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CHAPTER 4. FINDINGS AND DISCUSSION

4.1 Findings

Based on the analysis of Jack's utterances in *Red One* (2023) movie script, it was found that there are 18 utterances that flout Grice's (1975) Cooperative Principle. These utterances reflect Jack's communicative strategy in conveying implied meanings, expressing attitudes, and responding to conversational situations indirectly.

Table 4.1 Types of Flouted Maxims

Types of Flouted Maxims	Quantity
Flouted Single Maxim	
Maxim of Quantity	6 (34%)
Maxim of Quality	4 (22%)
Maxim of Manner	4 (22%)
Maxim of Relation/Relevance	1 (5,5%)
Flouted Several Maxims	
Flouted Several Maxims	3 (16,5%)
Total	18

The maxim of quantity is the most frequently flouted maxim, with 6 utterances. This indicates that Jack often provides either more or less information than required in certain conversational contexts, which functions to imply meanings indirectly or to avoid direct responses. Maxim of quality is flouted in 4 utterances, showing that Jack sometimes delivers statements that are not entirely true or lack sufficient evidence to convey humor or sarcasm.

The maxim of manner is also flouted in 4 utterances, where Jack intentionally uses ambiguous, vague, or indirect expressions. This reflects his tendency to maintain conversational politeness or reduce tension while still communicating implicit meanings. Meanwhile, the maxim of relation is flouted in only 1 utterance, indicating that irrelevant responses are rarely used but still serve a pragmatic purpose in specific situations.

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In addition, there are 3 utterances that flout several maxims simultaneously, demonstrating that Jack occasionally combines more than one type of maxim flouting within a single utterance to produce more various implicatures and convey more complex meanings.

Overall, the findings reveal that Jack's utterances in *Red One* (2023) movie script heavily rely on pragmatic strategies through the flouting of Gricean maxims. This pattern highlights Jack's communicative style and his role in shaping interpersonal interactions throughout the movie.

4.2 Discussions

4.2.1 Flouting of Single Maxim and Implied Meanings

a. Flouted Maxim of Quality and Its Implied Meaning

Datum 1

Context of situation

Speaker : Jack O'Malley

Listeners : Olivia (Jack's ex-wife)

Place : Jack's apartment / Olivia at the hospital

Time : Day, continued conversation

Olivia, she is a doctor calling from the hospital while overwhelmed with medical emergencies that make her cannot leave work. She explains that their son, Dylan, has gotten into trouble at school and needs to be picked up because her partner, Craig, is out of town. Jack is reluctant to help and tries to make excuses to avoid the responsibility.

JACK
I'm right in the middle of something important. This is not a good time for me

OLIVIA
Yeah, me either. I got two mothers-to-be with weakening contractions and labor that's not progressing. And Craig's out of town.

OLIVIA
Dylan got in trouble. I need you to pick

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him up and take him back to my place

JACK

Liv--

OLIVIA

Jack. I'm stuck at work. Craig's away.
Just shut up and do me a favor.

(Morgan et al., 2023:30 lines 2-20)

According to the script's description of the scene, Jack is actually passed out in the empty bathtub surrounded by leftover pizza and an empty bottle of bourbon. By claiming he is in the middle of something important, Jack is blatantly telling a lie, which makes him fail to fulfill the requirement to be truthful. Because the audience (and likely Olivia) knows his lifestyle as a rakish scoundrel, the falsehood is obvious. By giving this dishonest excuse, Jack has failed to fulfill the **maxim of quality** (by providing information he knows to be false). Through his utterance, Jack implicitly tells Olivia that he prioritizes his own comfort and avoidance of responsibility over the needs of his son. He uses the term important as a shield to hide the fact that he is simply hungover and unmotivated to act as a father.

Datum 2

Speaker : Jack O'Malley

Listeners : Olivia (Jack's ex-wife)

Place : Olivia's house, by Jack's car

Time : Day, immediately after Dylan goes inside

Jack and Cal have just arrived at a hedonistic haven filled with luxury, beautiful people, wine and alcohol. Jack, who is an immoral and cynical, is immediately distracted by the decadence of the resort. While Cal is focused on the urgent mission to save Santa and prevent eternal despair, Jack stops to admire the scenery and jokingly suggests he is abandoning the mission.

CAL

Let's go.

JACK

Well, nice knowing ya. Good luck with everything. I'm going to stay here for the rest of my life. Maybe marry her--

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CAL
Focus. We gotta find your guy.
JACK
Not a lot of fun, are you, Cal?
CAL
When I'm not trying to save the world from eternal despair, I'm very fun. I was voted Most Fun Caroling Captain, 183 years in a row.

(Morgan et al., 2023:54-54A lines 41-42,6-18)

Based on the dialogue above, Jack is amazed with the luxury of the resort and pretending to quit the mission as a way of showing his reaction to the view he sees. In this instance, Jack flouts the **maxim of quality**. This requires a speaker to be truthful and avoid saying things they know to be false. Jack is well aware that he is wearing a high-tech ankle monitor that allows his employer to find him anywhere making it impossible for him to actually stay at the resort and said he wants to marry a stranger. By making this claim, he uses irony and sarcasm to highlight how much he prefers the resort over the dangerous mission. He is not literally saying goodbye; he is expressing his desire for comfort.

By providing this untruthful and sarcastic statement, Jack blatantly fails to fulfill the maxim of quality to deliver implied meanings. Through his playful and uncooperative tone, Jack implicitly tells Cal that he finds the mission boring compared to the lifestyle at the resort. He uses this joking behavior to annoy Cal and to show that he hasn't lost his scoundrel personality, even while working for the good side.

Datum 3

Speaker : Jack O'Malley
Listeners : Callum Drift
Place : Paradijs Resort, Aruba
Time : Day, during a strategy meeting to find the kidnapped Santa Claus

After the snowman attack at the resort, Jack, Cal, and Zoe are trying to figure out how to track Gryla, the Christmas Witch. Zoe mentions that tracking shapeshifters is not a good part. Jack, staying true to his persona, joins the

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professional discussion by bringing up his own history with women, attempting to lighten the heavy mythological situation.

ZOE
What would you normally do?
JACK
Normally? I'd be running credit card,
Looking for passive pings of cell
towers… Any footprint. And not just for
her. Friends, known associates.
JACK
But I've never tracked a witch before.
Dated a few but never tried to find one...
CAL
The point?
JACK
Would she have any kind of footprint I
wouldn't know about because I'm, like, a
regular human being? Favorite broomstick
dealer or something...?
CAL
Have you run a check on recent U.N.I.'s?
Unauthorized Necromantic Incidents.
JACK
Of course.

(Morgan et al., 2023:72-73 lines 39-40, 2-6, 2-18)

When Jack claims to have dated a few witches, he is using irony or sarcasm. In the context of the story, witches are 900-year-old mythological ogres, not regular people Jack would actually date.

By providing this untruthful and joking statement, Jack blatantly fails to fulfill the **maxim of quality** to deliver implied meanings through making ridiculous claim, he is purposefully being untruthful to make a joke about his own complicated dating history with tricky women. Through his playful and sarcastic tone, Jack implicitly tells Cal and Zoe that he is out of his depth with mythological creatures but is trying to handle the stress with humor. He uses this cynical remark to bridge the gap between his world as a regular human being and the magical world he is currently stuck in.

Datum 4

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Speaker : Jack O'Malley

Listeners : Callum Drift

Place : The edge of the Shimmering Forest, Germany

Time : Night, during the search for the witch (Gryla)

Jack and Cal have arrived at a mystical and ominous location. Jack, who is a regular human being and a cynical rebel, is visibly intimidated by the supernatural atmosphere of the forest. Rather than admitting he is afraid, he tries to frame his desire to stay in the car as a logical professional courtesy to Cal, who is a trained mythological officer.

JACK

Ya know, thinking about it, this feels like a good job for you. I'll wait in the car.

CAL

Shhh...

(Morgan et al., 2023:79 lines 39-44)

When Jack says this feels like a good work for Cal, he is not being sincere about his professional opinion of Cal's skillset. He is using irony and rationalization to hide his own fear. He knows that they are a team and he is required to help, but he tells a white lie by pretending his absence is about Cal's competence rather than his own cowardice.

By providing this dishonest statement about his feelings, Jack blatantly fails to fulfill the **maxim of quality** while also deliver implied meanings. Through his casual and dismissive tone, Jack implicitly tells Cal that he is terrified of what is in the forest and wants to stay in the safety of the vehicle. He uses this joking excuse to try and escape his responsibility, signalling that his survival instinct as a scoundrel is currently stronger than his commitment to the mission.

b.Flouted Maxim of Quantity

Datum 5

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Speaker : Jack O'Malley

Listeners : Olivia (Jack's ex-wife)

Place : Olivia's house, by Jack's car

Time : Day, immediately after Dylan goes inside

Jack and Olivia are discussing Dylan's recent behaviour and his struggle with growing up. Olivia is expressing genuine concern for her son's emotional state. Jack, who has remained largely absent from Dylan's life, tries to offer a sympathetic observation but does so with his characteristic emotional distance.

JACK
He'll be fine. He's a good kid
OLIVIA
He's a great kid. He's just having a hard time right now.
JACK
Well, growing up is... tough.
OLIVIA
How would you know?
JACK
At least that's what I've been told.

(Morgan et al., 2023:34 lines 24-36)

Jack provides a statement that is too general and under-informative for the depth of the conversation Olivia is trying to have. Olivia's sharp follow-up, highlights that Jack's contribution lacks the personal weight or quantity of information required to be a truly supportive co-parent. By giving such an improper and cliche answer, Jack has blatantly failed to fulfill the **maxim of quantity** and deliver implied meanings. Through his utterance, Jack implicitly tells Olivia that he is unwilling or unable to engage with the actual emotional complexities of Dylan's life. He uses a broad platitude to avoid a deeper conversation about his own lack of maturity or his absence during Dylan's developmental years.

Datum 6

Speaker : Jack O'Malley

Listeners : Olivia (Jack's ex-wife)

Place : Olivia's house, by Jack's car

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Time : Day, immediately after Dylan goes inside

Olivia has just directly asked Jack for help with Dylan, reminding him that her partner, Craig, is not Dylan's biological father. Jack is uncomfortable with the emotional weight of this request. He immediately tries to end the interaction to avoid further commitment or responsibility as a parent.

JACK
Well... you and Craig are great with this stuff. You're doing a great job, so far.

OLIVIA
Craig is not his father.
You know...
I could use your help.

JACK
What are you talking about? I just picked him up! Look, I gotta get going... I have to work.

OLIVIA
Right.

(Morgan et al., 2023:34A lines 2-16)

Based on the situational details, Jack reacts to a request for long-term involvement by citing a short-term logistical necessity. In this instance, Jack flouts the **maxim of quantity**. Rather than engaging with the substance of Olivia's plea for help, Jack limits his response to his immediate avoidance. By offering a justification for leaving instead of a meaningful reply to her request, he provides insufficient information to satisfy the gravity of the parental dialogue. This abrupt redirection functions as a linguistic wall, purposefully leaving Olivia's question about his future commitment entirely unanswered, giving such a brief and dismissive answer. Jack has blatantly failed to fulfill the **maxim of quantity**. Through his utterance, Jack implicitly tells Olivia that he is unwilling to engage in the long-term responsibilities of fatherhood. He uses the word work as a convenient excuse described in the script as his way to escape a difficult conversation and maintain his distance from the family.

Datum 7

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Context of situation

Speaker : Jack O'Malley

Listeners : Zoe

Place : Jack's apartment, during an interrogation

Time : Day, as Zoe tries to find out who hired Jack to hack the system

Jack has been caught by the MORA (Mythological Oversight and Resoration Authority) organization after hacking an Arctic surveillance system. Zoe wants to know the name of the person who paid him for the job. Jack explains that he works for anonymous clients and purposefully keeps himself in the dark to protect himself from being caught or forced to give answers. He takes pride in being a rakish scoundrel who is very skilled at his job.

JACK

Yeah. I did that.

ZOE

Why?

JACK

It was a weird job. Somebody looking for somebody who's conducting tests on some kind of weapons system in the Arctic. I found the location and walked away.

ZOE

For who?

JACK

I told you, I don't know! All communication was encrypted and untraceable. Which is how it's supposed to be, so that if somebody like, say, you come around, I don't have answers. And I don't ask questions. I just find people that other people can't find. And I'm very, very good at it.

(Morgan et al., 2023:39 lines 6-25)

In this conversation, the basic answer such as I don't know, should be an adequate answer to respond Zoe's question. Jack gives an over-informative response that includes unnecessary details about his business and his own skills. He engages in bragging or boasting by ending his explanation with the claim that he is

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expert at what he does. By giving more information than Zoe actually asked for, he shifts the conversation away from the missing name and onto his own talent as a tracker.

By providing this long and conceited (excessively proud) justification, Jack blatantly fails to fulfill the **maxim of quantity**, creating a hidden meaning or implicature. Through his talkativeness, Jack implicitly tells Zoe that he is a professional who is too smart to be caught with a name.

Datum 8

Context of situation

Speaker : Jack O'Malley

Listeners : Callum Drift

Place : Paradijs Resort beach, Aruba

Time : Day, during the search for their target

Jack and Cal are walking along a tropical beach filled with wealthy and dangerous individuals. While Cal is impatient and dismissive of Jack's observations, Jack is utilizing his skill of seeing the worst in everyone to scout the area. Jack identifies a group of tough-looking men as "Karmanian Death Mercs" by spotting specific details neck tattoos and the fact that they are the only ones wearing shoes on the sand.

JACK

Ah.

CAL

"Ah" what?

JACK

He's a Karmanian Death Merc. As is that guy, that guy and that guy. You can tell by the tattoos on their necks.

CAL

This is all fascinating. Now how 'bout we find the guy we're actually looking for.

JACK

He's right there. And the Karmanians are his security detail.

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(Morgan et al., 2023:56-57 lines 40,2-20)

When Cal asks a short, frustrated question, Jack responds with a lengthy and highly detailed explanation. He provides more information than necessary by not only identifying the first man but also pointing out every other member of the squad and explaining the specific visual evidence (the tattoos) he used to reach his conclusion.

Through giving over-informative and detailed response, Jack blatantly fails to fulfill the maxim of quantity to deliver implied meanings. His boastful and instructional tone implicitly tells Cal that his instincts are superior to Cal's straightforward military approach. He uses this show-off behavior to prove his value to the mission, signalling that while Cal has the muscle, Jack is the only one with the specialized knowledge to navigate this dangerous underworld environment.

Datum 9

Speaker : Jack O'Malley

Listeners : Olivia (Jack's ex-wife)

Place : A toy store in Germany/ Olivia's home

Time : Night, during the mission to find Santa Claus

Olivia calls Jack to confront him after hearing from their son, Dylan, that Jack refused to attend his school concert. Jack, who is currently in Germany on a high-stakes mission, is caught off guard by the accusation. He attempts to defend his absence by explaining the specific conversation he had with Dylan earlier that day in the car.

OLIVIA
Dylan asked you to come to his concert tonight and you said no??

JACK
What? No. That's not what happened. He didn't ask me to come. In fact, he said it was gonna be "lame"

OLIVIA
Oh my God

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JACK

What? It’s true.

(Morgan et al., 2023:75 lines 20-30)

Rather than addressing the deeper issue Olivia is raising which is Jack's consistent failure to show up for his son. Jack provides a long-winded and over-informative explanation of the literal words Dylan used. He focuses on the technicality that Dylan called the event lame to justify his own choice not to attend, providing a surplus of details to avoid admitting his lack of parental effort.

By giving this wordy and defensive response, Jack blatantly fails to fulfill the **maxim of quantity** to deliver implied meanings. Through his talkative and evasive tone, Jack implicitly tells Olivia that he is prioritizing his own perspective and excuses over Dylan’s actual feelings. He uses this detailed account of Dylan's words as a shield, signalling that he is innocent of saying no because he interpreted Dylan’s words as a literal lack of an invitation.

Datum 10

Speaker : Jack O’Malley

Listeners : Callum Drift

Place : Inside the car, traveling through Germany

Time : Night, immediately following Jack’s argument with his ex-wife

Jack feels the weight of Cal’s silence after his phone call with Olivia. He is a man who usually hides behind jokes and sarcasm, but the reality of his failure as a father has been exposed. To protect his image, he tries to reframe his neglect as a very wise choice to stay out of Dylan's way.

JACK

Look, it’s not like what you’re thinking, ok? His mother and I were never really together... I’m his father, but I’ve never been his dad. She’s a doctor now. And she’s married to a good guy who is a dad. The last thing the kid needs is a “spare dad” who’s a degenerate gambler, works for the scum of the earth and basically has

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nothing to offer. The best thing I can do is keep enough distance so I'm not getting in the way. And so he's not disappointed all the time.

CAL

Uh huh.

JACK

"Uh huh" what?

(Morgan et al., 2023:77 lines 3-21)

Jack is unwilling to wait for Cal to say or ask something to him. He jumps in with a defensive explanation that provides unnecessary information, so that he flouts the **maxim of quantity**. By saying, "It's not like what you're thinking,"(Morgan et al., 2023) he is addressing a thought Cal hasn't even voiced yet. He gives an overly detailed preamble to a story Cal didn't ask to hear, filling the silence with excuses before Cal has a chance to criticize him. He implicitly tells Cal that he is feeling extremely guilty. He uses this rambling style to control the narrative, picturing that he knows he looks like a bad guy and is desperate to provide a version of the story where his absence is actually better for his son.

c. Flouted Maxim of Manner

Datum 11

Context of situation

Speaker : Jack O'Malley

Listeners : Digital voice

Place : snarl of wires, monitors and endless gak, a darkened room at apartment, in Jersey

Time : At night

In his apartment, Jack has run some programs to track something on a supercomputer. He got some kind of coordinates soon after the seismic activity stopped at the center of the Arctic. He then hit the button to automatically dial the number on the dark web, and not long after, a menacing digital voice answered him.

DIGITAL VOICE (O.S.)

Go ahead.

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JACK
I got it. I don't know what the hell it is- but I got it.
DIGITAL VOICE (O.S.)
Send the coordinates.
JACK
Yeah. Why don't you send me something first.
DIGITAL VOICE (O.S.)
Wiring the first half now, the rest when
the data is verified.

(Morgan et al., 2023:14 lines 6-18)

The conversation between Jack and the mysterious voice pictures Jack as the employee, and he works for the mysterious person on the call. He has finished his job and is calling his employer. He expects that he will get his payment from the mysterious person, yet he indirectly says what he wants using the term something. This kind of utterance has the possibility to be misinterpreted by the one who speaks with Jack. In this case, he should just say that he wants his fee instead of giving an ambiguous term. By being ambiguous, Jack flouts the **maxim of manner** and fails to provide the proper answer while encouraging the hearer to look for the actual message he tries to give.

Datum 12

Context of situation

Speaker : Jack O'Malley

Listeners : Zoe

Place : MORA (Mythological Oversight and Restoration Authority) Black Ops field site

Time : Day, during the negotiation for Jack's services

Jack has just finished a tense negotiation with Zoe regarding his payment for finding Santa (Red One). After successfully pushing Zoe to triple his original fee, Jack agrees to work for her. Zoe has been holding Jack's belongings since his arrest. To begin tracking the kidnappers, Jack requires his mobile device, which contains the digital tracking bug he placed on the client's VPN.

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ZOE

I know what they paid you. We'll double it.

JACK

Triple

CAL

Garcia!

ZOE

Fine. But until we find him, you work for me.

JACK

Give me my phone

(Morgan et al., 2023:47 lines 8-21)

Based on the context above, Jack is shifting the conversation from the terms of his contract to the practical execution of the job. In this instance, Jack flouts the **maxim of manner**.

The Maxim of Manner typically requires a speaker to be orderly and avoid unnecessary pushiness. Instead of asking for his property back with a polite request or a full sentence like may I have my phone so I can start working? Jack uses a bald on-record imperative (a direct command). By using a blunt and demanding tone immediately after Zoe tells Jack that he has to work for him, Jack is deliberately being uncooperative with the social hierarchy she just tried to establish.

By giving this curt and bossy command, Jack has blatantly failed to fulfill the maxim of manner (by being intentionally abrupt and impolite). He uses this demanding style to reclaim his sense of power and independence, signalling that he is still the scoundrel in control of the technical side of the hunt.

Datum 13

Context of situation

Speaker : Jack O'Malley

Listeners : Dylan O'Malley

Place : Inside the Snowglobe / Krampus's Lair

Time : Day, after Dylan has been abducted by the witch Gryla

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Jack has finally reunited with Dylan, but they are trapped inside a magical prison. He is forced to explain a world of magic and mythology that he only recently started believing in himself. As a regular human being who usually deals in digital tracking and dark web logistics, he struggles to translate magical concepts into terms a modern teenager would understand.

DYLAN
Whaddaya mean "we're in a snowglobe?!" What are you talking about?!

JACK
Ok... I know what this sounds like, but basically... that giant lady we were just talking to? She's a witch. And she got this magic snowglobe from a demonic Christmas goat. And now she's making millions of them with some kind of... magical... photocopier or something...?

(Morgan et al., 2023:106 lines 13-23)

Jack's explanation is the opposite of clear, he is being obscure and failing to provide a precise description of the threat. By giving this muddled and unprofessional explanation, Jack blatantly fails to fulfill the **maxim of manner** to deliver implied meanings. Through his stumbling and uncertain tone, Jack implicitly tells Dylan that he is just as confused and overwhelmed as Dylan is. He uses these awkward analogies to try to maintain his cool dad status while admitting he is out of his league, signalling that he is doing his best to protect Dylan despite not having the technical aspects of magic figured out.

Datum 14

Context of situation

Speaker : Jack O'Malley

Listeners : Dylan O'Malley

Place : Globing area

Time : Night, at the climax of the rescue mission

Jack and Dylan are facing the reality of their situation. For the first time in the film, Jack is not trying to be the rebel or the cool, cynical dad. He is

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confronted with his own Naughty List history and realizes that his greatest failure wasn't just his criminal acts, but his absence as a father. He is attempting to take responsibility for his life choices before the final battle.

DYLAN
What did you do?
JACK
Well... a lot of things. It's a long list.
But bigger than any of that... is what I
didn't do.
DYLAN
What are you talking about?

(Morgan et al., 2023:108 lines 10-24)

Jack uses vague and metaphorical language. By saying what he didn't do, he is being unclear. He doesn't explicitly state, he wasn't there for Dylan, or he failed as a parent. He uses a riddle-like phrasing to hint at his regrets without naming them directly. By providing this ambiguous and mysterious statement, Jack blatantly fails to fulfill the **maxim of manner** to deliver implied meanings. Through his somber and sincere tone, Jack implicitly tells Dylan that he is deeply sorry for being an absent father. He uses this indirect style because the truth is too painful to say out loud; he signals that his biggest crime wasn't something he did for a client on the dark web, but the time he lost with his son.

d.Flouted Maxim of Relation

Datum 15

Context of situation

Speaker : Jack O'Malley

Listeners : Cousins (Kid 1 and Kid 2)

Place : a suburban home

Time : in a classic Christmas Eve large family gathering.

In a Christmas Eve when many family members were gathering with joy and merriment, twelve years old Jack O'Malley slipped away into the upstairs huddled by some kids who were his cousins. He tooks some keys from a purse he

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has taken before, unlocked the closet door and revealing a bunch of wrapped presents. His cousins were shocked, unbelieved and trying to process the moment.

KID

What is this?

JACK

I told you. We're being played. Now pay up.

KID 2

A bet's a bet.

KID

How did you find this stuff?

JACK

I told you, I can find anything or anyone.

(Morgan et al., 2023:1 lines 14-26)

Based on the context above, the cousin that is still shocked then asks Jack about all those things. Jack, on the other hand, gives an irrelevant answer by saying that they were fooled by their family. Instead of knowing what the things are, the cousins still need to process what Jack means. In this case, he might just tell them what those things actually are. However, Jack is not giving a proper answer, he provides unrelated information. By giving an unrelated answer, Jack has blatantly failed to fulfill the **maxim of relation** and deliver implied meanings. Through his utterance, Jack implicitly tells his cousins that they are losing a bet with him and being tricked by their family to believe that the presents they have, are from Santa.

4.2.2 Flouting of Several Maxims

Datum 16

Context of situation

Speaker : Jack O'Malley
Listeners : Uncle Rick
Place : near the closet upstairs where he and his cousins at
Time : in a classic Christmas Eve large family gathering

In the evening, after Jack and his cousins reveal the closet where the gifts were prepared. Rick, their uncle, discovered them and asked what they were doing.

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Realizing Rick's presence, the cousins then ran towards him while calling his name. Jack saw him and started to leave, before his uncle stops him.

RICK
Jack... what are ya doing, pal? Look, we love having you here on the holidays. And I'm sorry about your mother's... situation. But what are you telling your cousins?

JACK
The cold hard truth.

RICK
"The cold hard truth?" Jack... these are presents, yes. But they're not Santa's presents.

JACK
Right. Because Santa Claus hasn't been here yet.

RICK
Yeah, it's Christmas Eve. He's coming tonight.

JACK
He's coming here. To this house. Tonight. That's what you're telling me?

RICK
That's what I'm telling you.

JACK
And he's also going to go to every other house in the world, on the same night. Using flying reindeer for transportation.

RICK
Yes, Jack.

(Morgan et al., 2023:1A lines 5-33)

The conversation above shows Rick as the uncle trying to make sure of his nephews' conditions by asking what they are doing upstairs. Jack, the one who encourages his cousins to follow him to the place where their family hides their Christmas presents, tells his uncle that he has shown his cousins something essential. In this case, there are several maxims that are flouted. First, Jack remains unclear and gives too little information while also shows the use of metaphor in his answer, makes the answer ambiguous and not obscure. Not giving adequate

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information means that Jack failed to provide the proportional answer, so he blatantly missed the **maxim of quantity**. Also, the use of metaphors, or idiom led him to give less true information and makes him flout the **maxim of quality** while failing to avoid non-obscure or ambiguous answer led him to flout **maxim of manner**. Instead of directly telling his uncle, he implicitly says that he has shown his cousins the fact that the presents have been prepared before they are given to them by using the term cold hard truth. Furthermore, Jack does not believe that Santa will come. He mocks the story his uncle told him. He does not tell his uncle what he actually thinks about the story. He chooses to ignore the **maxim of manner** by being sarcastic.

Datum 17

Context of situation

Speaker : Jack O'Malley

Listeners : Olivia (Jack's ex-wife)

Place : Jack's apartment / Olivia at the hospital

Time : Day, shortly after Jack's call with his bookie

Jack is at home in his apartment, recovering from a hangover and a bad night of gambling. He receives a second phone call and initially answers with a rude and brief answer, thinking it might be another debt collector. However, he quickly realizes he is talking to Olivia, the mother of his son, Dylan. Olivia is calling from the hospital where she works as a doctor because she is stuck in labor and and needs a favor.

JACK

What.

OLIVIA

Are you in town?

JACK

That depends. What do you want?

OLIVIA

I need you to do me a favor and go pick up Dylan.

(Morgan et al., 2023:29A lines 4-11)

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Olivia asks a simple polar (yes/no) question to determine Jack's location. Jack responds with a statement that flouts the **maxim of quantity** and the **maxim of relation.** Instead of providing a direct yes or no as required by the question, Jack gives an evasive and conditional response. He provides less information than is necessary to answer her specific question about being in town, making his cooperation dependent on her intentions. In a normal conversation, "Are you in town?" requires a factual geographic answer; by replying the question with it depends, Jack shifts the focus from his location to his willingness to be bothered.

By giving this indirect and uncooperative answer, Jack has blatantly failed to fulfill the maxim of quantity (by withholding a clear answer) and relation (by answering a location question with a question about motive). Through his utterance, Jack implicitly tells Olivia that he is guarded and suspicious of her requests. He is signalling that his presence in town is available only if something she wants is something Jack is willing to do, reflecting his cynical and rakish persona.

Datum 18

Context of situation

Speaker : Jack O'Malley

Listeners : Callum Drift

Place : Inside the Corvette driving I Aruba coast

Time : Day, during a high-stakes explanation of the mission's consequences

Cal is attempting to explain the global catastrophe that will occur if they fail to rescue Santa Claus and compare the effects with the Dark Ages to emphasize the mess. Jack whose cynical and rebel nature often makes him dismissive of formal history or magic talk, is put on the spot by Cal's direct question. Instead of admitting he might not fully understand the historical reference, Jack gives a non-committal reply.

CAL

It initiates a Cycle of Despair that could last several generations.

JACK

Several generations?

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CAL
Are you familiar with the Dark Ages?
JACK
I mean... sort of?
CAL
He got sick once. It took 250 years for humanity to recover.

(Morgan et al., 2023:53 lines 17-28)

Jack flouts the Maxim of Quantity because he provides less information than is required to answer Cal's question. He doesn't clarify what he knows or doesn't know, leaving Cal to guess his actual level of understanding. Simultaneously, he flouts the Maxim of Manner because his response is highly ambiguous and obscure. Rather than being brief and orderly, he uses hedging language to avoid a definitive yes or no, making his stance purposefully foggy.

By giving this vague and cryptic answer, Jack has blatantly failed to fulfill the maxim to deliver implied meanings. Through his utterance, Jack implicitly tells Cal that he is uninterested in a history lesson and wants to move past the academic details of the mission. He uses this evasive style to protect his ego, signalling that eventhough he is not an expert, he is smart enough to get by without needing Cal to explain everything like a teacher.

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