CONVERSATIONAL IMPLICATURE AND FLOUTING MAXIMS IN SHANG-CHI AND THE LEGENDS OF THE TEN RINGS MOVIE

IMPLIKATUR PERCAKAPAN DAN PELANGGARAN MAXIM DALAM FILM SHANG-CHI AND THE LEGENDS OF THE TEN RINGS

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Abstract

This research intends to discover the conversational implicature, flouting of maxim, and the most dominant maxim flouted. The theory of Grice (1989) was applied to analyse the conversational implicature and cooperative principles. The descriptive qualitative method is used to explain the conversational implicatures and flouting maxim. After analysing the data, we found 26 data of conversational implicature that divided into generalized implicature 14 data and particularized implicature 12 data, while the flouting of maxim is found 26 data, there are 4 data maxim of quantity, 6 data maxim of quality, 7 data maxim of relation, and 9 data maxim of manner that indicates as a flout during the conversation, maxim of manner became the most dominant maxim that flouted with 9 data. From the research, it can be concluded that generalized conversational implicature was appear frequently in the movie than particularized conversational implicature with 12 data, 26 data of flouting maxim was found in the movie with maxim of manner as the most dominant maxim flouted. Conversational generalized implicature happen more in the movie because the speakers believe that the hearer would understand the information without explaining the knowledge of the conversation. Flouting maxim of manner happen because the speakers explaining information unclear and tend to be ambiguous.
Keywords: conversational implicature, cooperative principle, flouting maxim, movie

Abstrak

Penelitian ini bertujuan untuk menemukan implikatur percakapan, pelanggaran maksim, dan maksim yang paling dominan dilanggar. Teori Grice (1989) digunakan untuk menganalisis implikatur percakapan dan prinsip kerja sama. Metode kualitatif deskriptif digunakan untuk menjelaskan implikatur percakapan dan pelanggaran maksim. Setelah menganalisis data ditemukan 26 data implikatur percakapan yang terbagi menjadi implikatur umum 14 data dan implikatur khusus 12 data, sedangkan pelanggaran maksim ditemukan 26 data, yaitu maksim kuantitas 4 data, maksim kualitas 6 data, maksim hubungan 7 data, dan maksim pelaksanaan 9 data yang mengindikasikan adanya pelanggaran maksim dalam percakapan tersebut, maksim pelaksanaan menjadi maksim yang paling dominan yang dilanggar yaitu sebanyak 9 data. Dari hasil penelitian dapat disimpulkan bahwa implikatur percakapan umum lebih sering muncul dalam film daripada implikatur percakapan khusus dengan 12 data, 26 data pelanggaran maksim ditemukan dalam film dengan maksim pelaksanaan sebagai maksim yang paling dominan dilanggar. Implikatur percakapan umum lebih banyak

terjadi di dalam film karena penutur percaya bahwa pendengar akan memahami informasi yang disampaikan tanpa harus menjelaskan pengetahuan yang dimiliki. Pelanggaran maksim pelaksanaan terjadi karena penutur menjelaskan informasi sepelaksanaan tidak jelas dan cenderung ambigu.
Kata kunci: *film, implikatur percakapan, pelanggaran maksim, prinsip kerja sama,*

Introduction

Humans, as social beings, use language in their everyday lives as a system of interaction that can involve spoken, manual (signed), and written symbols. According to Fromkin (2011), when someone knows a language, they can speak and be understood by others who know that language. Language allows us to convey information and messages through the process of interaction between two individuals.

Communication involves the sending, receiving, and interpreting of messages during a conversation. Through communication, we can convey information and messages through the interaction between two individuals. Fromkin (2011) emphasizes that knowing a language enables individuals to speak and be understood by others. Language is used to communicate, express ideas, and provide information during conversations. Ibrahim (2018) states that successful conversation requires cooperation and contribution from both the speaker and the hearer, ensuring mutual understanding. Additionally, Sari, Nuraini, and Muthalib (2019) highlight the importance of following the rules of communication to ensure effective communication. Furthermore, according to Natasya, Yuhendra, and Sari (2019), successful communication depends not only on understanding the literal meaning of words but also on understanding the speaker's intended meaning. Sometimes, the information we want to convey includes additional meanings beyond the literal utterance, and understanding these meanings requires an understanding of pragmatics.

Pragmatics, a branch of linguistic studies, focuses on how language users ascribe different meanings to words. Trask (1999) defines pragmatics as the branch of linguistics that studies the use and meaning of utterances. Simaremare, Nainggolan, and Herman (2020) describe pragmatics as the study of a language user's ability to combine and adapt sentences correctly. Cutting (2002) emphasizes that pragmatics explores how words convey more information than their literal meanings in interactions. Fromkin (2011) identifies pragmatic studies as the study of extra-truth-conditional meaning. Leech (1983) describes pragmatics as the study of meanings related to the speech situation, taking into account the speaker's

intentions within the context of the conversation.

The study of cooperative conversation is referred to as the cooperative principle, as proposed by Grice (1989). According to Grice (1989), the cooperative principle in conversation involves providing the required information to both the speaker and the hearer. This principle encompasses four maxims: quantity, quality, relation, and manner. These maxims are commonly used in daily conversations, although some individuals may not always adhere to them. The implicatures resulting from flouting these maxims can also be observed in movies, where characters communicate to create a story. Cooperative conversation is not limited to daily conversations and movies; it is also evident in various media such as talk shows, debates, and literary works like novels and short stories.

Movies utilize visual communication through moving pictures and sound to tell stories. Genres in movies are categorized based on the story, plot, characters, and setting. The story represents the situation that the characters aim to accomplish, while the plot refers to how the story is told. Characters are the individuals who narrate the story, and the setting indicates the type of place where the events take place.

Understanding the speaker's intention is crucial for the hearer during a conversation.

It involves grasping not only the explicit utterances but also the implied meaning or implicatures within the utterances. Grice (1989) introduced the term "implicature," which refers to what is being communicated beyond the literal meaning of the words. Simaremare, Nainggolan, and Herman (2020) define implicature as the meaning the speaker intends to convey but is not explicitly stated. Furthermore, Levinson (1983) suggests that implicatures are inferred based on the assumption that the speaker observes or flouts some principle of cooperation. Conversational implicatures naturally occur in daily conversations (Martini, 2018).

Numerous studies have analysed conversational implicature. Akmal (2020) examined the types of conversational implicatures and the non-observance of cooperative principles in movie scripts. The analysis revealed specific implicatures and instances of violating the maxim of quantity. Syafryadin et al. (2020) investigated the relationship between conversation and maxim types and implicatures typically violated or obeyed by students. Their research demonstrated that while most students adhered to maxims, some still violated them, leading to implicatures. Yulianti et al. (2022) explored the types of conversational implicatures in the Saturday Night Live talk show, identifying particularized and generalized implicatures.

They found that particularized implicatures outnumbered generalized implicatures in the show. Various studies have also focused on different forms of data, such as the analysis of movies in relation to language or social criticism (Alduais, 2012; Al Fajri, 2017), specific linguistic analysis of cartoons (Bright, 2013; Kondowe et al., 2014), movies (Helmi, 2019; Natasya, 2019), TV shows and series (Lubis, 2017), and other written texts (Igwedibia, 2017; Laharomi, 2013). Some studies have specifically examined movie scripts, including works by George (2020), Yudith (2021), and Paramartha (2013). These studies shed light on how conversational implicatures are used by characters in movies and highlight the significance of this concept in our lives.

In this study, the researcher aims to uncover conversational implicatures in the conversation from the movie "Shang-Chi and The Legends of The Ten Rings." Building upon the background mentioned above, the researcher aims to identify the types of conversational implicatures, the maxims flouted that lead to implicatures, and the dominant maxims flouted in the movie. Based on this explanation, three research questions are formulated: (1) What conversational implicatures can be identified in "Shang-Chi and The Legends of The Ten Rings" movie from 2021? (2) Which maxims are flouted, resulting in implicatures in the movie? (3) Which dominant maxims are flouted, leading to implicatures in the movie?

Method

The method used in this research is the descriptive qualitative method. According to Herman et al. (2019), qualitative research investigates and understands the meaning of a number of people or groups affected by a social problem. Qualitative research, as explained by Hancock (1998), aims to develop explanations of social phenomena. Floranti (2020) states that qualitative research is a technique used to study the content of communication in various forms such as written texts, oral texts, audio-visual texts, iconic texts, and hypertexts.

The data for this study is sourced from the movie "Shang-Chi and the Legend of the Ten Rings" directed by Destin Daniel Cretton, which was released in September 2021. The movie's conversations that are relevant to conversational implicature, flouted maxims, and dominant flouted maxims serve as the main data source. The focus of this research is on the implied meaning or conversational implicature derived from the conversations in the movie.

The data collection process involves several steps. First, the movie was analysed by watching it and reading the script to identify the conversations that contain

conversational implicatures. Second, the data indicating the flouting of maxims and the most dominant type of flouted maxim in the conversations were collected. Third, the collected data was organized in a table to observe the frequency of occurrence. Finally, using Grice's theory of implicatures (1989), the researcher described the findings in the data description, specifically regarding the types of conversational implicatures and the most frequently observed violations of maxims in "Shang-Chi and The Legends of The Ten Rings."

Result and Discussion

The result of this research involves the analysis of conversational implicatures, the identification of flouted maxims leading to implicatures, and the determination of the most dominant flouted maxim in the movie "Shang-Chi and The Legends of The Ten Rings." The findings reveal a total of 26 instances of conversational implicatures,

consisting of 14 instances of generalized implicatures and 12 instances of particularized implicatures in the movie. Four types of maxims were identified, namely the maxim of quantity, maxim of quality, maxim of relation, and maxim of manner. Out of the 26 data, 4 instances were identified as flouting the maxim of quantity, 6 instances flouted the maxim of quality, 7 instances flouted the maxim of relation, and 9 instances flouted the maxim of manner during the conversations. The research also determined that the most dominant maxim flouted during the conversations was the maxim of manner, with 9 instances.

The data analysis reveals two types of conversational implicatures: generalized implicatures and particularized implicatures. There were 14 instances of generalized implicatures and 12 instances of particularized implicatures. The detailed distribution can be observed in the accompanying table.

Table 1. Types of implicature found in Shang-chi and The Legends of The Ten Rings

No	Types of implicature	Maxims	Time Played In Movie
1.	Generalized	Relation	00:10:55,865 -- 00:11:02,955
2.	Particularized	Quality	00:11:03,039 -- 00:11:08,753
3.	Generalized	Quality	00:11:08,919 -- 00:11:24,393
4.	Generalized	Manner	00:12:15,903 -- 00:12:25,079
5.	Generalized	Relation	00:12:53,732 -- 00:13:12,460
6.	Generalized	Relation	00:14:27,535 -- 00:14:37,336
7.	Particularized	Quality	00:14:37,419 -- 00:14:52,434
8.	Particularized	Manner	00:20:23,390 -- 00:20:33,483
9.	Particularized	Quantity	00:22:48,452 -- 00:22:58,670

10.	Particularized	Relation	00:22:59,504 -- 00:23:33,330
11	Particularized	Manner	00:25:57,015 -- 00:26:15,867
12	Generalized	Manner	00:29:22,679 -- 00:29:34,941
13	Particularized	Quality	00:29:50,290 -- 00:30:03,970
14	Generalized	Manner	00:31:09,494 -- 00:31:15,833
15	Generalized	Quality	00:35:42,183 -- 00:35:48,189
16	Generalized	Relation	00:35:49,690 -- 00:35:58,825
17	Particularized	Relation	00:36:05,665 -- 00:36:47,665
18	Generalized	Manner	00:44:37,259 -- 00:44:53,817
19	Generalized	Quality	00:50:41,039 -- 00:51:24,666
20	Generalized	Quantity	00:55:41,089 -- 00:56:08,366
21	Generalized	Relation	00:57:06,382 -- 00:57:23,274
22	Particularized	Quantity	00:57:25,485 -- 00:57:43,837
23	Particularized	Manner	00:58:34,053 -- 00:58:50,320
24	Particularized	Manner	01:03:33,853 -- 01:03:52,288
25	Generalized	Manner	01:04:36,999 -- 01:04:43,756
26	Particularized	Quantity	01:38:46,255 -- 01:38:55,306

1. *Generalized Conversational Implicature*

Generalized conversational implicature can be known without special knowledge required to figure out the additional conveyed meaning.

Data 1

Shang-Chi   : Get out.

Katy   : You get in!

Katy and Shang-Chi are currently outside the hotel, working as valet parking attendants. They encounter their first guest, who arrives in a luxurious sports car. Shang-Chi receives the car key, but Katy takes it from him, determined to park the car herself. Shang-Chi becomes concerned about potential damages and the resulting financial compensation that might jeopardize their job. He insists that Katy should exit the car, but she refuses, wanting to prove her driving abilities and inviting Shang-Chi to join her.

The implicature in this conversation arises when Katy says, "you get in," indicating her desire to drive the car together with Shang-Chi and implying that she can do so without causing any scratches or damages. On the other hand, Shang-Chi's statement, "you get out," reflects a different intention. He wants to park the car himself to ensure they do not risk losing their job. This implicature falls under the category of generalized conversational implicature because understanding the additional conveyed meaning does not require any special knowledge.

Data 2

Soo   : I just don't get why you're scared to actually use it for something serious.

Katy   : Wow. You sound like my mom.

Shang-Chi and Katy are currently engaged in a conversation with their old friends,

reminiscing about past memories. Suddenly, their friends bring up the topic of their current situations. Soo reveals that she is now working as a lawyer, enjoying a great life. However, Shang-Chi and Katy admit to working as hotel valet drivers. Soo expresses her confusion, unable to comprehend why they would choose such a job when they could pursue better opportunities. Katy refuses to respond to Soo's comment.

Analysing the dialogue above, we can observe that the implicature arises when Katy replies with, "Wow. You sound like my mom." She recognizes that Soo is attempting to encourage them to find better employment, but Katy is uninterested in discussing the topic further. On the other hand, Soo's statement, "I just don't get why you're scared to actually use it for something serious," implies that she believes Shang-Chi and Katy possess talents that could enable them to pursue more substantial careers. The utterances from Katy and Soo align with generalized conversational implicature, as no specialized knowledge is necessary to discern the additional conveyed meaning.

Data 3

Katy   : Really? What's our cut?

Jon Jon : Oh, it's huge.

Shang-Chi enters the Golden Daggers Club in search of his younger sister, Xialing. When he asks Jon Jon about her, Jon Jon claims to have never heard the name. Instead, Jon Jon

expresses his interest in witnessing Shang-Chi's fighting skills in the ring, as the bets are quickly accumulating. Learning about the significant bets, Katy becomes intrigued and asks about their potential share. Jon Jon responds by stating that it is substantial.

Analysing the conversation above, Jon Jon's response to Katy's question can be seen as an implicature. He replies with, "Oh, it's huge," indicating that he is aware of the high bets but chooses not to provide a direct answer. Katy's previous comment, "Really? What's our cut?" implies her curiosity about the bets after hearing Jon Jon's mention of them. Jon Jon's reply aligns with a generalized conversational implicature, as no specialized knowledge is required to understand the additional conveyed meaning.

2. Particularized Conversational Implicature

Particularized conversational implicature can be identified with a specific contexts related to the conversation.

Data 4

Shang-Chi   : Okay, but how long are we talking? Like, hours? Days?

Trevor   : Friends, I am but a transitory vessel for the infinite wisdom of a

creature far more advanced than we'll ever truly understand.

Shang-Chi, Xialing, Katy, and Trevor are currently outside the Ta Lo Village, waiting

for the opportune moment to pass through the guardian forest. Shang-Chi, growing tired of waiting, starts questioning Trevor about the specific timing for their entry into the forest. However, as the interpreter of Morris, Trevor is unable to provide an exact answer regarding when they can proceed.

Examining Shang-Chi's statement, "Okay, but how long are we talking? Like, hours? Days?" we can see his impatience, as he realizes that his father could arrive at any moment and take them back. On the other hand, Trevor's response to Shang-Chi, "Friends, I am but a transitory vessel for the infinite wisdom of a creature far more advanced than we'll ever truly understand," carries an implied meaning that he also lacks knowledge of the exact timing since he is merely an interpreter of Morris. Trevor's utterance in response to Katy's question aligns with particularized conversational implicature, as understanding the additional conveyed meaning requires specific knowledge.

Data 5

Shang-Chi : That! What is that?

Trevor : You can see Morris?

Shang-Chi and Katy find themselves intrigued by Trevor's presence when suddenly a mysterious creature emerges from behind the table, a sight they have never encountered before. Confused, they inquire about the identity of the creature.

Trevor, pleased to learn that they can see Morris, disregards their question and instead asks a different question.

Observing Katy and Shang-Chi's comments, "That! What is that?" it becomes clear that they are curious about the unfamiliar creature and simultaneously pose their question. Trevor's response, "You can see Morris?" indicates an implicature, as he expresses joy upon discovering that Morris is indeed visible to them. Consequently, Trevor ignores their initial question and redirects the conversation. Trevor's utterance in response to Shang-Chi and Katy's question aligns with particularized conversational implicature, as understanding the additional conveyed meaning requires specialized knowledge.

Data 6

Shang-Chi : They took my pendant. They're gonna come for yours next. I don't know what he wants with them, but we both know it can't be good.

Xialing : You know what he said to me when he left? "I'll be back in three days."

Shang-Chi has just lost a fight against Xialing. Later, in her room, Shang-Chi asks her about the pendant she possesses. However, instead of responding to his question, Xialing starts talking to Katy about how her brother left her alone for ten years.

Examining the conversation, Shang-Chi's question, "They took my pendant. They're

gonna come for yours next. I don't know what he wants with them, but we both know it can't be good," arises after he was previously attacked. On the other hand, Xialing's response, "You know what he said to me when he left? I'll be back in three days," demonstrates an implicature. Xialing chooses not to address her brother's question directly and, instead, engages in conversation with Katy, expressing her disappointment with her brother for leaving her alone. Xialing's utterance in response to Shang-Chi's question fits into particularized conversational implicature because

understanding the additional conveyed meaning requires specialized knowledge.

3. Flouting Maxim

In this research, four Grice cooperative principles are being flouted in the movie "Shang-Chi and The Legends of The Ten Rings" from 2021. There are four types of maxims being flouted: four instances of the maxim of quantity, six instances of the maxim of quality, seven instances of the maxim of relation, and nine instances of the maxim of manner. These instances combine to form a total of 26 data points.

Table 2. Maxim flouting that found in the movie

No	Type of Maxim	Quantity
1.	Maxim of Quantity	4
2.	Maxim of Quality	6
3.	Maxim of Relation	7
4.	Maxim of Manner	9

A.

Flouting Maxim of Quantity

Flouting maxim of quantity happens when speaker use too many or too few than what being asked. The research result are listed below.

Data 7

Katy   : Is what he said about your mom's village true?

Shang-Chi   : She used to tell us stories about Ta Lo. When we were kids, a village in another dimension full of magical creatures. I thought it was just a fairy tale.

Shang-Chi, Xialing, and Katy find themselves imprisoned for refusing to assist Wenwu in searching for his wife or their mother, whom he believes is trapped in the village of Ta Lo. Amidst their confusion, Katy turns to Shang-Chi, asking if what Wenwu said about their mother's village is true.

Shang-Chi, seemingly unaware of the village, admits that he also lacks knowledge about it.

Analysing Katy's question, "Is what he said about your mom's village true?" she poses it to Shang-Chi with the belief that he might have information regarding the village. In response, Shang-Chi shares, "She used to tell us stories about Ta Lo. When we were kids, a village in another dimension full of magical creatures. I thought it was just a fairy tale." Shang-Chi's utterance flouts the maxim of quantity, as his answer exceeds the amount of information Katy sought in her question.

Data 8

Xialing : What are they doing?

Ying Nan : Stealing souls to feed the Dweller-in-Darkness. If it grows strong enough, it will break right through the gate. That was just the beginning.

Xialing, who is unfamiliar with the dwellers of darkness, turns to Aunt Ying Nan, the guard of the seal, seeking answers. Aunt Ying Nan is aware that the dwellers of darkness pose a threat to the world and explains that it will not end well if the seal is broken.

Examining the conversation, Xialing's question, "What are they doing?" reveals her lack of knowledge about the dwellers of darkness, prompting her to inquire with Aunt Ying Nan. In response, Aunt Ying Nan explains, "Stealing souls to feed the Dweller-

in-Darkness. If it grows strong enough, it will break right through the gate. That was just the beginning." This response flouts the maxim of quantity, as Aunt Ying Nan provides more information than what Xialing's concise question initially sought. Aunt Ying Nan's utterance in response to Xialing's question aligns with the flouting of the maxim of quality, as her response exceeds the expected amount of information.

Data 9

Katy : Why are you down here?

Trevor : Well, some time ago, I was offered the role of a terrorist. I know, facile, trite, I couldn't agree more. But times were lean, you know what I mean? Anyway, the producer told me he worked for the BBC. But, ironic twist, it turns out he, in fact, was a terrorist, and I wasn't playing a character at all.

Shang-Chi and Katy discover a stranger inside the prison of the Ten Rings, arousing their curiosity. They begin questioning why he is there. Trevor, having been in the prison from the beginning, takes on the task of explaining his situation to them. However, as time passes, Trevor struggles to provide a clear explanation, leaving them more confused.

Examining the conversation, Katy's question, "Why are you down here?" stems from her curiosity about the presence of a

mysterious man inside the prison. In response, Trevor shares, "Well, some time ago, I was offered the role of a terrorist. I know, facile, trite, I couldn't agree more. But times were lean, you know what I mean? Anyway, the producer told me he worked for the BBC. But, ironic twist, it turns out he, in fact, was a terrorist, and I wasn't playing a character at all." Trevor's response involves flouting the maxim of quantity, as he provides more information than Katy's concise question initially sought. Trevor's utterance in response to Katy's question aligns with the flouting of the maxim of quantity, as his response exceeds the expected amount of information.

B. *Flouting Maxim of Quality*

Flouting maxim of quality happens the speaker say something which blatantly untrue or for which he or she lacked of adequate evidence, the research result are listed below.

Data 10

| Mrs. Chen | : Ruihua, you're supposed to be helping your dad stock the shop. |
| Ruihua | : Mom, I can't work on an empty stomach, my legs get crampy. |

Shang-Chi is visiting Katy's house during breakfast with Katy's family. Mrs. Chen questions Ruihua about why he is not helping

his father in the shop. Ruihua explains that he needs to eat breakfast before working, which is why he is not assisting his father.

Analyzing the conversation between Mrs. Chen and Ruihua, Mrs. Chen's statement, "Ruihua, you're supposed to be helping your dad stock the shop," expresses her expectation that Ruihua should be supporting his father at the shop starting in the morning. On the other hand, Ruihua's response to his mother's statement, "Mom, I can't work on an empty stomach, my legs get crampy," exhibits a flouting of the maxim of quality. Ruihua's explanation about his legs getting crampy without supporting evidence lacks the necessary credibility to fully justify his statement.

Data 11

| Shang-Chi | : I'm not here to fight anybody. Okay? I'm looking for my sister, Xu Xialing. |
| Jon Jon | : Never heard of her. We just lost a fighter at the last minute, so you get the next slot. |

Shang-Chi approaches Jon Jon, the ring master of the Golden Daggers Club, in search of information about his younger sister, Xialing. However, Jon Jon claims to have no knowledge of Xialing's whereabouts. Instead, Jon Jon shows interest in determining if Shang-Chi is capable of fighting in the ring.

Examining Shang-Chi's statement, "I'm looking for my sister, Xu Xialing," it becomes clear that he believes his sister might be present at the club. On the other hand, Jon Jon's response to Shang-Chi's question, "Never heard of her. We just lost a fighter at the last minute, so you get the next slot," exhibits a flouting of the maxim of quality. Jon Jon's claim of being unaware of Xialing is untrue, as Xialing is, in fact, the owner of the Golden Daggers Club.

Data 12

Shang-Chi : Where'd you get all that money? Did you bet against me?

Katy : No.

Shang-Chi finishes his fight in the ring against his sister, Xialing, who turns out to be the owner of the Golden Daggers Club. Unfortunately, Shang-Chi loses the match. As he is escorted out of the ring, he encounters Katy, who is holding a stack of money. Katy hastily hides the money in her bag. Curious, Shang-Chi questions Katy if she bet against him. Katy responds with a denial.

Examining the conversation between Shang-Chi and Katy, Shang-Chi's statement, "Where'd you get all that money? Did you bet against me?" demonstrates his curiosity about the significant amount of money that Katy possesses. Katy's response to Shang-Chi's question, on the other hand, flouts the

maxim of quality, as her utterance lacks sufficient evidence to fully support her claim.

C. Flouting Maxim of Relation

Flouting maxim of relation happens when the speaker answer with a statement that is not relevant to the topic being discussed. The research result are listed below.

Data 13

Soo : I just don't get why you're scared to actually use it for something serious.

Katy : Wow. You sound like my mom. You also... dress like her a little bit, too.

Shang-Chi and Katy engage in a conversation with their old friends, reminiscing about past memories. Suddenly, their friends shift the topic to their current situations. Soo, who is now working as a lawyer and leading a successful life, expresses her confusion as to why Shang-Chi and Katy choose to work as hotel valet drivers instead of pursuing better job opportunities. Katy, however, declines to respond to Soo's remark.

Analysing the dialogue, Soo's statement, "I just don't get why you're scared to actually use it for something serious," indicates her awareness that Shang-Chi and Katy possess talents that could enable them to pursue more fulfilling careers. Meanwhile, Katy's response, "Wow. You sound like my mom," demonstrates a flouting of the maxim of

relation, as she diverges from the topic being discussed and introduces a different context.

Data 14

Katy : Who the hell are you?

Shang-Chi : My sister sent me this a few months ago. I think it's the address of where she's staying.

Katy finds herself perplexed by the transformed version of Shang-Chi standing before her. She persistently questions him until Shang-Chi eventually hands her an envelope containing an address. Even though Shang-Chi himself is unfamiliar with the address, he believes the picture on the envelope may be related to his younger sister.

Analysing the conversation, Katy's inquiry, "Who the hell are you?" expresses her curiosity regarding the altered identity of Shang-Chi. Shang-Chi's response, "My sister sent me this a few months ago. I think it's the address of where she's staying," exhibits a flouting of the maxim of relation, as Shang-Chi does not provide an explanation of his own identity but instead explains the significance of the envelope he received.

Data 15

Katy : Who the hell are you?

Shang-Chi : My sister sent me this a few months ago. I think it's the address of where she's staying.

Katy is perplexed by the changed demeanor of Shang-Chi, who seems like a different person from the one she used to know. She continues to ask him questions until Shang-Chi hands her an envelope containing an address. Although Shang-Chi himself is unaware of the address, he suspects that the picture on the envelope may be connected to his younger sister.

Examining the conversation, Katy's inquiry, "Who the hell are you?" expresses her curiosity about the transformed Shang-Chi standing before her. Shang-Chi's response, "My sister sent me this a few months ago. I think it's the address of where she's staying," reveals a flouting of the maxim of relation, as Shang-Chi does not directly explain his own identity but instead focuses on the significance of the envelope he received.

D. Flouting Maxim of Manner

Flouting maxim of manner happens when the speakers say something unclear and tend to be ambiguous. The research result are listed below.

Data 16

Soo : What? I was just in the back seat.

Katy : That's a part of the car.

Katy and Shang-Chi are having dinner with their old friend Soo and her husband, reminiscing about their college days. They recall the time when Shang-Chi and Katy first

met by chance while fleeing from a class bully, and they ended up stealing his car. Upon reaching the car, they discovered that Soo was already inside.

Analysing the conversation, Soo's statement, "That's part of the car," flouts the maxim of manner, as she is aware that she was inside the car when Shang-Chi and Katy took off with it, and she is attempting to conceal this fact. Katy's response, "That's part of the car," further reinforces the notion that Soo's statement was intended to obscure the truth or create ambiguity.

Data 17

Shang-Chi : On my signal, make a hard right

Katy : What signal?

Shang-Chi and Katy are currently on a bus when the Ten Rings group arrives to seize Shang-Chi's pendant. Shang-Chi is forced to engage in a fight with a Ten Rings soldier inside the moving bus while Katy takes on the role of the driver. However, Shang-Chi realizes that he cannot fight the soldier effectively with passengers still at the back of the bus. To overcome this, he devises a plan to lure the soldier to the rear of the bus while urging the passengers to move to the front, allowing him to separate the back section of the bus. Unfortunately, Katy fails to comprehend Shang-Chi's solution, resulting in her confusion.

Examining the dialogue, Shang-Chi's statement, "The back is about to go. On my signal, make a hard right," flouts the maxim of manner as he struggles to clearly articulate his plan to sever the back part of the bus and eliminate the threat posed by the Ten Rings. In response, Katy, as the bus driver, asks, "What signal?" signifying her confusion due to the ambiguity of Shang-Chi's instruction.

Data 18

Katy : Is he gonna kill us?

Xialing : Just nod. Don't talk. He'll forget you're there. That's how I survived.

Katy and Xialing find themselves captured by The Ten Rings, led by Xialing's father, Wenwu. Katy, who has never been in such a situation before, turns to Xialing, the daughter of the leader, seeking information about their fate. Xialing, having previously escaped from her father's clutches, advises Katy, saying, "Just nod, don't talk. He'll forget you're there. That's how I survived."

Analyzing the conversation, Katy's inquiry, "Is he gonna kill us?" to Xialing, reflects a flouting of the maxim of manner as she seeks reassurance due to her unfamiliarity with the circumstances. Xialing's response, "Just nod. Don't talk. He'll forget you're there. That's how I survived," demonstrates ambiguity as she does not explicitly confirm whether her father will overlook their presence or not.

E. *Dominant Maxims Flouted*

The research findings from the data of Shang-Chi and The Legends of The Ten Ring movie 2021 reveal that the dominant maxim flouted, resulting in implicature, is the maxim of manner. Flouting the maxim of manner occurs when speakers express themselves in an unclear and ambiguous manner. The data indicates that the speakers tend to be ambiguous in various situations, such as when they are in a hurry, unaware of the truth, uncertain about the information, or intentionally concealing the truth.

Conclusion

This research discusses the conversational implicature found in the Shang-Chi and The Legends of The Ten Ring movie 2021. The theory of Paul Grice's conversational implicature and cooperative principle, including the maxim of quantity, maxim of quality, maxim of relation, and maxim of manner, is applied to analyze the data. After analyzing the data, we present the following conclusions:

First, there are implicatures identified in the conversation, resulting from the flouting of cooperative principles. These implicatures can be categorized into 14 instances of generalized conversational implicature and 12 instances of particularized conversational implicature.

Second, the conversation in the Shang-Chi and The Legends of The Ten Rings movie 2021 flouts four Grice cooperative principles. The data consists of 26 instances, which can be further divided into four types of flouted maxims: 4 instances of maxim of quantity, 6 instances of maxim of quality, 7 instances of maxim of relation, and 9 instances of maxim of manner.

Lastly, the most dominant maxim that is flouted in the data is the maxim of manner, with a total of 9 instances. This flouting of the maxim of manner occurs when the speaker tends to be ambiguous, particularly in situations where they are in a hurry, unaware of the truth, unclear with the information, or intentionally hiding the truth.

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