



Flouting Maxims and Hedging Cooperative Principles 'Applied in the Movie 'Enola Holmes

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Abstract

This research analyzes the flouting and hedging of the cooperative principles in the Enola Holmes movie. In this study, the problems to be solved are the types of flouting maxims done by the characters, the types of hedging maxims done by the characters, and the motivations behind flouting and hedging the maxims. Methodologically, the study is conducted using a descriptive qualitative design. The data sources of this research are the Enola Holmes movie and its downloaded script. The data are collected by watching the movie and collecting the data from the script. The data analysis is based on the cooperative principle theory proposed by Grice (1975) and focuses on the strategies of flouting the maxims. Furthermore, it examines the hedges of cooperative principles as presented by Yule (1996). After identifying of 21 utterances being flouted and hedged, they are categorized according to the types of flouting and hedging the maxims. 12 utterances are identified flouting the maxims. The flouting of quantity occurs 7 times by 58.33 %, flouting of relevance occurs 4 times by 33.33 % and manner occurs 1 time by 8.33%. The results show that the characters consistently flout these maxims by giving too much or insufficient information, speaking vaguely, and presenting irrelevant information or responses. The flouting of quality is not used in the movie. On the other hand, hedging the maxims occurs in 9 utterances. The characters hedge the quality maxim 8 times by 88.89%, and the relation maxim occurs 1 time by 11.11%. Since the movie is mysterious and full of unpredictable events, the characters hedge quality to mark their uncertainty and inadequate proof. This is necessary to deal with many complex situations without revealing much. Moreover, the hedging of the relation maxim occurs when they expect the information is not relevant to the context of the conversation.

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المخلص

هذه الدراسة تحلل الخرق والاحاطة بمبدأ التعاون الحوارى المستخدمة في فيلم "اينولا هولمز". حيث أن هذه الدراسة تركز على المشكلات المتعلقة بأنواع مخالفة المبادئ الحوارية التى تقوم بها الشخصيات، وأنواع المبادئ الحوارية المنفذة، والدوافع وراء الخرق والاحاطة لهذه المبادئ. من الناحية المنهجية تم تنفيذ الدراسة باستخدام تصميم وصفي نوعي. أن مصادر هذه البيانات لهذه الدراسة هي فيلم "اينولا هولمز" ونصه المكتوب الذي تم تحميله من الانترنت ، فقد تم جمع البيانات عن طريق مشاهدة الفيلم وتحليل النص السينمائي. تحليل البيانات يعتمد على نظرية مبدأ التعاون وطرق مخالفة مبادئ التعاون التي اقترحها غرايس (1975)، إضافة لطرق الاحاطة بالمبادئ التي وضحتها يول (1996). 21 جملة تتضمن خرق وأحاطة لمبادئ الحوار ثم تم تصنيفها حسب انواع الخرق والاحاطة بهذه المبادئ. فقد تم تسجيل 12 جملة تتضمن خرق لمبادئ الحوارية منها الخرق لمبدأ الكمية حدث 7 مرات وبنسبة 58.33%. الخرق لمبدأ العلاقة 4 مرات وبنسبة 33.33%. خرق مبدأ الاسلوب لمرة واحدة فقط بنسبة 8.33%. ولم يتم تسجيل مخالفة لمبدأ الجودة في الفيلم. اظهرت النتائج ان الشخصيات تخرق المبادئ الحوارية دائماً وبشكل مستمر عند تقديمهم لمعلومة زائدة أو غير كافية، و عند التحدث بشكل غير واضح يشويه الغموض، و عندما يكون الرد غير ذات صلة. من ناحية اخرى تم تسجيل 9 حوارات فيها احاطة للمبادئ الحوارية. الاحاطة بمبدأ النوعية 8 مرات بنسبة 33.8%. الاحاطة بمبدأ العلاقة مرة واحدة بنسبة 11.11%. تمت الاحاطة بمبدأ الجودة في الفيلم لكونه يتسم بالغموض، و لأمتلائه بالأحداث الغير متوقعة. فالشخصيات هنا تحيط بمبدأ الجودة للدلالة على شكوكها ونقص الأدلة الكافية، فيعد ذلك ضرورياً للتعامل مع العديد من المواقف المعقدة من دون كشف الكثير. علاوة على ذلك تحدث الاحاطة بمبدأ العلاقة عندما لا تكون المعلومات ذات صلة بسياق المحادثة .

1. Introduction

Communication is an important factor for humans to be in touch with other members of the society or community. Interaction happens to deliver thoughts and express opinions or emotions to indicate or state an assumption. Language, and other features, are how people communicate and understand each other. People interact and understand each other through conversation. A conversation is a human activity involving two or more participants, a speaker, and a listener, who exchange turns with avoid silence between turns. Communication allows them to interact with each other and understand what others want to convey. Depending on the situation and context, the language could be differently understood. Thus, misunderstanding and misinterpretation between the speaker and the hearer can occur.

Because of this, Grice (1975) has proposed the 'Conversational Maxims Theory' to govern the turns and to help the participants deliver the message successfully. These maxims are Maxim of Quality, Quantity, Relevance, and Manner. Grice (1975:45) states that the maxim of quality requires the speaker to tell the truth and not to tell lies, because a lying or untruthful statement will disrupt communication and lead to misunderstanding. The maxim of quantity requires the speaker to provide information as is required by the hearer. The information should not be too much or too little than is required. So, too much information leads to boredom and too little information may lead to an unsatisfied hearer. The maxim of

relation requires the speaker to provide an answer relevant to the topic under discussion. The maxim of manner requires the speaker to speak briefly, orderly, and clearly.

1.1 Problems of the study

The problems are formulated as follows:

1. What specific utterances of maxims flouting and hedging can be found in the movie 'Enola Holmes'?
2. How do maxim flouting and/or hedging by the characters in the movie 'Enola Holmes' occur?
3. What are the motivations behind flouting and hedging the maxims?

1.2 The aims of the study

This study aims at:

1. Examining the flouting of the Grecian maxims in 'Enola Holmes' movie.
2. Investigate the intentions behind characters' flouting the maxims in their interactions.
3. Identify the hedged expressions used and analyse the reasons for their use.

1.3 Objectives of the Research:

In this research, these objectives will be achieved:

1. To Describe the kinds of maxims flouted by the characters of Enola Holmes's movie.
2. To Discover the purpose of the maxim flouting done by the characters.
3. To elaborate on how the maxims are hedged by the characters of Enola Holmes's movie.

2 Literature review

2.1 Previous Studies

One of the most recent studies on hedging and flouting the maxims is carried out by Anggraini (2020). He analyses utterances and dialogues in Disney's animated movie 'Ralph Breaks the Internet' to examine how Grice's cooperative principles are flouted and hedged. He concludes that the conversations become less stiff when the maxims are flouted and the certainty of the utterances is reduced when they are hedged.

In another study, Kanaza (2021) analyses the flouting and the hedging of the maxims that were used by Michelle Obama in her interview with Oprah Winfrey. The writer examines the different types maxims flouting and the hedging of the maxims and highlights the reasons behind using them within 32 utterances. It is concluded that Michelle Obama flouts quantity, relation and manner without flouting quality and hedges all the maxims in her interview. The frequent occurrence of flouting the quantity and hedging the quality mark how Michelle Obama aims to avoid being misinterpreted by the interviewer and the audience. Furthermore, the reasons behind her flouting and hedging the maxims are to give a deeper explanation, to illustrate and to explain difficult matters

Another study by Aminah (2022) analyses the maxim flouting and hedging of the principles in students' dialog during discussions in the classroom. The researcher identifies flouting the maxims occurs more frequently than hedging the maxims and the students use the maxim flouting and hedging when they want "to give the right information, do not understand with the question, want to give a clear and relevant answer and want to build good relationship among students and lecturer."

Helmi (2022) focuses on the strategies the characters use to flout and hedge the maxims in the research "A Study of Flouting and hedging maxims used by the main characters on 'Daddy Day Camp". He analyzed 20 utterances, most of which are flouting the quality and quantity maxims. Flouting is mainly achieved using rhetorical strategies like metaphor, understatement, overstatement, irony and tautology. Additionally, he examines hedging of relevance maxim.

2.2 Context

Context is a key term in pragmatics and discourse analysis as both disciplines study the meaning of utterances in context. According to Cutting (2002: 3), context is “the physical and social world” and Crystal (2003:135) refers to it as “the time and the place in which the words are uttered and written”.

Finch (2005: 208-209) offers two types of context: linguistic context, which is provided by surrounding utterances or words, and situational context denoting where and when the utterances occur. Both forms of context are essential, as the interpretation of utterances requires an understanding of both the language used and the situational factors.

Furthermore, context is also very crucial for applying Grice’s conversational maxims. It helps to assert if the speakers are adhering to or flouting them (Grice, 1975).

2.3 Grice’s Cooperative Principle Theory

Grice’s Cooperative principle theory is one of the influential frameworks in pragmatics and in the field of communication. Grice (1989: 25) points out that people cooperate to reduce misunderstanding during interaction. He articulates the conversational principle as “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”. According to the statement, the participants contribute to the conversation as necessary and ensure that the purpose of the conversation is mutually accepted.

Moreover, Ibid (Ibid: 28) introduces four types of cooperative principles called conversational maxims. The Grice maxims are Maxim of Quality, Quantity, Relevance, and Manner. Grice’s four maxims can be formulated as: “Be brief, be true, be relevant, and be clear”. When people speak and break the rule of the maxims, it is usually called *flouting* and *hedging*.

Adherence to the maxims reflects the speakers’ commitment to Grice’s conversational guidelines in their conversations. Speakers only observe the maxims when they choose to cooperate in the conversations Cutting (2002: 34-5) elucidates how to observe and follow the maxim of quantity. Speakers should be informative as required, to avoid insufficiency or excess. For following quality in any conversation, speakers are expected to convey sincerity and abstain from any statement they think to be false or lack evidence. Grundy (2008: 74) emphasizes that speakers should inform the truth and are not allowed to say what they think is false and give statements that run short of proof.

To fulfill the maxim of relation, speakers ensure that their contributions and utterances are relevant to the ongoing context (Finegan, 2004: 301, cited in Helmi 2022: 66). Also, adhering to the maxim of manner requires conciseness, avoiding ambiguity and be orderly.

2.4 Non-observance of the Maxims

Bacchini (2023: 55) observes that individuals do not always adhere to the maxims. In certain situation, People may be unable to speak clearly due to stuttering, nervousness, fear, or even anxiety. Grice (1975) enumerates five ways in which speakers may fail to observe the maxims: a) flouting a maxim, b) violating a maxim, c) opting out a maxim, d) infringing a maxim, and e) suspending a maxim. This research exclusively examines the flouting of the maxims.

2.5.1 Flouting the Maxims

The verb ‘flout’ is defined in the Oxford Learner Dictionary as “having no respect for a law, etc. by openly not obeying it.” Flouting a maxim is a distinct form of non-

observance, as it does not diminish the quality of communication, in contrast to other types of non-observance that undermine communication.

According to Grice (1975), flouting a maxim occurs when the speaker intentionally fails to observe it. This action is not intended to mislead or deceive the hearer, but rather to let the hearer get to an interpretation different from the literal meaning. Cutting (2002:37) asserts that in flouting a maxim, the speaker assumes the hearer will “appreciate the meaning implied” and can infer the implicit meaning, or the additional meaning. This extra meaning is created by the speaker and understood by the hearer and is called ‘conversational implicature’.

2.4.1.1 Flouting the Quantity Maxim

To flout the quantity maxim, the speaker tends to use the strategy of providing more information beyond what is required as stated by Grundy (2008). Furthermore, understatement is one of the strategies for flouting quality by granting inadequate information than the hearer needs to know.

1) A: “Well how do I look?”

B: “Your shoes are nice”

Speaker B provides less information than the hearer needs to know about the outfit and not only about the shoes. B’s reply flouts the quantity maxim as explained by (Cutting, 2000:37).

2.5.1.2 Flouting the Quality Maxim

Such a maxim is flouted by many strategies as highlighted by Cutting (2000:38-40). First and foremost all, it is flouted when the speaker utters something that does not reflect his true thoughts. The second strategy is the utilization of hyperbole. Leech (1983) states that hyperbole is a feature of everyday conversations that people use to overstate and express evaluation. Hyperbole is intentional exaggeration and overstatement (Claridge, 2011 cited in Levin 2015). This strategy is used by a speaker to emphasize key parts in their utterance.

2) I can eat a horse

In (2), the hearers interpret the speaker’s exaggerated statement as an indication of extreme hunger (Cutting 2000:37). The third strategy to flout quality is metaphor. Satriani (2022:65) comments that metaphor is a figurative tool used by the speaker to describe a situation or an event with something in a manner that is not true.

3) My house is a refrigerator in winter.

The hearer, again, knows how to interpret the meaning of example (3) in which the speaker means extreme coldness.

The last two strategies are irony and banter. Irony, as defined by Leech (1983: 144), is “a friendly way of being offensive.” means that the speaker deliver utterances politely and pleasantly but to have the intention to be offensive.

4) If you know how much I love being woken up at 4 by a fire alarm (Satriani 2022: 68)

2.5.1.3 Flouting the relation maxim

When flouting the relation, Thomas (1995:70, cited in Handayani et al., 2022: 288) identifies that the speaker presents irrelevant information to the topic in the conversation and uses a strategy of topic shifting. Cutting (2002:39) adds that the speaker expects the listener to infer and understand what is not said and identify the link between what is said and the preceding context.

5) A: So what do you think of Mark?

B: His flat mate’s a wonderful cook.

In B's reply, the maxim of relation is flouted since the response is not directly related to the question about Mark. The listener makes a connection and infers that B is not impressed with Mark even not saying so (Cutting 2000: 39).

2.5.1.4 Flouting the manner maxim

Speakers, in flouting the manner maxim, tend to be ambiguous and obscure for many reasons like to exclude a third party not to understand the utterance or to highlight a specific point. (Cutting 2000: 39).

6. A: "Where are you off to?"

B: "I was thinking of going out to get some of that funny white stuff for somebody."

A: "OK, but do not be long – dinner's nearly ready."

2.6 Hedges

The linguistic term 'hedges' is defined by many linguists and scholars. Lakoff (1975, in Liu 2020: 1614) is the first scholar to introduce 'hedges' in his work (A study in meaning criteria and the logic of fuzzy concepts). He (1975) identifies the term hedges as lexical units that serve to make things fuzzier or less fuzzy.

Yule (1996:130) identifies hedges as 'cautious notes' employed to express how an utterance should be taken and understood. Crystal (2003: 493) in his dictionary, expresses that hedges are a set of words used to show uncertainty within pragmatics and discourse analysis. Brown and Levinson (2011) view hedges within the framework of politeness theory. They explain these expressions as politeness strategy, allowing speakers to use them in verbal communication with to avoid disagreement and express negative politeness.

Malu (2023:3) adds that the purpose of using hedges is to signal ambiguity, probability, caution, and indecisiveness to allow the reader/listener to proffer their opinion about the views expressed. Maxim hedging is used not only to make the speaker aware of the maxim. But also, to be aware that the hearer judges them to be cooperative in talking. That guides people to contribute to the conversation.

Writers use cautious language like 'it seems likely' or 'arguably' to differentiate between facts and claims. People use hedges to convey uncertainty, to avoid a complete or direct answer, and to use vague language and unclear statements. They use words like 'perhaps' and 'may' to indicate probability. (Hedging in Academic Writing, n.d.)

2.5.1 Hedging of quality

Yule (1996: 38) expresses that due to the importance of following the maxim, the speaker intends to use hedged expressions like 'as far as I know', 'I may be mistaken', 'I'm not sure if this is right', 'I guess' to mark what is said may not be completely accurate.

Brown and Levinson (2011) propose that in hedging quality, the speaker deliberately avoids taking full responsibility for the truth of the utterance. They list expressions such as '*There is some evidence to the effect that...*', '*To the best of my recollection*', '*I Think...*', '*I Believe...*', and '*I Assume...*' as ways of hedging quality.

2.5.2 Hedging of quantity

In the context of hedging quality, the expressions '*as you probably know*', '*to cut a long story short....*', '*I won't to bother you with all the details*' are used to signal that the speaker does not present too much information (Yule, 1996: 38).

2.5.3 Hedging of relation

When the speaker uses expressions like '*Ok, by the way...*', '*anyway...*', '*Well, anyway*', '*All right*'...etc, there is an indication that there is unconnected information during a conversation (Yule, 1996: 38).

2.5.4 Hedging of manner

Levinson and Brown (2011) state that the purpose of using the hedging of manner is to make the utterance easier and clearer to the hearers. Examples of hedging include phrases such as ‘you see...’, ‘what I meant was...’, ‘more clearly...’, ‘to put it simply...’, ‘now, to be clear, I want...’

3. Methodology

A descriptive qualitative method is followed to systematically analyse the data in order to offer a thorough identification. The research data are drawn from the script of the ‘Enola Holmes’ movie. The analysis is based on the cooperative principle theory proposed by Grice (1975) and focuses on the strategies of flouting the maxims. Furthermore, it examines the hedges of cooperative principles as presented by Yule (1996).

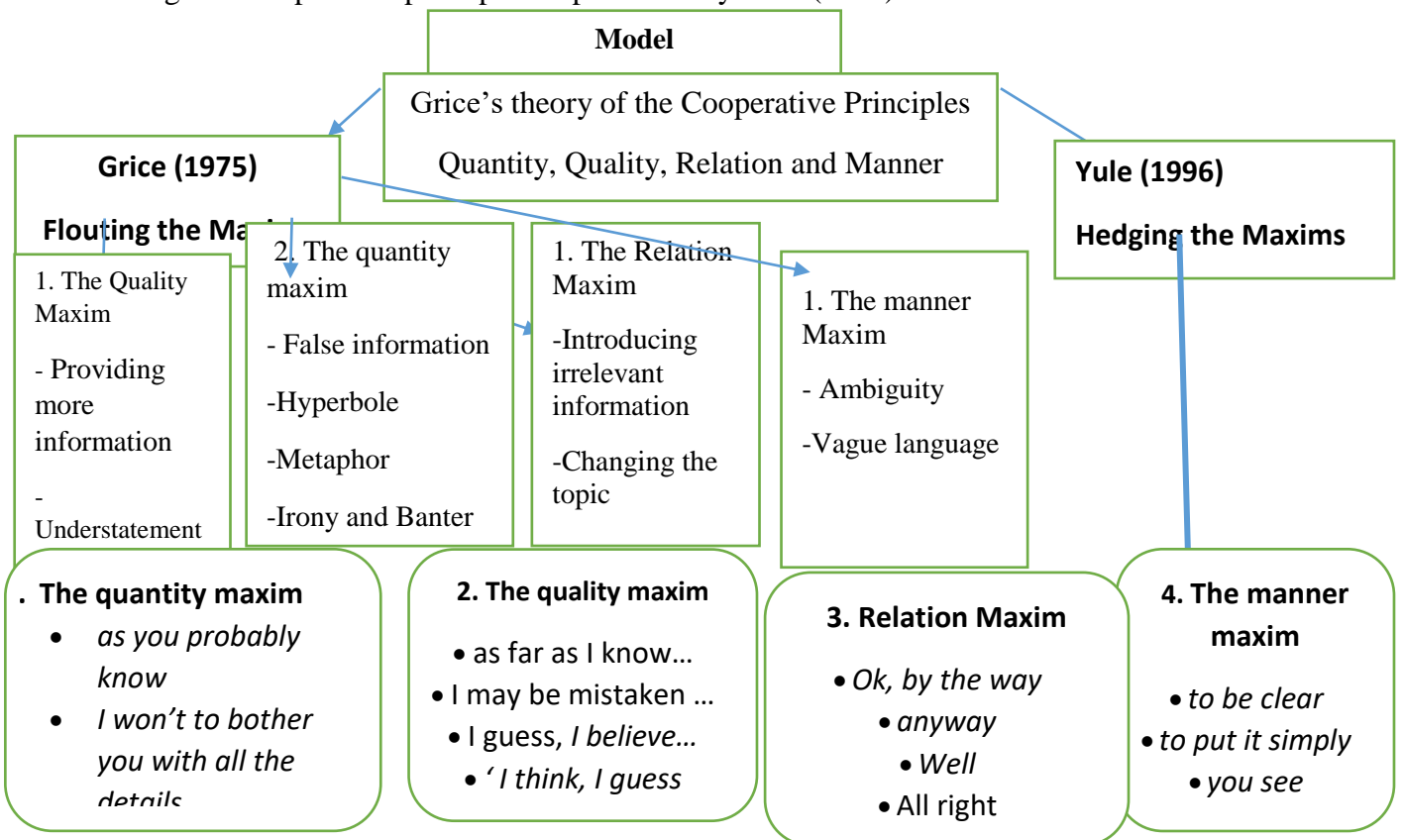


Figure 3. 1 the eclectic model of the study

4. Data Analysis

4.1 Flouting the Maxims

4.1.1 Flouting of quantity maxim

Extraction 1: *Lestrade: "How do you know Sherlock Holmes?"*

Enola: "Chess, But only with a worthy opponent."

Enola in response to the question, replies "Through the game of chess." Her response flouts the quantity maxim as it is too brief and less than required. She mentions only how she knows him without mentioning the nature of their relationship or providing additional context. Consequently, Lestrade is left with to less than he asked for.

Extraction 2: *Miss Garston: "How did you find me?"*

Sherlock: "Letters hidden up her chimney. The ash on the sole of her shoe and the coal dust led me to them."

In this extraction, Sherlock's response is much more than is required and he flouts the maxim of quantity. He gives specific details about the letter, ash, the coal dust which makes the response flout the maxim by overstatement.

Extraction3 *Miss Grayston: "Enola seems to be surviving perfectly well on her own."*

Sherlock: "So you've seen her? Is she safe?"

Miss Grayson : "she had company, a useless boy. But clearly, she didn't feel like she needed him. Enola is on her own path, and so, for better or worse, is Eudoria. – Whatever mischief you two are..."

In extraction (3) Sherlock asks Miss Grayston if she had seen Enola. Her response contains more details than necessary. This is understood as flouting the maxim of quantity through overstatement. She has overstated her response by confirming she has seen Enola, explaining Enola's situation and adding the presence of a "useless boy".

Extraction 4: *Sherlock: "The Tewkesbury case. A bit more complicated than a simple disappearance. He jumped from the train with another boy. Were they being chased, do you think?"*

Enola: "How did you know that?"

Sherlock: "Edith mentioned "a useless boy." And I was telegrammed about a young female assistant of mine who visited the Tewkesbury residence, traced your departure to the same station that he left from."

In this conversation, Sherlock's response 'Edith mentioned 'a useless boy.' And I was telegrammed about a young female assistant of mine who visited the Tewkesbury residence, traced your departure to the same station that he left from,' has lots of details. These details make the response flout the quantity maxim by overstatement.

Extraction 5 *Tewkesbury: "ow ! Whoa ! You're supposed to be helping me out, not getting in with me."*

Enola: "How did you find me?"

Tewkesbury: "Well, you said you didn't want to come to Miss Harrison's Finishing School for Young Ladies. I have quite the prodigious memory when I choose to use it. So I thought we'd go out the same way I came in."

This conversation occurs when Enola is at Harrison's school where she was forcibly held. She has received a package and when she opens it she is surprised to see Tewkesbury and asks him, "How did you find me?" Tewkesbury's response flouts the quantity maxim by providing more details than Enola's question required

Extraction 6 *Tewkesbury: "This is a terrible idea. The closer we get, the worse this idea becomes. Why are we doing this?"*

Enola: "Unlike most well-bred ladies, I was never taught to embroider. I never melded wax roses, hemmed handkerchiefs, or strung seashells. I was taught to watch and listen. I was taught to fight. This is what my mother made me for. Trust me... to find the answers we need."

In her response, Enola flouts the Quantity maxim by giving more details than Tewkesbury needs. Instead of providing a concise reply, she elaborates by presenting details on her atypical upbringing by which she exceeds the required reply.

Extraction 7 *Sherlock: "The marquess case. You need to arrest his grandmother, the Dowager. She's trying to kill him, as she killed his father."*

Lestrade : "Two questions, How did you arrive at that conclusion?"

Sherlock : "It's a question of divided loyalty and succession. With the boy dead, the uncle would take the vacant seat in the Lords and stand against the reform bill and the extension

of the vote, just as the Dowager wanted. The boy, I deduce, would not, nor would his father have.”

In Extract 7 above, the dialogue occurs when Detective Sherlock returns to inform Inspector Lestrade that he will arrest Tewkesbury’s grandmother, as she is the one who plans to kill her grandson. In reply to how he concludes he gives too many details about his conclusion.

4.1.2 Flouting of relevance maxim:

Extract 8: *Tewkesbury: “Why were they going to send you to the finishing school?”*

Enola: “In the morning, we’ll have to move fast. The bowler hat man will be hot on your tail”.

This conversation occurs when Enola and Tewkesbury jump off the train on the farm in the evening. During their conversation, Enola talks about her running away from Harrison, and Tewkesbury asks her why she has been sent to school. Enola replies by describing what they will do in the morning. She expects that ‘the bowler hat man’ will trace them. This is not a relevant answer and she changes the topic of discussion. The relevance maxim is flouted.

Extract 9 *Miss Gregory: “And what does a boy like you want with those?”*

Enola: “I shall need a whalebone corset.”

In the Extract above, Miss Gregory is surprised to see a boy, Enola dressed and disguised as a boy and wants to buy women’s clothes. Enola replies “I need a whalebone corset too” which highlights the misunderstanding and adds to Miss Gregory’s confusion.

Extract 10 *Tewkesbury: “Where are all the servants?”*

Enola: “Welcome to the future.”

In response to Tewkesbury’s question, Enola does not provide a direct and relevant answer. She flouts the relevance maxim since there is no connection between the question and the reply.

Extract 11: *Tewkesbury: “You don’t know how to embroider?”*

Enola: “We need to do this. You need to do this. We... are doing this, Come on”

Again, Enola does not give a clear or relevant answer to Tewkesbury’s question. He needs to find connections and understand the implied meaning.

4.1.3 Flouting the manner maxim

Extract 12 *Tewkesbury: “Enola, we are both extremely lucky to have lived this long, and you want to drive us into a place where there is most certain danger?”*

Enola: “Sometimes, Lord Tewkesbury, you have to dangle your legs in the water to attract the bloody sharks”

In this extract, Tewkesbury expresses his fear about Enola’s risky move to enter his grandmother’s house. Enola, intentionally, replies with a vague and metaphorical speech “You have to dangle your legs in the water” that Tewkesbury does not understand. She flouts the manner maxim by being unclear and giving a vague answer.

4.2 Hedging the Maxims

Extract 1 *Mycroft: “The carriage I pay for.”*

Enola: “Right. I think you may have us confused with another house.”

Enola, here, remarks her thought with ‘I think’ to indicate uncertainty . By hedging the quality maxim, she makes her disagreement with Mycroft less confronting.

Extract 2 *Sherlock: “Perhaps she was mad, or senile.”*

Mycroft: “Though madness, in our family? I would doubt it.”

In this extract, both Sherlock and Mycroft use hedge expressions ‘Perhaps’ and ‘I would doubt it’. Sherlock uses ‘perhaps’ to indicate uncertainty and invites the possibility of the

presence of 'her madness'. Mycroft uses a hedge expression to suggest uncertainty and to reduce the effect of his disagreement with Sherlock's opinion. Both of them hedge the quality maxim.

Extract 3 *Mycroft: "And for that, deserve to be robbed? I am not the villain here."*

Sherlock: "Perhaps she needed the money."

This extract happens between Mycroft and Sherlock during the ongoing investigation of their mother's disappearance. Since Sherlock and Mycroft have no evidence about the motivation behind the robbery, Sherlock hedges his opinion by utilizing the word 'Perhaps' to indicate the uncertainty and indefiniteness of his mother's need for money. The hedge expression here helps to soften Sherlock's tone of certainty and hedge the quality maxim.

Extract 4 *Tewkesbury's mother: "The carriage dropped him here this morning. He must be here somewhere."*

Tewkesbury's grandmother: "We're not even sure the darling boy's on the train. I'm so sorry. This is such a fuss."

Following Tewkesbury's disappearance, the police initiate a search to find him. His mother is sure that the carriage dropped him near the train station and that he must be nearby. His grandmother hedges the quality maxim. She hedges the certainty of the boy's mother by remarking 'We're not even sure...' to convey uncertainty and her doubt about the assumption that the boy is either at the station or on the train.

Extract 5 *Tewkesbury: "father's death was caused by a botched burglary, and.. and it would have been easier to kill me before I ran away."*

Enola: "Rather than now. I entirely agree. I think they tried to."

In this extract, Enola uses the expression 'I think' to hedge her statement and to introduce the uncertainty of her assertion. Since she lacks evidence, she utilizes hedging to mark the possibility of an attempt to kill Tewkesbury might not occur. She hedges the quality maxim.

Extract 6 *Mycroft: "She beat you once before, little brother, and now she may have done so again."*

Sherlock: "I do believe she thought it me, but I also believe that she'd be too intrigued not to be here all the."

Sherlock and Mycroft hedge the quality maxim by the expressions 'may' and 'I believe' twice. Both of them mark their statements are based on a belief rather than definite knowledge. By using hedges, they follow the quality maxim in the conversation.

Extract 7 *Enola: "Why have you run?"*

Tewkesbury : "Well, uh, a tree branch broke above me while I was collecting wild mushrooms. It should have crushed me, but I managed to roll out of the way, and I realized that"

In the conversation between Enola and Tewkesbury, Tewkesbury asks Enola about her escape from her home. Enola clarifies to him that she is not running away from home but is instead escaping from the girls' school that her brothers want to send her to after that. When she asks him about his escape from his family, he uses "Well, uh," to hedge the relation maxim and to observe this maxim in his reply. His reply "breaking a tree branch on top of me while I was collecting wild mushrooms. It should have crushed me," is not directly relevant to explaining why he has escaped.

Extract 8 *Tewkesbury : "Where are we going? "*

Enola : "I don't know yet. Let me think."

Enola and Tewkesbury are in a carriage after she decides to aid the boy. She finds herself in an imminent threat as there is a man who wants to kill the boy. They are in a difficult

situation and want to escape from the man. In her reply, Enola uses 'I don't know' to soften her statement, thus hedging the quality maxim by expressing her uncertainty and acknowledging her lack of knowledge of their next destination. 'Yet' signals further hedging of the fact that she does not know their next destination. By using hedges, she reduces Tewkesbury's expectation that she knows everything about their situation.

Extract 9 Enola: "I'm not supposed to bow or anything, am I? Now that you are whatever you are?"

Tewkesbury: "Well, arguably, you always had to bow."

Enola is here after congratulating *Tewkesbury*, she questions him if she needs to bow after having a new status. He answers her by inserting 'arguably' to hedge the quality maxim. He is not certain and his claim is not a complete truth. His hedging suggests uncertainty about whether he expects Enola to bow that they have become friends, and she has helped him return safely to his family.

4.3 Findings and Discussion

After analyzing the data, it is evident that the characters consistently flout three maxims except the quality. Flouting the quantity has the highest occurrence, happening 7 times by 58.33%, and manner with less occurrence, 1 time by 8.33%. The characters flout the maxims when they present extra or insufficient information, speak in an unclear or vague way, and provide a reply to change the topic. The reasons behind characters flouting the maxims are to maneuver complex events without exposing too many details, to mislead other characters, and to distract them from guessing important clues to keep the mysterious events in the movie.

Table 4.1 the occurrence of flouting the Maxims

No	Types of flouting the Maxims	Occurrence	Percentage
1.	Flouting maxim of quality	-	0%
2.	Flouting maxim of quantity	7	58.33%
3.	Flouting maxim of relation	4	33.33%
4.	Flouting maxim of manner	1	8.33%
	Total	12	100%

Hedging the maxims occur in 9 utterances. Hedging the quality maxim 8 times by 88.89%, and the relation maxim occurs 1 time by 11.11%. Since the movie is mysterious and full of unexpected events, the characters hedge quality when they are uncertain and in situations when there is lack of proof. The hedging of the relation maxim occurs when they expect the information is not relevant to the context of the conversation. The occurrence of hedging the maxims and its percentage are listed in the table below:

Table 4.2 hedging the maxims

No	Types of Hedging the Maxims	Occurrence	Percentage
1.	Hedging maxim of quality	8	88.89
2.	Hedging maxim of quantity	-	0%
3.	Hedging maxim of relation	1	11.11%
4.	Hedging maxim of manner	-	0 %
	Total	9	100%

4.4 Conclusion

After analysing the data, it is concluded that the characters flout quantity, manner and relation except quality. The flouting these maxims by giving too much or insufficient information, speaking vaguely, and presenting irrelevant information or responses. The characters also hedge the quality and relation maxims. The quality maxim is hedged with the highest occurrence because of the uncertainty and a lack of proof. The flouting and the

hedging of the conversational maxims are strategically and effectively used by the characters to serve the mysterious and adventurous tone of the events throughout the movie.

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