

CHAPTER III

ANALYSIS OF THE DATA

The presentation of the data are:

Chapter I:

Data I:

Grant : You look like you could use some company. I see you're alone.
Can I buy you a drink?

Hallie : Uh, no, thank you.

Grant : Hey you're alone, I'm alone. Why not?

Hallie : I'm... I'm not alone. I'm meeting someone. Ahh... there he is now. Over there. But thanks, anyway.

In the above conversation, Grant Keller, an attractive stranger, is trying to approach Hallie. However this beautiful and lonesome woman, getting surprised and thinking that this is not going at all like she has planned, refuses politely. She is trying to make Grant feel good. By saying 'I'm... I'm not alone. I'm meeting someone. Ahh...there he is now', Hallie lies to Grant. It is not that she has company somewhere else waiting for her but merely a case in which she is not ready to welcome the stranger. Hallie's lie flouts the maxim of quality.



Data II:

Grant : Nervous? Are you sure? You don't look like someone who does this all the time.

Hallie : How am I supposed to look?

Grant : Not like this. You look ... like you want to change your mind.

Hallie : Then, by all means, take me back. I'm sure that club is full of women who_.

Grant : Hey, I didn't mean to hurt your feelings. I just meant that you seemed apprehensive.

Hallie : If you're trying to make small talk, don't bother.

Grant : A woman who knows exactly what she wants.

Hallie : Are we almost there?

Grant : Why? Are you ready to run?

Hallie : (As far as I can) I wouldn't even consider it. Now that I've come this far, I just want to get on with it

The last quotation of Hallie's remark is another example of the flouting of the maxim of quality. Saying that she would not even consider running from Grant, Hallie hides the truth. Far inside her heart she says that she wants to run as far as she can. She gets nervous. The fact says that she has been raised in a small-town and spent the whole life to be a naive woman and faithful wife to unfortunately, a betraying husband. Going out with a guy she has just met in a bar is absolutely beyond her style.

Then Grant had found Hallie standing alone across the crowded club. There had been no doubt as to the message she was sending, but he had been surprised at how strongly he had responded to her.

Data III:

Grant : Why are you here?

Hallie : Because I want to be, she answered, her voice soft as she breathed deeply and added silently, *because I have to be*

The above is the quotation of the flouting of the maxim of quality. It is not true that Hallie wants to be there. Just like what is stated above, it is not her style to get out to a bar at night or going out with a stranger. It is only a matter that she needs or has to be there. What has just happen lately almost ruin her life and make her loose her identity. Here are some quotations that could explain Hallie's past and unhappy marriage life. The idea first came to her on that dismal day at Casey's funeral while she stood shoulder-to-shoulder with the other mourners in her somber, perfect black suit, her head bowed. There should have been tears, but they would not come. Instead there was a heavy ache that gathered around Hallie Prescott's heart. With each beat she was reminded that she was only here for appearances' sake. Briefly, Hallie was deeply hurt and trapped in an unhappy marriage that the tears won't come, even at her husband's funeral. She was left betrayed and scroned by her last husband. And then, when she decided to go to a bar even

only one day after her husband's funeral, it is not that she wants to be there. It is the way she thought she might forget or cure the pain.

Chapter II:

Data IV:

Casey : Tomorrow night, eight o' clock. Yes or no

Hallie : I don't...

Casey : No explanation. Just yes or no

Hallie : No

Casey : Damn! Just what is it you don't like about me?

Hallie : Nothing, it's just that tomorrow night I don't get off work untill eleven.

Hallie's last respond flouts the maxim of quality. By answering "Nothing, It's just that tomorrow night I don't get off work untill eleven", Hallie lies to Casey. This is only intended to refuse politely since she thinks that Casey's offer is a prank. Everybody knows that Casey is a playboy and taking a girl out as well as changing partner is his dalily routine. And Hallie does not expect to be of those girls.

Data V:

Skip : What did Prescott want?

Hallie : He asked me out.

Skip : Why did he ask you out?

Hallie : Well thank you, Skip. Why shouldn't he ask me out

Skip : Look, Hallie, that sounded bad. I didn't mean it that way. It's just that Prescott can have just about anybody he wants and ... (Skip had turned toward Hallie, his expression apologetic). I did it again. What I'm trying to tell you, Hallie, is that Prescott plays in a different league. He's a few years older than most of guys and when he takes a girl out he expects more than a kiss at the front door. He expects to get laid.

Hallie : Don't all guys expect that? (Hallie asked sarcastically).

There are two floutings of the maxims of relevance and quality in the above conversation. First is the flouting of maxim of relevance and second is maxim of quality. The flouting of maxim of relevance appears when Skip asks Hallie why Casey asked her out. Being offended, Hallie says 'Well, thank you, Skip. Why should not he ask me out?' Hallie's reply is not relevant to Skip's question. While Skip ask 'why', Hallie replies 'thank you' rather than 'because...' to assert her reason. Hallie assumes that Skip's question , doubting or wondering when there is finally a man asking her to go out, is an insult. Thus, she is irritated and gives a reply which seems not to be relevant.

The flouting of the maxim of quality is showed by Hallie, in the last quotation, when she says 'don't all guys expect that'. Hallie's statement is a sarcasm rather than a truth. She only wants to give as a sharp reply as Skip's negative judgement about Casey.

Data VI:

Hallie : Do you realize that this is the first time we have been out together for weeks?

Casey : You know how it's been. May be this is all a huge mistake. Maybe I should stick to writing novels. That's what I seem to do best. According to Ted, I certainly don't know anything about writing sreenplays. It's crazy, Hallie, I realize that the thought and emotions in a film are supposed to come from the actors. All I have to do is watch and analyze almost any good film and I see the parallels. But Ted Hinds has ripped *Journey* to shreds, and there doesn't seem to be a damn thing I can do to stop him. I swear, Hallie, there's nothing left. It's almost as if he hates my book.

Casey changes the topic which is not relevant with the previous one suddenly. After talking about the rare frequency of his togetherness with Hallie lately, he changes the subject to his great frustration of his career as a screenplay writer. Obviously he ignores what his wife wants to discuss about and turns to the topic about his career problem.



Chapter III:

Data Vli:

Hallie : Where have you been? You've been gone for over an hour.

- Casey : Just talking business. I didn't think you would mind
- Hallie : Well, I do. How could you do that to me? You know I don't know anyone here.
- Casey : You need to be more outgoing. Talk to people, make friends, Hallie. It's important for my career. (He flashed a smile at a passing couple that they had met earlier). He's supposed to be well connected at Boulevard production. The young woman with him has just completed her first film for Boulevard.
- Hallie : Can we leave now? (Purposively, she ignored Casey's attempt to change the subject).
- Casey : It's early. It would look bad if we left now. Come on, honey,
- Hallie : Then you stay, Casey. By all means, don't insult your hostess, especially after she has made you feel so welcome. But I'm positive I won't be missed.
- Casey : Don't do this, Hallie. This night could be important. There are some things I want to solidify about the sreenplay.
- Hallie : It looks like you've already made a start in the right direction, (She said sarcastically, glaring at Jasmine who was walking towards them).

The above conversation shows us how the maxim of relevance is flouted. Joining Hollywood high class party, Hallie feels alienated with the glamorous people around her. Besides, Casey leaves her alone without any

idea of what she should do. After disappearing for a moment, he is back to Hallie who has been mad. Casey seems not want to give many comments. After explaining that he has gone to talk a business, Casey tends to direct Hallie to another subject to talk about. Smiling at the passing couple, he tells Hallie who they are. But Hallie, still in her anger, does not give a relevant response. Even she asks Casey to leave the party and ignores what he has just said. Thus Casey's reply 'He's supposed to be well connected...' and Hallie's response 'Can we leave now?' seem not to be relevant to each other. Still within the above conversation, we also find a flouting of maxim of quality. When Hallie says 'It looks like you've already made a start in the right direction, she makes a sarcastic statement. She does not mean that Casey really makes a good start in the business. It is just a satire.

Data VII:

Casey : Where are you going so early?

Hallie : I've got a few things to pick up at the grocery for tonight.

Casey : Tonight?

Hallie : Oh, Casey! Please, don't tell me you've forgotten that we invited the Channings for dinner tonight.

Casey : Who are Channings?

Hallie : Damn. I knew you'd do this. They are our neighbours and they'll be here at seven tonight for dinner. Casey, you remember, Kate and Charlie.

Casey : Hell, Hallie, do you think they're still alive? It's been more than a week since you've seen them and I think I heard an ambulance go by here yesterday.

Hallie , : Casey, don't say that! They are very spry even though they are in their seventies. Besides I think they are an interesting couple. And nice. Charlie was with Waltham-Zenith studios for years and Kate is an attorney.

Casey : Retired I assume. (sarcastically)

By saying 'Hell, Hallie, do you think they're still alive?' Casey is trying to make a high sounding statement. It is a hyperbole expression. He knows exactly that Channings, the couple invited by Hallie for dinner at their house, are still alive. Casey is not so interested in Hallie's idea so that he comes to saying that hyperbole remark. It is obvious that what Casey says violates the maxim of quality. Another violation of the maxim of quality also occurs when once again, still in bad mood about Hallie's dinner plan, Casey says sarcastically that Kate is retired. Let us take a look once again to those quotation.

After a lively discussion over their collective choices, Charlie turns to Hallie and asks if she, too, has career ambitions.

Data IX:

Hallie : Well, right now I'm taking some classes at UCLA, but when we go to Memphis I plan...

Casey : Hallie wants to be a seamstress. Now what would you think about Denzel Washington in the role of Captain D' Angelo and Brad Pit as Private Lawrence?

Within this conversation, we find a flouting of the maxims of quality and relevance. Casey never appreciates his wife's career ambition. When Charlie asks Hallie about it, abruptly he lies 'Hallie wants to be a seamstress' although he knows exactly that it is not Hallie's ambition. She desperately wants to be a designer.

Moreover, the above conversation does not go smoothly. Casey dominates and controls it rather rudely. He often cuts his wife's turn and change the topic to drive the participant to follow his direction. Without sparing a glance at his wife, Casey pointedly returned to the subject of casting the characters in *Journey* and asks Charlie 'Now, what would you think about Denzel Washington in the role of Captain D' Angelo and Brad Pit as Private Lawrence?' This question is absolutely irrelevant with the previous topic being discussed.



Data X:

Casey : Want some help?

Hallie : No

Casey : You were right about Channings. They are an interesting Couple. Did you know he was involved in making propaganda Movies for the Navy during World War II?

Hallie : No

Casey : So what the hell's wrong with you?

When angrily Hallie replies her husband's question, she breaks the maxim of quantity. The utterance 'No' she says several times as the responses to her husband question is short and unelaborate responses.

Chapter IV

Data XI:

Hallie : I don't know what to get her. Something frivolous, but something she will use. I don't want to put it away in a drawer. Oh and one more thing, it has to be sinfully expensive. I don't believe that Billie has ever owned anything really expensive in her entire life except maybe her silver-blue Cadillac, but even that she bought second-hand from Doctor Campbell when he was ready to trade it up for a newer model.

Dana : Then we'll go shopping on Rodeo Drive. If you can't find something sinfully expensive there, Hallie, it simply doesn't exist.

Dana's statement " If you can't find something sinfully expensive there, Hallie, it simply doesn't exist," flouts the maxim of quality. By saying " It simply doesn't exist," Dana only wants to make her point sounds more forcefully. She wants to show Hallie that Rodeo Drive is the shop which Hallie needs to visit in order to find frivolous prize for Billie. To convince Hallie about it, Dana makes such exaggerated statement. Hallie as the receiver assumes the point and does not consider it as a lie but rather as a hyperbole.

Data XII:

Hallie : It's like shopping on Mars. I mean where I come from everyone drives to Memphis or to Jackson for the really important shopping. I don't think they have stuff like this in either one of those places, and if they do, I've never seen it. Just look at this! Billie will be the talk of the Piggly Wiggly when she slings this baby over her shoulder.

Dana : Hallie, what in the world is a Piggly Wiggly?

Hallie : Oh, that's our grocery store back home in Mimosa.

The flouting of maxim of quality also appears in the conversation cited above. When Hallie says " It's like shopping on Mars," she makes a

metaphoric statement. Such is created by speaker to give forceful impression. In this case, Hallie is bursting to share her impression of Rodeo Drive with her friend as they walked a few short blocks to the restaurant.

Dana turned to left as they approached the corner and saw a white Mercedes approaching them, then slowing down for a pedestrian before speeding up. Behind her dark glasses Dana squinted, then stumbled, nearly missing the curb.

Data XIII:

Hallie : Are you okay?

Dana : Yes I'm fine

The quotation of the above conversation is the flouting of maxim of quality in which Dana as one of the participants lies to Hallie. By saying "Yes, I'm fine," Dana realizes that she lies and is unfair to Hallie who deserves to know the truth. But she does so, to protect Hallie's feelings since as she says "Yes I'm fine," Dana's eyes followed the Mercedes, whose personalized license plates identified as belonging to Jasmine Turner and she could have sworn that the handsome man seated beside Jasmine was Hallie's husband.

Data XIV:

Hallie : Oh, hello, Ted. How are things going?

Ted : Good, Hallie

Hallie : My class was canceled and I was hoping that Casey could join me for lunch

Ted : Ahh... lunch. Well, I'm sorry, Hallie, but he's in a meeting and It's scheduled to go on for a couple of hours

There are two floutings of maxim of quality in the above conversation. First when Ted tells Hallie that everything is good, the truth is that everything are falling apart. Casey, Hallie's husband simply refuses to listen to anyone about the screenplay. If things continue as they are, *Journey* is going to be one lousy picture. It is a shame to ruin a good story because of the author whose ego is out of control. But as much as he dislikes Casey, he would not take it out on his wife.

The second flouting is when Ted informs Hallie that her husband is in a meeting and that it is scheduled to go on for a couple of hours. He lies to keep Hallie's feelings from being hurt since Casey is going out with Jasmine Turner for lunch.

Data XV:

Casey : We haven't had a lot of times for each other lately, have we?

Hallie : No, we haven't. But maybe that will change. Especially since things seem going to be better on the screenplay

Casey : Who told you that?

Hallie : Why, Ted did. I stopped by your office today to see if you wanted to go to lunch. My class was cancelled and...

Casey : What time?

Hallie : Well, I think it was a little after noon. Didn't Ted tell you I was there?

Casey : No. Sorry I missed you

Once again the flouting of maxim of quality appears in the conversation. It is Casey who unsinfully lies to Hallie that he is sorry for missing her. Deep inside, he does not regret at all. Casey has lunch with Jasmine Turner and obviously makes affair with her for the success of his business and forgets his marriage commitment. He deliberately betrays his wife.

Chapter V

Data XVI:

Hallie : Where were you last night? I waited for you until midnight.

Casey : I was out

Hallie : Out where, for God's sake? Casey, it's Christmas. Don't walk away from me. I deserve an answer.

Casey : I was at a party

Hallie : What about our plan? Didn't they mean anything? Don't I mean Anything to you?

Casey : No

The flouting of maxim of quantity appears in Casey's answer ' I was out' This is not what Hallie wants to hear as the reason. Without asking she knows that Casey was out but what she wants to know is where he has been. By saying " I was out,", Casey seems not to want serious responses. It is merely a reply but neither answer the question nor give information. Once again Casey's response breaks the maxim of quantity when he says "No'. These short statements ("I was out" and "No") are obviously insufficient to answer Hallie's sequence of questions.

Chapter XIII

Data XVII:

Hallie : Stay around where?

Grant : Here

Hallie : Oh, no, you're not. This is my in-laws' house and just because they're not home doesn't mean you can stay...here.

Grant : Well, I didn't mean *here* exactly. I meant outside. I'll watch the house from the car

Hallie : Oh. No, you can't do that either. It will upset the neighbours, especially the elderly couple next door. If they see a strange car parked in front of the house all night, they'll call the police.

This is a violation of the maxim of manner. When Hallie asks Grant where he will stay, Grant simply says "Here". This answer is unconsciously ambiguous. While Hallie assumes that Grant will stay in her in-laws' house, Grant does not mean "here" as exactly in that house, where the conversation takes place, but he means outside or surrounding the house. He unconsciously gives an obscure answer to Hallie's question and, therefore his remark violates the maxim of manner.

Chapter XV

Data XVIII:

Grant : What are these?

Hallie : Nothing. Just some dresses. My designs

Grant : Yours?

Hallie : They're not that good, just things I've done on my own

Grant : Would you show them to me?

What Hallie says (They're not that good) when responding to Grant's question "Can I see them?" flouts the maxim of relevance. Supposed to give an approval or an objection to Grant's request, Hallie does not provide the answer. She even comments that her designs are not good, which is deemed to be irrelevant to the question.

Data XIX:

Grant : Tell me about your marriage

Hallie : It was... okay. There's nothing to tell, really. Casey and I were married almost four years.

Grant : Marriages are not okay. They are either wonderful, or boring, or suffocating, but not "okay".

Hallie : How would you know?

Grant : Because mine was wonderful

Hallie : Oh, I... I didn't know you were married.

That Hallie's marriage was okay is a lie. The truth is it is full of conflicts and pains. Her husband betrays and hurts her so much that makes her feel scorned and undesirable. Hallie's remarks flout the maxim of quality as she hides the truth of her marriage. She covers it from everyone and does not want to talk about that much. There is a great pain within and it is hard for a young widow like her to either recall such bad memories or admit the fact. Sometimes lying is the only way to avoid from people who want to discuss about it.

Data XX:

Grant : I'm not married now and I haven't been for quite a while.

Hllie : Divorced?

Grant : I'm no longer married. What about you and Casey? What kind of relationship did you have?



Grant : How long had the affair been going on before you found out about it?

Hallie : Didn't you hear me? I refuse to talk about it!

There is a flouting of the maxim of relevance in the above conversation. When Grant insists Hallie to tell more about her marriage, she refuses to discuss about it. Therefore, Grant's question 'How long had the affair been, going on before you found out about it?', is uncooperatively responded by Hallie with 'Didn't you hear me? I refuse to talk about it.' Supposed to answer Grant's question, Hallie makes a harsh warning that she does not want to deal with that question and that Grant is better not to bother anymore. Thus, Hallie's comment is irrelevant with the question and, therefore flouts the maxim of relevance.

Data XXIII:

Dana : What do they want?

Hallie : I don't know, Dana. I just don't know. I've racked my brain, trying to remember if Casey had anything that I might have by mistake, but I haven't come up with anything. It has to be mistake. I am worried though.

The above conversation shows the flouting of the maxim of quality. Before continuing to the reason of the flouting, here is a brief illustration used as background that assists us to conclude of why the above conversation

breaks the maxim of quality. In the previous chapters, it is told that Jasmine Turner is murdered and the FBI is looking for the motive to help them to find the murderer. Casey becomes one of the suspects because he is Jasmine's latest affair. But Casey is found dead too in a car accident. Later it is found that Jasmine had the record of Edward Mathew's conversation with a governmental personel about illegal business and his threat to kill the governmental personel if he does not want to be cooperative to succeed Mathew's business goal. For that reason, Mathew is searching the tape recorder and since Jasmine and Casey were dead, he and his people is trying to capture Hallie.

When Hallie say ' I don't know, Dana. I just don't know... I am worried though', as the reply to Dana's question 'What do they want?' Hallie lies. Actually, she knows that those people want a tape recorder from her. She wishes that she could tell Dana the whole truth, but Grant had sworn her to keep a secret about the tape.

Chapter XVI

Data XXIV:

Grant : You're worried that there will be another break-in.

Hallie : (nods)

Grant : So you've been staying up as late as you can

Hallie : (nods)

Grant : You can't do that much longer

Hallie : I know. It's foolish of me to be so nervous, but I can't seem to
get it out of my mind

Grant : Would you like to stay with me?

Hallie : Not in a million years

When Hallie answers 'Not in a million years' to Grant's question 'would you like to stay with me?', she breaks the maxim of quality. First, by saying 'Not in a million years' she makes a high sounding expression. Of course she does not really mean 'million years' as exactly million of years but it merely means quite a long time. Second, by refusing that offer, she does not say the truth. Hallie has personal passionate interest in Grant Keller. So, saying "Not..." , she obviously lies.

Chapter XVII

Data XXV:

Hallie : Mr Kavanough, is there another exit besides the front door?

You see, I parked my car around the corner. I ...I thought there was another entrance. Closer. Ah, I'm ...I;m not feeling well.

It's... you see, Mr Kavanough, I have this unfortunate tendency toward claustrophobia I tend to pass out no matter where I am. So If I can just get some fresh...

The above is the flouting of the maxim of quality. In the above quotation, Hallie checks the box deposit in the bank, her husband left for her, and finds the tape. Instinctively, she knows that this is the tape that Grant, Mathew and his people are searching for. It is Jasmine's tape. Just as usual, she is followed by unidentified people, thought to be Mathew's people. At that moment, she also knows that if anyone had followed her there, they would be waiting outside for her to leave.

By saying ' It's...you see, Mr Kavanough, I have this unfortunate tendency toward claustrophobia...', she lies. It is intended to cover her panic and to find a way out to run away from the followers.

Data XXVI:

Hallie : What do you want?

The man : No need to panic, Mrs Prescott

Hallie : How do you know my name?

The man : You have something we want, Mrs Prescott. It belongs to us. A package that found its way to you by mistake. Mr Mathew wants it back.

Hallie : I don't know what you're talking about.

The man : Sure you do

Hallie : No. I don't know anyone by that name

The man : We searched your apartment a whole back, Mrs prescott, but

we didn't find it. Today you made a trip to Hampton Guaranty Bank to your safe-deposit box. Now we're wondering if you were foolish enough to turn it over to the police. That would be very unwise.

Hallie : No, no.

There are two floutings of the maxims in the above conversation. First is the flouting of the maxim of relevance. Hallie's question 'What do you want?' is replied by the man following her by 'No need to panic, Mrs Prescott. Later she once again asks 'How do you know my name?' and the man does not give the demanded answer but says 'You have something we want, Mrs Prescott'. The two replies of the man are not relevant. Intending a direct action to take the tape from Hallie, this man does not want to be bothered by Hallie's question. He, uncooperatively ignoring Hallie's question and changes the subjects.

Second is the flouting of the maxim of quality. Hallie lies that she does not know what the man is talking about. She keeps saying 'no' and denies to recognize Mathew to avoid the man's insistence. She pretends knowing nothing to save the tape from her.

TABLE

Violation	Data
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Maxim of quality	Data I
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Violation	Data
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CHAPTER IV

CONCLUSION