, no, Sugar -- wait. I have a feeling she's going to show up any minute.

SUGAR (sitting down) : Believe it or not -- Josephine predicted the whole thing.

JERRY : Yeah. This is one for Ripley.

SUGAR : Do you suppose she went out shopping?

JERRY : That's it. Something tells me she's going to walk through that door in a whole new outfit.

He opens the door, peers out into the corridor expecting Joe to show up in the yachting outfit. At the same time, through the partly open door of the bathroom, comes Josephine's voice, singing "running wild ." Jerry does a double-take. Sugar starts toward the bathroom door and opens it. Jerry follows her, incredulously. In the bathroom, Joe with his wig on, is lying languidly in the tub taking a bubble-bath, up to his neck in white foam.

SUGAR : Josephine.

JOE: Oh, I didn't hear you come in. Jerry looks back toward the windows, trying to figure out how Joe got in.

SUGAR : The most wonderful thing happened –

JOE : What?

SUGAR : Guess!

JOE : They repealed Prohibition?

JERRY : Oh, come on -- you can do better than that.

SUGAR : I met one of them.

JOE : One of whom?

SUGAR : Shell Oil, Junior. He's got millions -- he's got glasses -- and he's got a yacht.

JOE (beaming) : You don't say!

JERRY : **He's not only got a yacht, he's got a bicycle.**

JOE (warningly) : Daphne -- (to Sugar) Go on -- tell me all about him.

SUGAR : Well, he's young and handsome and a bachelor -- and he's a real gentleman -
- not one of these grabbers.

JOE : Maybe you'd better go after him -- if you don't want to lose him.

SUGAR : Oh, I'm not going to let this one get away. He's so cute -- collects shells.

JOE : Shells? Whatever for?

JERRY: You know -- the old shell game.

JOE : **Daphne, you're bothering us.**

SUGAR : Anyway, you're going to meet him tonight.

JOE : I am?

SUGAR : Because he said he's coming to hear us play -- maybe.

JERRY : What do you mean, maybe? I saw the way he looked at you. He'll be there for sure. SUGAR : I hope so.

JERRY : What do you think, Josephine? What does it say in your crystal ball?

Joe glares at him. Meanwhile, Dolores has come into the room in her wet bathing suit and carrying a dripping rubber horse. She sticks her head into the bathroom.

DOLORES : Hey, Sugar, you got the key? I'm locked out and I'm making a puddle in the hall.

SUGAR (to Joe and Jerry) : See you on the bandstand, girls.

She follows Dolores out, closing the door. Joe and Jerry are alone now. The atmosphere is tense. They look at each other steely-eyed.

JOE (finally) : Wise guy, huh? Trying to louse me up –

JERRY : And what are you trying to do to poor Sugar ? Putting on that millionaire act -- and that phony accent -- (a la Cary Grant) Nobody talks like that! I've seen you pull some low tricks on dames -- but this is the trickiest and the lowest and the meanest –

His words trail off as he sees Joe rise slowly out of the tub. The mystery of his quick change is now solved -- he didn't change at all. He is fully dressed in Bienstock's outfit, and is clutching the yachting cap. As he emerges from the bathtub, covered with suds, he looks like some diabolique monster. He advances on Jerry menacingly.

JERRY (continuing) : I'm not scared of you -- (retreating) **I may be small, but I'm wiry** - (retreating some more) When I'm aroused, I'm a tiger! By this time he is up against the wall. Joe is closing in on him.

JERRY (continuing conciliatory) : Don't look at me like that, Joe -- I didn't mean any harm -- it was just a little joke -- don't worry -- I'll press the suit myself .

Appendix 2 : The Scenes' Script of “Back to the Future” Film

Scene (4) : In the café -Marty saunters out of the phone booth and takes a seat at the counter. A nerdy looking kid is seated nearby, sipping a soda and reading a comic book. Marty looks at Lou, indicating the address on the phone book page.

MARTY : Can you tell me where 1640 Riverside—

LOU : **You gonna order something, kid?**

MARTY: Uh, yeah. Gimme a Pepsi Free.

LOU : Kid, if you want a Pepsi, you gotta pay for it.

MARTY : No, a Pepsi Free — you know, diet soda ?

Lou looks at him like he's from another planet.

LOU : No, I don't know .

MARTY : Uh, well, just give me something to drink that doesn't have sugar in it.

Lou gives him a look, then puts a cup of coffee in front of him. Marty looks at the bowl of sugar cubes in front of him.

MARTY : Have you got any Sweet 'N Low?

LOU : Sweet and what?(eyeing him suspiciously)Say, kid, you'd better pay for this right now.

MARTY : Okay.

He pulls out his wallet and gives Lou a crisp, new 20 dollar bill. Lou's eyes nearly fall out of his head.

LOUA : 20? What do you think this is, a bank? I can't break a 20 for a nickel cup of coffee. (suddenly suspicious) Say, what's a kid your age doing with a 20dollar bill anyway?

Marty gulps, pulls a nickel out of his pocket and takes back his 20. Lou gives him a look ,then walks away. Marty raises his coffee cup and just as he's about to take a sip...

VOICE (O.S.) : Hey, McFly!

MARTY : Huh?

He spins around on his stool. The voice came from a punk 17; behind him are 3 other punks . The lead punk is coming right toward Marty... no, he's stepping over to the nerdy kid next to him.

NERDY KID : Uh, hi, Biff, how's it going?

Yes, the punk is Biff Tannen aged 17! And the nerdy kid is George McFly , also 17.Biff takes George's soda and drinks it all . Biff's boys buy cigarettes at the counter. They are Match , perpetually chewing a wooden matchstick; Skinhead , who has a

crew cut just this side of being bald; and 3-D, who always wears red-green 3-D glasses .Marty watches the exchange between Biff and George with utter amazement.

BIFF : You got my homework finished , McFly?

GEORGE : Well, no. I figured since it's not due till Monday...

Biff knocks on George's head.

BIFF : Hello? Anybody home? Think, McFly, think! I've gotta have time to recopy it. Do you realize what would happen if I turned in my homework in your handwriting ? I'd get kicked out of school!(notices Marty staring at him)What are you lookin' at, dipshit?

SKINHEAD : Biff — get a load of his shoes. This dork thinks he's a leprechaun — he painted 'em green! (They all laugh. Biff turns back to George.)

BIFF : So how about my homework, McFly ?

GEORGE : Um, okay, Biff, I'll do it tonight and bring it over first thing tomorrow.

BIFF : Not too early — I sleep in on Sundays. Oh, hey, McFly — your shoe's untied.

GEORGE (looks down, falls for it) : Huh?

Biff hits him in the chin. He laughs loudly, as do his cronies... and they leave.

Marty, still in disbelief, turns to George.

MARTYI : don't believe it. You're George McFly...?

GEORGE : Uh-huh.

MARTY : Your birthday's August 18th, and your mother's name is Sylvia?

GEORGE : Uh-huh. Who are you?

MARTY : I'm a relative of yours. A very distant relative.

A black busy boy has been sweeping up in the background, making his way over. He looks at George. As she talks , we see he has a gold front tooth — it's Goldie Wilson ,aged 22 !

GOLDIE : Say, why do let that boy push you around for?

GEORGE : Well, uh, he's bigger than me...

GOLDIE : Stand tall, boy. Have some respect for yourself. You let people walk over you now, they'll be walking over you for the rest of your life. Look at me. You think I'm gonna spend the rest of my life in this slop house ?

LOU (has heard the remark) : Watch it, Goldie.

GOLDIE (he's on a roll) : No, sir! I'm gonna make something of myself! I'm going to night school —I'm gonna be somebody!

MARTY : That's right — he's gonna be Mayor someday.

This is an idea that's never occurred to Goldie.

GOLDIE : Mayor? That's a good idea! I could run for mayor!

George slips out as the conversation continues.

LOU : **Ha! A colored mayor! That'll be the day!**

GOLDIE : You wait and see, Mr. Carruthers. I'm gonna be mayor.

LOU : **Just keep sweeping, Goldie.**

Now Marty notices that George has left. He goes out after him.

GOLDIE(to himself) : "Mayor Goldie Wilson." I like the sound of that.

Scene (5) : In the Dining room — Night - Marty takes a seat at the dinner table next to Lorraine as Mrs. Stella Baines , 40 and pregnant, makes the introductions to the kids. The chair at the head of the table is empty.

STELLA : That's Milton, that's Sally, that's Toby...

Milton , 12, wears a Davy crocket coonskin cap ; Sally is 6, Toby is 4.

STELLA(continuing): ...and next to you there in the playpen is little Joey.

Marty turns and looks with amazement at 11-month old Joey rattling the bars of his playpen.

MARTY (whispers to him) : So you're my Uncle Joey. Get used to those bars, kid.

STELLA : Oh, yes, little Joey loves being in his pen. He actually cries when we take him out, so we leave him in there all the time — it seems to make him happy. Have some meat loaf, Marty

She hands him a plate of meat loaf . It looks like the same meat loaf he had for dinner in 1985... in fact, the whole dinner is the same!

STELLA (calls into the other room) : Sam, would you quit fiddling with that thing and come in here and eat?(to Milton)Milton, don't eat so fast! (to Lorraine) Lorraine, you're not eating enough. Have some mashed potatoes.

LORRAINE : No thanks, Mom .Now gruff Sam Baines 45, rolls in a brand new television, on a plywood dolly of his own construction.

SAM : Look at this: it rolls. Now we can watch Jackie Gleason while we eat.

MILTON : Oh boy!

Sam fiddles with the rabbit ears and brings in a rather muddy image of a cigarette commercial.

On TV. a surgeon steps out of an operating room, lights up a cigarette, and turns to do a testimonial . Doctor (on TV)After facing the tension of doing 3 lung operations in a row, I like to relax by lighting up a “Sir Randolph.” I know its fine tobacco taste will soothe my nerves and improve my circulation...

SAM : Look at that picture: crystal clear! Why would anybody want to go to the movies when you can see this in your own home — free!

LORRAINE : (to Marty, explaining) Our first television set. Dad picked it up today. Do you have a television?

MARTY : Uh... yeah... two of 'em.

MILTON : Wow! You must be rich!

STELLA: Milton, he is teasing you. Nobody has two television sets.

“The Honeymooners” has resumed — the classic “Man From Space” episode.

MARTY : Hey, I've seen this one — this is a good one. This is where Ralph dresses up as “the man from space.”

MILTON : What do you mean, you've seen it? It's brand new.

MARTYI : saw it on a rerun.

MILTON : What's a rerun ?

MARTY :**You'll find out.**

STELLA : You know Marty you look familiar to me .

MARTY : **Yeah , I think maybe you do .**

SAM : Quiet! I want to hear this!

STELL : A Marty, I'd like to give your mother a call and let her know you're all right.

MARTY (**gives Lorraine a glance**) :**Uh, well, no — you can't.**

STELLA : Why not?

MARTY : **Uh — she is out of town. With my Dad.** (pulls out the phone book page)

Could you tell me where Riverside Drive is?

SAM : Riverside? Sure, it's on the east end of town, a block past Maple.

MARTY: A block past Maple? But that's Kennedy Drive.

SAM : Pardon me?

MARTY : That's John F. Kennedy Drive.

SAM : Who in the world is John F. Kennedy?

MARTY : (realizes the problem)Never mind.

LORRAINE : Mother, with Marty's parents out of town, don't you think he should spend the night here ? I'd hate for anything to happen to him with that bruise on his head .She gives him a flirtatious smile .

STELLA : Marty, Lorraine is right. You must spend the night. You're our responsibility.

MARTY: Uh, gee, I don't know...

LORRAINE : And he can sleep in my room.

Under the table , Lorraine puts her hand on Marty's leg. Marty immediately jumps to his feet.

MARTY : Uh, actually, I've really gotta be going...(he's backing out, toward the front door) So, thank you for everything, and I'll see you all later. Much later .

He turns and hurries out of the house. Lorraine sighs romantically.

Scene (6) : Dr. Brown's house –Night / The house at 1640 Riverside Drive is huge, beautiful. Marty checks the address against the phone book page: matches it . He recognizes the garage as the same one as we saw in 1985, except in much better shape. (In 1985, the house has been torn down and a fast food stand put up.) Marty rushes to the front door of the house . Marty runs up and pounds on the door knocker. We hear a barking dog from within; then young doctor Brown opens the door. He's wearing an outrageous contraption on his head, a bizarre conglomeration of vacuum tubes, rheostats, gauges, wiring and antennas; but there can be no doubt that it's the same Dr. Brown, some 30 years younger. Beside him is another dog. Marty stares at Brown's weird head gear. him inside. Brown yanks him inside .

BROWN : Don't say a word! (to the barking dog) Quiet, Copernicus! Down, boy!

Brown attaches a suction cup to Marty's forehead which is connected to a wire into Brown's contraption.

MARTY : Dr. Brown, I really---

BROWN : No, don't tell me anything: I'm going to read your thoughts.

Marty indulges him. Brown flips a switch on his "Brain Wave Analyzer." Tubes hum to life, and sparks jump from antenna to antenna. Brown concentrates, as if he's picking brain waves.

BROWN : Let's see now... you've come here... from a great distance....

Marty nods, wondering if maybe the thing does work.

BROWN : (continuing) ... because you...want me... to buy a subscription to Saturday Evening Post!

MARTY : No---

BROWN : Don't tell me!(takes another moment) Donations! You're collecting donations for the Coast Guard Youth Auxiliary!

MARTY : No.

BROWN : Are you here because you want to use the bathroom?

MARTY : Dr. Brown, listen: I'm from the future. I came here in a time machine you invented--and now I desperately need you to help me get back to the year 1985.

Brown stares at him in utter amazement for a moment.

BROWN : My God. Do you know what this means?

(He pauses dramatically, then removes the contraption from his head.

BROWN: That means that this damned thing doesn't work at all! (throws the machine down) 6 months labor for nothing! Where did I go wrong?

MARTY : Dr. Brown, you've gotta help me! You're the only one in the world who knows how your time machine works!

BROWN : Time machine? I haven't invented any time machine.

MARTY : You will. Look, I'll prove it to you...

(pulls out his wallet, shows contents Look, here's my driver's license. Expires 1987. See my birth date? I haven't even been born yet! pulls out a color snapshot . Here's a picture of me, my sister and my brother. Look at her sweatshirt: it says "Class of '84."
(Brown looks the items over.)

BROWN : **Pretty mediocre photographic fakery--they cut off your brother's head.**

MARTY: Please, Doc, you've gotta believe me! I'm telling the truth!

BROWN : Then tell me, "future boy," who's the President of the United States in 1985?

MARTY: Ronald Reagan.

BROWN: Ronald Reagan, the actor? (Marty nods. Brown rolls his eyes.)

BROWN : **And who's the Vice President? Jerry Lewis? That's the most "insane thing I've ever heard.**

Brown picks up the Brainwave Analyzer blueprints and rushes out the back door.

A beat, then Marty runs after him.

BROWN :I suppose Jane Wyman is first lady, and Jack Benny is Secretary of the Treasury.

Appendix 3 : The Scenes' script of "Yes Man" Film

Scene (7) : The seminar hall Carl enters and take the bag of the conference on which the word "yes" is written . He sits and then sees his friend Nick .

NICK :Carl. Hey Carl .Carl, man, hey!

CARL : Hey Nick.

NICK : You made it man .I knew you'd come. I saw it in your eyes, man. You're gonna love this.

Terrence is genius. He's going to blow your mind all over the Goddamn room. He's like a frickin mind grenade.

CARL : - I'm not sure I want that.

NICK : Yeah, but you need it. That's why you're here. You have got to start saying 'yes',

my man. And I mean to everything. Shh, it's starting.

The screen of the seminar displays the following words with the voice of Terrence "Life. We are all living it. .Or are we? (Carl : Eww, heavy) Change is generated from consciousness but where is consciousness generated from? From the external .And how do we control the external? With one word. And what is that word?

THE AUDIENCE : Yes!

TERRENCE : The word is ' yes ' .Yes, yes, yes. Say it a million times. Say it a million more times. And the

word you will have said two million times is ...

THE AUDIENCE : Yes!

TERRENCE : I want you to invite 'Yes' into your life, Because it will rsvp 'Yes'. When you say 'Yes' to things, you embrace the possible. You've gobbled up all of life's energies and you excrete the waste. Before we begin today, I'd like to welcome our new members.

TERRENCE : Who among you is new?

NICK : He is! This guy right here!. He's new.

TERRENCE : Over here .Come on up, future 'Yes' man.

CARL : That's okay, I'm just auditing.

TERRENCE : You can't audit life my friend .Now, get on up here.

CARL : **No, thanks. I'm cool.**

TERRENCE : I'm sorry? What was that you said?

CARL : Um, I said I'm cool.

TERRENCE : Before that?

CARL : Thank you.

TERRENCE : Back up just a little bit more.

CARL : No. (The crowd "No man! No man! ...")

TERRENCE: Okay. If the mole hill won't come to Terrence, Terrence will come to the mole hill .What is your name?

CARL : Carl.

TERRENCE : Let me guess, Carl. Someone talked you into coming here, didn't they?

CARL: Yes

TERRENCE : 'Yes!' And you're not sure about this, are you?

CARL : No. (The crowd "No, man! No man! ...")

TERRENCE : **You are dead, Carl. You say no to life and** therefore you are not living. You make up excuses to the people around you and to yourself. You are stuck in the same dead end job. You do not have a girlfriend. You don't have anything close to a girlfriend. And you lost the love of your life because she couldn't be with someone who didn't live theirs.(Carl (silently mouths) : Wow.) And on most nights you are so

bored and filled with ennui you can't even sum on the enthusiasm necessary to masterbate. Am I right, Carl?

CARL : I have some troubles.

TERRENCE : We can make a covenant, Carl. Do you want to make a covenant?

CARL : Um..

TERRENCE : The word is 'yes', Carl. "Yes!" "Yes! Yes!" Once you leave this building...every time an opportunity presents itself . No matter what it is, **you will say:** 'Yes'. (The audience "Yes! Yes! ..."

CARL : What if I say the other word?

TERRENCE : You will be a promise to yourself. When you break a promise to yourself things can get a little dicey. What do you say, Carl? Are you ready to make a covenant?

CARL : Yes (The audience - "Yes! Yes!...")

TERRENCE : Again.

CARL : Yes.

TERRENCE : Say it again.

CARL : - "Yes!".

TERRENCE (Shaking Carl's head and shouting) : Make me believe it!

CARL : Yes! Yes! Yes!.

TERREANCE (shouting) : "YES!"

Scene (8) : Carl and Allison in the park

CARL : (Drinking water) That's good.

ALLISON : I can't put my finger on you. You're kind of unpredictable. Kind of mysterious.

CARL : You know Allison , I like to keep it fresh. I like to live it up. I like to mix it up. If that doesn't jive with you, we should end this right now.

ALLISON : I love that. I don't know how people go through life with the same boring routine every day. Just shoot me.

CARL : Right to the face.

ALLISON : Seriously, I dated this guy and I was astounded at how perfectly content he was just living his life in this closed off little box.

CARL : I know. It's so frustrating . I just want to grab these people and shake'em and say 'wake up, you!' 'You're missing out' on a little thing called life.

ALLISON : That so true .

CARL : Yeah .So, what happened to closed off little box boy? It just didn't work out.

ALLISON : **It's a long history.**

CARL : Same story you were singing about last night?

ALLISON : Might be. Closed off little boy. Tender topic.

CARL : Go no further.

ALLISON : Okay, if you must know .we lived together. I thought he was it. The one. Whatever. And then, surprise, He ended it out of nowhere. for no reason, gone, never saw him again.

CARL : **Wow, that's rough. I'm sorry. Next time you really should warn me about the length of the story . It kind of dragged on there.**

ALLISON : I'll work on that.

CARL : Yeah, just trim the facts.

ALLISON : Oh! Geeze,.. (She hits him)

CARL : That was ... very healthy.

Scene (9): In the office of Carl . He enters carry a lot of oranges giving them to the people were waiting in the queue .

CARL : Hello everybody. A little vitamin C. Keep you straightened out. I will be right with you. (Giving them to one of the customers) Pass those out, will you?

(Carl enters the office) Lee?

LEE : Hey.

CARL : What up? My brizzo? That is not right, is it?

NORMAN : Carl, I need you for a second.

CARL : Can you hang on a minute, Lee? What is going on, Norm?

NORMAN : Something going down on a big scale. A guy from corporate is here. Don't look. He wants to talk to you .I think it's about all those loans you've been approving.

CARL : Eww, well, we had a nice run. I might get chicaned, Norm. Anyway, don't worry about it. I'm sure it will lead to something good.

NOEMAN : Hey, I'm tied to this too .I stood by and let it happen. When you were feeling it? You were in the loan zone, remember?.

CARL :Yes, I was.

NORMAN :And I was watching you.

CARL : Yeah you were.

NORMAN : **But I'm afraid it's caught up with us. Right now you and I have to face the music. Come on.**

CARL : Can I have one minute? Lee, what do you need? (Carl enters the office and approves the loan of Lee) **It may be my last loan.**

LEE : It's a Ducati. I'm thinking it will get people off my back about the male nurse thing. See what I mean?

CARL : Yeah. Nice ride. Accepted. See you on the other side, Lee.

WESLEY : Carl. Wesley T. Parker. V.P. Brea Fed Savings.

CARL : Pleasure to meet you

WESLEY : **Every two months the typical loan officer approves 35 to 40 loans. You have given out 561.**

CARL : A little more than average.

WESLEY : What's even more unusual are the amounts A \$250 loan for a mountain bike. \$600 for windsurfing lessons.

CARL : Have you ever tried that? It's fun.

WESLEY : Carl, this bank traditionally has never given out small loans.

NORMAN : I can explain..

WESLEY : Sit down, Norman. You know at first I thought you might be raiding our coffers.

CARL : I would never do that.

WESLEY : I would if I could so why wouldn't you? But then I looked closer. These people are so grateful to have their needs met. More than 98% of them are following through with the payments. And because you've given out so many of them, we're actually making a lot of money. Carl, these micro-loans. Not bad..

NORMAN : See, Car. You worry-wart.

WESLEY : Carl, what would you say if I asked you to work upstairs with the big boys?

NORMAN : Corporate?

CARL : Wow. That's great. I would have to say ...

NORMAN : Wait, before we give our answer ... let's talk money. dollars and cents worth.

WESLEY : **I'm afraid I can't discuss that with you, since we're only taking Carl.**

NORMAN : Got it.

WESLEY : We'll have the employment to you by the end of the day.

Nice work, Carl. Bump my fist.

NORMAN : Aww missed it. I was gonna fist ya.

CARL : Here's a fist.

Appendix 4 : The Scenes' Script of "Gone with the Wind" Film

Scene (10) : Upper Hall –At head of stairs –(Shooting up from Hallway below at Scarlett)

Scarlett enters the scene and starts down the stairs on tip-toe .Men's voices come from the dining room below .

GERLAD : We've borne enough insults from the "meddling Yankees. It's time we made them understand we keep our slaves with or without their approval. Who's to stop them right from the state of Georgia to secede from the Union.

MAN : That's right.

GERLAD : The South must assert ourselves by force of arms. After we fired on the Yankee rascals at Fort Sumter, we've got to fight. There's no other way.

MAN1 : Fight, that's right, fight!

MAN2 : Let the Yankee's be the ones to ask for peace.

A chorus of approval from the other men in the dining room . By this time Scarlett has descended to a point from which she can see into the dining room . she pauses , drawing closer to the banister .

In the dining room from –(from Scarlett's angle) Through the uprights of the banister , a portion of the dining room is visible . Here all the gentlemen of the party have gathered and are drinking .

GERLAD : The situation is very simple. The Yankees can't fight and we can.

STUART : There won't even be a battle –that's what I think . They'll just turn and run every time .

CHARLES : One Southerner can lick twenty Yankees.

STUART : We'll finish them in one battle. Gentlemen can always fight better than rattle.

KENNEDY :Yes, gentlemen always fight better than rattle.

GERLAD : (To Ashley) And what does the captain of our troop say?

ASHLEY: Well, gentlemen...if Georgia fights, I go with her. But like my father I hope that the Yankees let us leave the Union in peace. (More protests from the young men)

Close shot –Rhett Butler –Standing aloof and a little apart from the other men who are grouped around the punch bowl . As he smokes his cigar quietly , he glances from one to another of the excited men with cynical amusement .

MAN1 : But Ashley...

MAN2 : Ashley, they've insulted us.

MANS: You can't mean that you don't want war.

ASHLEY: **Most of the miseries of the world were caused by wars. And when the wars were over, no one ever knew what they were about.**

GERLAD : Now gentlemen, Mr. Butler has been up North I hear. Don't you agree with us, Mr. Butler?

RHETT BUTLER: **I think it's hard winning a war with words, gentlemen.**

CHARLES :What do you mean, sir?

RHETT: I mean, Mr. Hamilton, there's not a cannon factory in the whole South.

BRENT : What difference does that make, sir, to a gentleman?

RHETT: I'm afraid it's going to make a great deal of difference to a great many gentlemen, sir.

CHARLES: Are you hinting, Mr. Butler, that the Yankees can lick us?

RHETT: No, I'm not hinting. I'm saying very plainly that the Yankees are better equipped than we. They've got factories, shipyards, coal-mines... and a fleet to bottle up our harbors and starve us to death. All we've got is cotton, and slaves and ...arrogance.

STUART : That's treacherous!

CHARLES: I refuse to listen to any renegade talk!

RHETT: Well, I'm sorry if the truth offends you.

CHARLES: Apologies aren't enough sir. I hear you were turned out of West Point Mr. Rhett Butler. And that you aren't received in an decent family in Charleston. Not even your own.

RHETT: I apologize again for all my shortcomings. Mr. Wilkes, Perhaps you won't mind if I walk about and look over your place. I seem to be spoiling everybody's brandy and cigars and...dreams of victory. (He bows and exists)

Scene (11) : Tara –front of the house –Night –Out of the darkness , Scarlett comes running towards the verandah steps . She is almost staggering with weariness and her breath is coming in spent , sobbing gasps . She runs up those familiar steps , she goes to the front door and there is no answering sound or movement , she knocks again—more loudly and more loudly in a gathering crescendo of hysteria until finally she is hammering frantically on the door with both fist , screaming :

SCARLETT: Mother! Mother, I'm home! Mother, I'm home! Mother let me in, it's me, Scarlett. (As Camera moves closer) Oh, Paw, I'm home, I'm home... I'm home.

Gerald , holding her in his arms , stares at her dazedly , blinking heavily once or twice . He begins to tremble as –if he had been awakened from a nightmare into a half-sense of reality . The eyes that looked into hers had ...a fear stunned look . He was only a little old man and broken .

GERLAD : Katie –Katie Scarlett –oh , darling! (Mammy appears behind Gerald Scarlett turns to her and hugs her)

SCARLETT: Mammy, mammy, I'm home.

MAMMIE: Oh, honey child... (Clinging , Scarlett rests her head wearily on Mammy's Bosom .)

SCARLETT: Mammy, I'm so, so....where's mother? (Looking up suddenly into Mammy's face)

MAMMIE: Why...**Miss Sue Ellen, Miss Carreen, they were sick with the typhoid. They had it bad, but they are doing all right now.** Just weak like little kittens.

SCARLETT :(Impatiently) But ... but... where is Mother ?

MAMMY (again avoids looking at Scarlett's eyes) : **Well Miss Ellen ... she went down to nurse that dirty Emmie Slattery, that white trash ... and she took down with it , too .**

SCARLETT: Mother? Mother? Mother! (Scarlett walks into her mother's room faintly. There, in dark and quietness, lies Mrs. O'Hara. She's dead.)

Mammy : Miss Scarlett honey...

Scene (12) : Rhett's Room –Rhett is sitting morosely in chair . Beside him is a decanter and a glass , But the glass is unused and the stopper is in place . He turns slowly and looks at her steadily .There is no mockery in his eyes . His emotion is that of a man who is saddened . first by the passing of Melanie for whom he has had deep feeling , and second by the realization that an important phase of his life is ended .

RHETT (quietly) : Come in.

SCARLETT: Rhett!

RHETT: Melanie, she's...well. God rest her. She was the only completely kind person I ever knew. Great lady. A very great lady. Though she's dead. That makes it nice for you, doesn't it?

Scarlett is stunned and tears come to her eyes .

SCARLETT: Oh, how can you say such things. You know how I loved her really.

RHETT: No, I don't know that I do. But at least it's to your credit that you could appreciate her at the end.

SCARLETT: Of course I appreciated her. She thought of everybody except herself. Why her last words were about you.

RHETT: (after a moment , quietly ; he drops again his mockery) What did she say?

SCARLETT: She said, be kind to Captain Butler, he loves you so.

RHETT: Did she say anything else?

SCARLETT : She said, she asked me to look after Ashley too.

RHETT : It's convenient to have the first wife's permission, isn't it? (He walks out of the shot)

SCARLETT: What do you mean? (She sees something) What are you doing?

Rhett is in the another part of the room . He is standing over a partly packed bag in a part of the room which we have not yet photographed in this sequence , and which Scarlett has not yet seen in this sequence . He is throwing into the bag toilet articles and a few other small things . Scarlett rises to her feet , frantically

RHETT: I'm leaving you, my dear. All you need now is a divorce and your dreams of Ashley can come true.

SCARLETT: No! No, (She runs to him) you're wrong! Terribly wrong! I don't want a divorce. (following Rhett's steps as he packs) Oh Rhett, when I knew tonight, when I knew I loved you, I ran home to tell you, oh darling, darling!

RHETT: Please don't go on with this. Leave us some dignity to remember out of our marriage. Spare us this last. (he continues packing)

SCARLETT: This last ? Oh Rhett, do listen to me. I must have loved you for years only I was such a stupid fool I didn't know it. Please believe me. You must care! Mellie said you did!

RHETT: I believe you. But what about Ashley Wilkes?

SCARLETT: I.....I never really loved Ashley.

RHETT: You certainly gave a good imitation of it up to this morning. Oh, Scarlett, I tried everything. If you'd only met me halfway, even when I came back from London...

SCARLETT: I was so glad to see you, I was Rhett, but, but you were so nasty!

RHETT: And then when you were sick. And it was all my fault. I hoped and against hope that you'd call for me. But you didn't.

SCARLETT: I wanted you. I wanted you desperately, but I didn't think you wanted me!

RHETT: It seems we've been at crossed purposed, doesn't it. But it's no use now. As long as there was Bonnie there was a chance we might be happy. I like to think that

Bonnie was you. A little girl again. Before the war and poverty had done things to you. She was so like you. And I could pet her and spoil her as I wanted to spoil you. But when she went, she took everything.

SCARLETT: Oh, Rhett, Rhett, please don't say that. I'm so sorry. I'm so sorry for everything.

RHETT: My darling, you're such a child. You think that by saying I'm sorry, all the past can be corrected. Here, take my handkerchief. Never in any crisis of your life have I known you to have a handkerchief.

SCARLETT: Rhett, Rhett where are you going?

RHETT: I'm going to Charleston. Back where I belong.

SCARLETT: Please, please take me with you.

RHETT: No. I'm through with everything here. I want peace. I want to see if somewhere if there is something left in life with charm and grace. Do you know what I'm talking about?

SCARLETT: No. I only know that I love you.

RHETT: That's your misfortune.

SCARLETT: Rhett! If you go, where shall I go? What shall I do?

RHETT: Frankly my dear, I don't give a damn.

SCARLETT: I can't let him go. I can't. There must be some way to bring him back. Oh, I can't think about that now. I'll go crazy if I do, I...I'll think about it tomorrow. I must think about it. I must think about it. What is there to do? What is there that matters?

Appendix 5 : The scenes' Script of "The Godfather" Film

Scene (13) : Bank Building Boardroom- New York-There are Dons and aides seated and standing around a conference table. Barzini sits at the head of the table.

VITO CORLEONE : Don Barzini, I want to thank you for helping me organize this meeting here today. And also the other heads of the Five Families, New York and New Jersey. Carmine Corleone from the Bronx and ah...Brooklyn...Philip Tattaglia. An' from Staten Island, we have with us Victor Strachi. And all the other associates that came as far as from California, and Kansas City, and all the other territories of the country...thank you.(sitting down)How did things ever get so far ? I don't know. It was so unfortunate...so unnecessary. Tattaglia lost a son and I lost a son. We're quits. And if Tattaglia agrees, then I'm willing to let things go on the way they were before...

BARZINI : We're all grateful to Don Corleone for calling this meeting. We all know him as a man of his word...a modest man...he'll always listen to reason...

TATTAGLIA : Yes, Don Barzini...he's too modest. He had all the judges and politicians in his pocket. He refused to share them...

VITO CORLEONE : When...when did I ever refuse an accommodation? All of you know me here. When did I ever refuse? Except one time. And why? Because I believe this drug business is gonn a destroy us in the years to come. I mean, it's not like gambling or liquor...even women, which is something that most people want nowadays, and is ah forbidden to them by the pezzonovante of the Church. Even the police departments that've helped us in the past with gambling and other things are gonna refuse to help us when in comes to narcotics. And I believed that then and I believe that now.

BARZINI : Times have changed. It's not like the Old Days when we can do anything we want. A refusal is not the act of a friend. If Don Corleone had all the judges, and the politicians in New York, then he must share them, or let us others use them. He must let us draw the water from the well. Certainly he can present a bill for such services; after all we are not Communists.

ZALUCHI (after some laughter from the group, stands) : I also don't believe in drugs. For years I paid my people extra so they wouldn't do that kind of business. Tattaglia whispers something to his aide.

ZALUCHI (continues) : Somebody comes to them and says, "I have powders; if you put up three, four thousand dollar investment we can make fifty thousand distributing." So they can't resist. I want to control it as a business, to keep it respectable.(as he slams his hand on the table)I don't want it near schools. I don't want it sold to children! That's an infamia. In my city, we would keep the traffic in the dark people – the colored. They're animals anyway, so let them lose their souls...

VITO CORLEONE : I hoped that we would come here and reason together. And as a reasonable man I'm willing to do whatever's necessary to find a peaceful solution to these problems...

BARZINI : Then we are agreed. The traffic in drugs will be permitted, but controlled and Don Corleone will give up protection in the East and there will be the peace.

TATTAGLIA : But I must have strict assurance from Corleone as time goes by and his position becomes stronger, will he attempt any individual vendetta?

BARZINI : Look, we are all reasonable men here; we don't have to give assurances as if we were lawyers...

VITO CORLEONE (holding up his hand to interrupt Barzini) : You talk about vengeance...is vengeance gonna bring your son back to you? Or my boy to me? I forgo the vengeance of my son But I have selfish reasons. My youngest son was forced to leave this country...(as he stands, with Tom's assistance) Because of this Sollozzo business. All right ... and I have to make arrangements to bring him back here safely – cleared of all these false charges. **But I'm a superstitious man and if some unlucky accident should befall him...if he should get shot in the head by a police officer or if he should hang himself in his jail cell or if he's struck by a bolt of lightning then I'm going to blame some of the people in this room. And that, I do not forgive , then .But that aside let me say that I swear on the souls of my grandchildren that I will not be the one to break the peace that we have made here today...**

The Don and Tom move toward the head of the table where Barzini is sitting. Tattaglia does the same. The Don and Tattaglia embrace as the others applaud.

Scene (14) : Cemetery -Day-We hear church bells as a procession of cars drives in. Chauffeurs open car doors to let mourners out, including that old man who sang Luna Mezz'o Mare at Connie's wedding reception. Michael, Tom, Mama, Connie and others are sitting in chairs in front of the Don's flower-covered casket. They watch as mourners place single red roses on top. We see Johnny, Clemenza, and his wife toss roses. Barzini tosses a rose, and glances at Michael and nods. We see Tessio walking from Barzini, towards Michael.

TESSIO (into Michael's ear) : Mike, could I have a minute? (after Michael and Tessio move away from the others) Barzini wants to arrange a meeting. He says we can straighten any of our problems out...

MICHAEL : You talked to him?

TESSIO :**Yeah-I can arrange security. On my territory. Alright?**

MICHAEL : Alright...

TESSIO : Alright.

TOM (after Michael sits beside him again) : **Do you know how they're gonna come at'cha?** MICHAEL : **They're arranging a meeting in Brooklyn. Tessio's ground, where I'll be "safe".**

TOM : I always thought it would've been Clemenza, not Tessio...

MICHAEL : It's a smart move – Tessio was always smarter. But I'm gonna wait – after the baptism. I've decided to be Godfather to Connie's baby. And then I'll meet with Don Barzini – and Tattaglia – all of the heads of the Five Families...

Scene (15) : The Corleone Mall -Moving men load a truck labeled "John J. Bartek Moving." We see a sign on the wall that says "Future Commercial Development - GencoLand Co. – 5.6 Acres" with a small "sold" sign underneath it. Alimousine drives through the gate stopping besides the moving truck. Connie gets out, arguing with her mother who's seated in the car.

CONNIE (yelling from car) : What aya tryin' to tell me!

MAMA(yelling from car) : Look I'm trying to tell you you're wrong!

CONNIE (yelling, while getting out of the car) : Aw Mama, please!(running into the house crying)Michael! Michael!

KAY : What is it?

CONNIE : Where is he? Michael!

Connie and Kay run out. Connie opens the door to the Don's office. Michael's sitting at his desk with Neri behind him. Kay follows

CONNIE : Michael! You lousy bastard you killed my husband! You waited until Papa died so nobody could stop you, and then you killed him. You blamed him for Sonny. You always did. Everybody did. But you never thought about me. You never gave a damn about me.Now what am I going to do?

KAY : Connie...

CONNIE (to Kay, after Kay puts her arms around her) : Why do you think he kept Carlo at the mall? All the time he knew he was gonnakill'im.(to Michael)And you stood Godfather to our baby you lousy cold-hearted bastard. Want to know how many men he had killed with Carlo? Read the papers – read the papers!(after she picks up and slams down a newspaper) That's your husband! That's your husband! Connie goes toward Michael.

Neri holds her back until Michael motions it's okay.

MICHAEL(taking Connie's arms as she cries) : Come on...

CONNIE(struggling out of Michael's arms) : No! No! No!

MICHAEL(to Neri) : Get her upstairs. Get her a doctor. Neri takes Connie out of the room. Michael sighs, then lights a cigarette.

MICHAEL(to Kay) : She's hysterical. Hysterical.

KAY : Michael, is it true?

MICHAEL : Don't ask me about my business, Kay...

KAY : Is it true?

MICHAEL : Don't ask me about my business...

KAY : No.

MICHAEL(as he slams his hand on the desk) : Enough!(then)Alright.(This one time Michael points his finger...) this one time I'll let you ask me about my affairs...

KAY(whispering) : Is it true? Is it?

MICHAEL(quietly, shaking his head) : No.

KAY : (after a sigh of relief and Michael kisses and hugs her)I guess we both need a drink, huh?

Kay leaves the room to fix Michael a drink. At the same time, Rocco, Clemenza, and Neri enter the office. Clemenza shakes Michael's hand. Kay turns her head to watch them. They embrace Michael, then kiss his hand.

CLEMENZA (kissing Michael's hand) : Don Corleone...Rocco kisses Michael's hand as Neri shuts the door blocking Kay's view.

Appendix 6 : The Scenes' script of "Titanic" Film

Scene (16) :Poop Deck-Night -Jack is kicked back on one of the benches gazing at the stars blazing gloriously overhead. Thinking artist thoughts and smoking a cigarette. Hearing something, he turns as Rose runs up the stairs from the well deck. They are the only two on the stern deck ,except for Quartermaster Rowe , twenty feet above them on the docking bridge catwalk. She doesn't see Jack in the shadows, and runs right past him. Tracking with Rose as she runs across the deserted fantail .Her breath hitches in an occasional sob, which she suppresses. Rose slams against the base of the stern flagpole and clings there, panting. She stares out at the black water. Then starts to climb over the railing. She has to hitch her long dress way up, and climbing is clumsy. Moving methodically she turns her body and gets her heels on the white-painted gunwale, her back to the railing, facing out toward blackness. 60 feet below her, the massive propellers are churning the atlantin into white foam, and a ghostly wake trails

off toward the horizon. In a low angle , we see Rose standing like a figurehead in reverse . Below her are the huge letters of the name "TITANIC". She leans out, her arms straightening... looking down hypnotized, into the vortex below her. Her dress and hair are lifted by the wind of the ship's movement.

The only sound, above the rush of water below, is the flutter and snap of the big Union Jack right above her.

JACK : Don't do it.

She whips her head around at the sound of his voice. It takes a second for her eyes to focus.

ROSE : Stay back! Don't come any closer!

Jack sees the tear tracks on her cheeks in the faint glow from the stern running lights.

JACK : Take my hand. I'll pull you back in.

ROSE : No! Stay where you are. I mean it. I'll let go.

JACK : No you won't.

ROSE : What do you mean no I won't? Don't presume to tell me what I will and will not do. You don't know me.

JACK : You would have done it already. Now come on, take my hand.

Rose is confused now. She can't see him very well through the tears, so she wipes them with one hand, almost losing her balance.

ROSE : You're distracting me. Go away.

JACKI : can't. I'm involved now. If you let go I have to jump in after you.

ROSE : Don't be absurd. You'll be killed.

He takes off his jacket.

JACK : I'm a good swimmer.

He starts unlacing his left shoe.

ROSE : The fall alone would kill you.

JACK : It would hurt. I'm not saying it wouldn't. To be honest I'm a lot more concerned about the water being so cold.

She looks down. The reality factor of what she is doing is sinking in.

ROSE : How cold?

JACK (taking off his left shoe) : Freezing. Maybe a couple degrees over.

He starts unlacing his right shoe.

JACK : Ever been to Wisconsin?

ROSE (perplexed) : No.

JACK : Well they have some of the coldest winters around, and I grew up there , near Chippewa Falls. Once when I was a kid me and my father were ice- fishing out on Lake Wissota... ice- fishing's where you chop a hole in the—

ROSE : I know what ice fishing is!

JACK : Sorry. Just... you look like kind of an indoor girl. Anyway, I went through some thin ice and I'm tellin' ya ,water that cold... like that right down there... it hits you like a thousand knives all over your body. You can't breathe, you can't think... least not about anything but the pain.(takes off his other shoe)Which is why I'm not looking forward to jumping in after you. But like I said,I don't see a choice. I guess I'm kind a hoping you'll comeback over the rail and get me off the hook here.

ROSE : You're crazy.

JACK : That's what everybody says. **But with all due respect, I'm not the one hanging off the back of a ship.** He slides one step closer, like moving up on a spooked horse.

JACK : Come on . You don't want to do this. Give me your hand.

Rose stares at this madman for a long time. She looks at his eyes and they somehow suddenly seem to fill her universe.

ROSE : Alright .

She unfastens one hand from the rail and reaches it around toward him. He reaches out to take it, firmly.

JACK : I'm Jack Dawson.

ROSE(voice quavering) : Pleased to meet you , Mr. Dawson.

Rose starts to turn. Now that she has decided to live, the height is terrifying. She is overcome by vertigo as she shifts her footing, turning to face the ship. As she starts to climb, her dress gets in the way, and one foot slips off the edge of the deck. She plunges, letting out a piercing shriek. Jack, gripping her hand, is jerked toward the rail. Rose barely grabs a lower rail with her free hand.

QUARTERMASTER ROWE, up on the docking bridge hears the scream and heads for the ladder.

ROSE : HELP! HELP!!

JACK : I've got you. I won't let go.

Jack holds her hand with all his strength, bracing himself on the railing with his other hand. Rose tries to get some kind of foothold on the smooth hull. Jack tries to lift her bodily over the railing. She can't get any footing in her dress and evening shoes, and she slips back. Rose SCREAMS again. Jack, awkwardly clutching Rose by whatever he can get a grip on as she flails, gets her over the railing. They fall together onto the deck in a tangled heap, spinning in such a way that Jack winds up slightly on top of her. Rowe slides down the ladder from the docking bridge like it's a fire drill and sprints across the fantail.

ROWE : Here, what's all this?!

Rowe runs up and pulls Jack off of Rose, revealing her disheveled and sobbing on the deck. Her dress is torn, and the hem is pushing up above her knees, showing one ripped stocking. He looks at Jack, the shaggy steerman with his jacket off, and the first class lady clearly in distress, and starts drawing conclusions. Two seamen chug across the deck to join them.

ROWE(to Jack) : Here you, stand back! Don't move an inch!(to the seamen)Fetch the Master at Arms

Scene (17) : Boat Deck –Port Side_ – Second officer lightoller is loading the boat nearest Cal and Rose... Boat 6.

LIGHTOLLER : Women and children only! Sorry sir, no men yet.

Another rocket bursts overhead, lighting the crowd. Startled faces turn upward. Fear now in the eyes.

DANIEL MARVIN : has his Biograph camera set up, cranking away... hoping to get an exposure off the rocket's light. He has Mary posed in front of the scene at the boats.

MARVIN : You're afraid, darling. Scared to death. That's it!

Either she suddenly learned to act or she is petrified.

Rose watches the farewells taking pace right in front of her as they step closer to the boat. Husbands saying goodbye to wives and children. Lovers and friends parted. Nearby

MOLLY : is getting a reluctant woman to board the boat.

MOLLY : Come on, you heard the man. Get in the boat, sister.

RUTH : Will the lifeboats be seated according to class? I hope they're not too crowded—

ROSE : Oh, Mother shut up!(Ruth freezes, mouth open)Don't you understand? The water is freezing and there aren't enough boats... not enough by half. Half the people on this ship are going to die.

CAL : Not the better half.

Push in on Rose's face as it hits her like a thunder bolt . Jack is third class. He doesn't stand a chance. Another rocket bursts overhead, bathing her face in white light.

ROSE : You unimaginable bastard.

MOLLY : Come on, Ruth, get in the boat. These are the first class seats right up here. That's it.

Molly practically hands her over to Lightoller , then looks around for some other women who might need a push.

MOLLY : Come on, Rose. You're next, darlin'.

Rose steps back, shaking her head.

RUTH : Rose, get in the boat!

ROSE : Goodbye, mother.

Ruth, standing in the tippy lifeboat, can do nothing. Cal grabs Rose's arm but she pulls free and walks away through the crowd. Cal catches up to Rose and grabs her again, roughly.

CAL : Where are you going? To him? Is that it? To be a whore to that gutter rat?

ROSE : I'd rather be his whore than your wife.

He clenches his jaw and squeezes her arm viciously, pulling her back toward the lifeboat. Rose pulls out a hairpin and jabs him with it. he lets go with a curse and she runs into the crowd.

LIGHTOLLER : Lower away!!

RUTH : Rose! ROSE!!

MOLLY : Stuff a sock in it, would ya, Ruth. She'll be along.

The boat lurches downward as the falls are paid out.

Tracking with Rose , as she runs through the clusters of people. She looks back and a furious Cal is coming after her. She runs breathlessly up to two proper looking men.

ROSE : That man tried to take advantage of me in the crowd!

Appalled, they turn to see Cal running toward them. Rose runs on as the two men grab Cal, restraining him. She runs through the First Class entrance .Cal breaks free and runs after her. He reaches the entrance, but runs into a knot of people coming out . He pushes rudely through them.

Scene (18) : Boat Deck –Port Side_ Night - Lightoller is getting people into Boat 2.He keeps his pistol in his hand at this point. Twenty feet below them the sea is pouring into the doors and windows of B deck staterooms. They can hear the roar of water cascading into the ship.

LIGHTOLLER : Women and children, please. Women and children only. Step back, sir.

Even with Jack's arms wrapped around her, Rose is shivering in the cold . Near her a woman with two young daughters looks into the eyes of a husband she knows she may not see again

HUSBAND : Goodbye for a little while... only for a little while.(to his two little girls)
Go with mummy.

The woman stumbles to the boat with the children, hiding her tears from them. Beneath the false good cheer, the man is choked with emotion.

HUSBAND : Hold mummy's hand and be a good girl. That's right.

Some of the women are stoic, others are overwhelmed by emotion and have to be helped into the boats. A man scribbles a note and hands it to a woman who is about to board.

MAN : Please get this to my wife in De Moines, Iowa.

Jack looks at Tommy and Fabrizio.

JACK : You better check out the other side. They nod and run off, searching for a way around the deckhouse.

ROSE : I'm not going without you.

JACK : Get in the boat, Rose.

Cal walks up just then.

CAL : Yes. Get in the boat, Rose.

She is shocked to see him. She steps instinctively to Jack. Cal looks at her, standing there shivering in her wet slip and stockings, a shocking display in 1912.

CAL : My God, look at you.(taking off his coat)Here, put this on.

She numbly shrugs into it. He is doing it for modesty, not the cold.

LIGHTOLLER : Quickly, ladies. Step into the boat. Hurry, please!

JACK : Go on. I'll get the next one.

ROSE : No. Not without you! (She doesn't even care that Cal is standing right there. He sees the emotion between Jack and Rose and his jaw clenches. But then he leans close to her and says...

CAL(low) : There are boats on the other side that are allowing men in. Jack and I can get off safely. Both of us.

JACK(he smiles reassuringly) : I'll be alright. Hurry up so we can get going... we got our own boat to catch.

CAL : Get in... hurry up, it's almost full.

Lightoller grabs her arm and pulls her toward the boat. She reaches out for Jack and her fingers brush his for a moment. Then she finds herself stepping down into the boat. It's all a rush and blur.

LIGHTOLLER : Lower away!

The two men watch at the rail as the boat begins to descend.

CAL(low) : You're a good liar.

JACK : Al most as good as you.

CAL : I always win, Jack. One way or another.(looks at him, smiling) Pity I didn't keep that drawing. It's going to be worth a lot more by morning.

Jack knows he is screwed. He looks down at Rose, not wanting to waste a second of his last view of her. The ropes going through the pulleys as the seamen start to lower. All sound going away... Lightoller giving orders, his lips moving...but Rose hears only the blood pounding in her ears... this cannot be happening... a rocket bursts above in slow-motion, outlining Jack in a halo of light... Rose's hair blowing in slow motion as she gazes up at him, descending away from him... she sees his hand trembling, the tears at the corners of his eyes, and cannot believe the unbearable pain she is feeling...Rose is still staring up, tears pouring down her face. Suddenly she is moving . She lunges across the women next to her. Reaches the gunwale, climbing it...Hurls herself out of the boat to the rail of the A-Deck promenade, catching it, and scrambling over the rail. The Boat 2 continues down. But Rose is back on Titanic.

JACK : No Rose! NOOOO!!

Jack spins from the rail, running for the nearest way down to A-Deck. Hockley too has seen her jump. She is willing to die for this man, this gutter scum. He is overwhelmed by a rage so all consuming it eclipses all thought.

المستخلص :

الانسان ككائن اجتماعي يحتاج الى التفاعل مع الاخرين والتواصل هي احد وسائل التفاعل .الناس يرسلون ويستلمون رسائل ومعلومات عن طريق التواصل. التضمين الذي يشير الى المعنى الاضافي الذي يضمه المتحدث هو ظاهرة لوحظت في التواصل اليومي للبشر .غالبا ماتكون تعابير المتحدثين او الكتاب تحمل معنى اضافياً اكثر مما قالوا او كتبوا .لهذا السبب تفترض الدراسة الحالية بان هنالك مشاهد في افلام هوليوود تحمل معنى اضافي يتجاوز مستوى التعابير اللفظية وان هذا المعنى يجب ان يُحلل ليكون مفهوم .كما تفترض الدراسة بان المتحدثين في هذه المشاهد لا يتواصلون بطريقة تفاعلية .هم يخترقون مبادئ كرايس التفاعلية ومبدأ الكم هو الاكثر خرقا. وحالة خرق المبادئ التفاعلية تخلق التضمين .علاوة على ذلك تفترض الدراسة ان التضمين في الافلام الفكاهية يختلف عن ذلك الموجود في الافلام التراجيدية وكذلك في الافلام القديمة يختلف عنه في الافلام الوسطية الحدث والحديثة .كما تفترض الدراسة بان المستمعين يحتاجون الى ربط المفاهيم ليفهموا المعنى المقصود من التضمين.

اختيرت ثمانية عشر مشهد من ست افلام .ثلاثة منها فكاهية وثلاثة تراجيدية من ثلاث فترات مختلفة قسمت الفترات الى : قديمة من 1930 الى 1960 و وسطية الحدث من 1960 الى 1990 و حديثة من 1990 الى 2020.تم تحديد التعابير التي تحتوي على تضمين والانتباه بشكل خاص الى حالة خرق المبادئ التفاعلية بالاشارة الى طريقة الخرق والمبدأ الذي خرق وسبب الخرق . اخذ الباحث بنظر الاعتبار السياق و الخصائص الغير لغوية .

بأختصار ومن تحليل المشاهد المختارة تم أثبات أن الشخصيات لا يتكلمون بصورة تعاونيه في بعض حواراتهم . هم يعطون معنى اضافيا وهذا المعنى يتأثر بالسياق و للخصائص غير لغوية دور حيوي في ذلك . هم يخترقون مبادئ كرايس التفاعلية ومبدأ الكم الاكثر خرقا. يستخدمون اربع طرق لخرق المبادئ وهي : الاستهانة و خرقها و الانسحاب و التعطيل . الطريقة الاكثر توظيف هي الاستهانة بالمبادئ . بالاضافة لذلك اثبت ان التضمين في الافلام الفكاهية يختلف عن تلك الموجودة في الافلام التراجيدية كما ان التضمين في الافلام القديمة يختلف عنه في الافلام الوسطية الحدث والحديثة . وفقاً لذلك استنتج الباحث ان الشخصيات في افلام هوليوود استخدموا التضمين بنوعيه الحواري والعرفي . التضمين الحواري هو الاكثر توظيفا . كما أثبت ان نوعي التضمين الحواري استخدمت الخاص والعام . وكان النوع الخاص الاكثر شيوعا . أخيراً نرى بان تحليل الافلام باتباع نظرية كرايس سيضيف نظرة ممتعة عن كيفية استخدام نظريات علم اللغة في تحليل مشاهد الافلام .

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رسالة تقدمت بها الطالبة
عهد عبد الرزاق سليح

الى مجلس كلية التربية في جامعة ميسان
وهي جزء من متطلبات نيل شهادة الماجستير في اللغة الانكليزية وعلم اللغة

بإشراف
أ.د. بلقيس عيسى كاطع راشد

