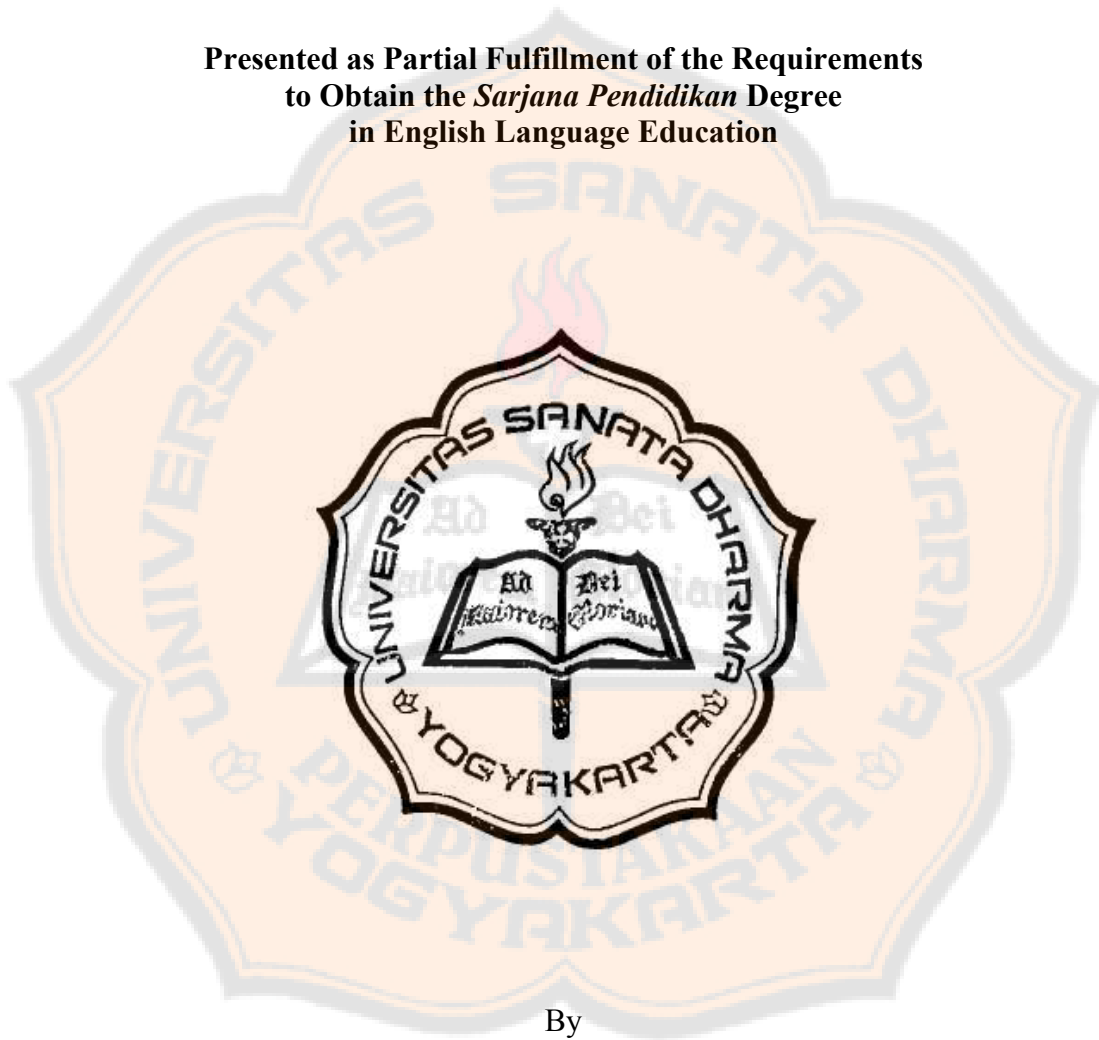


**PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI**

**VIOLATIONS OF GRICE'S MAXIMS  
IN *THE PRINCE AND THE PAUPER* MOVIE**

**A SARJANA PENDIDIKAN THESIS**

**Presented as Partial Fulfillment of the Requirements  
to Obtain the *Sarjana Pendidikan* Degree  
in English Language Education**



By

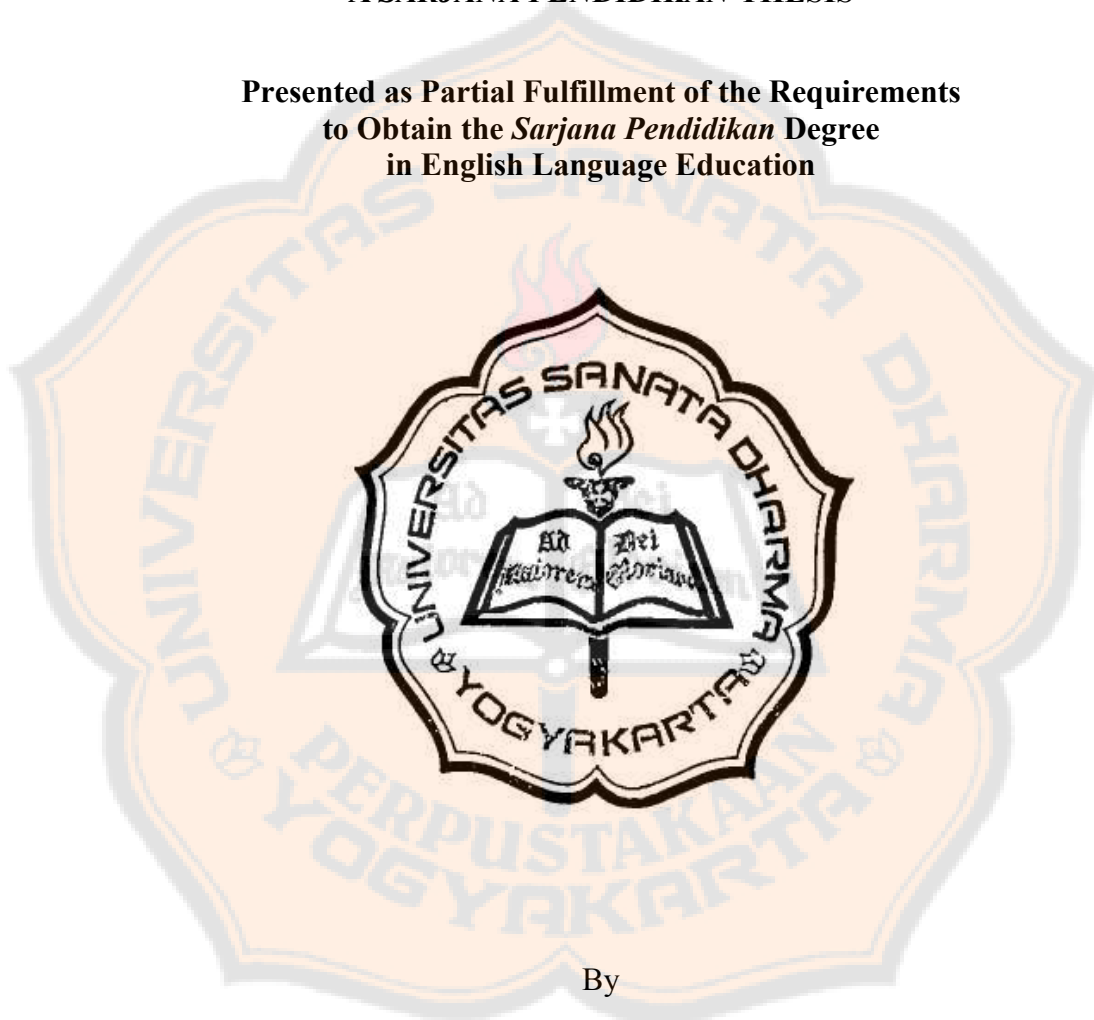
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Student Number: 091214032

**ENGLISH LANGUAGE EDUCATION STUDY PROGRAM  
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION  
FACULTY OF TEACHERS TRAINING AND EDUCATION  
SANATA DHARMA UNIVERSITY  
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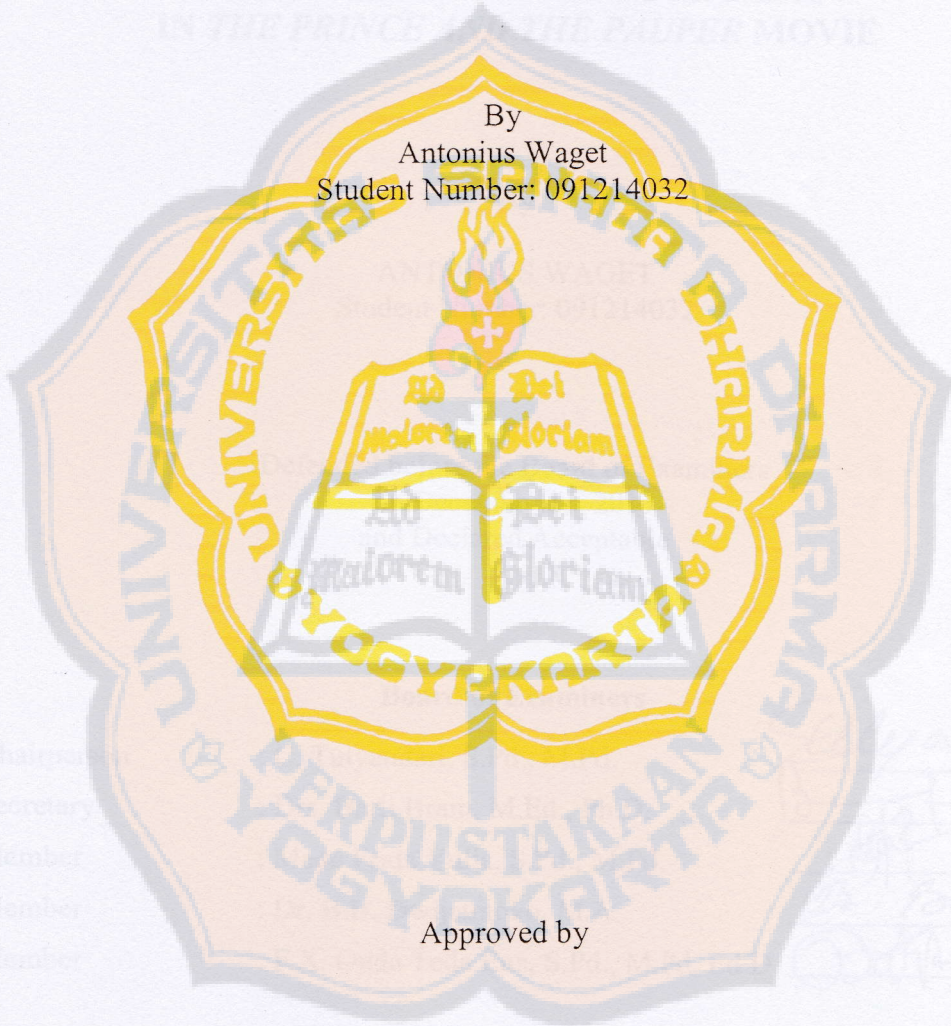
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**VIOLATIONS OF GRICE'S MAXIMS  
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Approved by

Sponsor

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Made Frida Yulia, S.Pd., M.Pd.

November 18, 2013

A Sarjana Pendidikan Thesis on

**VIOLATIONS OF GRICE'S MAXIMS  
IN THE PRINCE AND THE PAUPER MOVIE**

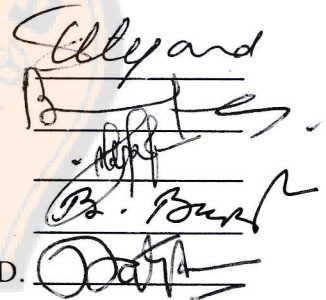
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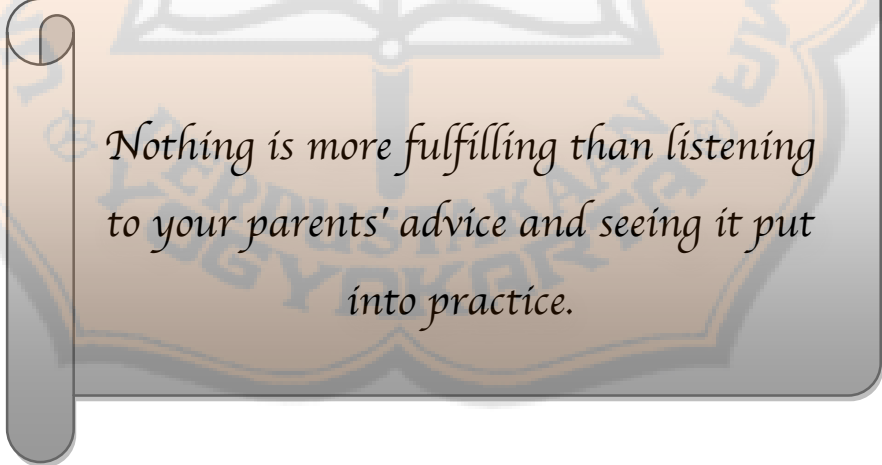


Rohandi, Ph.D.

*I would like to dedicate this thesis*

*to my beloved*

*mother & late father*



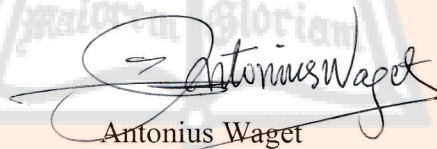
*Nothing is more fulfilling than listening  
to your parents' advice and seeing it put  
into practice.*

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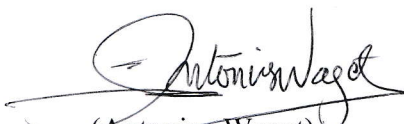
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**ABSTRACT**

Waget, Antonius. (2013). *Violations of Grice's Maxims in The Prince and the Pauper Movie*. Yogyakarta: English Language Education Study Program, Sanata Dharma University.

*The Prince and the Pauper* movie was an American movie based on Mark Twain's classic novel. The movie set in the Sixteen Century England depicted two contradictory lives, namely royalty and poverty. Prince Edward Tudor, a child of royalty and Tom Canty, a child of poverty, were forced by circumstance to trade places. This movie depicting human daily conversation provided many examples of violations of Grice's maxims on responses employed by the two main characters and three supporting characters, namely the King, the Earl of Hertford, and Ruffler. Therefore, this research was intended to explore violations of Grice's maxims by the addressees on responses to the addressers' disclosures and analyze the purposes of the violations. Two research problems were formulated to achieve the objectives in this research: (1) What maxims are violated in *The Prince and the Pauper* movie? (2) What possible purposes underline the maxims violation?

The researcher employed Grice's theories (2004) to find out Grice's maxims violated by the addressers in the movie. This was to solve the first research problem. Also, the researcher utilized theories of Leech (1982) and Brown and Levinson (1987), and Goffman (2008) to solve the second research problem. The researcher chose document analysis as the method of the research, in which the printed documents, namely *The Prince and the Pauper* movie's transcription and check list became the primary sources of the research. The researcher did all of the investigating, collecting and analyzing data. Thus, the movie transcription, check list, and the researcher, later, were employed as the instruments.

Grounded on the analysis, the researcher found that the addressees in *The Prince and the Pauper* movie violated the four of Grice's maxims. The maxims violated were Quantity, Quality, Relevance, and Manner. When the addressees failed to provide informative information, they violated the Maxim of Quantity. When the addressees lied to their addressers, they violated the Maxim of Quality. When the addressees provided irrelevant glosses, they violated the Maxim of Relevance. When the addressees failed to be true, brief, univocal, and orderly, they violated the Maxim of Manner. Moreover, the second finding revealed that the purposes of the violations were in order to mislead the counterparts, be polite, save face, protract answers, please the counterparts, avoid discussions, and communicate self interest.

Key words: *The Prince and the Pauper* movie, Grice's maxims, maxim violations.



## ABSTRAK

Waget, Antonius. (2013). *Violations of Grice's Maxims on Responses to Utterances in The Prince and Pauper Movie*. Yogyakarta: Program Pendidikan Bahasa Inggris, Universitas Sanata Dharma.

*The Prince and the Pauper* adalah film Amerika berdasarkan novel klasik buah karya Mark Twain. Film ini melukiskan hidup dua dunia yang bertolak belakang, pada abad keenambelas di Inggris, yakni antara kemewahan dan kemelaratan. Situasi kehidupan itu mendesak Pangeran Edward Tudor, putra raja dan Tom Canty, anak miskin untuk saling menukarkan bentuk kehidupan. Film yang menggunakan bahasa percakapan harian ini mengandung banyak contoh pelanggaran hukum Grice pada respons yang diberikan oleh kedua tokoh utama ini serta Raja, Earl of Hertford, dan Ruffler. Tujuan dari penelitian ini adalah untuk mengetahui hukum-hukum Grice mana yang dilanggar oleh penjawab ketika menanggapi ujaran pembicaranya dan menganalisa tujuan pelanggaran hukum Grice itu. Penulis menggunakan dua rumus permasalahan di dalam penelitian ini, yakni: (1) Hukum Grice manakah yang dilanggar oleh penjawab ketika menanggapi ujaran pembicaranya di dalam film *The Prince and the Pauper*? (2) Tujuan apakah yang mau dicapai oleh penjawab dari pelanggaran itu?

Untuk memecahkan permasalahan pertama, peneliti menggunakan teori Grice (2004). Untuk memecahkan permasalahan kedua, peneliti menggunakan teori Leech (1982) dan Brown dan Levinson (1987), dan Goffman (2008). Penulis menggunakan metode analisis dokumen dengan naskah film *The Prince and the Pauper*, lembar daftar cek sebagai sumber utama. Peneliti sendiri melakukan investigasi, pengumpulan data, dan menganalisanya. Oleh karena itu naskah film, lembar daftar cek dan peneliti sendiri merupakan instrumen dari penelitian ini.

Berdasarkan analisis yang telah dilakukan, peneliti menemukan bahwa para penjawab di dalam dialog itu melanggar keempat hukum Grice. Hukum-hukum yang dilanggar itu adalah *Quantity*, *Quality*, *Relevance*, and *Manner*. Ketika penjawab tidak memberikan informasi yang memadai, dia melanggar hukum *Quantity*. Ketika penjawab menipu pembicaranya dia melanggar hukum *Quality*. Ketika penjawab memberikan tanggapan yang tidak relevan dia melanggar hukum *Relevance*. Ketika penjawab tidak memberikan respons yang jelas dia melanggar hukum *Manner*. Selain itu, penemuan kedua menyatakan bahwa tujuan dari pelanggaran hukum Grice adalah untuk menipu lawan bicara, tampil sopan, menjaga harga diri, menahan jawaban, menyenangkan pendengar, menghindari diskusi, dan mengungkapkan kepentingan pribadi.

Kata-kata kunci: *The Prince and the Pauper* movie, Grice's maxims, maxim violations.

## ACKNOWLEDGEMENTS

Praise Lord Jesus for his blessings I could pass the challenging time and finish this thesis. I learned to be myself while doing this thesis. This was the real gift of Jesus to me.

I would like to express my profoundest gratitude to my thesis supervisor, **Made Frida Yulia, S.Pd., M.Pd.** for her knowledge, guidance, suggestions, and patience during the whole process of the research and writing. Her patience kept my spirits up through the struggle in the completion of this thesis. May Lord Jesus' blessings always be with her in reaching all her dreams.

I am grateful to **Mr. Darryl Brophy** for helping me to download *The Prince and the Pauper* movie with the subtitles. I am also grateful to **Teresa Philomene Wynne**. This thesis would not have been finished without her help and support. She was always willing to help me solve my problems in English grammar from the very outset of the writing process. My deep gratitude also goes to **Sr. Margaret O'Donohue FCJ**, who I consulted about English grammar when Teresa was unavailable. She was always accessible and willing to help me. I would also like to address my thankfulness to my lecturers in the English Language Education Study Program (ELESP) of Sanata Dharma University, especially **Carla Sih Prabandari, S.Pd. M.Pd., Christina Lhaksmita Anandari, S.Pd., Ed.M., Laurentia Sumarni Haryanto, S.Pd., M.Trans.St., and Patricia Angelina Lasut, S.Pd., M.Pd.** for their

## PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

invaluable comments and suggestions which brought me new insight and enabled me to find out my way in completing this thesis. My sincere thankfulness also goes to F.X. Mukarto, Ph.D. for welcoming me to his house and helping me how to get supporting sources for this research from the internet.

My gratitude also goes to Maris Mere, S.Pd., Aldine Arbella, S.Pd., and Venansia Ajeng, S.Pd. for their help as proofreaders, time, encouragement, advice, support, and prayers. I thank my classmates in PBI 2009, especially Nindi, S.Pd., Liliana, S.Pd., Sr. Anselina Samosir, FSGM, S.Pd., Rm. Jack Renrusun, MSC, S.Pd., Rendy, S.Pd., Wisnu, Wilda, Febri, Dio, Yo, Galih, Yosafat, Elip, Deki, Erika, Christin, Shella, Ulis, Efri, Okta, Yudith, Hanny, Mira, Ningrum, Rina, Marina, Brigitta, Alex, Detha, and the others for their cooperation, support, and all the fun we have had in the last four years during my study at this university.

My great thankfulness also goes to my dear SVD confreres, Fr. Peter Rego, SVD for helping me with translation a dialogue from Malagasy into English. I also give my deepest thanks to Fr. Provincial, Father Dr. Leo Kleden, SVD and all other SVD confreres for their constant concern and support that I could undergo the whole process of my study at Sanata Dharma University. My deepest gratitude goes to my beloved mother, to my brothers and sisters for their love and continuous support throughout my life and study at Sanata Dharma University. My special gratitude also

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goes to my family benefactor in Surabaya for their constant prayers and support. This thesis would have been impossible without their encouragement and prayers.

I will not forget the Brothers of Charity, where I have stayed during this time, for their hospitality, their constant support and for providing a safe haven for me to finish this thesis. I would finally like to thank everyone who has supported me in his or her own way throughout the research process. May Lord Jesus give them all happiness and success in their lives.

**Antonius Waget**

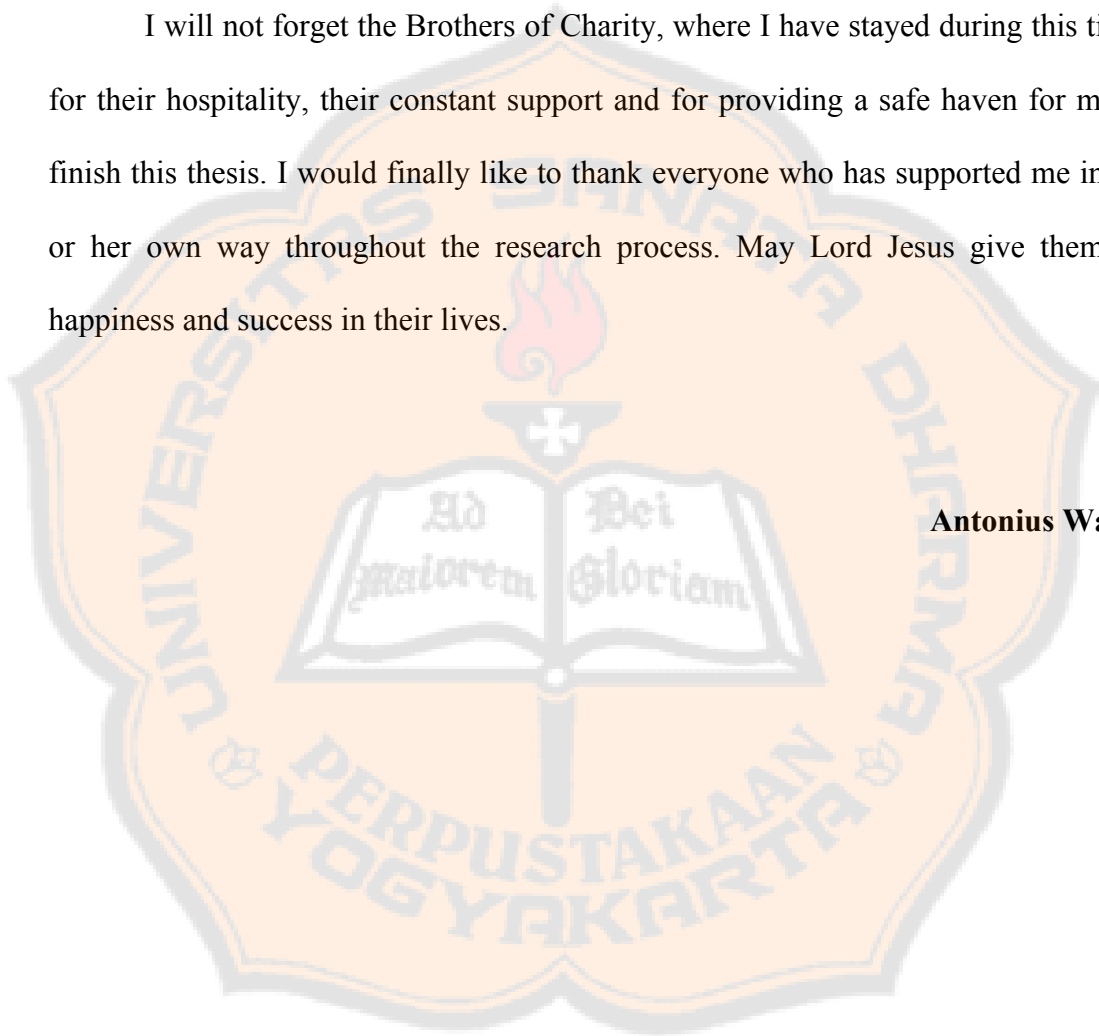


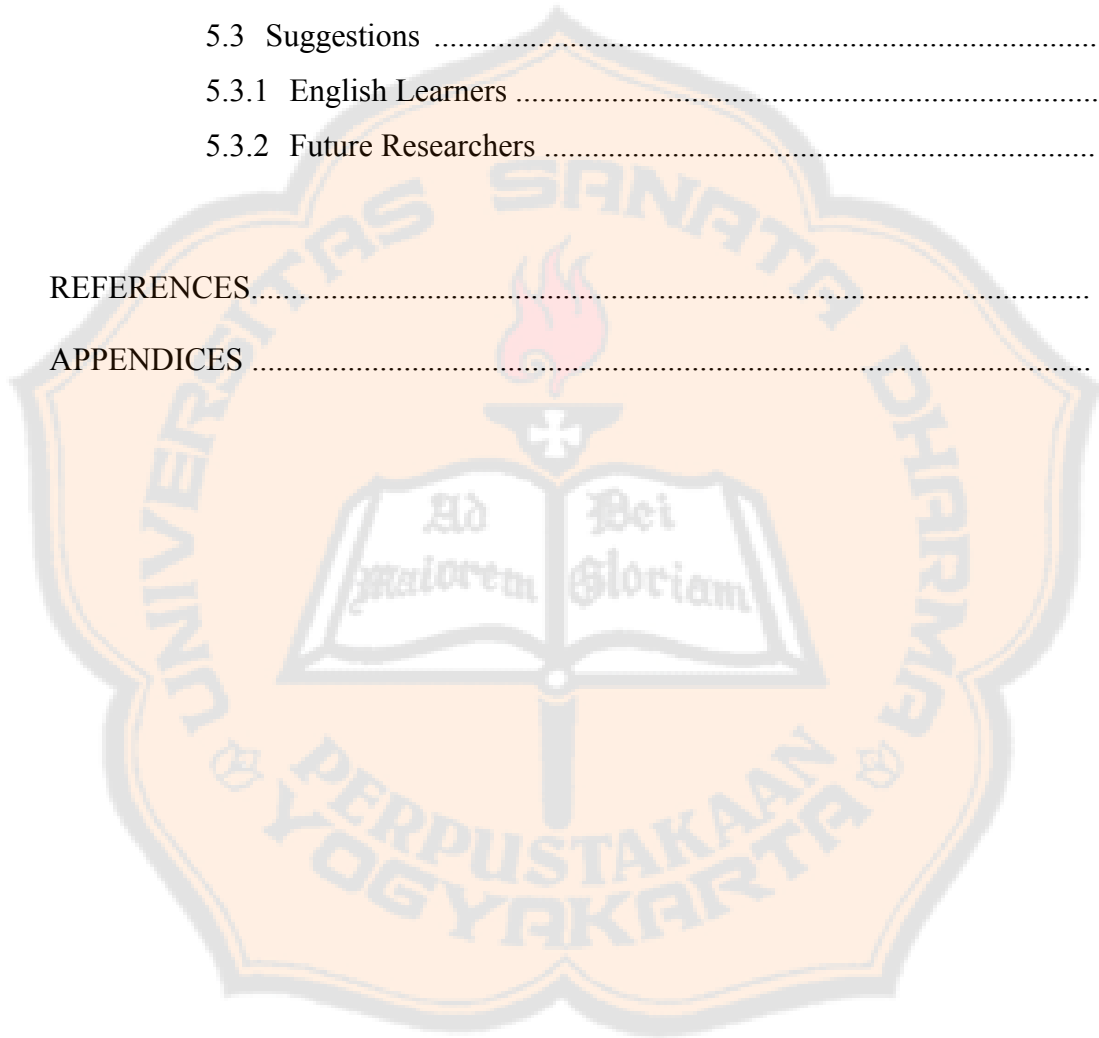
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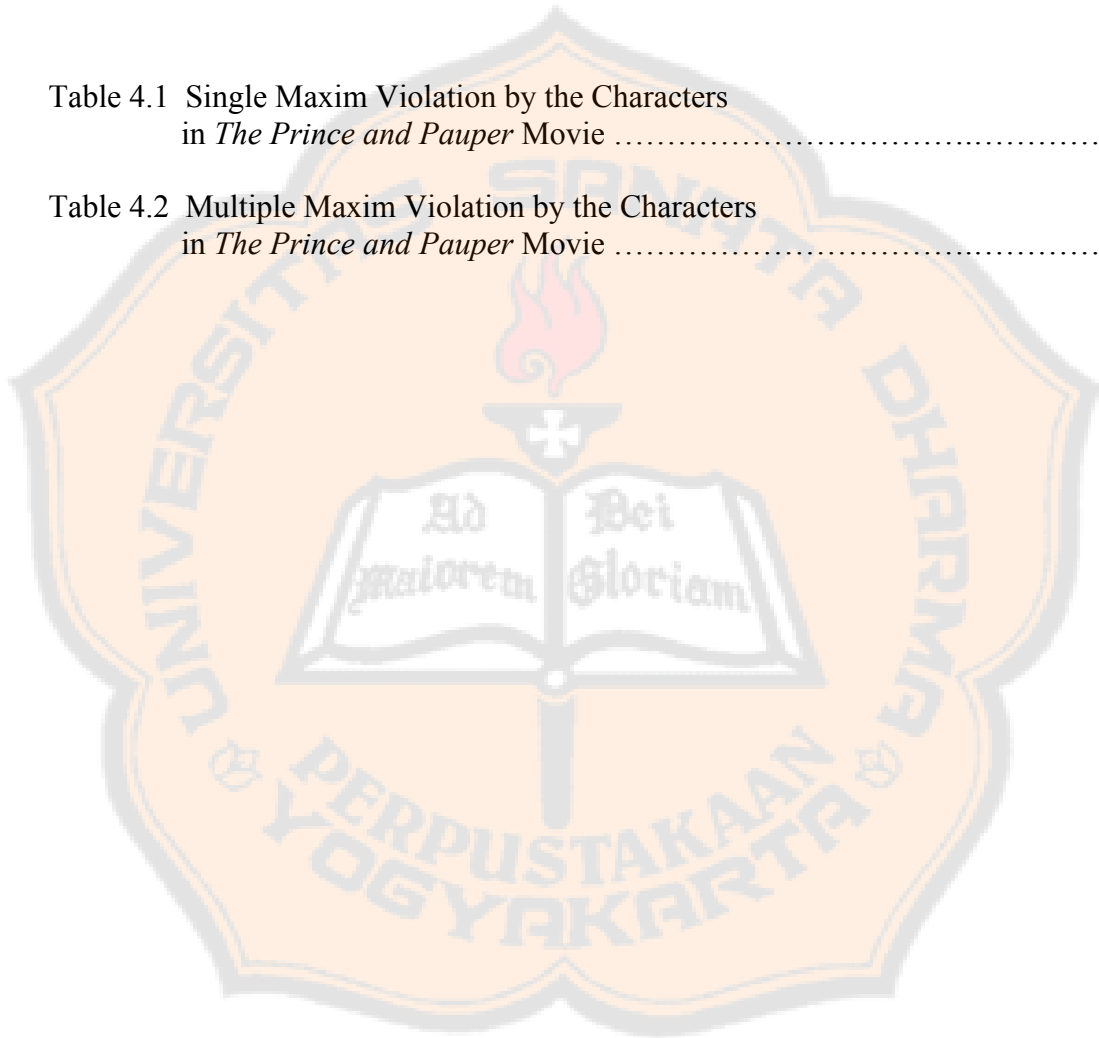
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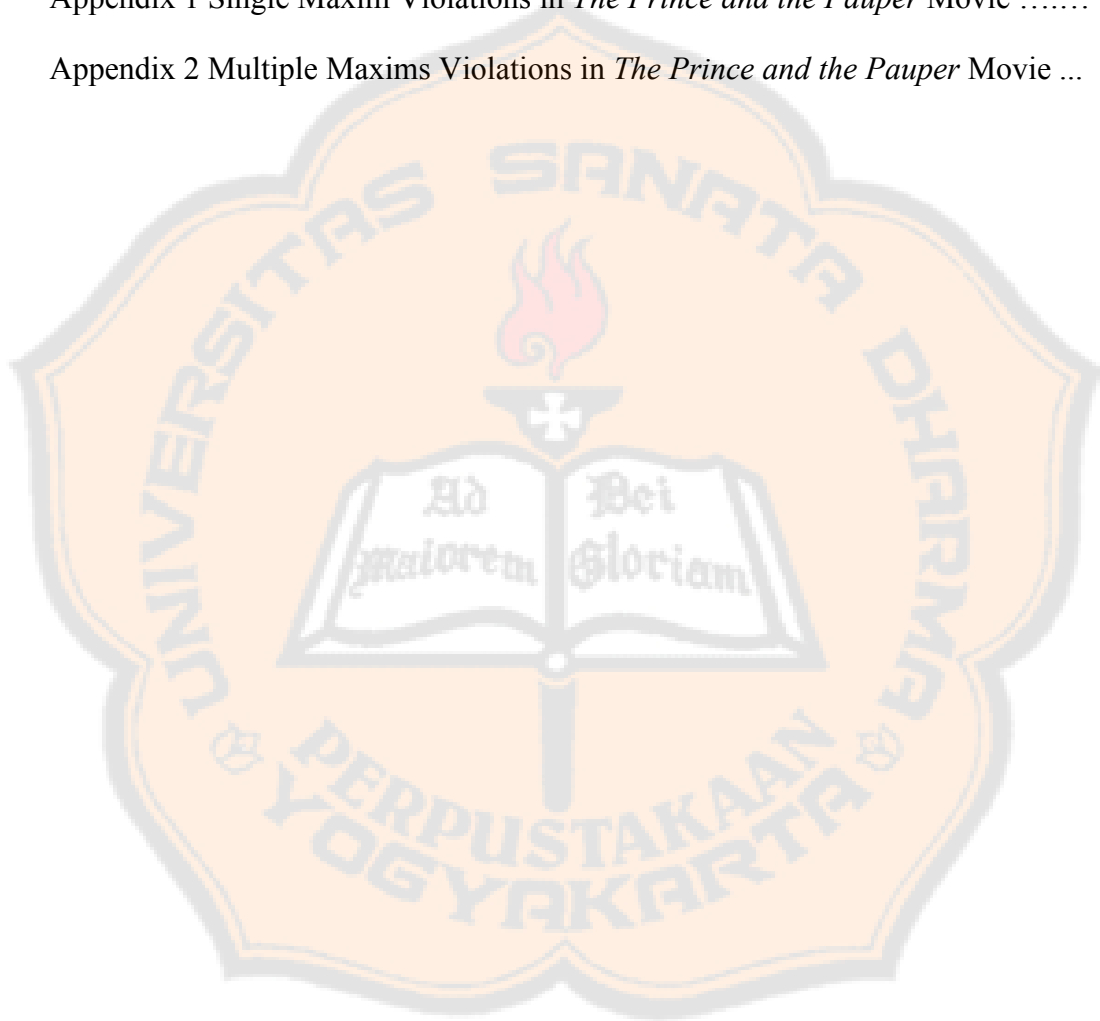
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## CHAPTER I

### INTRODUCTION

This part consists of six main sections which form the basis of this research, namely research background, research problems, problem limitation, research objectives, research benefits, and definition of terms. In the research background section, the researcher presents the focused points as rationale for the urgency of the research, general aims and theoretical starting point. Research problems section formulates the research questions used to discover the findings of the research. Problem limitation presents the focused scope of the research. Research objectives section provides the expected outcomes of the research related to the research problems. Research benefits section presents the possible benefits for English learners, English teachers, English readers, and the future researchers. Definition of terms defines the key terms used by the researcher in the research to avoid misinterpretation.

#### **1.1 Research Background**

In a conversation, an addressee is expected not only to understand the content and intention of the utterance, but is also expected to provide a particular response to an addresser's speech act. The response should be mutually dovetailed with the addresser's utterance. In other words, the addresser's utterances in

conversation demand responses by the addressee. The addressee's utterance must have the same content and intention with the addresser's (Skinner, 1948, p. 33). By so doing, the addressers and addressees make the conversation productive and meaningful.

Edmondson (1981, p. 36) says that there are three types of responses that could be employed by addressees. They are verbal response, physical response, and a combination of verbal and physical responses. When responding to their interlocutors, the addressees may employ one of the three ways. In this research, the researcher highlights verbal response because the researcher focuses on the addressees' verbal responses.

As discussed above, utterances contributed by speakers require responses employed by interlocutors. In order to have a productive and meaningful conversation, the speakers are supposed to provide their response accordingly. However, not all the utterances are responded to accordingly. This is known as maxim violations.

In order for responses to be in accordance with the utterances provided by the interlocutor and to provide a productive and meaningful conversation, an addressee needs a conversational rule called maxim. To meet a speakers' need of having a conversational rule, Grice (2004, pp. 45-47) posits Cooperative Principle consisting of Maxim of Quantity, Maxim of Quality, Maxim of Relevance, and Maxim of Manner. Maxim of Quantity governs speakers to provide a contribution that is as informative as required. Maxim of Quality governs speakers to be honest and true when providing their glosses. Maxim of Relevance governs speakers to

provide relevant contributions. Maxim of Manner governs speakers to be clear, univocal, brief, and orderly when providing their glosses.

It is undeniable that dialogue occurs in the daily interaction between human beings in the real world and also in their arts including movies. The movie screen is one of the media for human daily interaction. Human dialogue in a movie consists of dialogue scenes. Kotti, Ververidis, Evangelopoulos, Panagakis, and Kotropoulos (2008, p. 1) explain that dialogue scenes in a movie are a set of consecutive shots containing human conversations. They underline that the conversations include significant interactions between the persons.

*The Prince and Pauper* movie directed by William Keighley and released in 1937 contains phenomena relevant to violations of Grice's maxims. The researcher found that maxim violations employed by the speakers frequently occurred in the movie. As seen in the Appendices 1 and 2, the characters violated the maxims in 43 dialogues. In one utterance, the characters violated one maxim, but some characters sometimes simultaneously violated two even three maxims as seen in Table 4.2. For example, Tom Canty violated the Maxims of Quantity and Quality simultaneously in one utterance. Ruffler violated the Maxims of Quality, Quantity, and Manner in one utterance. The characters violated the maxims when facing challenging situations. In regard to one scene in the movie involving Tom Canty being hit by his father, the character thinks that by revealing the fact that the one who hit him was his father would open an embarrassing discussion about his father and that it would put him in greater trouble. Tom Canty therefore

intentionally tells a lie to Fr. Andrew by providing an uninformative and unclear gloss.

This movie contains human daily conversation and depicts the circumstances of royal life in England in the Sixteenth Century as opposed to peasant life. The violations occur within the circumstances of the royal family and in those of peasant life. The setting creates the possibility of maxims violation on the addressees' utterances. The unique challenges, hardships, difficulties, and threats, the characters in *The Prince and the Pauper* movie trigger the characters to mislead their counterparts, to be polite, save face, protract answers, please interlocutors, avoid discussion, and communicate self-interest by providing long-winded, dishonest, irrelevant, and unclear utterances. When providing such utterances, the characters violate the Maxims of Quantity, Quality, Relevance, and Manner respectively. Grounded on the aforementioned explanations, the researcher chose this movie to elaborate the conversations in order to show how and which maxims are violated and what purposes the characters wish to achieve.

As a matter of fact, violations of Grice's maxims take place in all societies including Indonesian society. They can often be seen in play at University of Sanata Dharma community. The students of Sanata Dharma University very often fail to abide by the maxims, for example, by telling a white lie in conversation. Instead of saying "*I am sorry, I have not understood,*" or "*I am sorry, I have not got the point,*" students say, "*Yes, Sir/Miss,*" or saying nothing to the teacher's question, "*Understand?*" or "*Do you understand?*" or "*Is it clear?*" The students intentionally violate the Maxim of Quality in order to save face. They do not want

the teacher or friends to have a negative impression of them or to see them as slow students.

Based on the phenomena, this research would provide an alternative medium and source of teaching and learning for the teachers and students. In fact, students can learn much from the characters in the movie on how to construct a productive and meaningful conversation by providing informative, honest, relevant, and clear information. Moreover, Grice's maxims can be applied during the dialogue between teacher and students or between the students during presentation sessions involving discussion or questions and answers. The application of the maxims can help students develop their information to be as informative as required, mutually dovetailed and clear. Besides which the students can develop in themselves good character by being honest in their utterances. Thus, teachers and students can employ all of the maxims in the classroom during the teaching and learning process of all linguistics classes.

In this research, the researcher observes and examines maxim violations on the addressees' responses to addressers' speeches found in *The Prince and the Pauper* movie based on Grice's Cooperative Principle, namely Maxim of Quantity, Maxim of Quality, Maxim of Relevance, and Maxim of Manner (2004, pp. 45-47). This research also attempts to identify which maxims are violated by the addressees on the responses to the addressers' utterances in the movie dialogues and to examine for what purposes the addressees violate the maxims. In this sense, the researcher wants to know the maxims violated and analyzes the motives underlying the maxims violations. The researcher believes that by

acquiring a complete knowledge of Grice's maxims and the maxims violations, English language learners and readers will be able to provide a productive and meaningful conversation. This research will give further data about maxims violations found in *The Prince and the Pauper* movie and the underlined purposes the characters violate the maxims in conversation.

## 1.2 Research Problems

The research questions are formulated as follows.

1. What Grice's maxims are violated in *The Prince and the Pauper* movie?
2. What possible purposes underline the maxims violation?

## 1.3 Problem Limitation

This section discusses problem limitation of this research. Problem limitation is used as a guide for the researcher to pay his heed only to the points elaborated in the research, namely Grice's Cooperative Principles with the four maxims being violated, *The Prince and the Pauper* movie, five of the characters violating the maxims, the purposes the characters violate the maxims, and the documents used in this research. This research discusses the violations of Grice's maxims on addressees' responses to their addressers' utterances in the movie entitled *The Prince and the Pauper*.

The researcher limits his research to five characters, out of thirty four, namely Prince Edward Tudor, Tom Canty, King Henry VIII, the Earl of Hertford, and Ruffler. The reason is when playing role as addressees, they tend to violate Grice's maxims. The script of *The Prince and the Pauper* movie and books entitle



*Logic and Conversation* by Grice, *Principles of Pragmatics* by Leech, *Politeness: Some Universal in Language Usage* by Brown and Levinson, and *Interactional Ritual: Essays on Face-to-face Behavior* by Goffman are used as the main resources to analyze. Thus, the methodology used in this research is limited only to the document analysis.

This research is restricted to an investigation to reveal which maxims in Grice's Cooperative Principle are violated by the addressees in *The Prince and the Pauper* movie as stated in the first research problem. The maxims are Maxim of Quantity, Maxim of Quality, Maxim of Relevance, and Maxim of Manner. Thus, while watching the movie, the researcher pays attention to these four maxims.

This research is also confined to revealing the motives for the violations on the speeches made by the addressees in *The Prince and the Pauper* movie as stated in the second research problem. Mirrored from the viewpoint of context, the researcher examines the movie script and the interrelationships between the characters in order to uncover the purposes of the violation. Only through a thorough analysis of the responses; can all the motivations for violations be understood.

#### **1.4 Research Objectives**

The objectives of this research are to:

1. Find out Grice's maxims which are violated on the addressees' responses to the addressers' utterances found in *The Prince and the Pauper* movie.

2. Establish the reason of Grice's maxims violations that occur in the responses found in *The Prince and the Pauper* movie. This is important because this objective reveals the intentions behind the violations.

## 1.5 Research Benefits

As a matter fact, maxim violations occur in most conversation in the society including academic realm. The phenomenon triggered the researcher to conduct this research to gain beneficial information on the maxims violations, namely which of Grice's maxims tend to be violated, how the violations take place, and the purposes for the violations. Thus, this research aims at contributing to English learners, English teachers, readers, and future researchers.

### 1. English learners

The result of this research is expected to help English learners in general and English learners in the English Language Education Study Program (ELESP) of Sanata Dharma University in particular, to enrich their knowledge of violation of Grice's maxims. As a result of this research, English learners will be given a thorough understanding of Grice' maxims, maxims violation, and the purposes for which the maxims are violated in conversation. By having a complete understanding on Grice's Cooperative Principle, the English learners will be able to pay attention to the maxims use and maxims violations in daily conversation. Moreover, they will be able to apply the maxims when speaking.

### 2. English teachers

The beneficial information gained from this research can provide an alternative material for teaching students about Grice's maxims and the violations

that happen routinely in daily conversations. In the linguistics classes, the teachers are also encouraged to help their students understand Grice's Cooperative Principle and the violations of Grice's maxims. Teachers can also help their students broadly understand the reasons for making maxims violations. The teachers then help the students apply Grice's maxims during the teaching-learning process in the classroom and outside the classroom based on their clear understanding.

### **3. Readers**

This research provides the readers with useful information related to violations of Grice's maxims in daily conversation. The researcher hopes that the research result can enrich the reader's knowledge of violations of Grice's maxims in conversation and the purposes the maxims are violated. By having a thorough understanding on Grice's Cooperative Principle, the readers are helped to apply the maxims when speaking and to pay attention to the maxims use and maxims violations in daily conversation.

### **4. Future researchers**

The result of this research is expected to be used as a reference for future researchers when conducting research in the same field, namely violation of Grice's maxims in movies.

## **1.6 Definition of Terms**

In this section, key words related to this research are defined in detail. This is done to avoid misconceptions or misunderstandings before proceeding to the next chapters. The key words are verbal response, Cooperative Principle, maxim

violations, and *The Prince and the Pauper* movie. They are respectively explicated as follows.

## 1.6.1 Grice's Maxims

Grice (2004, p. 45) coins a set of maxims, namely the Maxim of Quantity, the Maxim of Quality, the Maxim of Relevance and the Maxim of Manner. He claims these maxims as “general principle” to conduct conversation. Supporting Grice's discourse, Mihalicek and Wilson (2011, p. 275) say that Grice's maxims are conversational rules governing language use that preserve its integrity by requiring speakers, among other things, to provide sufficient information, to be honest, to make what they say clear, and to make what they say relevant to the speech context when speaking.

The maxim of quantity regulates that in having a conversation, a speaker is supposed to make the contribution as informative as required and not give more information than is required. The maxim of quality regulates that a speaker has to speak the truth; not something that is believed to be false or to be lacking in evidence. The maxim of relevance regulates that a speaker has to say something that is relevant to the topic under discussion. The maxim of manner regulates that a speaker when speaking should avoid obscurity, avoid ambiguity, be brief, and be orderly.

## 1.6.2 Maxim Violation

Even though the maxims are general guidelines that help speakers have effective conversation, the speakers often consciously or unconsciously violate

them for certain purposes. Based on this fact, Grice (2004, p. 49) then defines maxim violation as a non-observance of a maxim. The maxim is violated quietly or unostentatiously by a speaker in order to reach his/her purposes. A Speaker who violates a maxim is “liable to mislead” his/her counterpart in conversation, to be polite, save face, protract answer, please interlocutors, avoid discussion, and communicate self-interests.

### **1.6.3 *The Prince and the Pauper* Movie**

*The Prince and the Pauper* is an American movie. It is an adaptation of Mark Twain's classic novel and was released in 1937 by America Online (AOL) Time Warner Company. It was directed by William Keighley. The movie set in the Sixteen Century England depicts two contradictory lives, namely royalty and poverty. The main characters, Prince Edward Tudor, a child of royalty and Tom Canty, a child of poverty, are forced by circumstance to trade places. The exchange does not guarantee their safety. Trading places brings them into life threatening situations instead. This movie provides a lot of examples of violation of Grice's maxims employed by the five addressees.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

There are two sections presented in this part. They are the theoretical description and the theoretical framework. In order to gain a clear and in depth understanding of Grice's maxims violations on responses to speeches in *The Prince and the Pauper* movie, related theories that underline this research are presented in this part. The theories of Pragmatics, Cooperative Principle, Politeness Principle, and Face Saving are presented in the theoretical description section. These theories are also elaborated on in the theoretical framework section.

#### 2.1 Theoretical Description

This research mainly deals with utterances produced by language users – the characters in *The Prince and the Pauper* movie and the meaning in context or speech situations. Thus, it is necessary the researcher employs four theories, namely Pragmatics, Cooperative Principle, Politeness Principle, and Face Principle. Leech (1992, p. 7) claims that Grice's Cooperative Principle is in favour of the study of pragmatics. Grice's four conversational maxims found in the Cooperative Principle are the rules to govern language users to produce productive and meaningful conversation. However, the speakers do not always abide by the rules deliberately to fulfill politeness and to save face. Each of the four theories is explained as follows.

### **2.1.1 Pragmatics**

Pragmatics focuses on the language users, the use of the language for communication, and providing meaning in context in which the conversation is taking place. In other words, pragmatics encompasses the study of language use and language meaning within a conversational speech. Leech (1992, p. 19) claims that pragmatics deals with “how the utterances have meanings in situations.” In favor of the statement above, Yule (1996, p. 3) Yule claims "Pragmatics is the study of speaker meaning." This means that pragmatics focuses on the analysis of what speakers mean by their utterances rather than what the phrases or words in those utterances might mean by themselves. He also claims “Pragmatics is the study of contextual meaning.” This claim emphasizes how speakers organize their utterances in accordance with who they are talking to, where, when, and under what circumstances. In short, pragmatics is essentially a study of what, when and where the human utterances are conducted within particular conversation in an effort to convey the intended message of the speakers. This research employs speeches and utterances of the characters in the movie entitled *The Prince and The Pauper*. Therefore, this research basically performs pragmatics as the main trajectory of linguistics area to cover the analysis on maxims violations in speeches conducted by characters in the movie.

### **2.1.2 Cooperative Principle**

In conversation, speakers generally convey their thoughts or feelings or both in the hope that the interlocutors will productively and meaningfully respond

to their utterances (Crowley & Mitchell, 1994, p. 140). In other words, the speakers and the hearers should make their conversation cooperative. In order to develop a cooperative conversation, Grice (2004) provides a rule called the Cooperative Principle: “Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged” (p. 45). Grice calls such principle conversational maxims as explained in the following discourse, namely Grice's Maxims.

### **2.1.2.1 Grice's Maxims**

Communication, or the act of interchanging the feelings or thoughts of a speaker and interlocutor, requires certain understood rules or conditions. Grice is able to identify the particular rule of communication that facilitates a successful outcome. In linguistic circles, Grice postulates this communication rule as Cooperative Principle. Grice observes that successful communication is achieved by productive cooperation of the participants. It appears to Grice that when all participants are cooperative in the communication, they follow the communication rule.

In the Cooperative Principle there are four rules. Grice calls the four rules maxims, namely Maxim of Quantity, Maxim of Quality, Maxim of Relevance, and Maxim of Manner (Grice, 2004, p. 45). These maxims have been known as Grice's Maxims. They function as guidelines that one should follow for reaching a productive and meaningful communication, because they regulate how messages



are conveyed and responded. These maxims are rules employed to guide a meaningful spoken communication. Grice (2004, p. 45) identifies these maxims as “general principle.” The four maxims are explicated respectively as follows.

#### **2.1.2.1.1 Maxim of Quantity**

Maxim of Quantity is concerned with the amount of information to be provided in a conversation (Dornerus, 2005, p. 5). This means that when providing ideas, speakers should provide or use sufficient and specific supporting details. Grice (2004) says that there are two sub-maxims which fall under the category of quantity: “Make your contribution as informative as required (for the current purposes of the exchange)” and “Do not make your contribution more informative than required” (p. 45). In the light of the sub-maxims, speakers should provide information that is as much helpful to them as it is for their addressees. Thus, the information should be neither too little, nor too much, or he will break the Maxim of Quantity. Dialogue A illustrates that the speakers abide by the Maxim of Quantity by giving a sufficient and supporting amount of information in their exchanges.

#### **Dialogue A**

Context: A is run out of petrol. A then comes over to B and inquires B if B can lead him where to buy some petrol. B shows A the place.

A: Do you know where I can buy some petrol?

B: You can buy petrol at the garage right around the corner.

(Lindblom, 2006, in Mey, 2009, p. 152).

In Dialogue A, A needs information about a place where he can buy some petrol. B's gloss, *You can buy petrol at the garage right around the corner* implicates that B is knowledgeable. B knows that the garage, which is located right around the corner, is exactly the place selling petrol and A can buy the petrol. The gloss shows that B does not give more information or less information than is required. B's utterance provides sufficient and supporting information which right away leads A to the garage to buy petrol. Thus, B's response to A's question adheres to the Maxim of Quantity.

#### **2.1.2.1.2 Maxim of Quality**

The Maxim of Quality deals with the matter of giving the right information (Dornerus, 2005, p. 5). This maxim requires speakers to genuinely and sincerely provide information. In conversation, the information provided by the speakers should be as truthful and as convincing as required. Grice (2004) postulates two sub-maxims falling under the category of quality: "Do not say what you believe to be false," and "Do not say that for which you lack adequate evidence" (p. 47). In this sense, when giving information, the speaker should be honest. In other words, the speaker should not lie in his/her talk. By the same token, the speaker should provide enough proof supporting his/her information or argumentation.

Furthermore, when providing information, the speaker must not say what he/she thinks is false. He/she must also not make statements which lack evidence. In other words, his/her statements should be supported with enough evidence.

### **Dialogue B**

Context: Steven, Susan, and Wilfrid are friends. Steven and Susan know that Wilfrid is married. Steven knows that Wilfrid is going to have dinner out with his wife. Steven tells Susan about Wilfrid's program for dinner. Susan demands from Steven a sincere evidence to believe.

Steven: Wilfrid is meeting a woman for dinner tonight.

Susan : Does his wife know about it?

Steven: Of course she does. The woman he is meeting is his wife.  
(Leech, 1992, p. 91).

Susan's response in the form of question in this exchange implies that Steven's first gloss does not contribute what he believes to be true when providing information about a woman Wilfrid is going to meet. However, Steven's second utterance fulfills the Maxim of Quality, since the evidence is assumed to be sincere and gives rise to the implicature that Steven precisely knows the woman. The addressee, Susan, convinces the addresser, Steven, by providing adequate real information about the woman and who the woman actually is. Steven sincerely believes that the provided evidence is true as it is witnessed in the society that the woman is Wilfrid's wife.

#### **2.1.2.1.3 Maxim of Relevance**

Sperber and Wilson (2002, p. 251) explain that in communication, utterances raise expectations of relevance. It is because in communication, the communicators utilize their cognition to search for relevance. Maxim of Relevance, also called Maxim of Relation, deals with the relevance of information provided by speakers. In a conversation, addressers and addressees should make

their exchanges clearly dovetailed mutually. In this category, Grice (2004) only places a single sub-maxim, namely “be relevant” (p. 46). In order to make it clear, Grice provides an example with a condition as clearly depicted in Dialogue C.

## **Dialogue C**

Context: A is standing by an obviously immobilized car. Seeing that A is really in need, B approaches A and the exchange takes place as follows.

A: I am out of petrol.  
B: There is a garage round the corner  
(Grice, 2004, p. 51).

B's information in Dialogue C implicates that B knows or thinks that the garage is open or at least may be open and has petrol to sell. B's information is a help to A to buy some petrol at a place around the corner called garage. B's gloss turns up in A's an awareness or concept that there must be at least one garage open nearby, the garage has something to do with petrol, and the garage sells petrol. In this view, B's point is directly relevant to A's point.

B would have acted less cooperatively if B had said that the garage was somewhere else. Conversely, B cooperatively acts with A since he provides bare, relevant information. B gives a relevant answer which clearly related to the purpose of A's utterance. B does not change the topic of the communication. By doing so, A can find some petrol at a garage around the corner. Thus, B fulfills the Maxim of Relevance.

#### 2.1.2.1.4 Maxim of Manner

Grice (2004) says that the following sub-maxims fall under the category of Maxim of Manner, namely “Avoid obscurity of expression,” “Avoid ambiguity,” “Be brief,” and “Be orderly” (p. 46). This paradigm clearly discloses that the maxim relates to the form of the speech. Speakers are supposed to provide information which is clear, concise, univocal, and orderly. In other words, speakers should not make wordy utterances with multiple ways of interpretation. Furthermore, the speakers must not use utterances that they know their listeners do not understand.

#### Dialogue D

Context: It is early in the morning at a bus station. A does not know the morning bus schedule leaving for a town he is going to. A asks B who is standing next to him about the time the next bus supposed to leave.

A: Do you know when the next bus leaves?

B: Yes, 5.20.

(Leech, 1982, p. 98).

It could be assumed that B is a commuter who always uses the morning bus or at least B has once come to the bus station and used the morning bus. It could be assumed that B has read the morning bus schedule or he is also waiting for the bus. That is why upon hearing A's question about the time of the next morning bus supposed to leave, B confidently gives the answer. The answer gives rise to implicature that B knows very well the schedule of, at least, the early morning buses. The answer is productive and meaningful because it is perspicuous, brief, concise, univocal, and orderly. A's attention is not distracted as

the response was not ambiguous. B avoids unnecessary prolixity and ambiguity (Grice, 2004, p. 46). A does not find it difficult to understand B's gloss. Thus, B's exchange fulfills the Maxim of Manner.

### **2.1.2.2 Maxim Violations**

Grice's aim in positing the Cooperative Principle and Conversational Maxims is to be a rational tool to speakers "to have an interest, given suitable circumstances, in participation in talk exchanges that will be profitable only on the assumption that they are conducted in general accordance with the Cooperative Principle and the maxims" (2004, p. 49). However, on the other hand, Grice really knows that speakers still tend to break the rational tool. Grice notices that the violations of his maxims take place when speakers intentionally refrain from applying maxims in their conversations. The interlocutors violate his principle in two ways, namely quietly and unostentatiously.

Grice underlines that when the speakers refrain from applying his maxims, the speakers are "liable to mislead" their counterparts in conversation (2004, p. 49). In addition, Leech (1992), Brown and Levinson (1987, p. 62) say that the speakers tend to violate Grice's maxims in order to show politeness, and Goffman (2008, p. 17) says that the speakers do not abide by Grice's maxims in order to save face. Underpinning Grice's belief, Khosravizadeh and Sadehvandi (2011, p. 122) add one more, even two reasons for the violations of maxims saying that speakers tend to violate the maxims with intention "to cause misunderstandings on their participants' part and or to achieve some other purposes, for example to

protract answer, please interlocutors, avoid discussion, et cetera.” Dornerus (2005, p. 16) says that the speakers tend to violate Grice's maxims in order to communicate their self-interests. The violations of maxims are clearly shown in the examples as follows.

#### **2.1.2.2.1 Violations of Maxim of Quantity**

Maxim of Quantity requires speakers to provide sufficient and supporting information. Besides, the speaker should not make a contribution more informative than is required. Nevertheless, one can fail to fulfil these sub-maxims by giving a more informative response than required, or by providing less information than is required. This phenomenon can be clearly illustrated in Dialogue E.

#### **Dialogue E**

Context: Susan and Mike have been flirting for one month. Susan walks over to Mike's house to pick him up for their first big date. When entering the house, Susan sees another woman, Kindara, in the living room. Susan knows that Kindara has been Mike's good friend for ten years and she is helpful. Mike meets Susan on the veranda and cancels their date. He begins to explain the reason as follows.

Mike : I know how this looks but there is nothing between us,  
Kindara is just an old friend.

Susan: Old friend?

Mike : Yeah, you know

(Dornerus, 2005, p. 12).

Mike's answer to Susan's question in Dialogue E depicts violation of Maxim of Quantity. He violates the maxim by saying *you know*. *You know* is not the right amount of information. It is too little information in such situation. The situation demands Mike to provide a short but really informative explanation. A really informative explanation needed by Susan from Mike is, for example *Yeah, you know. Susan is helping me do my assignments* or *Yeah, you know. Susan lives next door, she always comes to help me do assignments*. However, Mike intentionally does not provide such an informative contribution in order to let Susan ponder on the real reason for herself.

#### 2.1.2.2.2 Violations of Maxim of Quality

Maxim of Quality deals with the genuineness and sincerity of the speakers when providing the information. Thus, it requires the speakers to refrain from saying what they believe to be false. Maxim of Quality also interdicts the speakers to say things that lack adequate evidence. However, when providing information, the speakers may tell a lie or fail to back up their statements with enough evidence.

#### Dialogue F

Context: A mother knew that her son needed time to study for his exam the next day. She then freed her son from household working for a day. In the evening, she wanted to know if her son had spent his whole day studying. Instead of studying, the son played games.



Mother: Did you study all day long?  
Son : Yes, I've been studying till now.  
(Khosravizadeh & Sadehvandi, 2011, pp. 122-123).

In this exchange, the son said to his mother something he knew it was false. He knew that he did not study. He also knew that he played games all day long. Based on his experience, he should say *No, I did not study all day long*. Since he said *Yes, I've been studying till now*, he was untruthful. Thus, the son violated the Maxim of Quality. He purposely lied to his mother to avoid unpleasant condition such as anger or punishment.

#### 2.1.2.2.3 Violations of Maxim of Relevance

Maxim of Relevance deals with the relevance of information provided. Thus, speakers should make their statements relevant. The information they contribute should clearly relate to the purpose of the exchange. Nevertheless, addressers can choose to deliberately make the information irrelevant in order to mislead the addressees or to cause misunderstanding on the addressees' part.

#### Dialogue G

Context: It happens in a family. A is a chocolate heavy eater. After buying a box of chocolates, A puts the box of chocolates in the bedroom. A wonders if someone has removed it. Since B is still around there, A asked B:

A: Where's my box of chocolates?  
B: I've got a train to catch.  
(Leech, 1992, p. 94).

The topic, a box of chocolates, is offered by A for discussion with B. As A is a heavy chocolate eater, A seriously searches for them. A can only feel free when the chocolates are discovered. B is the only person A can get a precise answer where the box of chocolates is. Unfortunately, B's answer *I've got a train to catch* sides A's question *Where's my box of chocolates?* B's response deviates from the question. The answer does not give a definite location. Thus, B's gloss is irrelevant to the question. It is clear that B's answer violates the Maxim of Relevance. A's question has been in regard to the whereabouts of her chocolate. B's answer does not contribute to A's goal, rather B's purpose, namely to distract A's attention from the topic under discussion and to cause A to misunderstand the conversation. Moreover, B's gloss gives rise to implicature that B is in a hurry and cannot help A find the chocolate.

#### 2.1.2.2.4 Violations of Maxims of Manner

Maxim of Manner is related to the way speakers provide information. When speaking, speakers should provide precise information. Nevertheless, in his utterances a speaker can violate the maxim by providing wordy utterances with multiple ways of interpretation.

#### Dialogue H

Context: A (husband) is not the only one who earns money, but the economy condition is bad. He sees B (wife) wear an unusual dress. The husband asks the wife.

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

B: A tiny fraction of my salary, though probably a bigger fraction of the salary of the woman that sold it to me.  
(Cutting, 2002, p. 40).

B's response in Dialogue H violates the Maxim of Manner: "Be perspicuous," "Avoid obscure expression," and "Be brief." B's answer *A tiny fraction of my salary, though probably a bigger fraction of the salary of the woman that sold it to me* is obscure and prolix to A. It is quite hard for A to understand such an unclear response. Thus, B's answer implies that B wants to hide clear information on the price of the dress. B purposely violates the Maxim of Manner in order to keep it secret from A, who wants B to be economical. Besides, B wants to avoid discussion the dress by employing such a long gloss.

### 2.1.3 Politeness Principle

Grice's Cooperative Principle is exposed to criticism. Leech (1992) is the first sociolinguist who criticizes Grice's Cooperative Principle. In connection with speech content, he takes Grice's Cooperative Principle for granted. His ground is that "Cooperative Principle enables one participant in a conversation to communicate on the assumption that the other participant is being cooperative." (P. 82). In this respect, the Cooperative Principle regulates interlocutors in providing their contributions.

On the other hand, in connection with social and psychological orientation, Leech rejects the Cooperative Principle because "it cannot explain why people are often so indirect in conveying what they mean" (1992, p. 80). Furthermore, Leech says that the Cooperative Principle cannot be applied in all linguistic communities

due to the cultural differences, for example Malagasy linguistic community (p. 80). Underlining this standpoint, Dhal (1999, p. 15) says that Malagasy speakers are completely opposite Grice's maxims in order to achieve a stage of meaningful and cooperative conversation. Malagasy culture never allows the speakers to relevantly and directly convey a true answer or break politeness. Circumlocution, indirectness, and non-confrontation are the norms for Malagasies especially people in the highlands of Madagascar. Besides being impolite, the society perceives that direct speech, criticism, and telling all that is true in a face to face communication offend feeling and disturb the amiable relationship among humans who live and work together. Dialogue I illustrates how the Malagasies uphold the politeness in face to face conversation by violating Grice' maxims.

## **Dialogue I**

Context: B is a diligent and hard worker working at A's office. Sometimes B does not have lunch until he reaches his target. Instead of having lunch, B drinks water from a big gallon jug next to him. Drinking fresh water is enough for him. After having lunch, A finds B still at work in the office. Realizing that B has not yet had his lunch, A suggests B have his lunch soon. When responding, B does not wish to directly or bluntly tell his boss that he does not need lunch at present since he still has enough water.

A: *Tokony hisakafo anie ianao izao e!* (You should be eating now!)

B: *Eeeen, fa te hisotro rano aho aloha ka!* (Yes, but I would like to drink the water first)

(Tshiangale, 1996, p. 118).

When saying *Yes* as the response to A's suggestion, B actually fulfills the Maxims of Quantity, Relevance, and Manner. The response is sufficient, mutually dovetailed, and clear. Even though soon after saying *Yes* B straight away adds a gloss *But I would like to drink the water first* B still makes the contribution informative, relevant, and clear. The additional gloss denotes B's disposition of refusing A's suggestion.

B's response implicates that for him the water he is drinking can help him withstand hunger and finish his job. The water suffices for his lunch, thus he does not really need lunch yet. However, B does not dare to directly, bluntly, and honestly say that he does not need lunch. In this respect, B violates the Maxim of Quality. B only can say *Yes* instead of *No, I don't need lunch*. B purposely provides such a response in order to uphold the general norm prevailing in Malagasy culture (Dhal, 1999, p. 15). Tshiangale (1996, p. 118) underlines "when offered something by a person, never respond '*Tsia tsy mila aho*': 'I don't need that' because it's an offensive remark." Thus, it is clear that to show his politeness and avoid an open and direct confrontation with A, B has only chosen to say *Eeeen, fa te hisotro rano aho aloha ka! (Yes, but I would like to drink the water first)*. B does not dare to directly say, for example *No, I don't need lunch at present*.

Grounded on his criticism aforementioned, Leech postulates a Politeness Principle which is to coexist with Grice's Cooperative Principle to solve the problem. Leech depicts six sub-maxims embodied in his Politeness Principle

(1992, p. 132). The examples of each maxim are respectfully quoted from pages 107, 133, 135, 136, and 138. The maxims tend to go in pairs described as follows.

(1) Tact Maxim (in impositives and commissives)

(a) Minimize cost to others [(b) Maximize benefit to others]

= Imply less cost to others and imply benefit to others

Example: Peel the potatoes (cost to others = impolite)

Have another sandwich (benefit to others = polite)

(2) Generosity Maxim (in impositives and commissives)

(a) Minimize benefit to self [(b) Maximize cost to self]

= Imply less benefit to self and imply cost to self

Example: You can lend me your car (benefit to self = impolite)

I can lend you my car (cost to self = polite)

(3) Approbation Maxim (in expressives and assertives)

(a) Minimize dispraise of others [(b) Maximize praise of others]

= Avoid saying unpleasant things about others

Example: A: Her performance was outstanding!

B: Yes, wasn't it?

(4) Modesty Maxim (in expressives and assertives)

(a) Minimize praise of self [(b) Maximize dispraise of self]

= Avoid saying pleasant things about self

Example: A: You were so kind to us

B: Yes, I was, wasn't I?

(5) Agreement Maxim (in assertives)

(a) Minimize disagreement between self and others

[(b) Maximize agreement between self and others]

Example: A: A referendum will satisfy everybody

B: Yes, definitely

(6) Sympathy Maxim (in assertives)

(a) Minimize antipathy between self and others

[(b) Maximize sympathy between self and others]

Example: A: I'm terribly sorry to hear that your cat died

B: Thank you

Still in connection with Grice's conversational maxims, Leech explains the reasons people violate the Cooperative Principle in conversations. These are mentioned as follows.

The Cooperative Principle and the Politeness Principle are often in conflict with each other. A speaker might, for example, be in conflict between wanting to ask for a favor straightforwardly, and not wanting to impose. One element has to be sacrificed and the Politeness Principle gives reasons for the Cooperative Principle to be violated (as cited in Grebe, 2009, p. 5).

Based on this standpoint, Leech wants to say that in order to have cooperative and meaningful conversation politeness must be upheld while Grice's Cooperative Principle must be violated. Leech (1992, p. 82) also bluntly asserts that "in certain circumstances, people feel justified in telling 'white lies'." In this case, generally, the Maxim of Quality must be sacrificed. For example, for the sake of avoiding an affront, a speaker violates the maxims. Grebe (2009), on the other hand, says that one of the main reasons for violations of Grice's maxims lies within the concept of politeness: "Since, roughly speaking, the more indirect an utterance is being articulated, the more polite it will be considered" (p. 3).

**Dialogue J**

Context: A has finished reading a book in which the writer has organized his ideas very well. For this reason A feels satisfied with the book. A informs B about the

satisfaction he has gained from the book. Since B has also read the same book, A hopes B will have the same feeling and judgment.

A: The book is tremendously well written.

B: Yes, well written as a whole, but there are some rather boring patches, don't you think?

(Leech, 1992, p. 138).

B's response in Dialogue J violates the Maxim of Manner: "Be perspicuous, be brief, avoid obscurity of expression, avoid ambiguity, and avoid unnecessary prolixity" (Grice, 2004, p. 46). In the response, B contributes an unnecessary statement. The gloss becomes obscure and not perspicuous. It is because, after saying *Yes, well written as a whole*, B adds his disagreement saying *but there are some rather boring patches, don't you think?*

As a matter of fact, B is in conflict between wanting to give an honest judgment of the book and not wanting to offend A. B utters his response for the sake of avoiding a direct and open confrontation with A. Instead of directly stating his disagreement, *No, it is not well written at all. In fact there are some rather boring patches, don't you think?* B says *Yes, well written as a whole, but there are some rather boring patches, don't you think?*

In order to illustrate politeness in the broad sense, Brown and Levinson (1987) introduce the notion of "face." Both of them construe "face" as:

Something that emotionally can be invested, and that can be lost, maintained, or enhanced and must be constantly attended to in interaction. In general people cooperate (and assume each other's cooperation) in maintaining face in interaction, such cooperation being based on the mutual vulnerability of face. That is, normally everyone's face depends on everyone else's being maintained, and since people can be expected to defend their faces if threatened, and in defending their own to threaten



others' faces, it is in general in every participants' best interest to maintain each others' face (p. 61).

Both of them also have assumption that every individual has two characteristic features, namely face as wants and rationality. Face as wants, in this case, means personal and social desires to be saved. Both of them claim that “every member of a community knows every other member's desire and which in general it is in the interests of every member to partially satisfy” (Brown & Levinson, 1987, p. 62). Meanwhile, Rationality is an “application of a specific mode of reasoning which guarantees references from ends or goals to means that will satisfy those ends” (Brown & Levinson, 1987, p. 64).

Based on the Face notion, both of them develop two sub-theories, namely Positive Face and Negative Face (Brown & Levinson, 1987, p. 62). Positive Face is construed as “the want of every member that his wants be desirable to at least some others executors” and “the positive consistent self-image or personality (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants.” This means that everybody has a personal basic desire for being approved by the community because of their personality. Meanwhile, Negative Face is “the want of every 'competent adult member' that his actions be unimpeded by others” or “the basic claim to territories, personal preserves, rights to non-distraction i.e. the freedom of action and freedom from imposition.” Everybody in the community has desire not to be imposed upon as a part of their social approval need.

#### 2.1.4 Face Saving

In certain situations especially in face-to face talk, speakers tend to say things in a wordy way, dishonestly, and ambiguously. Goffman (2008) pointedly states this in his book entitled *Interaction Ritual: Essays in Face-to-Face Behavior*, that in order to save face, speakers tend to “employ circumlocutions and deceptions, facing his replies with careful ambiguity so that the others' face is preserved” (p. 17). He defines face as an individual's “image of self delineated in terms of social attributes – albeit an image that others may share as when a person makes a good showing for his profession or religion by making a good showing for himself” (Goffman, 2008, p. 5). In this sense, face refers to a speaker's self esteem or sense of personal identity. When facing their interlocutors, speakers try to save face, namely their personal self-esteems and others' personal self-esteems.

#### Dialogue K

Context: The twins, A and B are taking care of each other very well and have never hurt each other. One day Geoff, A's close friend is in need of a car to drop his parents at the airport. A's car is still in a garage. Thus, A lends Geoff B's car while B is still away. A tells B about the car immediately after B gets home.

A: Geoff has just borrowed your car.

B: Well, I like THAT!

(Leech, 1992, p. 83).

Hearing the information from A, B gets upset. Thus, B's gloss gives rise to implicature that he does not want Geoff to borrow his car. Nevertheless, in order not to hurt A, B does not show his anger obviously to A. Thus, instead of saying *I don't like that*, B responds *Well, I like THAT!* B's gloss although sarcastic sounds

more polite. In point of fact, B uses the guise of sarcasm to tell a lie to A for the sake of saving face of his and A's. B does not want people surrounding them to know of his anger towards A.

## **2.2 Theoretical Framework**

In this section, the researcher relates Leech, Goffman, and Brown and Levinson's theories, mentioned above, with this research. However, in answering the questions concerning which Grice's maxims are violated, the researcher uses Grice's theory of Cooperative Principle exclusively. The research is measured against the four maxims contained therein, namely the Maxim of Quantity, the Maxim of Quality, the Maxim of Relevance, and the Maxim of Manner; maxims which function as rules conducting speakers to produce an productive and meaningful conversation.

As previously discussed, the Maxim of Quantity regulates that in having a conversation, a speaker is supposed to make the contribution as informative as required; not more informative than is required. The Maxim of Quality regulates that a speaker has to speak the truth; not something that is believed to be false or to be lacking in evidence. The Maxim of Relevance regulates that a speaker has to say something that is relevant to the topic under discussion. The Maxim of Manner regulates that a speaker when speaking should avoid obscurity, avoid ambiguity, be brief, and be orderly.

An awareness of the Cooperative Principle theory provides readers a thorough understanding of the first research problem, namely which Grice's

maxims are violated by the addressees on the responses to their addressers' utterances in *The Prince and the Pauper* movie. By having knowledge of the Cooperative Principle, readers would be aware of four of Grice's maxims, namely Maxims of Quantity, Quality, Relevance, and Manner and how the maxims are violated by the characters in *The Prince and the Pauper* movie.

Answering the purposes of violations of Grice's maxims made by characters in *The Prince and the Pauper* movie, the researcher uses the theory of Cooperative Principle coined by Grice (2004), theory of Politeness coined by Leech (1992) and Brown and Levinson (1987), and theory of Face Saving coined by Goffman (2008). The Theory of Face and Politeness explain that for the sake of saving face and for the sake of politeness, a speaker may violate Grice's maxims. Ultimately, the more Grice's maxims are violated, the more polite a conversation is and the more one's face is saved.

## CHAPTER III

### RESEARCH METHODOLOGY

In this part, the researcher elaborated on how the research was systematically carried out to obtain and analyze data of the particular research to solve the research problems presented in the research. Rajasekar, Philominathan, and Chinnathambi (2006, p. 2) say “essentially, the procedures by which researchers go about their work of describing, explaining and predicting phenomena are called research methodology.” Accordingly, methodological design is the logic through which researchers address the research question (Mason, 2002, p. 30), and gain data for the research (Denzin & Lincoln, 2000, p. 157). In this part, the researcher discussed how he went about six key sections related to the research methodology, namely research method, research setting, research participants, instruments and data gathering, data analysis technique, and research procedure.

#### 3.1 Research Method

Rajasekar, Philominathan, and Chinnathambi (2006, p. 2) say that a research method helps researchers in a process of collecting data and finding solutions to research problems. Data for this research was taken from the script of a movie entitled *The Prince and the Pauper*. Thus, this research was based on document or content analysis. This is dovetailed with what Ary, Jacob, and

Razavieh (2009) say that document or content analysis is “a research method applied to written or visual materials for the purpose of identifying specified characteristics of the materials” (p. 442). Since using document in the form of *The Prince and the Pauper* movie script as the base of this research, this research, therefore, was considered as document analysis. This is coinciding with Leedy and Ormrod, (2004, p. 142) saying that the materials providing data are in the form of “books, newspapers, films, TV programs, arts, music, videotapes, and transcripts of conversation”.

The focus of this research was elaboration of the use of language, the language users, and the meaning of the utterances. Thus, the nature of this research was pragmatic analysis. Following the nature of this research, the researcher elaborated the utterances used in the conversation between the characters as the language users in *The Prince and the Pauper* movie and analyzed the meaning in its contexts. The basic aim of this research was to systematically describe data as phenomena in the form of utterances in dialogues between the characters in *The Prince and the Pauper* movie.

Research of this type is classified as descriptive qualitative research. Ary, Jacobs, and Razavieh (2009) state that descriptive qualitative research study is designed to “obtain information concerning the current status of phenomena” (p. 381). The phenomena in this research are the utterances exchanged between the interactants in *The Prince and the Pauper* movie. Furthermore, the understanding of phenomena is discovered by using the qualitative method. Fraenkel and Wallen (2009) explain that actual words or actions of the people are a media the

researcher gain data for a qualitative research approach (p. 423). Qualitative research allows the researcher to have the in-depth and systematic description of language phenomena by analysing the cases found in printed documents, films, TV programs, arts, music, videotapes, and transcripts of conversation (Fraenkel & Wallen, 2009, p. 423).

This method assisted the researcher to address the research problems by providing a narrative description of the responses to the counterparts' utterances. Thus, the researcher descriptively presented the violations of the Grice's maxims and the purposes for the violations made by the characters in *The Prince and the Pauper* movie. The method helped the researcher in identifying which maxims are violated and for what purposes the maxims are violated by the characters in *The Prince and the Pauper* movie.

### 3.2 Research Subjects

Since the focus of the researcher was the violations of Grice's maxims employed by the characters on their utterances in *The Prince and the Pauper* movie, the subject employed in this research was the movie entitled *The Prince and the Pauper*. This movie was released in 1937. The movie, which was based on Mark Twain's novel, depicted a story about two similar looking boys who switched places. The young Prince Edward, who was pampered and sheltered since the day of his royal birth in the palace, arranged to switch places with Tom Canty, who was born into a poor family with a violent father living a life of poverty in Offal Court off Pudding Lane in London. Prince Edward felt deprived

of a carefree childhood; meanwhile Tom Canty was wise beyond his years and daydreamed of being a prince (Laurel & Associates, 2001, p. 3).

The third character was King Henry VIII, the father of Prince Edward. The fourth character was the Earl of Hertford, the Prince's mentor who later on was designated as the Lord High Protector in the palace. The fifth character was Ruffler, a middle aged seller in a traditional market. The researcher found that those characters, when playing their important roles in the movie, tended to violate Grice's maxims. Besides, the researcher could analyze and see that they had purposes to reach when violating the maxims.

### **3.3 Instruments and Data Gathering Technique**

Instruments are tools for data gathering. Wilkinson and Birmingham (2003, p. 3) underline that instruments used in research are “simply devices for obtaining information relevant to your research project, and there are many alternatives from which to choose.” Arikunto (1996) defines instrument as “a medium used by the researcher in collecting the data” (p. 136). Meanwhile, Polit and Hungler (1999) define data as “information obtained during the course of an investigation or study” (p. 267). Thus, data gathering instruments refer to tools used to collect data.

There were two instruments used for data gathering in this research. They were the researcher as human instrument and the document, namely the movie script. They were respectively elaborated on as follows.



### 3.3.1 The Researcher as Human Instrument

One of the characteristics or features of qualitative research is emphasizing the human-as-instrument. Lincoln and Guba (1985) are the researchers to introduce the concept of the human instrument in qualitative research. Both emphasize the unique role that qualitative researchers play in the inquiry by saying that, “Human as an instrument in the research is to underline the very unique role played by qualitative research in their inquiries” (p. 76). The uniqueness of the human instrument lies in its flexibility in “capturing the complexity, subtlety, and the constantly changing situation which is the human experience, as expressed in stories” (Lincoln & Guba, p. 193). This makes the researchers more capable of capturing the complexity of human experiences and situations. The researchers can interact with people in the setting when observing their activities, reading their documents and written records, and recording all the information in the field notes and journals.

It is believed that human instrument is capable of adapting and responding to insights and situations. Maykut and Morehouse (2004) support this paradigm saying “a qualitative research attempts to gain an understanding of a person or situation” (p. 26). The personal understanding aspect is meaningful for those involved in the inquiry.

Evans G. U. M. (2008) says “in a qualitative study a researcher takes a role as the main instrument in collecting and analyzing data” (p. 52). Furthermore, she emphasizes that as the main instrument the researcher can react to the circumstances and take advantage of opportunities for gathering and collecting

meaningful information. Conversely, she says that human instruments are not as reliable as other instruments. It is because the researcher is limited by human error, missed opportunities, and personal bias. However, because qualitative research allows for the researcher's personal understanding and interpretation, the researcher still plays a role as the main instrument in the research. The researcher can use his/her world views, values, and perspective in observing and analyzing data. Thus, the researcher can bring his own understanding of reality to the research situation and interrelate them with other people's understanding of the phenomenon being studied.

Supporting the above paradigms, Ary, Jacobs, and Razavieh (2009) say “one of the distinguishing characteristics of qualitative research is the method used to collect and analyze data” (p. 424). Among the characteristics of the research method in qualitative research is analyses of documents which require the researcher to use his/her personal insight and interpretation. Hence, in all qualitative research, humans as tools for investigation play the primary instrument in the gathering and analyzing data.

In this research, the researcher investigated, collected, and analyzed the data himself. When investigating, the researcher evaluated many kinds of movies before deciding on *The Prince and the Pauper* movie. In order to collect the necessary data, the researcher accessed the movie with English subtitles. The subtitles assisted the researcher to transcribe the conversations accurately. When carefully listening to the conversation, the researcher found that some parts of the dialogue in the subtitles missed. The researcher then added the missing part in the

transcription. In analyzing the data and drawing conclusions, the researcher used his own perspectives and understandings of Grice's maxims. These were based on Grice's theory of Cooperative Principle and the history and circumstances of England in the Sixteenth Century. In a pragmatic study, context plays its role determining the meaning of a conversation (Fraenkel & Wallen, 2009, p. 423). The researcher then interrelated the personal conclusion with the linguists' understandings of the phenomena and human complexity in dialogues. By so doing, the researcher hoped to avoid a purely personal interpretation.

### 3.3.2 The Prince and the Pauper Movie's Script as the Document

Qualitative research deals with data in the form of pictures or words.

Denzin and Lincoln (2000, pp. 3-4) explain

“Qualitative research involves the studied use and collection of a variety of empirical materials – case study, personal experience, introspection, life story, interview, artifacts, and cultural texts and productions, along with observational, historical, interactional, and visual texts – that describe routine and problematic moments and meanings of individuals' lives.”

In this research, the researcher used the script of *The Prince and the Pauper* movie as the document for his research. The movie's script is classified as a visual text. It is a document source used in a qualitative research. Ary, Jacobs, and Razavieh (2009) say that “document analysis focuses on analyzing and interpreting recorded material to learn about human behavior. The material may be public records, textbooks, letters, films, tapes, diaries, themes, reports, or other documents” (p. 29).

The utterances produced by the characters written in the script were scrutinized in an attempt to address the first research problems: (1) What Grice's maxims are violated by the addressees on the responses to their addressers' utterances in *The Prince and the Pauper* movie? The results of this question were used as the basis for the second question: (2) For what possible purposes do the addressees violate the maxims? The researcher only selected certain utterances in the script which were produced by the five addressees dealing with violations of Grice's maxims.

### **3.4 Data Analysis Technique**

The researcher gathered all conversations of *The Prince and the Pauper* movie's characters in the script. After reading the conversations carefully, the researcher identified addressees' responses violating Grice's conversational maxims. The researcher then classified the violating responses into four of Grice's maxims (2004, pp. 45-47). Through this process the researcher was able to obtain a clear picture of which responses violated each of the maxims separately and concurrently. After classifying the violating responses, the researcher proceeded to analyze them to find out the purposes triggering the addressees violated the maxims as proposed by Grice (2004), Leech (1992), Brown and Levinson (1987), Goffman (2008), Khosravizadeh and Sadehvandi (2011), and Dornerus (2005).

### 3.5 Research Procedure

A number of steps were taken by the researcher in conducting his research. Based on the content of this research, the researcher took five steps. They are elaborated on as follows.

#### 1. Collecting Data

The source of the data was a movie entitled *The Prince and the Pauper*. The movie was chosen because the researcher noted that the movie had many possibilities for violations of Grice's maxims in conversation among the characters. The maxims were Maxims of Quantity, Quality, Relevance, and Manner. The realm of the conversation was traditional market, palace, office, and cathedral. This is very much connected with the nature of pragmatic study which focuses on utterances produced and context (Levinson, 1983, p. 9). As a pragmatics inquiry, the types of data taken here were interactive exchanges uttered by the characters in *The Prince and the Pauper* movie. When watching the movie, the researcher transcribed the subtitles containing violations of Grice's maxims by five characters out of thirty four characters. Five of the characters violated Grice's maxims as their habits. Thus, the data were collected by transcribing the subtitles of the movie. Transcribing is a part of the data collection in pragmatic research (Andersen, 2002, p. 15).

#### 2. Analyzing the Script

After transcribing the script, the writer analyzed the script to gain clear and complete information based on the characters' utterances related to the research topic. The researcher scrutinized every conversation employed by the characters

in the movie to answer the two research questions, namely what Grice's maxims are violated by the addressees on the responses to the addressers' utterances in *The Prince and the Paper* movie and for what purposes do the addressees violate the maxims.

### 3. Identifying the characters' utterances According to Grice's maxims

The researcher scrutinized characters' responses to identify which responses violated Grice's conversational maxims and which did not. The maxims employed were Quantity, Quality, Relevance, and Manner. In this view, the researcher employed Grice's Cooperative Principle. By doing so, the researcher obtained a clear picture of the violations made by the characters when responding to their interlocutors' speeches. The researcher found that on the one hand, one response violated each of the maxims separately. On the other hand, the same response violated the maxims simultaneously; two even three maxims.

### 4. Identifying the characters' purposes for violating the maxims

After finishing the identification of the characters' utterances violating Grice's maxims, the researcher then identified each utterance to find out the possible purposes for violations. The researcher employed three theories coined by linguists. They were Cooperative Principle posited by Grice (2004), Politeness Principle posited by Leech (1992) and Brown and Levinson (1987), and Face Principle posited by Goffman (2008).

Cooperative Principles coined Grice (2004, p. 49) says that speakers tend to violate maxims in order to mislead their counterparts. Politeness Principle coined by Leech (1992) and Brown and Levinson (1987) underlines that speakers tend to

violate Grice's maxims in order to be polite. Face Principle postulated by Goffman (2008) underlines that speakers violate the Grice's maxims to save face. consenting Grice's opinion, Khosravizadeh and Sadehvandi (2011) say that the speakers violate Grice's maxims in order to cause misunderstandings on their participants' part and to achieve some other purposes, for example to protract answer, please counterpart, avoid discussion, etc.” (pp. 122-123). Meanwhile, Dornerus (2005, p. 16) says that the speakers tend to violate Grice's maxims in order to communicate self-interest.

## 5. Writing up the Report

After going through all of the aforementioned steps, the researcher concluded with the written report on the research in the form of paper. The gained research results were expounded and connected with theories related to the topic. The theories used here were Cooperative Principle posited by Grice (2004), Politeness Principle posited by Leech (1992) and Brown and Levinson (1987), and Face Principle posited by Goffman (2008). The researcher employed these theories as the main theories in the whole paper to address the two research problems: (1) Which Grice's maxims are violated by the addressees on the responses to the addressers' utterances in *The Prince and the Pauper* movie? (2) For what purposes do the addressees violate the maxims?

## CHAPTER IV

### RESEARCH FINDINGS AND DISCUSSION

This part consists of two sections, namely research findings and discussion. The first section discusses the violations of Grice's maxims in *The Prince and the Pauper* movie and the second section discusses the reasons of the violations. The elaboration of both sections is an attempt to respectively address the two research problems described in the first chapter, namely (1) what Grice's maxims are violated by the addressees on the responses to their addressers' utterances in *The Prince and the Pauper* movie and (2) what reasons underline the maxims violation.

#### 4.1 Violations of Grice's Maxims in *The Prince and the Pauper* Movie

The researcher used Grice's theory of Cooperative Principle to answer the first research question, namely which Grice's maxims are violated by the addressees on the responses to the addressers' utterances in *The Prince and the Pauper* movie. The researcher found that when responding to their counterparts, all of the characters tended to intentionally violate the maxims in two types, namely single maxim and multiple maxims. Khosravizadeh and Sadehvandi (2011, p. 123) explain that a single violation occurs when speakers violate only one maxim, whereas multiple violations occurs when speakers simultaneously violate more than one maxim. Thus, the researcher divided this part into two sections, namely violations of a single maxim and violations of multiple maxims.



**4.1.1 Single Maxim Violations**

In this section, the researcher analyzes violations on each maxim of Grice's conversational maxims. Before going further into the deep elaboration, the researcher presents Table 4.1 to show the maxims being violated individually by the characters in 33 dialogues. Each dialogue contains one violation. The table also shows the figure of the violation.

**Table 4.1: Single Maxim Violation by the Characters in *The Prince and Pauper* Movie**

Maxim	Character	Number
Quantity	Prince (1), Tom Canty (5), King (-), Earl of Hertford (2), and Ruffler (1)	9 dialogues
Quality	Prince (-), Tom Canty (2), King (-), Earl of Hertford (-), and Ruffler (-)	2 dialogues
Relevance	Prince (2), Tom Canty (5), King (2), Earl of Hertford (5), and Ruffler (-)	14 dialogues
Manner	Prince (3), Tom Canty (2), King (1), Earl of Hertford (-), and Ruffler (2)	8 dialogues
<b>TOTAL</b>		33

Table 4.1 shows that all of the Maxims were individually violated by the five characters. The maxims were Quantity, Quality, Relevance, and Manner. The maxims were violated 9, 2, 14, and 8 times respectively in each maxim. The characters involved in the dialogues were the Prince, Tom Canty, the King, Miles Hendon, the Earl of Hertford, doctor 1, Lord 2, Fr. Andrew, and Ruffler. The characters who violated the maxims were the Prince, Tom Canty, the King, the Earl of Hertford, and Ruffler.

The Prince violated Maxims of Quantity (1), Relevance (2), and Manner (3). Tom Canty violated the Maxims of Quantity (5), Quality (2), Relevance (5), and Manner (2). The King violated the Maxims of Relevance (2) and Manner (1).

The Earl of Hertford violated the Maxims of Quantity (2) and Relevance (5). Ruffler violated the Maxims of Quantity (1) and Manner (2).

Each of the characters had their particular purposes for violating the maxims. The Prince violated the Maxims in order to save face, avoid discussion, protract answer, communicate self-interest, and please his interlocutor (Tom Canty). Tom Canty violated the maxims purposely to save face, be polite, protract answer, avoid discussion, communicate self-interest, and mislead his counterparts – the Prince and Fr. Andrew. The King violated the maxims in order to save face and avoid discussion. The Earl of Hertford deliberately violated the maxims in order to avoid discussion, communicate self-interest, and please in interlocutor, Tom Canty. Ruffle broke the maxims in order to protract answer, avoid discussion, and please his interlocutor, Miles Hendon.

#### **4.1.1.1 Violations of Maxim of Quantity in *The Prince and the Pauper* Movie**

Maxim of Quantity requires speakers to contribute sufficient information as is required (Grice, 2004, p. 45). Thus, this maxim governs the amount of information which must be provided by speakers in conversation. However, in point of fact, speakers cannot always abide by the maxim. It is clearly seen in Dialogues 1 and 2 taken from *The Prince and the Pauper* movie.

#### **Dialogue 1**

Context: Dialogue 1 took place at a traditional market. It was a noon time, after the Prince finished his lunch. On the Prince's demand, Miles Hendon, the Prince's savior, left the Prince to shop for new clothes to wear in the evening. Miles

Hendon left the Prince alone. When returning home, Miles Hendon found the Prince gone. Since the Prince was under his care, Miles Hendon straight away left the house to search for the Prince in the traditional market nearby. In one corner of the market there was a bumbling old man, called Ruffler, sweeping rubbish. He was the first man from whom Miles Hendon gained information about the Prince.

[1] Miles Hendon: Did you see an urchin slide out of here?

[2] Ruffler : He left, but sliding wasn't the way he done it. He said to me, "Out of my way, fellow," and stalked.

The response [2] in Dialogue 1 apparently violated the Maxim of Quantity. This maxim demands speakers make their contribution as informative as is required and forbids the speakers to make their contribution more informative or less informative than the situation requires (Grice, 2004, p. 45). Miles Hendon's question [1] mostly demanded information on action done by a person. In this sense, the answer was supposed to be *I, he, see, here, and leave*. Thus, Miles Hendon only needed a short answer, namely, could be, *Yes, I did* or *Yes, I did, he left, but not sliding* or *Yes, I did see him leave, but not sliding* or *Yes, I did see him go away from here, but not sliding* or *No, I didn't* or *No, I didn't see him leave*. However, what Miles Hendon received from Ruffler was a too informative answer containing the urchin's action of leaving the place, way of leaving the place, and the personality due to the urchin's style of leaving the place and the impolite words uttered by the urchin. By providing such a too informative information, Ruffler construed that he did see the urchin move to somewhere by the place where he was. However, it was too much information. Miles Hendon actually did

not need such unnecessary answer. Grice considers such an answer as wasting time (Grice, 2004, p. 46).

Ruffler's wordy description gave rise to implicature that he very well understood Miles Hendon's short question [1]. Ruffler knew that the question, *Did you see an urchin* demanded him to answer, for example *Yes, I did* or *Yes, I did, he left, but not sliding* or *Yes, I did see him leave, but not sliding* or *Yes, I did see him go away from here, but not sliding* or *No, I didn't* or *No, I didn't see him leave*. Nonetheless, Ruffler deliberately did not answer that he did see or did not see the urchin slide out, but conversely explained in detail the urchin's haughty personality, the action, and the style of the action employed. Ruffler did so in order to protract the answer that was urgently needed by Miles Hendon (Khosravizadeh & Sadehvandi, 2011, p. 123).

Another implicature of Ruffler's gloss was that he very well paid quite good heed to the urchin's personality, action, and his way of movement to leave the place. That was why he could explain the urchin's action. After saying *He left* Ruffler straight away said *But sliding wasn't the way he done it* and *Stalk*. Thus, it was clear that Ruffler wanted to assure Miles Hendon that the boy in tatters did not run or walk fast or flee, but stalked only. By repeating the urchin's expression, *'Out of my way'* and saying *and stalked* Ruffler tried to depict the urchin's personality, namely harsh and arrogant.

Thinking that providing the answer *Yes, I did* or *Yes, I did, he left, but not sliding* or *Yes, I did see him leave, but not sliding* or *Yes, I did see him go away from here, but not sliding* or *No, I didn't* or *No, I didn't see him leave* would not

satisfy Miles Hendon. Thus, Ruffler provided detailed explanation of the action, the way of movement, the personality employed by the poor shabby boy in order to satisfy and make Miles Hendon clear with the urchin (Khosravizadeh & Sadehvandi, 2011, p. 123). This was the other implicature which could be drawn.

## Dialogue 2

Context: Dialogue 2 took place in the King's bedroom. Accompanied by the Earl of Hertford, the Duke of Norfolk, Lord 1, Lord 2, and others, Tom Canty was nervously approaching the King's bed. Seeing Tom Canty's appearance in the Prince's clothes, the King had no doubt that the little good-looking boy was the Prince. Thus, the King called him "My Little Edward." However, Tom Canty honestly disagreed with the King. Tom Canty explained to the King his true identity in a wordy gloss.

[1] King : It shan't be long before you'll know me, my Little Edward.

[2] Tom Canty: Please, Your Majesty. I'm not your Little Edward. I'm Tom. These aren't even my clothes. I'm a beggar boy. They won't believe me. Please tell them I'm not your Little Edward. Please don't boil me.

Maxim of Quantity enjoins speakers from contributing information more than is required (Grice, 2004, p. 45). Nonetheless, Tom Canty's response [2] in Dialogue 2 illustrated a violation of Maxim of Quantity. In his statement [1], the King said that he would not live long. In the last statement, the King called Tom Canty, *My Little Edward*. Tom Canty felt disturbed at being addressed as Little Edward. For the King's utterance, Tom Canty was supposed to provide a righteous and sufficient answer, for example *Please, Your Majesty. I'm not your Little*

*Edward. I'm Tom.* In order to make the King clearer about himself coming from a poor family, Tom Canty may add, *I'm a beggar boy.* Thus, the required information supposed to be provided was *Please, Your Majesty. I'm not your Little Edward. I'm Tom. I'm a beggar boy.*

Tom Canty's initial response, *Please, Your Majesty. I'm not your Little Edward. I'm Tom,* was sufficient and informative enough. However, when providing the second part of his gloss, *These aren't even my clothes. I'm a beggar boy. They won't believe me. Please tell them I'm not your Little Edward. Please don't boil me,* his contribution became too informative. The verbose gloss contained his real identity, the royal belongings on him, the Royal Family's wrong perception of him, and his request for help. Tom Canty intentionally provided this over-informative contribution with the intention of saving his face, the King's face, and societies' face (Brown & Levinson, 1987, p. 61). When saying, *They won't believe me. Please tell them,* Tom Canty wanted to save society's face. When mentioning utterances connected to him, like *My clothes. I'm a beggar boy. They won't believe me. I'm not your Little Edward. Please don't boil me,* Tom Canty wanted to save his face as a naïve villager from Offal Court. When imploring the King to do what he wanted, *Please tell them I'm not your Little Edward. Please don't boil me,* Tom Canty wanted to save the King and the society's face.

Tom Canty's gloss, *I'm not your Little Edward. I'm Tom. I'm a beggar boy,* implicated that he honestly uncovered the rights and wrongs of himself that he was not the King's son, namely Prince Edward Tudor. Thus, he did not belong to

the Royal family. By saying *These aren't even my clothes*, Tom Canty wanted to say that he did not want to put himself in the Royal Family and the King's shoes. The gloss, *They won't believe me. Please tell them I'm not your Little Edward*, implicated that Tom Canty had a strong believe that the King, like the Royal officers, was having the same wrong perception of him.

It could be assumed that Tom Canty believed that if the King knew that he was the real beggar boy, the King would lose face. In order to save the King's face and dignity, it would be far better if the King straight away declared to the Royal Family and to England that at present they had a fake prince. The gloss, *Please don't boil me*, implicated that he tried to save his own face and life. He did not want to be boiled to death because he knew that he was not a traitor. A traitor in England must be sentenced to death by boiling (Weir, 2000, p. 397). Moreover, Tom Canty deliberately provided the too informative contribution in order to protract his answer that the King and the Royal Family should change their minds that he was only a poor villager in Offal Court.

By uttering the too informative gloss [2], Tom Canty wanted to achieve his purpose, namely to save face by upholding two sub-principles of the Politeness Principle, namely Positive Face and Negative Face principle (Brown & Levinson, 1987, p. 131). Mirrored from the view point of the Positive Face, Tom Canty wanted the King and Royal family to have the same picture with him about his self-image and to approve of him by virtue of his own true image that he was a plain beggar boy from Offal Court. Moreover, Tom Canty showed his desire to be free from imposition. He actually suggested to the Royal Family not to impose on

him their social approval need. In this sense, Tom Canty nurtured the Negative Face principle, which concerns a speaker's desire not to be imposed upon as a part of a hearers' social approval need. The imposition would put him in a great danger, namely death by boiling according to the prevailing English law (Weir, 2000, p. 222).

#### **4.1.1.2 Violations of Maxim of Quality in *The Prince and the Pauper* Movie**

Maxim of Quality enjoins speakers to provide true information (Grice, 2004, p. 46). Thus, the speakers must be honest with their utterances when providing information. In order to provide correct information, speakers have to back up their contributions with clear evidence or they would be stamped liars.

Truthfulness is emphasized in these maxims. Biber and Finegan (1994, p. 35) highlight that if speakers fail to convey the truths then their contributions are false even though their disclosures hold a sufficient amount of information or the information is clear and orderly. Nevertheless, not all speakers can avoid making violations. Speakers often exaggerate the fact or utter “white lies” in order to please or flatter or spare the hearer's feelings (Khosravizadeh & Sadehvandi, 2011, p. 123). Dialogue 3 extracted from *The Prince and the Pauper* movie showed evidence of the violations by telling white lies.

#### **Dialogue 3**

Context: Dialogue 3 took place at Fr. Andrew's office. Tom Canty had a very special relationship with Fr. Andrew. Tom put a great deal of his time and attention into listening to Father Andrew's charming old tales and legends about



giants and fairies, dwarfs and genii, enchanted castles, and gorgeous kings and princes. Tom Canty built in himself a strong desire to be a prince. Fr. Andrew taught Tom Canty Latin and cared for him so well like his own son.

Fr. Andrew knew very well that Tom Canty was very often rebuked and beaten by his fiendish father, especially when he came home in the evening without money in his hands. One day, instead of begging farthings for his father, Tom Canty was playing royal installment with his friends on a playground and caught by his father. The cruel father got very angry, beat and flung him onto the pond of mud then ruthlessly left him there. Soon after that, Tom Canty came over to Fr. Andrew's house. He still looked gloomy with some traces of tears running down his cheeks, blisters on his arms, and mud on all over his body and shabby clothes. Seeing such a weird appearance, Fr. Andrew asked him.

[1] Fr. Andrew: Thomas, have you been crying?

[2] Tom Canty: No, sir. It's sweat. You see, I've been running.

The response [2] in Dialogue 3 illustrated that Tom Canty did not abide by the Maxim of Quality demanding him to be honest and true when providing his contributions. Tom Canty's response contradicted the experience he had just faced. Traces of tears on his cheeks evoked Fr. Andrew to ask him if he had been crying. As a matter of fact, based on Tom Canty's own real experience, the traces of tears still running down his cheeks was evidence that he had been crying. Thus, the response showed that Tom Canty failed giving a true answer.

The implicature could be drawn here that by providing utterance [2], Tom Canty wanted to say *Yes, Sir, I have, or Yes, Sir, I have been crying*. However, he did not dare to say so. Conversely, he denied it by obviously telling a lie, *No, sir*.

*It's sweat.* Even, Tom Canty prolonged his white lies by saying *You see, I've been running.* Nevertheless, Tom Canty could not prove this last utterance because he really only came straight from the playground where he was beaten and flung. He did not go anywhere after being beaten and flung. The only thing he did was slowly and gloomily headed for Fr. Andrew's house, which was only a few meters away from the playground. Based on these facts, by saying *You see, I've been running,* Tom Canty wanted to say, as the implicature, *You see, it is true, I have been crying.*

Tom Canty's answer [2] in this respect also gave rise to implicature that, in front of Fr. Andrew, he wanted to appear as someone who was worthy of being loved as he deserved love from Fr. Andrew. By employing white lies, he tried to save face and dignity. Moreover, Tom Canty deliberately said the white lies to please Fr. Andrew (Khosravizadeh & Sadehvandi, 2011, p. 123). He tried to make himself look good. In so doing, Fr. Andrew was misled into thinking that nothing wrong had happened to him and took it for granted that he had been running and the traces on his cheeks were sweat.

#### **Dialogue 4**

Context: Dialogue 4 took place at the palace gate, the body guard's box. Tom Canty was sleeping under a concrete bench then was caught by three of the palace body guards. The Captain of the body guards fiercely rebuked and beat him. By coincidence, the Prince came over. He hit and rebuked the Captain to stop beating Tom Canty. The Captain knelt in front of the Prince asking him for an apology.

After rebuking the Captain, the Prince came over to Tom Canty and asked him whether he felt hurt.

[1] The Prince : (Fiercely looking at the body guard) Keep quiet! (Coming closer to Tom Canty) Are you hurt, boy?

[2] Tom Canty: (with closed mouth and sharp eyes looking at the Prince, he cannot say anything).

[3] The Prince : Are you hurt, boy?

[4] Tom Canty: (after sometime) No, sir, Your Highness, sir.

Tom Canty's answer [4] depicted a violation of the Maxim of Quality. It was because Tom Canty's gloss was not true. He said he was not hurt, but as a matter of fact, he was just fiercely rebuked and beaten by the Captain of the palace body guards with his strong iron sword. The strong beating caused him fall onto the ground. When getting up, Tom Canty rubbed all over his body showing he was hurt. Seeing that happening with his own eyes, the Prince felt hurt for Tom Canty. That was why the Prince hit and rebuked the Captain and was impelled to ask Tom Canty twice, *Are your hurt, boy?*

Tom Canty's reaction [2] implied that he felt hurt. Nonetheless, he did not dare to honestly say so because he vacillated between wanting to honestly say *Yes, sir* and to dishonestly say *No, sir*. Since he could not find a proper answer, he only sharply looked at the Prince. In order to have a true answer from Tom Canty explaining his situation, the Prince softly asked Tom Canty for the second time, *Are you hurt, boy?* The second question gave rise to implicature that the Prince really felt sorry for Tom Canty. Hearing the compassionate question in a low tune, Tom Canty dared to tell a lie to the Prince, saying *No, sir, Your Highness, sir*.

Tom Canty's second answer, *No, sir, Your Highness, sir*, actually consisted of two parts. The first part of the answer, *No, sir*, was a proper answer. It could be

inferred that the second part of the answer, *Your Highness, sir*, depicted Tom Canty's disposition, namely he was still in the conflict between wanting to say the undeniable truth and the falseness. In truth, based on his own experience that just happened a few minutes ago with evidence, like the Captain's strong iron sword, his falling onto the ground, and feeling very sad and gloomy, Tom Canty should give an honest answer as the implicature, namely *Yes, sir*, or *Yes, sir, I'm hurt*. Nevertheless, Tom Canty did not dare to say such an honest answer.

Based on the Prince's reaction to the Captain and the compassionate questions, Tom Canty assumed that the Prince would impose punishment on the Captain and his colleagues and protect him. On the other hand, Tom Canty did not need protection as he was already accustomed to a hard life in his family and village, Offal Court. To him, being honest about his hurt feelings would cause him to lose face. Moreover, his honesty could impel the Prince to impose punishment on the Captain and his colleagues. By doing so, the Captain and his colleagues would lose face. Thus, telling a lie was the right choice for Tom Canty in order to save face and for the body guards' to save face (Goffman, 2008, p. 5).

#### **4.1.1.3 Violations of Maxim of Relevance in *The Prince and the Pauper* Movie**

This maxim deals with relationship between the contributions provided by speakers and the purposes of the contributions in conversation. In order to achieve such a stage, Grice (2004) posits one maxim, namely “be relevant” (p. 46). This maxim governs speakers to produce a mutually dovetailed conversation. However,

it is not every time speakers abide by the maxim as seen in Dialogues 5 and 6 taken from *The Prince and the Pauper* movie.

## Dialogue 5

Context: Dialogue 5 took place in the King's bedroom. Realizing that his death was at hand, the King summoned Prince Edward. The King planned to abdicate his kingship for the Prince. However, the Prince seemed to object to it.

In order to assure the Prince, the King gave him a prolix advice. At the end of the verbose advice, the King wondered if the Prince could understand all the things he had just said. In a boasting tone the Prince said he understood them even Aristotle in the original Greek. As the response to the boasting statement, the King hurled the Prince and his mother as well. Hearing the King disgrace his beloved mother, the Prince wondered where his mother was. The King did not reply to the question, he straight away changed the conversation topic from disparaging the Prince and his mother into eating biscuit while snatching it from the Prince's right hand instead.

[1] King : You're like your mother.

[2] Prince : What was my mother like?

[3] King : A dull woman. She'd have bored you.

[4] Prince : No, she wouldn't. I'd have loved her. Where is she?

[5] King : Got another biscuit?

The King's disclosure [5] illustrated a violation of Maxim of Relevance.

The King did not contribute a proper gloss when answering the Prince's question [4]. Since feeling hurt by the King's disparaging statement [3], the Prince posed a critical question [4]. The short question [4] required a pointed answer of a clear

place where his mother was. However, the King's response [5] was not dovetailed with the Prince's inquiry [4].

The King's irrelevant response [5] implied that he actually wanted to say that he had found himself guilty for having disparaged the Prince and his mother. The King's gloss [3] really hurt the Prince. The Prince showed his feeling of being hurt by saying *No, she wouldn't. I'd have loved her*. The hurt impelled the Prince to pose his critical question on his mother's present domicile. Hearing the critical question, the King deflected the discussion topic from talking badly about his son and wife to eating a biscuit. The King deliberately deflected the topic in order to avoid discussion hurting the Prince (Khosravizadeh & Sadehvandi, 2011, p. 123). By so doing, the King minimized dispraise of the Prince. The King obeyed the *Approbation Maxim*, namely to avoid saying unpleasant things about others (Leech, 1992, p. 135). By avoiding saying unpleasant topic of saying bad things about the Prince and the Prince's mother, the King tried to please the Prince with a new topic, namely eating biscuit.

### **Dialogue 6**

Context: Dialogue 6 took place in the Prince's bedroom. Soon after the King died, the Earl of Hertford came over to Tom Canty in the Prince's bedroom. Thinking that Tom Canty was the real Prince, the Earl of Hertford urgently had Tom Canty designate him as the Lord High Protector in a short and simple ceremony. Whereas, Tom Canty wanted to immediately go home in Offal Court since feeling more and more uncomfortable with the Royal life.

- [1] Tom Canty : Can I go home now, please?  
[2] Earl of Hertford: Permit me, Your Majesty. Repeat after me, and when you have finished strike my shoulder with your sword.

This extract conversation illustrated a violation of Maxim of Relevance. The reason was that the Earl of Hertford's whole answer [2] did not match Tom Canty's request [1]. The type of Tom Canty's question [1] was open. The question required an alternative answer *Yes* or *No*. Thus, the relevant answer supposed to be provided by the Earl of Hertford to Tom Canty's question [1] could have been *Yes, you can go home now* or *No, you cannot go home now* or *No, you cannot go home until you have finished strike my shoulder with your sword*.

The Earl of Hertford's gloss *Permit me, Your Majesty* implied that he still believed that Tom Canty was the real Prince of Wales. Being a Prince, his home was the palace; there was no other place for him. Thus, he did not allow Tom Canty to go anywhere. By saying *Repeat after me*, it implied that the Earl of Hertford very well memorized the rite formulation of designation and it was assumed that Tom Canty did not know the formulation. The official ceremony was closed by striking the shoulder of the installed person with a sword. That was the reason why the Earl of Hertford said to Tom Canty, *When you have finished, strike my shoulder with your sword*.

Supporting Khosravizadeh and Sadehvandi (2011), Dornerus (2005) says that one of the purposes of violation of maxims is to communicate the speakers' interests (16). Thus, the purpose the Earl of Hertford violated the Relevance Maxim was that he wanted to communicate his own interest by ignoring Tom Canty's inquiry and protracting the proper answer. The Earl Hertford's interest was

an installment of being a Lord High Protector. In the movie, it was clearly seen that in order to reach his interest, the Earl of Hertford implored Tom Canty to immediately hold the installment ceremony, no matter how simple the way was. It was due to the vacant throne as the King was late already. The Earl of Hertford thought that his designation as the Lord High Protector must take place soon.

It was assumed that if the Earl of Hertford allowed Tom Canty to go home, he would be labeled as a traitor and the consequence was he must be sentenced to death according to the prevailing law (Weir, 2000, p. 222). Moreover, if Tom Canty failed to do the designation, there would be no coronation and the consequence was there would be no king in England. The coronation only would be held if there was a Lord High Protector.

#### **4.1.1.4 Violations of Maxim of Manner in *The Prince and the Pauper* Movie**

In his book entitled *Logic and Conversation*, Grice (2004) underlines that speakers in their conversations “have to avoid obscurity of expression, avoid ambiguity, avoid unnecessary prolixity (be brief), and be orderly” (p. 46). Thus, Maxim of Manner deals with perspicuousness of disclosures provided by speakers. When giving information, speakers must avoid unnecessary redundancy, obscurity, and ambiguousness. However, as a matter of fact, speakers cannot always carry out the requirements. It is clearly seen in Dialogues 7 and 8 taken from *The Prince and the Pauper* movie.



**Dialogue 7**

Context: Dialogue 7 took place at the King's office; the same place as Dialogue 5.

While talking with the Prince, the King snatched a piece of biscuit from the Prince's hand and ate it. Soon after that two of his doctors came over. To their surprise the King in an unsound state was eating biscuit. To them, the biscuits could deteriorate the King's health. Hearing the unexpected doctors' comments, the King felt offended and furious. In this situation, the King disorderly and obscurely answered the doctors.

- [1] King : (Looking at doctors – coming) Arrrr.... doctors again.
- [2] Doctor 1: Your Majesty, can that be a biscuit?
- [3] King : (Looking at the doctors with angry eye and loudly shouting at them) What do you think it is, the Archbishop's head? Arrr....
- [4] Doctor 2: (Looking at the Prince) May I ask, Your Highness, (then to the Earl of Hertford) and you Lord Hertford, for the King's good, can that be a biscuit?

The King's response [3] in the form of question to doctor 1's rhetorical question [2] depicted a violation of Maxim of Manner because he stated an obscure and disorderly response. Doctor 1 only wanted to know if it was a biscuit eaten by the King. Thus, the King was supposed to answer only *Yes, it is or Yes, it is a biscuit* or *No, it is not or No, it is not a biscuit*. Since the King knew what he was eating was a biscuit, he should say *Yes, it is* or *Yes, it is a biscuit* as a proper answer. Nevertheless, the King hurled doctor 1 a question, *What do you think it is, the Archbishop's head?* The King, in this respect, evoked his answer obscure. The answer made doctor 1 and even doctor 2 unclear about what he wanted to say.

Thus, they questioned as to whether the King had provided them with an answer or a question. They also wondered what bishop's head was.

Moreover, when saying *Arrr....*, the King made his gloss disorderly and more obscure. The gloss, *Arrr....*, did not make sense but perplexed the doctors. In order to be clear, doctor 2 begged the Prince and the Earl of Hertford for clarification [4]. Since the King failed to avoid obscurity and failed to uphold the response orderly, he violated the Maxim of Manner. After all, the King deliberately contributed such an obscure and disorderly utterance in order to avoid getting into an argument. If the King had said that what he ate was biscuit, he then should provide the argument, for example the reason he ate the biscuit, the benefits of eating the biscuit, et cetera.

The King's question [3] implied that he knew what he was eating was a biscuit. Eating biscuits made of wheat deteriorated his health. Thus, the King deliberately withheld saying biscuit as the proper answer in order to avoid discussion about biscuit that he should not eat. The King looked like searching for the answer or letting doctor 1 even doctor 2 fill the rest by guessing, instead of giving them the proper answer. The King wanted the doctors make a wrong guess that it was not a biscuit, thus the doctors would allow him to keep eating the biscuit. If the doctors knew that it was biscuit, the doctors would impose on him a stricter rule, for example *No food containing wheat at all* or *No food in the bed*. The stricter rule would lose his face as a King for the whole English empire. Thus, in order to save face, the King deliberately did not say the word biscuit.

Moreover, from the additional gloss *The Archbishop's head?*, it could be assumed that the King was still bearing Archbishop Warham a grudge (Weir, 2000, p. 40). The King wanted to behead the archbishop. The archbishop and the whole ancient Catholic church forbade him to marry his brother's wife, Lady Katherine of Aragon. The King was even excommunicated from the church. For the sake of pertaining to the kingship power, the King decided to marry her. To show his hatred towards the archbishop, the King intentionally provided such an obscure gloss. Thus, he violated the Maxim of Manner (Grice, 2004, p. 46).

### **Dialogue 8**

Context: It was in the Prince's bedroom with a chair and fire place. Tom Canty, in the Prince's garments, was sleeping in the Prince's chair next to the fire place. Since the Prince was still a boy, the Earl of Hertford, Duke of Norfolk, Lord 1, and Lord 2 had to take care of him by often coming to his bedroom.

One morning, they came to see the Prince. Looking at him, they wondered why he was sleeping in the chair, not in the bed. The Earl of Hertford called him. Since the fake prince was sleeping soundly, the Earl of Hertford shook him and called him repeatedly. Seeing the four strong men surrounding him, the fake prince was surprised. Then he asked them where the Prince was.

Hearing the question, four of them were perplexed. Lord 1 assured him that he was the prince. After glaring at Lord 1, he ran to the door, opened it, saw Lady Jane, Lady Elizabeth, and the others, he then came back to the four men. He knelt in front of them then honestly and humbly admitted that he was not the prince. The fake prince also pleaded with the four men not to behead him. Hearing

that plea, Lord 2 became angry with him. Responding to Lord 2, Tom Canty provided his disclosure.

- [1] Earl of Hertford : (Looking at Tom sleeping) Why wasn't His Highness prepared for bed last night?
- [2] Duke of Norfolk : Because, Your grace, he didn't ring.
- [3] Earl of Hertford : (Waking up Tom) Your Highness, Your Highness, (shaking Tom) Your Highness.
- [4] Tom Canty : (Waking up and asking) Errr....Where's the Prince?
- [5] Earl of Hertford : The Prince?
- [6] Tom Canty : Yes, the Prince (Looking at Duke of Norfolk). Where is he? (all of them perplexingly looking at each other).
- [7] Lord 1 : But Your Highness, you are the Prince.
- [8] Tom Canty : (Looking at Lord 1, Lord 2, Norfolk, & Earl Hertford then runs to the door, opens then back, kneeling in front of them) Please milords, I'm not the Prince. He went out to get constable. I mean, his dog. And he didn't come back. I'm a beggar boy. Don't behead me. Say, you won't.
- [9] Lord 2 : This is not the time for jesting, Your Highness.
- [10] Tom Canty : (Tears running down the cheeks and halting voice) Ammmm...Indeed, it isn't, because I'm in a pickle. It's all so muddled. The Prince will have my head because I have his clothes. If the King finds out, he'll have me boiled in oil. The Prince isn't here right now, but I'm sure he'll come back if you just wait and....

In his contribution [10], Tom Canty started with an obscure statement by saying *Ammmmm*.... It was not clear what he wanted to say as a response to Lord 2's statement [9]. Moreover, his additional statements after saying *Indeed, it isn't* was obscure and disorganized. In truth, in the beginning of the contribution, Tom Canty upheld the Maxim of Manner by saying *Indeed, it isn't*. Lord 2's utterance [9] only needed this short response which was the most proper answer, clear, brief, univocal, orderly, mutually dovetailed, and understandable. Nonetheless, his

gloss later trapped him into violating the Maxim of Manner when adding his prolix contribution, *because I'm in a pickle. It's all so muddled. The Prince will have my head because I have his clothes. If the King finds out, he'll have me boiled in oil. The Prince isn't here right now, but I'm sure he'll come back if you just wait and....*

The aforementioned gloss contained reasons, feelings of confusion, punishment he would receive from the Prince and the King, the Prince's presence, his belief, and suggestion to Lord 1, Lord 2, Earl of Hertford, and Duke of Norfolk. When jumping from issue of reason to the others, namely feeling, punishment, the Prince's presence, belief, and suggestion, Tom Canty made his gloss disorganized. Tom Canty also made his gloss disorganized when saying *I'm sure he'll come back if you just wait*. The reason was *You just wait* could not be employed as the condition of *He'll come back*. When ending his suggestion with utterance, *And...*, Tom Canty made his gloss obscure; Lord 2 and the others got confused and did not know what actually Tom Canty wanted to say.

There are some implicatures that could be drawn from Tom Canty's response [10]. Tom Canty, first of all, understood very well what the Lord 2 meant [9] by saying *Indeed, it isn't*. Saying this, he implied that he agreed with Duke of Norfolk and was serious; he did not make a whimsy. Besides, the response was clear, brief, and orderly enough. Nonetheless, since he found himself under pressure to admit himself as a prince and thinking that the gloss was not enough, Tom Canty added the gloss in order to support his original argument

saying *Because I'm in a pickle. It's all so muddled. The Prince will have my head because I have his clothes. If the King finds out, he'll have me boiled in oil.*

To Tom Canty, wearing the Prince's royal clothes had brought him into a great confusion and risk of being sued as a traitor. He realized that being a traitor would lead him to face penalty of death by boiling in oil and beheaded according to the prevailing law in England (Weir, 2000, p. 222). He was very much afraid of such a risk. On the other hand, he knew that he was not a traitor but only a poor beggar boy in the Prince's clothes. Thus, by saying this circumlocutory, obscure, and disorganized gloss, Tom Canty wanted to implore the Earl of Hertford and his colleagues for help to save face. Furthermore, by saying *The Prince isn't here right now, but I'm sure he'll come back. If you just wait and....*, Tom Canty wanted to prove that he was not the real Prince. Tom Canty really demanded Lord 2 and his colleagues change their wrong perception on him as a Prince. Tom Canty wanted to say that he believed that the game of fakeness would soon end if the Prince came home. When the Prince came home, they should welcome him as the Prince even though he looked shabby. The Prince would wear his princely clothes again and he would wear his rags again and go home to Offal Court.

By saying the long gloss [10], Tom Canty wanted to save his personal self esteem and that of the Princes' (Brown & Levinson, 1987, p. 61). Conversely, if the Prince did come home, he would end his life by being beheaded or boiled. Moreover, Tom Canty purposely contributed a long gloss in order to protract the answer needed by Lord 2 that he was serious in saying that he was not the Prince, he was only a beggar boy who would be beheaded because of the Prince's clothes.

Furthermore, by saying such a prolix gloss [10], Tom Canty wanted to nurture Politeness Principle containing Negative and Positive Face (Brown & Levinson, 1987, p. 131). Mirrored from Negative Face, Tom Canty wanted to be free from imposition. He wanted Lord 2 and his colleagues to free him from their misconception that he was the Prince. Mirrored from the Positive Face, Tom Canty wanted Lord 2 and his colleagues to have the same picture with him about his self-image and to approve of him by virtue of his own true image that he was a plain beggar boy in the Prince's clothes.

#### 4.1. 2 Multiple Maxims Violations

In some scenes of *The Prince and the Pauper* movie, the characters simultaneously violated two and sometimes even three maxims. Those who violated the maxims were Tom Canty, the Prince, and Ruffler. It is clearly seen in Table 4.2.

**Table 4.2: Multiple Maxim Violation by the Characters in *The Prince and Pauper* Movie**

Maxim	Character	Number
Quantity and Quality	Prince (-), Tom Canty (1), King (-), Earl of Hertford (-), and Ruffler (-)	1 dialogue
Quantity and Relevance	Prince (1), Tom Canty (1), King (-), Earl of Hertford (-), and Ruffler (-)	2 dialogues
Relevance and Manner	Prince (4), Tom Canty (-), King (-), Earl of Hertford (1), and Ruffler (-)	5 dialogues
Quality, Quantity, and Manner	Prince (1), Tom Canty (-), King (-), Earl of Hertford (-), and Ruffler (-)	1 dialogue
Quantity, Relevance, and Manner	Prince (-), Tom Canty (-), King (-), Earl of Hertford (-), and Ruffler (1)	1 dialogue
<b>TOTAL</b>		<b>10</b>

Table 4.2 shows multiple maxims violation. The multiple maxims violated were Quantity and Quality, Quantity and Relevance, Relevance and Manner, Quantity, Quality, and Manner, and Quantity, Relevance, and Manner. The violation occurred in 10 dialogues. The maxims were violated 1, 2, 5, 1, and 1 times respectively. The characters involved in the dialogues were Fr. Andrew, Tom Canty, the Prince, Miles Hendon, and Ruffler. The characters who violated the maxims were the Prince, Tom Canty, the King, the Earl of Hertford, and Ruffler. The Prince violated Maxims of Quantity (1), Relevance (2), and Manner (3). Tom Canty violated the Maxims of Quantity (5), Quality (2), Relevance (5), and Manner (2). The King violated the Maxims of Relevance (2) and Manner (1). The Earl of Hertford violated the Maxims of Quantity (1) and Relevance (4). Ruffler violated the Maxims of Quantity (1) and Manner (2).

Each of the characters had their particular reasons for violating the maxims. The Prince violated the maxims in order to save face and avoid discussion. Tom Canty violated the maxims in order to save face, be polite, avoid discussion, mislead and please his interlocutors, Fr. Andrew and the Prince. The Earl of Hertford violated the maxims in order to avoid discussion. Ruffler deliberately violated the maxims in order to protract the answer and avoid discussion.

#### **4.1.2.1 Violations of Maxims of Quality and Quantity**

Dialogue 9 illustrates the violation of Maxim of Quality and Maxim of Quantity. The character who simultaneously violated both of the maxims in the



movie was Tom Canty. He failed to be honest and to provide sufficient contribution to the conversation.

### Dialogue 9

Context: This dialogue took place at Fr. Andrew's office; the same place as Dialogue 3. The explanation provided by Tom Canty as seen in Dialogue 3 was not a satisfactory answer. Fr. Andrew saw some bruises on the back of Tom Canty's right arm. Knowing that Tom Canty's father, John Canty, was well known as a cruel and formidable father, Fr. Andrew wondered if Tom Canty had just been beaten by the cruel father. However, in his response, Tom Canty admitted it contrarily with some explanation about his father's goodness. Grounded on the state of believing each other, Fr. Andrew believed him and took it for granted that nothing had happened between him and his father, even Fr. Andrew sincerely begged him for an apology.

[1] Fr. Andrew : (Surprised when seeing some trace of tears on Tom Canty's cheeks and dirt all over his body) How did you come by that? Your father?

[2] Tom Canty : No, sir. My father wouldn't beat me. He takes care of me, He loves me.

[3] Fr. Andrew : I apologize.

Maxim of Quality insists that when speaking, interlocutors have to be honest and provide a true contribution. Meanwhile, the Maxim of Quantity underlines that when speaking, speakers should provide a sufficient contribution as is required and not less or more informative than is required (Grice, 2004, pp. 45-46). Fr. Andrew's gloss [1] in Dialogue 9 denoted his suspicion that Tom Canty must have been beaten by his father called John Canty. He was not beaten

by any other person. Meanwhile, Tom Canty's answer [2] to Fr. Andrew's question pointedly showed that he simultaneously violated the Maxim of Quality and Maxim of Quantity.

When saying *No, sir. My father wouldn't beat me. He takes care of me. He loves me*, Tom Canty violated the Maxim of Quality: "Do not say what you believe to be false." He intentionally did not provide the true information which had fallen upon him. The truth was that his father had just beaten him. His father did not like him to have a fun with his friends. Conversely, his father only needed him to beg for money.

Furthermore, when saying the additional gloss, *My father wouldn't beat me. He takes care of me. He loves me*, Tom Canty violated the Maxim of Quantity: "Make your contribution as informative as is required for the current purpose for the exchange. Do not make your contribution more informative than is required" (Grice, 2004, p. 45). This additional gloss was outside the required amount of information. The gloss was too informative. The required amount of contribution that should have been provided by Tom Canty was *Yes, sir or No, Sir*. This answer was sufficient and informative enough for Fr. Andrew.

In order to please Fr. Andrew, Tom Canty deliberately provided his gloss with pleasing and false information about his father. Based on his very own recent experience causing his extreme shabby appearance, Tom Canty should reply *Yes, sir. My father has just beaten me. He doesn't take care of me. He hates me*. However, Tom Canty did not dare to say so but he gave a contradictory answer to

the real fact. Tom Canty knew and believed that this answer was incorrect and he intentionally told a lie to Fr. Andrew.

The implicature of Tom Canty's response, *No, sir*, was that he wanted to overtly say to Fr. Andrew that it was true. Moreover, Tom Canty's admission, *My father wouldn't beat me*, implied that his father was the one who had just beaten him. When adding the last gloss *He loves me*, he actually wanted to say that his father hated him. However, the vulnerable poor boy did not dare to honestly say anything about his fierce father. By intentionally telling Fr. Andrew a white lie, Tom Canty tried to achieve his object, namely to mislead Fr. Andrew into believing that his father was a caring and loving father. The additional gloss gave rise to impression that Tom Canty and his father had a good relationship as a loving father and son. Moreover, since feeling bad and being in the full of conviction that Tom Canty and his father had a good relationship, Fr. Andrew asked Tom Canty for an apology.

Tom Canty's additional gloss *My father wouldn't beat me. He takes care of me. He loves me*, was not the required answer for Fr. Andrew's question [1], *Your father?* Tom Canty's answer [2] was a kind of an excuse. Tom Canty deliberately uttered the excuse in order to show his politeness. Littlejohn and Foss (2009, p. 5) claim that an “excuse is considered the second-most-polite form because face is maintained for the hearer as well as the speaker.”

It could be assumed here that Tom Canty thought that revealing the truth would open a long embarrassing discussion causing him as well as his father lose face. In order to avoid discussion and to save face, Tom Canty intentionally

denied all truth. In so doing, Tom Canty complied with what Goffman (2008) claims that a speaker tends to “have two points of view – a defensive orientation towards saving his own face and a protective orientation towards saving the other's face” (p. 14). Tom Canty, in this case, employed defense mechanisms to try to save his own face. By saying *He loves me*, Tom Canty wanted to tell Fr. Andrew that he was a good boy deserving his father's love. Saying the contrary would cause him to lose face as a lovable person. At the same time, Tom Canty employed protection mechanisms in trying to save his father's face. By saying *No, sir. My father wouldn't beat me*, Tom Canty wanted to change Fr. Andrew's negative perception on his father. His father's self esteem deserved protection from everybody, including Fr. Andrew.

#### **4.1.2.2 Violations of Maxims of Relevance and Manner**

Dialogue 10 illustrates the violation of Maxim of Relevance and Maxim of Manner. The Prince, the character who simultaneously violated both of the maxims in the movie was Tom Canty. He failed to provide clear and relevant contributions to the conversation.

#### **Dialogue 10**

Context: Dialogue 10 took place on the coronation day in the cathedral in London while the Prince was still on the way from Offal Court. When Prince Edward Tudor arrived at the cathedral, the coronation had almost ended. Just before the royal crown was placed onto Tom Canty's head, the Prince arrived and shouted out to stop the crowning. The distraction aroused fury in the bishop, the

coronation celebrant, the Earl of Hertford, Lord 1, Lord 2, Lord 3, and all others. To the Prince, the coronation was an act of treason. They deserved the death penalty. Thus, in his response, the Prince overtly said to them that this would be the consequence imposed on them for the coronation.

- [1] Lord 1 : Your Majesty, perhaps we could precede with the coronation if you were assured no harm would come to this lad.
- [2] Earl of Hertford : What a striking resemblance.
- [3] The Prince : (Looking at the Earl of Hertford) Some of you have already forfeited your heads. But others may be spared by paying homage now.

The Prince's disclosure [3] illustrated a violation of Maxim of Relevance and Maxim of Manner. The Prince simultaneously violated the two maxims because he did not contribute relevant and clear gloss when answering Lord 1 and the Earl of Hertford's statements [1 & 2]. Lord 1's comment [1] was about the possibility of the coronation; that the coronation would have started if he had given his assurance of compliance. These comments demanded the Prince's response, for example *No, I wouldn't allow you to proceed with the coronation and I wouldn't guarantee the safety* or *Yes, I'd allow you to proceed with the coronation and I assure you no harm would come to this lad*. The Earl of Hertford's comment [2] was about the Prince and Tom Canty's appearance. To this comment, the Prince should say, for example *Thank you, so now you know. End your perplexity*.

Inferring that the coronation was illegal, however, the Prince discursively contributed his two statements addressed to the Earl of Hertford and the people facing him and Tom Canty about the consequence they would bear. The first gloss

was about the risk of being beheaded. The second gloss was about paying respect to him as the Prince. By saying so, the Prince failed to provide his response exactly matched with the Earl of Hertford's comment [1]. Moreover, to whom the warning statement was addressed was not clear as the Prince, while facing the Earl of Hertford, said *Some of you...* and *But others....*. These glosses implied that the Earl of Hertford would be one of the people to take the risk of holding the illegal coronation ceremony. It would be others too, but who? By saying so, the Prince failed to point out specific people or groups who deserved the death penalty and who had to pay homage to him. However, it could be implied that the Prince deliberately provided such an irrelevant statement in order to save his face as the real Prince. He also wanted to clearly distinguish between himself from Tom Canty. Next, the Prince wanted to underpin Tom Canty's excuses that he was not a Prince. Moreover, the Prince purposely contributed the unclear gloss in order to let the coronation celebrants honestly admit who had committed treason.

The whole of the Prince's gloss [3] implied that the coronation was illegal and the death penalty imposed upon the coronation celebrants was the proportionate consequence. The death penalty would not be imposed on all of the celebrants of the coronation but on a few of them. It could be the bishop as the main celebrant, Earl of Hertford, Lord 1, Lord 2, and Lord 3. The other implicature was that the punishment would not be imposed on them if they had postponed the coronation until the Prince as the right person came or gave his assurance. The Prince's statements, *Some of you ...and But others...*, implied that the Prince let the addressees, like the bishop, Earl of Hertford, Lord 1, Lord 2,

Lord 3, and the others take the fall. They should be honest with themselves. Since those who were involved in the illegal coronation committed treason, the consequence was that they should be beheaded according to the prevailing law throughout the English Empire (Weir, 2000, p. 222).

### 4.1.2.3 Violations of Maxims of Quantity, Quality, and Manner

Dialogue 11 depicted violation of three maxims. They are Maxims of Quantity, Quality, and Manner. The characters in the dialogue were Fr. Andrew and Tom Canty.

#### Dialogue 11

Context: Dialogue 10 took place at Fr. Andrew's office; the same place as Dialogues 3 and 9. After hearing the convincing explanation as seen in Dialogue 9, Fr. Andrew initiated a meeting with Tom Canty's father to discuss the incident involving Tom Canty. However, Tom Canty did not agree with such an idea.

- [1] Fr. Andrew: Someday I am going to discuss you with your father.  
[2] Tom Canty: Oh... Hem... No, I wouldn't, sir. You see, he doesn't like to see anyone on account of he feels so badly about me having to beg. Please, don't.

The speakers should not contribute information which is more informative than is required or violate the Maxim of Quantity. The speakers should not say what they believe to be false and for which they lack sufficient evidence or they violate the Maxim of Quality. The speakers also should not provide unnecessary redundancy or they violate the Maxim of Manner (Grice, 2004, pp. 45-46). Nevertheless, Dialogue 11 pointedly showed that Tom Canty, in his response [2]

to Fr. Andrew's gloss [1], only upheld Maxim of Relevance; he failed to observe the Maxims of Quantity, Quality, and Manner. Tom Canty intentionally violated the Maxims of Quantity, Quality, and Manner in order to nurture the Politeness Principle Leech (1992, p. 81).

By saying *Oh... Hem...*, Tom Canty showed that he himself was actually in a state of confusion; he did not know what exact contribution to convey. While trying to mislead Fr. Andrew, he got himself into a conflict between wanting to say *Yes* and *No*. The utterance *Oh... Hem...* was confusing Fr. Andrew as it was not productive (Crowley & Mitchell, 1994, p. 140). By saying so, Tom Canty violated Maxim of Manner. Sometime after feeling confused, Tom Canty decided to politely voice his disagreement, by saying *No, I wouldn't, sir*. The answer was dovetailed with Fr. Andrew's statement. The answer was also clear, brief, univocal, and orderly. Thus, the gloss complied with the Maxim of Relevance and Maxim of manner.

Contrary to the first gloss, Tom Canty's second gloss, *You see, he doesn't like to see anyone on account of he feels so badly about me having to beg. Please, don't*, bluntly violated the Maxims of Manner, Quantity, and Quality. Tom Canty violated the Maxim of Quantity because his contribution was too informative. It would be informative enough if Tom Canty had said, for example *Yes, please go* or *No, I wouldn't* or *No, please don't*. Tom Canty violated the Maxim of Quality because he failed to avoid falseness. When providing the contribution he believed that it was false. Tom Canty violated the Maxim of Manner because he failed to avoid unnecessary gloss.



Tom Canty's second gloss gave rise to implicature that his father, John Canty, would be very happy hearing from someone, Fr. Andrew, that he did beg for farthings as commanded. Tom Canty could not prove that his father hated anybody out of feeling bad about him, because in point of fact, his father made a beggar of him. Since he did not beg for a penny, but he played installment with his friends, he deserved the beating.

Another implicatures could be drawn here. Hearing Fr. Andrew's offer of help [1], Tom Canty disagreed with him. Tom Canty thought that accepting Fr. Andrew's idea would put him in greater trouble than he had just experienced a couple of minutes ago. His father would do something to him more than fiercely rebuking, slapping, and flinging him onto the pond of mud. It could be assumed that when voicing his disagreement to Fr. Andrew, Tom Canty would certainly have a fall-rise tone. Intonation is often associated with actions showing politeness (Leech, 1992, p. 81). Tom Canty's gloss, *No, I wouldn't, sir* rather than *No, don't go there*, showed that he minimized his disagreement with Fr. Andrew (Leech, 1992, p. 132). In this way, Tom Canty obeyed the "general law that politeness is focused more strongly on others than oneself" (Leech, 1992, p. 133). Tom Canty sincerely paid his full respect to Fr. Andrew.

The additional disclosure [2] seemed to be more polite than if he honestly and directly said to Fr. Andrew *He refuses to see you because he makes a beggar of me*. In this sense, Tom Canty tended to uphold approbation maxim in the Politeness Principle: "Minimize dispraise of others" (Leech, 1992, p. 132). Moreover, by indirectly saying *No, I wouldn't, sir*, Tom Canty fulfilled the

concept of politeness: “Since, roughly speaking, the more indirect an utterance is being articulated, the more polite it will be considered” (Grebe, 2009, p. 3). This gave rise to the assumption that Tom Canty did not want to censure his father even though he always faced troubles imposed on him; he even wanted to save his father's face, (Brown & Levinson, 1987, p. 61).

#### 4.1.2.4 Violations of Maxims of Quantity, Relevance, and Manner

Apart from the aforementioned multiple type of maxims violation, the researcher also found that the characters in the movie tended to violate Maxims of Quantity, Relation, and Manner. Dialogue 12 illustrated such a violation. These maxims were violated simultaneously.

##### Dialogue 12

Context: Dialogue 12 took place in a traditional market; the same place as Dialogue 1. After getting information that the urchin, the Prince, did leave his house for somewhere, Miles Hendon became very upset and anxious to find the Prince. He then inquired with Ruffler as to whether he knew where the boy was headed.

[1] Miles Hendon: Where did he go?

[2] Ruffler : It wasn't a he, it was a they. A slimy looking fella came after the lad. I heard him telling him you'd sent for him. I thought it was a bit fishy, but....(continues sweeping).

Ruffler's answer [2] in Dialogue 12 simultaneously violated the Maxims of Quantity, Relation, and Manner. Since Ruffler contributed such a verbose

explanation, he violated the Maxim of Quantity. By providing an unrelated answer to the question, Ruffler violated the Maxim of Relevance. When giving redundant and obscure utterance, Ruffler violated the Maxim of Manner.

Miles Hendon's very simple question [1] entailed direction. Thus, the proper answer to the question was, for example *He went to....* or as Ruffler knew that it was they, he should say *They went to....* However, what Miles Hendon received from Ruffler was about subject *He* and *They* in a too informative, unclear, and irrelevant gloss. The gloss was too informative since Ruffler prolonged his answer thinking to make Miles Hendon clear. Since in his explanation, Ruffler stressed only on the subject *He*, his gloss became discursive. Ruffler's answer contained explanation about the number of people, the boys' appearance, the reason why they went out, and his opinion, whereas Miles Hendon's question entailed direction. Moreover, Ruffler's gloss became unclear because when ending his explanation, he did not finish his further explanation after saying *But*. In this sense, he let Miles Hendon fill the rest. The unfinished gloss confused Miles Hendon.

Ruffler's long gloss [2] contained six implicatures. Firstly, Ruffler did not understand well Miles Hendon's whole question requiring him to tell where the boy went. Secondly, Ruffler ignored showing direction as the main information Miles Hendon wanted to gain from him. He stressed more on the person and the number of the person who made movement toward unclear direction instead. By so doing, Ruffler obviously violated the Maxim of Relevance as he failed to make his contribution mutually dovetailed with Miles Hendon's question containing

direction. Ruffler intentionally violated the maxim in order to avoid discussion on the direction since he did not know where the two boys went (Khosravizadeh & Sadehvandi, 2011, p. 123).

Thirdly, when saying *A slimy looking fella came after the lad*, it implied that Ruffler did not see any adults even girls passing by but a number of the boys, i.e. two at most; the boys were in rags. Moreover, the boys did not go in a row but one after another. Fourthly, when saying *I heard him telling him you'd sent for him*, it implied that Ruffler assumed that the boys did not abscond but they obeyed Miles Hendon's command. However, by saying this utterance, Ruffler violated the Maxim of Manner because his contribution was ambiguous. It was not clear to whom the word *Him* referred, whether it referred to the Prince or the fella.

Fifthly, when saying *I thought it was a bit fishy*, it implied that Ruffler only suspected that there must be something happening to them. These long glosses were too informative on the subject *He* and *They*. In so doing, Ruffler obviously violated the Maxim of Quantity as he made his contribution too informative on the doers of the movement. Ruffler intentionally violated the maxim in order to avoid discussion on the direction. Sixthly, when saying *But...*, then continued sweeping, it could be implied that Ruffler could not give further information or he wanted to let Miles Hendon fill in the rest (Khosravizadeh & Sadehvandi, 2011, p. 123). By so doing, actually Ruffler violated the Maxim of Manner with intention to avoid discussion on the direction.

#### 4.2 Purposes for the Maxim Violations

The core aim of this part was to address the second research problem, namely for what purposes do the characters violate the maxims. In order to solve this problem, the researcher elaborated three theories, namely Cooperative Principle coined by Grice (2004), Politeness Principle coined by Leech (1992) and Brown and Levinson (1987), and Face Principle coined by Goffman (2008). Each theory provided the reasons speakers violate Grice's maxims. Besides, the researcher employed Khosravizadeh and Sadehvandi (2011) and Dornerus's (2005) view point of the purposes for violating the maxims

In the Cooperative Principle, Grice (2004, p. 49) says that “speakers may quietly and unostentatiously violate maxims to mislead” their counterparts in conversation. According to Leech (1992) and Brown and Levinson (1987), in the Politeness Principle, speakers tend to violate Grice's maxims in order to be polite. Face Principle, postulated by Goffman (2008), underlines that for the sake of saving face, speakers violate Grice's maxims. Supporting Grice's opinion, Khosravizadeh and Sadehvandi (2011) add two more purposes for the maxims violation, namely “to cause misunderstandings on their participants' part and to achieve some other purposes, for example to protract answer, please interlocutor, avoid discussion, etc.” (pp. 122-123). However, the researcher found that none of the characters in *The Prince and the Pauper* movie violated any maxims in order to cause misunderstanding of their interlocutors' part. In addition, Dornerus (2005, p. 16) says that the speakers also tend to violate Grice's maxims in order to communicate self-interest. By the end of this research, the researcher had found

seven purposes that were exploited by the characters in *The Prince and Pauper* movie; all of which violated Grice's maxims. They were elaborated on respectively in detail as follows.

#### 4.2.1 Misleading Counterparts

The characters of *The Prince and the Pauper* movie were inclined to produce statement, which mislead their counterparts in conversations. Misleading their counterparts was one of the purposes of the maxims violations in daily exchanges (Grice, 2004, p. 49). Misleading in this sense means that the speaker gives wrong information to hearer and makes the hearer believe it or take it for granted. In his observation, Grice finds that the speakers do so in some ways, namely intentionally or unintentionally, and clearly or unclearly.

Misleading in speech acts among the interactants in this movie was clearly seen in Dialogues 3, 4, 9, and 11. Tom Canty, in these dialogues, intentionally misled Fr. Andrew by violating Maxim of Quality, Quantity, and Manner. He did not want to make a sufficient, honest, and clear contribution by saying *No, sir* and *Oh...Hem...No*, when answering Fr. Andrew's inquiries.

Tom Canty, in Dialogues 3, 9, and 11 realized that Fr. Andrew would ask him for more information leading to the truth if he only said *No, sir* and *No, I wouldn't, sir*. This thought triggered him to mislead Fr. Andrew by immediately adding false and unnecessary glosses, namely *It's sweat. You see, I've been running* for Dialogue 3, *My father wouldn't beat me. He likes me*, after saying *No, sir* for Dialogue 9, and *You see, he doesn't like to see anyone on account of he*

*feels so badly about me having to beg. Please, don't* for Dialogue 11. Hearing Tom Canty's gloss, Fr. Andrew was misled to believe the wrong information. Grounded on the state of believing each other, Fr. Andrew believed Tom Canty and took his convincing gloss for granted. In so doing he believed that no accident had happened to Tom Canty or nothing had happened between Tom Canty and his father and he did not need to see Tom Canty's father, even Fr. Andrew sincerely begged him for an apology. Tom Canty's false information impressed Fr. Andrew to think and believe that he had a good and loving father. Whereas, in Dialogue 4 Tom Canty intentionally said to the Prince that he did not feel hurt. As a matter of fact, he was just beaten fiercely by the Captain. Tom Canty broke the Maxim of Quality in order to mislead the Prince into belief that he was just fine even though the Captain of the body guard just beat him.

#### 4.2.2 Being Polite

Leech (1992, pp. 81-82) claims that in a particular situation, speakers may violate Grice's maxims by changing unpleasant topic of conversation or adding additional unnecessary glosses or even tell white lies in order to be polite. In Dialogue 5, soon after hearing the Prince's demand of showing him his mother's domicile, the King changed the discussion topic of disparaging the Prince and the Prince's mother into eating biscuit. The King deliberately did so in order to fulfill Politeness Principle by minimizing dispraise of the Prince (Leech, 1992, p. 135).

As seen in Dialogue 8, starting his verbose gloss by saying *Indeed, it isn't....If you just wait*, Tom Canty wanted to uphold Politeness Principle (Brown

& Levinson, 1987, p. 131). Mirrored from Negative Face, Tom Canty wanted Lord 2 and his colleagues standing around him to change their misconception that he was the Prince. Mirrored from the Positive Face, Tom Canty wanted Lord 2 and his colleagues to treat him by virtue of his own true self, namely a beggar boy. The Prince's royal clothes did not guarantee himself as a prince.

In Dialogue 9, Tom Canty deliberately started saying *My father wouldn't* in his additional gloss *My father wouldn't beat me. He takes care of me. He loves me* in order to show his politeness towards Fr. Andrew. For him, Fr. Andrew was a respectful person. Fr. Andrew was the only person he could share all of his experiences with. Littlejohn and Foss (2009, p. 5) claim that an “excuse is considered the second-most-polite form because face is maintained for the hearer as well as the speaker.”

In Dialogue 11, when hearing Fr. Andrew's sincere offer to visit his father and talk about his last physical condition, *Someday I am going to discuss you with your father*, Tom Canty intentionally provided a white lie with a mild utterance, *Wouldn't*, in order to be polite. Showing his politeness to Fr. Andrew, Tom Canty decided not to say *No, don't go there* or *No, I don't agree with you* or *No, I don't allow you to go there*. Conversely, he said, *No, I wouldn't, sir* with a fall-rise tone which sounded more polite (Leech, 1992, p. 81). By doing so, Tom Canty minimized his disagreement towards Fr. Andrew (Leech, 1992, p. 132). Furthermore, to show his politeness, Tom Canty decided not to give his strict decision. He, rather, gave chance to Fr. Andrew to decide the best choice.



### 4.2.3 Saving Face

Saving face is one of the aims the speakers want to reach when violating Grice's maxims. Goffman, (2008, p. 17) claims that by employing exaggeration (quantity) or deceptions (quality) or circumlocutions (manner) irrelevance (relevance) in a face-to face talk, speakers violate Grice's maxims in order to preserve their self-esteem or dignity. The speakers do so intentionally. Characters in *The Prince and the Pauper* movie violated Grice's maxims in order to save their own faces and others' (Brown & Levinson, 1987, p. 61).

When providing the long gloss in Dialogue 2, *Please, Your Majesty. I'm not your Little Edward. These aren't even my clothes. They won't believe me. Please tell them I'm not your little boy*, Tom Canty tried to bluntly and honestly expose to the King, the Royal Family, and England society that he was not the real Prince because he was not the son of the King. He did so only because he wanted to save the King's face and the societies' faces (Brown & Levinson, 1987, p. 61). When sincerely imploring *I'm Tom. I'm a beggar boy*, Tom Canty wanted to say that he was merely a poor boy, not the Prince. Since he realized that being in the Prince's fine clothes a death penalty may be imposed on him, he then sincerely implored *Please don't boil me*. In this sense, Tom Canty wanted to save his own face and life. Mirrored from the Positive Face Principle, Tom Canty demanded the King and Royal family to have the same opinion of him and to welcome him because of his own true image (Brown & Levinson, 1987, p. 131). Moreover, from the viewpoint of Negative Face Principle (Brown & Levinson,

1987, p. 131), through the long gloss, Tom Canty depicted his desire to be free from imposition.

Aside from misleading Fr. Andrew, Tom Canty, in Dialogues 3 and 9 violated Maxim of Quality in order to save his own and his father's self-esteem as a good child and father (Brown & Levinson, 1987, p. 61). Tom Canty did not want to disgrace his father in front of Fr. Andrew by revealing his father's evil doing towards him. By concealing all the things that had happened to him on the playground, Tom Canty saved his father's face and his own.

In Dialogue 4, Tom Canty obviously denied what had just happened to him: being beaten fiercely and many times by the Captain. Tom Canty showed his hurt feeling by like looking gloomy, sad, rubbing the parts of his body that were beaten, and falling onto the ground. However, when the Prince asked him if he felt hurt, Tom Canty simply denied that anything had happened to him. He did so only to reach his objective, namely to save his face and dignity as a boy with a good character, not a troublesome boy.

Posing a rhetorical question to private doctors, in Dialogue 7, The King tried to save his face which was threatened by the doctors' critical question, *Your Majesty, can that be a biscuit?* If the King had honestly answered the question *Yes, it is biscuit*, he would have found himself in trouble and lost face. The King would find himself guilty if the doctors got to know that it was a biscuit. Thus, the safe response was a rhetorical question. However, the question became obscure when the King added another question that seemed irrelevant, *the Archbishop's head?* The King meant Archbishop Cranmer. It could be understood why the King

made such a disclosure. The King felt that the doctors were as strict and cruel as the Archbishop Cranmer. The King found himself restricted in front of the rules and laws from the doctors and the Archbishop.

In Dialogue 8, Tom Canty was very firm in his standpoint when arguing with Lord 2, that he was not a Prince; he was only a beggar boy in the Prince's clothes. After sometime being in the Prince's clothes, he found himself in a great danger. He was likely to be beheaded by the Prince or boiled to death by the King because of the fine clothes. He really understood that such a punishment was only imposed on criminals, whereas he had not committed any crimes. In order to save his face and his life as well, Tom Canty contributed prolixity (violating Maxim of Manner) to Lord 2 about his real situation at present and some risks that he might have to take.

In Dialogue 10, the Prince failed to specifically point out whom the warning statement was addressed was when saying *Some of you...* and *But others....* However, deliberately providing such an irrelevant and obscure statement, the Prince wanted to save his face as the real Prince. In Dialogue 11, Tom Canty on purpose violated the Maxims of Quality and Manner in order to save his father's face. As a child, Tom Canty did not want Fr. Andrew get to know about his father's ruthless attitude.

#### **4.2.4 Achieving Other Purposes**

Apart from the aforementioned purposes, Khosravizadeh and Sadehvandi (2011, pp. 122-123) proposed some more other purposes to be achieved by the

speakers when violating Grice's maxims. They are to protract the answer, please the interlocutor, and avoid discussion. Dörnyei (2005, p. 16) says that the speakers also tend to break Grice's maxim in order to communicate self-interest. These additional purposes can be found in characters in *The Prince and the Pauper* movie.

#### 4.2.4.1 Protracting Answer

Khosravizadeh and Sadehvandi (2011, p. 123) notice that protracting the answer in communication is one of the aims to be reached by speakers. In this movie, Ruffler and the King violated Maxims of Quantity, Relevance, and Manner. In order to protract the answer, the speakers may employ verbose or short informative contribution. The researcher found that Ruffler in Dialogue 1 and Tom Canty in Dialogues 2 and 8 employed circumlocutory contributions.

In Dialogue 1, sometime after the Prince, also known as an urchin, left for somewhere with another boy, Miles Hendon came and interrogated Ruffler as to whether he knew the Prince pass by. Instead of saying *Yes, I did* or *No, I didn't* for the question, *Did you see an urchin slide out of here*, Ruffler provided a verbose answer. By providing such a long answer, Ruffler wanted to say that he saw the urchin pass by the place where was heading to somewhere unknown. The long unnecessary answer also showed that Ruffler tried to protract the answer on the direction since he did not know exactly which direction the urchin and his fellow took.

In Dialogue 2, Tom Canty in his protracted contribution to the King wanted to say that the King should change his mind and the Royal Family that he was only a beggar boy in the Prince's fine clothes. Moreover, he was very afraid of being sentenced to death by boiling according to the prevailing law in London in the Sixteenth Century (Weir, 2000, p. 222). In Dialogue 8, when speaking with the Lord 2, Tom Canty purposely contributed a long gloss in order to protract the needed answer. In the protracted answer, Tom Canty wanted to say that he was serious in saying that he was not the Prince, the real Prince went out the room, he was only a beggar boy who would be beheaded because of the Prince's clothes.

#### 4.2.4.2 Pleasing Interlocutors

Pleasing interlocutors is another intention proposed by Khosravizadeh and Sadehvandi (2011). Thinking that providing only a short answer would not please Miles Hendon, Ruffler, in Dialogue 1, gave a long answer. Instead of saying *Yes, I did* or *Yes, I did, he left, but not sliding* or *Yes, I did see him leave, but not sliding* or *Yes, I did see him go away from here, but not sliding* or *No, I didn't* or *No, I didn't see him leave*, Ruffler answered *He left, but sliding wasn't the way he done it. He says to me, "Out of my way, fellow," and stalked*, to satisfy Miles Hendon.

In Dialogue 3, based on his own experience just prevailing on him only few minutes before Fr. Andrew asked him, Tom Canty should only answer *Yes, I've been crying*, Tom Canty thought that Fr. Andrew would keep asking him for information connected with the trouble he had just encountered as he was not satisfied, Tom Canty deliberately violated the Maxim of Quality by providing a

false and long answer. Moreover, in Dialogue 9, when answering Fr. Andrew's plan to visit his father to discuss recent happenings on himself, Tom Canty refused the offer by saying *No, sir. My father wouldn't beat me. He takes care of me, He loves me.* The utterance *Wouldn't beat, takes care of me and loves me* satisfied Fr. Andrew. Fr. Andrew's satisfaction was proved by his apology, by saying *I apologize.*

Irrelevantly answering an interlocutor's question was another way employed by a speaker in order to please his interlocutor. The King, in Dialogue 5, deliberately distracted Prince Edward's from the topic of his mother into eating a biscuit. After knowing that the Prince had been hurt after inquiring about his beloved mother, the King snatched a biscuit from the Prince's hand. Now they could only concentrate on the biscuit. Talking about biscuit and eating it was an amusing topic for the Prince. In this sense, the King tried to minimize dispraise of the Prince's mother in order to please him (Leech, 1992, p. 135).

#### 4.2.4.3 Avoiding Discussion

In conversation, speakers may encounter an unpleasant situation. Clearly seen in Dialogue 3 and 9 that when interrogated by Fr. Andrew, Tom Canty found himself in an unpleasant situation. In order to avoid getting into unpleasant situation, discussing the things that happened to him, he decided to tell a lie. Tom Canty also realized that discussing the fact would involve his father. Inevitably, his father was the only person who caused him to cry, get dirt on his body, and bruise his right arm. On the other hand, Tom Canty did not want to disgrace his

father. Tom Canty still appreciated and loved his father despite his father's ruthlessness. In order to avoid getting into an embarrassing discussion, Tom Canty kept misleading Fr. Andrew from the very beginning.

Hearing the Prince's interrogation, in Dialogue 4, if he was hurt, Tom Canty deliberately provided *No, sir. Your Highness, sir* in order to avoid discussion. If he had said *Yes, sir. I am hurt* a long discussion would started by then. His honesty could give rise to long questions. As the consequence, suspension could be imposed on the Captain.

When talking about the Prince's mother, in Dialogue 5, the King noticed that the Prince had already been hurt. The King immediately changed the topic from eating a biscuit to talking about the Prince's mother, Lady Jane Seymour (Weir, 2000, p. 288). The strategy employed by the King was to avoid giving an answer to the Prince's critical questions and to avoid an unpleasant discussion about the Prince's mother (Leech, 1992, p. 135).

Before long, two of the King's doctors came as seen in Dialogue 7. Seeing that, the King was eating something that might be forbidden, the first doctor inquired what the sickly King was eating. Realizing that what he was eating contained wheat, the King straight away in a high tone posed the doctor a rhetorical question *What do you think it is, the Archbishop's head?* If he had said what he was eating was a biscuit, the doctor would ask the King about the biscuit, the reason he was eating it, what he was feeling, et cetera. In order to avoid getting into such discussion topics, the King straight away posed the doctors a rhetorical question *What do you think it is, the Archbishop's head?* When posing

this gloss, the King hoped that the doctors would give him an answer which freed him from discussion.

Dialogue 12 shows that Ruffler found himself in an unpleasant situation since he did not know exactly the direction Miles Hendon urgently needed. Answering Miles Hendon's urgent question on direction, *Where did he go*, Ruffler was supposed to straightaway provide a brief, relevant, and clear answer connected to direction. The proper answer that makes the conversation productive and meaningful should be *He went to....* Nevertheless, what Miles Hendon received from Ruffler was a verbose, irrelevant, and unclear answer: *It wasn't a he, it was a they. A slimy looking fella came after the lad. I heard him telling him you'd sent for him. I thought it was a bit fishy, but...* Ruffler intentionally provided such an answer in order to avoid discussion on the direction that he did not know exactly.

#### 4.2.4.4 Communicating Self-interests

Consenting Khosravizadeh and Sadehvandi (2011), Dornerus (2005, p. 16) says that violating maxims in order to communicate self-interest is one of the goals to be reached by speakers in their conversations. This is also found in *The Prince and the Pauper* movie. In Dialogue 6, the Earl of Hertford purposely violated the Maxim of Relevance to communicate his self-interest. His interest was to be designated as the Lord High Protector in England. It was obviously seen that to reach his goal, the Earl of Hertford deliberately violated the Maxim of Relevance by ignoring Tom Canty's request of leaving for his home in Offal



Court, protracting the proper answer to the request, properly behaving in front of Tom Canty and imploring him to designate him soon.

Soon after the King passed away, the Earl of Hertford went to meet Tom Canty in the Prince's office. Once hearing Tom Canty's request, *Can I go home now, please?*, the Earl of Hertford ignored it. He actually well understood the request and knew the proper answer, namely *No, you cannot*. However, the Earl of Hertford did not answer him. He then properly knelt before Tom Canty and implored him repeat after him as he read out the ceremony rite: "Let it be known to all my subjects, and throughout my realm, that I hereby designate the Earl of Hertford as my Lord High Protector to direct with adult advice my untried judgment." The ceremony was done. The Earl of Hertford then reached his objective of being the Lord High Protector in England.

## CHAPTER V

### CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This part consists of conclusions, implications, and suggestions. Conclusions deal with the summary of the research. Implications deal with the involvement of the research in education. In the suggestions part, the researcher proposes some points for the English learners in general and English learners in the English Language Education Study Program (ELESP) of Sanata Dharma University in particular. The suggestions are also addressed to future researchers. They may make use of the research as a reference when conducting research in the same field.

#### 5.1 Conclusions

This research basically aimed at answering two research questions. They are: What Grice's maxims are violated by the addressees on the responses to the addressers' utterances in *The Prince and the Pauper* movie? and What possible purposes underline the maxims violation? In order to answer the research questions, the researcher employed document analysis on *The Prince and the Pauper* movie. The researcher also employed an analysis based on three theoretical foundations under the pragmatics area to make an appropriate analysis. They were Cooperative Principle coined by Grice (2004), Politeness Principle theory coined by Leech (1992) and Brown and Levinson (1987), and Face

Principle theory coined by Goffman (2008), and the ideas of Khosravizadeh, Sadehvandi (2011), and Dornerus (2005).

Grounded on the research, the researcher came up with two conclusions. The first conclusion was that all of Grice's maxims were verbally violated by the five characters. When taking role as addressees, they violated the maxims. The maxims being violated were Maxim of Quantity, Maxim of Quality, Maxim of Relevance, and Maxim of Manner. The researcher found that the characters tended to violate the maxims in two types, namely single and multiple maxim violations. The characters, in one situation, violated one maxim in one utterance. However, in other situation, the characters simultaneously violated two even three maxims in one utterance. When providing insufficient, dishonest, irrelevant, and unclear information, the characters respectively violated the Maxims of Quantity, Quality, Relevant, and Manner. The five characters violated the maxims were the Prince, Tom Canty, the King, Ruffler, and the Earl of Hertford. The character violated the maxims most was Tom Canty. In 43 dialogues, he 17 times violated the maxims. The most maxim being violated was Relevance; 23 times out of 57.

The second conclusion was that the violation of Grice's maxims was typical characters in *The Prince and the Pauper* movie. The characters tended to intentionally violate the maxims in order to achieve certain purposes. By employing certain ways they violated the maxims in order to mislead counterparts, be polite, save face, protract answer, please interlocutors, avoid discussion, and communicate self-interests.

## 5.2 Implications

Grice's Cooperative Principles with four main rules called maxims governing conversation is quite unfamiliar to language users, including English learners in the English Language Education Study Program (ELESP) of Sanata Dharma University, on the one hand. However, on the other hand, the English learners get involved in dialogue or conversation all the time. From the viewpoint of the four maxims, the English learners tend to break the rules constantly in order to reach their certain purposes. In accordance with teaching and learning, Grice's maxims should be considered as a relevant point for the English learners to develop a meaningful and productive conversation in the classroom.

In the classroom, teachers may make Grice's Cooperative Principles with the four maxims as a useful subject to teach students. The teachers have good opportunity to teach the students to shape in themselves good personalities by providing an honest, to the point, relevant, and informative utterances when conversing. By reading this research, the readers will find useful information related to violations of Grice's maxims in daily conversation. They know about for of Grice's maxims, which maxims are violated, how and why the maxims are violated. By having knowledge of violations of Grice's maxims, they will be always aware of their utterances in conversation, especially when responding their interlocutors.

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always aware of their utterances in conversation, especially when responding their interlocutors.

### 5.3 Suggestions

Grounded on the results of this research, the researcher would like to propose some suggestions. The suggestions are intended for English learners in general and the English learners in the English Language Education research Program (ELESP) of Sanata Dharma University in particular. The suggestions also go for future researchers.

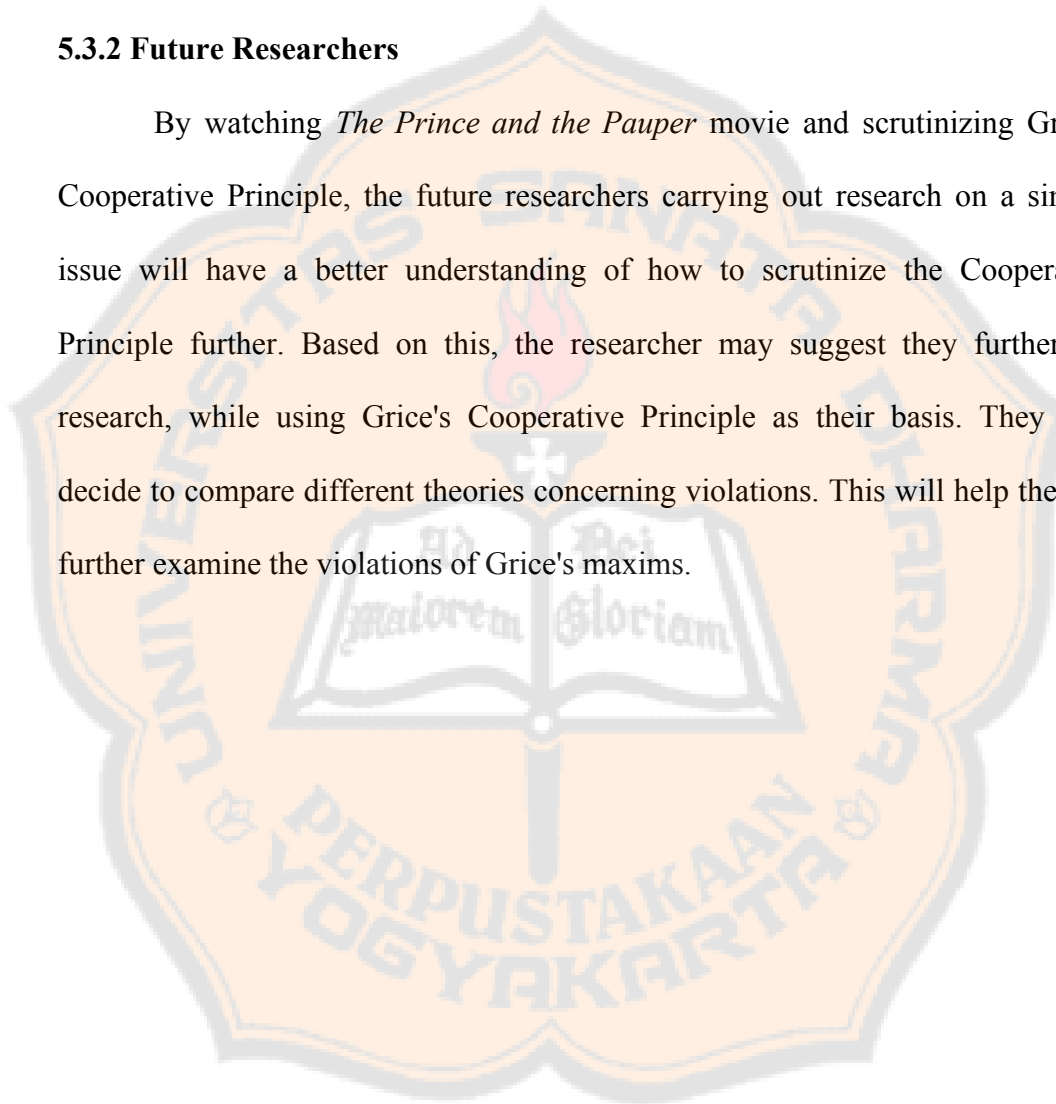
#### 5.3.1 English Learners.

English learners in this respect are the English learners in general and the English learners in the English Language Education research Program (ELESP) of Sanata Dharma University in particular. By scrutinizing the violations of Grice's maxims on the addressees' responses to the addressers' utterances in *The Prince and the Pauper* movie, the English learners can enrich their understanding on Grice's maxims. Even though the language used in *The Prince and the Pauper* movie is an old Sixteen Century style, the learners will find it to be a clear example of human interaction. They will also find that, in the conversations, the speakers tend to violate the conversational maxims coined by Grice for various purposes. Thus, the researcher encourages the English learners to learn from this research to have a complete understanding on Grice's maxims and pay attention to

the maxims use in daily conversation. They will have an awareness of which Grice's maxims they violate and why they violate those maxims.

### 5.3.2 Future Researchers

By watching *The Prince and the Pauper* movie and scrutinizing Grice's Cooperative Principle, the future researchers carrying out research on a similar issue will have a better understanding of how to scrutinize the Cooperative Principle further. Based on this, the researcher may suggest they further the research, while using Grice's Cooperative Principle as their basis. They may decide to compare different theories concerning violations. This will help them to further examine the violations of Grice's maxims.



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## APPENDICES

APPENDIX 1

The List of Single Maxim Violations in *The Prince and the Pauper* Movie

A. Quantity

1. Miles Hendon : Did you see an urchin slide out of here?  
 Ruffler : He left, but sliding wasn't the way he done it. He says to me, "Out of my way, fellow," and stalked.  
 Purpose : Protract answer and please interlocutor.
2. King : It shan't be long before you'll know me, my Little Edward.  
 Tom Canty : Please, Your Majesty. I'm not your Little Edward. I'm Tom. These aren't even my clothes. I'm a beggar boy. They won't believe me. Please tell them I'm not your Little Edward. Please don't boil me.  
 Purpose : Save face and be polite.
3. King : Come, lad. Would you deny that I am your father?  
 Tom Canty : Yes, sir. I wouldn't dare let anyone think such a thing. I'm Tom.  
 Purpose : Save face.
4. King : What envenomed irony fate has wrought. He doesn't know his own father.  
 Tom Canty : I do, Your Majesty. A thief he is and was sorely mean to me. Please, don't behead me. Please let me go home.  
 Purpose : Save face.
5. Tom Canty : Did I select you for something?  
 Earl of Hertford : Yes, Your Majesty. Henceforth it is I, not Norfolk, in whom you will confide and trust.  
 Purpose : Please counterpart.

6. Tom Canty : Norfolk? Who's Norfolk?  
 Earl of Hertford : You can't recall him? That's a pity. Such a little time remains to make his acquaintance.  
 Purpose : Avoid discussion.
7. Earl of Hertford : You're no longer the Prince, Your Majesty. You're the King.  
 Tom Canty : I'm Tom Canty, I tell you, and I went to sleep in the palace garden. His Highness brought me in because I imagine he was sorry that the Captain of the Guard bashed me about a bit.  
 Purpose : Save face.
8. Earl of Hertford : And what became of the Prince, pray?  
 Tom Canty : I don't know. That kind of worries me. People won't believe him, either, because he was wearing my clothes and didn't look at all like a prince. He looked so much like me, that it made us laugh. I suppose it wasn't so very funny, though. You don't believe me?  
 Purpose : Save face.
9. Tom Canty : Are you sure it's all right?  
 Prince : You sat down all the time you were King, so I suppose it won't matter now.  
 Purpose : Please counterpart.

**B. Quality**

1. Fr. Andrew : Thomas, have you been crying?  
 Tom Canty : No, sir. It's sweat. You see, I've been running.  
 Purpose : Misleading and please counterpart, be polite, save face, protract answer, and avoid discussion.
2. Prince : Are you hurt, boy?  
 Tom Canty : No, sir, Your Highness, sir.

Purpose : Mislead, save face and avoid discussion.

**C. Relevance**

1. Tom Canty : Please, my lord. You said I was to confide in you.  
Mayn't I do it now?

Earl of Hertford : His Majesty has some affairs of state which he wishes  
to discuss

Purpose : Avoid discussion.

2. Tom Canty : Can I go home now, please?

Earl of Hertford : Permit me, Your Majesty. Repeat after me, and when  
you have finished strike my shoulder with your sword.

Purpose : Communicate self-interest.

3. Tom Canty : Aren't you afraid it will cut you?

Earl of Hertford : With the flat of it, Your Majesty. (while kneeling)  
Repeat: Let it be known to all my subjects.

Purpose : Communicate self-interest.

4. Tom Canty : Good. I'm getting so I kind of enjoy it. Please, send for  
the Lord of the Chamber. I want something to eat.

Earl of Hertford : Sign this order.

Purpose : Communicate self-interest.

5. Tom Canty : (Looking at the paper) What is it?

Earl of Hertford : Sign it. (after Tom signs), now, have you seen the Great  
Seal?

Purpose : Communicate self-interest.

6. Earl of Hertford : Now, Edward, what is it?

Tom Canty : Please, won't you believe that I'm just me and not the  
Prince?

Purpose : Save face.

7. Earl of Hertford : I believe that you've been studying too hard, Your  
Majesty.

Tom Canty : You won't even ask the Captain about what I said?

- Purpose : Save face.
8. Prince : What are you doing here, boy?  
 Tom Canty : It was raining, Your Highness. I just slipped through, milord, because....So I could sleep under the bench where it was dry, Your highness. I'm not a desperate character, Your Highness. Honest, I'm not.
- Purpose : Save face.
9. Captain : How did you get in here?  
 Tom Canty : I'm not a thief, sir. I just beg.  
 Purpose : Save face.
10. Lord 2 : I hope Your Majesty slept well.  
 Tom Canty : Playing follow-the-leader?  
 Purpose : Save face and avoid discussion.
11. Tom Canty : Which is the pear?  
 Prince : Haven't you ever seen a pear before?  
 Purpose : Avoid discussion.
12. Miles Hendon : I beg your pardon, Your Majesty.  
 Prince : I hope you don't think this is a leg of mutton.  
 Purpose : Save face.
13. Prince : Where is she?  
 King : Got another biscuit?  
 Purpose : Save face.
14. Earlof Hertford : I am unable to tell my gratitude for this honor, Sir. But it will enable me too.  
 King : To regret my passing with the greatest possible pleasure.  
 Purpose : Save face.

**D. Manner**

1. Doctor 1 : Your Majesty, can that be a biscuit?  
 King : What do you think it is, the Archbishop's head? Arrr....

- Purpose : Save face and avoid discussion.
2. King : To face the one being who knows there is no Divine Right of Kings. After I've gone, Edward, you'll wear the crown.
- Prince : But....
- Purpose : Protract answer and communicate self-interest.
3. Tom Canty : Why Tudors hate priests?
- Prince : Because we.....well, just because we don't like them, I suppose.
- Purpose : Protract answer and communicate self-interest.
4. Duke of Norfolk: Your Majesty!
- Prince : Let 's not take affront. It is his right, afforded by a grateful King, whose life he saved. Also, Sir Miles Hendon....
- Purpose : Protract answer and communicate self-interest.
5. Miles Hendon : By whom?
- Ruffler : By a foul old boy with a face that looked as if it had been suckled on the handle of an headman's ax.
- Purpose : Protract answer and please interlocutor.
6. Miles Hendon : Who sold a candlestick?
- Ruffler : The bloke with the face
- Purpose : Avoid discussion.
7. Lord 2 : This is not the time for jesting, Your Highness.
- Tom Canty : Ammmm...Indeed, it isn't, because I'm in a pickle. It's all so muddled. The Prince will have my head because I have his clothes. If the King finds out, he'll have me boiled in oil. The Prince isn't here right now, but I'm sure he'll come back if you just wait and....
- Purpose : Be polite, save face, and protract answer.
8. Prince : I just can't.

Tom Canty : Listen, and try and see it. You started for the door. You passed a table. That old thing you called a seal was on it. You picked it up and looked about for some place to hide it. Your eyes caught sight of....

Purpose : Communicate self-interest.





APPENDIX 2

**The List of Multiple Maxim Violations in *The Prince and the Pauper* Movie**

**A. Quality and Quantity**

1. Fr. Andrew : How did you come by that? Your father?  
Tom Canty : No, sir. My father wouldn't beat me. He takes care of me, He loves me.  
Purpose : Misleading counterpart, be polite, save face, please interlocutor, and avoid discussion.

**B. Quantity and Relevance**

1. Prince : Eat it, lad. Like it?  
Tom Canty : Crickey. It tastes so good, I almost feel like a prince myself.  
Purpose : Misleading counterpart, be polite, save face, please interlocutor, and avoid discussion.
2. Tom Canty : Six queens? Then, you'd have six mothers, but you couldn't have six mothers. I can't figure it out.  
Prince : You like pear. You may have some more if you like. Take them!  
Purpose : Save face, avoid discussion.

**C. Relevance and Manner**

1. Lord 2 : Your Majesty, perhaps we could precede with the coronation if you were assured no harm would come to this lad.  
Earl of Herford : What a striking resemblance.  
Prince : (Looking at the Earl of Hertford) some of you have already forfeited your heads. But others may be spared by paying homage now.

- Purpose : Save face and avoid discussion.
2. Miles Hendon : Is it that you find the mutton tough, sir?  
 Prince : Kneel. While England remains and the Crown continues, you and your heirs forever may sit in the presence of the Majesty of England. For pity's sake, sit down.
- Purpose : Avoid discussion.
3. Tom Canty : (reading a letter) "Authorizes an increased tax on windows." (speaking to a servant) Do you mean to say we have a tax on windows?  
 Earl of Hertford : May I suggest that Your Majesty cease troubling himself about.....  
 Purpose : Avoid discussion.
4. Earl of Hertford : Pardon me, Your Highness  
 Prince : Someday I'll have your head cut off for calling me that. But perhaps your feet would be better. They are more in the way. Why are you here, milord?  
 Purpose : Save face and avoid discussion.
5. Earl of Hertford : What a striking resemblance.  
 Prince : Some of you have already forfeited your heads. But others may be spared by paying homage now.  
 Purpose : Save face and avoid discussion.

**D. Quantity, Quality, and Manner**

1. Fr. Andrew : Someday I am going to discuss you with your father.  
 Tom Canty : Oh... Hem... No, I wouldn't, sir. You see, he doesn't like to see anyone on account of he feels so badly about me having to beg. Please, don't.  
 Purpose : Misleading counterpart, be polite, and save face.

**E. Quantity, Relevance, and Manner**

1. Miles Hendon : Where did he go?

Ruffler : It wasn't a he, it was a they. A slimy looking fella came after the lad. I heard him telling him you'd sent for him. I thought it was a bit fishy, but....

Purpose : Protract answer, and avoid discussion.

