

**CONVERSATIONAL IMPLICATURES IN ENGLISH DRAMA AND THEIR ROLE
IN TEACHING CRITICAL LITERACY: A PRAGMATIC ANALYSIS**

By

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Declaration

I, NKURUNZIZA Bonaventure, do hereby declare that this thesis is my original work, and I have acknowledged sources which I have used. It has not been submitted previously for any degree or examination at any university.

Signature:



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Date: 16/08/2023

Supervisor's approval:

Dr. Jean Paul NGOBOKA

A handwritten signature in blue ink, appearing to read 'J. P. Ngoboka', enclosed within a large, loopy oval stroke.

Date: 16/08/2023

Dedication

To my beloved wife Christine NYIRAMARIZA,
my parents, my supervisors, my brothers and sisters,
my brother-in-law Bishop Emmanuel BENEGUSENGA and his family,
Rene UWAMUGIRIMFURA and Yvette MUKAMUHOZA MARIZA,
Pastor Emmanuel HAKIZUMWAMI and Janvier KANDANGA,
Marie Claire UWIZEYIMANA, and all people who believe that English language
Education is one of the linchpins of the development of our country.

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Abstract

This study was carried out to explore the role of conversational implicatures in English drama in developing students' critical literacy. Grice's pragmatic theory of Cooperative Principle and its maxims were used to identify and interpret conversational implicatures in the selected drama texts. The Luke and Freebody's four resources model of critical literacy was then used to study the role of conversational implicatures in English drama in developing students' critical literacy.

The data were collected from the implicatures conveyed by the characters of four selected drama texts. These are Family Abuse by Bernard Mersier (38 pages), The Edge by Simona Loe (59 pages), Ethnicity by Bernard Mersier (26 pages), and The Unmitigated Consequence by K.R. Boxberger (117 pages). 94 conversational implicatures were identified from these texts. These implicatures were categorized into types basing on the four conversational maxims, and each conversational implicature was taken as data. Using Grice's interpretive model and the social context of the drama, what the characters implied by their utterances were explained together with the reasons that made them create implicatures in their conversations.

The study concluded that conversational implicatures in English drama develop students' critical literacy by enabling them to study a drama text from a social angle and evaluate the social aspects that may have influenced the meaning of the characters' utterances. Conversational implicatures also allow students to be active meaning makers by deconstructing the text through an analysis of various viewpoints and meanings. With all these, students do not only deal with comprehension and vocabulary exercises, but they are also offered opportunities to become critical thinkers in reading texts and take action in their communities by using the knowledge from the texts to play a greater role in their positive transformation.

Therefore, it was suggested that drama texts should be used in language teaching and learning as they ease the teaching of conversational implicatures which can foster the development of students' critical literacy. It was also suggested that teachers should not deal with comprehension and vocabulary practices only, but they should also provide students with practices that enable them to exercise their critical faculties.

Keywords: conversational implicatures, English drama critical literacy, pragmatic analysis

CHAPTER 1: INTRODUCTION

1.1 Background to the study

Basing on Grice's ideas, Wang (2011) defines an implicature as a special case of situations in which the perceived meaning extends beyond the literal meaning. He adds that it is something expressed, communicated without saying it directly, or suggested, different from what is said. Conversational implicature is, according to Wang (2011), something which is suggested but not communicated directly in actual language use. As stated by Kroeger (2018), the implicature is different from the literal sentence meaning. Referring to Grice's terms, Kroeger puts that what is implicated is different from what is said, and the speaker intends for the hearer to understand both the sentence meaning and the implicature. Kroeger stresses that conversational implicatures depend on the context.

Cruse (2000, p. 349) describes conversational implicatures as utterances whose meaning is not explicitly conveyed in what is actually communicated. For example,

- (1) A: Am I in time for supper?
B: I've cleared the table.

From Cruse's account of this example, B's intention is to communicate that A delayed to take his supper, but this implicit meaning has to be deciphered by the hearer. Another example by Chen (2019, p. 445),

- (2) A: So what do you think of my new haircut?
B: Did you see the Blue Jays game last night?

B's answer is not related to A's question. B refuses to cooperate with A's topic, so A will try her/his best to find out what B implies by not providing an answer that connects with her new haircut. The meaning of B's conversation is "I'm not interested in your new haircut".

From Wang's statement and the examples above, there is room to concur with Chen (2019) in his argument that conversational implicatures result from the violation of the Principle of Cooperation. The essence of this argument is that when a speaker fails to cooperate by explicitly conveying the intended meaning of his/her conversation, the hearer will try to infer what the speaker means. The Cooperative Principle (CP) was suggested by Grice (1991), and he describes conversation as a cooperative activity in which each participant accepts that there is a shared goal and agrees to observe particular accepted standards. Cruse (2006) asserts that the cooperative principle serves as the basis for the explanation of how conversational implicatures arise.

Drama is a genre where implicature can be illustrated. In drama, characters exhibit various scenes through conversations (Wiktionary, 2016). Iswahyuni (2019) reveals that characters in drama frequently convey their utterances implicitly so that their meaning appears different from what is said. So, conversational implicature is often found in drama because, in their conversations, characters don't always mean what they say; the audience has to infer meaning from what is said. This makes drama an effective tool that can enable students to widely explore the meaning of texts.

Different authors discussed the effectiveness of drama in English language teaching. For example, Arzu (2008) asserts that the fact that drama entails reading makes it a good tool to build students' literacy. Alberta Education (2021) points out that with literacy, students are able to willingly engage with language and can construct and communicate meaning in all aspects of daily living. More importantly, Alberta Education adds that today literacy means helping students to exercise their critical and ethical practice towards any information they are exposed to. Boudreault (2010) opines that drama allows students to develop their independent thinking as it provides them with opportunities to express their own understanding of the drama text.

Drama, as a genre that is developed on real life situations, can best support critical literacy. Medina & Campano (2006) affirm that through drama students can best explore various critical spaces that allow them to make meaning out of diverse societal situations. One example of is that of discovering power relationships between competing beliefs and values, analyze them and express their personal judgment. I concur with Briles (2013) that critical literacy can be integrated in any post or during activities related to the selected drama text, and I propose a study of conversational implicatures as one of these activities that can best help in developing critical literacy.

Reading a drama text from a critical literacy perspective entails going beyond the text itself to discover its real meaning. McKenzie (2017) contends that reading from a critical perspective makes readers have the idea that texts have hidden agendas or biases of authors. So, readers need to think critically, as they read, in order to decipher those hidden agendas and biases. Govender (2019) stresses that reading from critical literacy perspective necessitates that teachers and learners make meaning beyond the text by following Luke & Freebody's Four Resources Model as an effective approach for teaching reading from a critical literacy perspective. McKenzie (2017) stipulates that Luke & Freebody's Four Resources model involves code-breaking practices, comprehension practices, pragmatic practices, and critical practices towards a reading text. The last two practices were best suitable for our research project.

Pragmatics being concerned with the use of language in social contexts (Nordquist 2019) and conversational implicatures being conveying information that goes beyond what is explicitly said (Blome-Tillmann 2013), I assumed that conversational implicatures can best help English language learners to develop their critical literacy. This is because, as it has been discussed, reading for critical literacy purpose requires going beyond the text to discover its meaning. The reason for

this study was to spot conversational implicatures in selected drama texts and study the role they can play in developing students' critical literacy.

1.2 Problem statement

From my teaching experience, we hardly ever use drama texts in our English language classrooms. Even where there might be used, learners are highly engaged with the text through comprehension and vocabulary practices. Even the exam question that are set mainly focus on what the texts literarily mean. Seldom do we use activities that help learners critically analyze texts. It is in this perspective that using drama in Rwandan classrooms by studying conversational implicatures in them was appraised as one of the best strategies to enable learners to develop their critical language awareness of how particular meanings are created.

Awareness of conversational implicatures is very essential to English language learning. Developing critical literacy for our learners is also of paramount importance. Given the nature of drama texts with real life conversations, it is assumed that they can easily be a vehicle for spotting conversational implicatures. Similarly, studying conversational implicatures through a drama text would help learners to develop their critical literacy as both require going beyond the text to understand its meaning. Hence, this study sought to examine the role of conversational implicatures in English drama in developing learners' critical literacy skills. Apart from being a genre that can easily support both conversational implicatures and critical literacy, drama texts were chosen because they seem not to be used in language learning/teaching in our language classrooms while language competence includes among many other things understanding conversational implicatures.

There are many studies on conversational implicatures in drama. It is important to note that there is a need to expand literature on the application of conversational implicatures in English language teaching and learning, especially in improving critical competence. Some authors wrote about conversational implicatures in drama and limited their studies on spotting the types of implicatures in those drama texts. For example, Iswahyuni (2019) limited his study to the conversational maxims that were flouted to generate conversational implicatures in the Sid River's drama script entitled "Sherlock Holmes and the Mystery of the Aquilla". Cahyati (2017) classified the types of conversational implicature in Antigone drama and why they were used in utterances used by its characters. Sari (2007) analyzed the implicatures in the request expressions in the drama entitled *A Raisin in the Sun*. The list can be long, but the point at issue is that literature on the contribution of conversational implicatures to language teaching and learning needs increasing.

This study limited itself to developing learners' critical literacy as regards the application of conversational implicatures in language teaching and learning. This is due to its utmost importance of discouraging learners' passivity by developing their critical consciousness and self-seeking at the same time helping them to be critical consumers of texts and also having engagement with

social issues (Abednia, 2015). So far no study has been conducted on this topic in the Rwandan context. Therefore, this study needed to inform on the issue of lack of drama texts in language teaching and learning while these texts would ease the teaching of conversational implicatures which can foster the development of learners' critical literacy. From my teaching experience, the nature of most of the activities done by students do not foster critical literacy. The study was then meant to contribute to the development of critical literacy among Rwandan graduates through the understanding of conversational implicatures as a language competence.

1.3 Research objectives

1.3.1 General objective

The overall objective of this study was to study the role of conversational implicatures in English drama in developing students' critical literacy skills.

1.3.2 Specific objectives

The overall objective was achieved by specifically looking at the following objectives:

1. To identify conversational implicatures conveyed by characters of the selected drama texts;
2. To provide possible interpretations of the implicatures in the selected drama texts basing on Grice's Cooperative Principle maxims;
3. To critically analyze the role of conversational implicatures in English drama in developing students' critical literacy

1.4 Research questions

The present study sought to answer the following research questions:

1. What are the conversational implicatures conveyed by the characters of the selected drama texts?
2. Based on Grice's Cooperative Principle maxims, what are the possible interpretations of the implicatures in the selected drama text?
3. What is the role of conversational implicatures in English drama in developing students' critical literacy?

1.5 Scope of the study

This study applied a pragmatic analysis to selected drama texts to identify the conversational implicatures conveyed by its characters. Those drama texts are *Family Abuse* by Bernard Mersier, *The Edge* by Simona Loe, *Ethnicity* by Bernard Mersier, and *The Unmitigated Consequence* by Boxberger. The pragmatic model that was used is Grice's Cooperative Principle (CP) and its maxims. Applying this model made it possible to understand how the cooperative principle serves as the basis for the explanation of how conversational implicatures arise. The study was limited to the analysis of existing conversational implicatures in the selected drama texts

and their role in developing students' critical literacy. The Luke & Freebody's Four Resources model was applied to the same drama texts in order to read them from a critical literacy perspective. To this end, pragmatic practices and critical practices served to justify how the study of conversational implicatures can promote critical literacy.

1.6 Significance of the study

This study was framed around the pragmatic analysis of conversational implicatures in selected drama texts and their role in teaching critical literacy. A number of writers wrote about conversational implicatures in drama, and some of them limited their studies to the analysis of conversational implicatures as they are conveyed by the characters in a given drama text. There is a need to add to the literature on the effect of conversational implicatures on language teaching and learning, especially on the area of improving students' critical competence. This study was worth carrying out because it is an important academic contribution to language teaching and learning by increasing the awareness and relevance of conversational implicatures and the effectiveness of drama texts in English language teaching and learning. The findings revealed to teachers how applying a pragmatic analysis to drama texts can be a good method to help them to teach these texts more effectively by developing students' pragmatic competence and critical competence.

1.7 Structure of the thesis

The present study consists of five chapters. The first one is concerned with the introduction to the study which embraces Background to the study, Problem statement, Research objectives, Research Questions, Scope of the study, Significance of the study, and Structure of the thesis. The second chapter deals with the Literature Review. It includes a short introduction on the coverage of this chapter, conceptual and theoretical perspectives related to the subject of the study. The third chapter deals with research methodology. It shows the methods and approaches used to obtain data and information related to the study. Its subchapters are Design of the study, Source of the data, and Data processing and analysis. The last but one chapter discusses how findings are presented, analyzed and interpreted in respect to each study objective. Finally, chapter five comprises the conclusion, recommendations and future research perspectives.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

This chapter aims to review and analyze theories and terms related to conversational implicatures in English drama. Much emphasis is on the analysis of conversational implicatures and their role in teaching critical literacy. These theories helped determine the significance of conversational implicatures in drama in teaching and learning English. Some studies related to the analysis of conversational implicatures in drama were reviewed in order to specify areas that this study focused on. This was done with an objective to have a sound grasp of the overall objective of the study.

2.2 Definition of concepts

2.2.1 Conversational implicature

As stated by Tatu & Moldovan (2012), the term *implicature* was invented by Herbert Paul Grice in 1975, and it is one of his notable ideas that represents what a speaker communicates by an utterance in a conversational context and expresses more than the surface meaning of the utterance. In other words, what Grice means by implicature is that we mean a lot more than what we say. According to Haugh (2014), the term conversational implicatures originated from Grice, and its explanation was his major concern. Most of its definitions and explanations were developed from Grice's account.

Cruse (2000, p. 349) describes conversational implicatures as utterances whose meaning is not explicitly conveyed in what is actually communicated. For example,

- (1) A: Am I in time for supper?
B: I've cleared the table.

From Cruse's account of this example, B's intention is to communicate that A delayed to take his supper, but this implicit meaning has to be deciphered by the hearer. Another example by Chen (2019, p. 445),

- (2) A: So what do you think of my new haircut?
B: Did you see the Blue Jays game last night?

B's answer is not related to A's question. B refuses to cooperate with A's topic, so A will try her best to find out what B implies by not providing an answer that connects with her new haircut. The meaning of B's conversation is "I'm not interested in your new haircut".

Yule (2010, p. 148)'s example also portrays how, in a conversational context, a speaker may convey (implied meaning) more than he says (literal meaning) via a conversational implicature:

- (3) CAROL: Are you coming to the party tonight? LARA: I've got an exam tomorrow.

In a literal sense, LARA's utterance does not directly answer CAROL's question. Lara's answer holds an implicature as what she communicates extends beyond the surface meaning of her utterance. So, CAROL will try to discover its meaning and find out that LARA's answer is "NO". Levinson (2000) sums up the meaning of conversational implicatures in terms of how it relates to the signification of an utterance where what is indirectly meant by a speaker is different, even richer, from what is explicitly said.

2.2.2 Main identifying features of conversational implicatures

Although common sense knowledge in social interactions, background knowledge, and cultural contexts can be used to recognize conversational implicatures, they have features or properties that can best help identify them. The most notable that were proposed by various authors are context dependence, defeasibility/cancellability, non-detachability, calculability, and not being entailments (Tatu & Moldovan, 2012; Allott, 2018; Blome-Tillmann, 2013; Wang, 2011; Thomas, 1995; Cruse, 2000; Kroeger, 2018; Cruse, 2006). Cruse (2000) contends that these properties are interdependent.

Conversational implicatures are context dependent (Cruse, 2000) or context sensitive (Cruse, 2006) in a sense that the same expression used in different contexts can have different conversational implicatures. Wang (2011) referred to this property as non-conventionality because conversational implicatures are an additional meaning that cannot be found in the dictionary like other conventional meanings that are grammatically encoded. So, their meaning change with the contexts in which they are used. The following Cruse (2006, p. 38)'s examples best portray this feature.

- (4) A: Can I speak to Jane? B: *Jane's in the shower.*
- (5) A: I think I'll take a shower. B: *Jane's in the shower.*

In the example (4), B implicates that Jane is not able to take a telephone call. In the example (5), B implicates that 'You can't take a shower just yet', not 'Jane can't accept a phone call'. This shows that B's answers have different conversational implicatures in different contexts. It is the same case for (6) and (7) in the next example (Cruse, 2000, p. 349).

- (6) A: Have you cleared the table and washed the dishes? B: *I've cleared the table.*
- (7) A: Am I in time for supper? B: *I've cleared the table.*

Defeasibility or cancellability are considered the most important of these features by Kroeger (2018) and Thomas (1995) as they best mark the difference between semantic meaning and implied meaning. What these authors assert is that, for a number of reasons, a speaker may choose to cancel an implicature without contradiction. To be cancelled, another statement should be added to the original words with implied meaning as Wang (2011) puts it. In the following Blome-Tillmann

(2013, pp. 1-3)'s examples, B in (9) cancelled the implicature by adding another premise without taking it as self-contradiction.

(8) A: Are you going to the party tonight? B: I don't like parties.

The implicature is that B won't go to the party tonight.

(9) A: Are you going to the party tonight? B: I don't like parties, *but I'll go to this one anyway*.

With non-detachability, the implicature will remain the same even when the same proposition is conveyed in different words in the same context (Cruse, 2006). What this means precisely, according to Cruse (2000), is that the implicature is connected to the meaning but not to a particular form of words. So, changing those specific words does not affect the meaning of the implicature. The following examples of Cruse (2006, p. 38-39) portray this property.

(10) A: How old are you? B: That's none of your business.

(11) A: How old are you? B: *That doesn't concern you*.

B in (11) shows clearly that the implicature did not change even if he expressed his proposition with different words in the same context.

Calculability is another important feature of conversational implicatures. Allott (2018) opines that their understanding does not require specific knowledge since there is no connection between the surface meaning and conversational implicature of an utterance. In other words, there is not any arrangement whatsoever between the speaker and the hearer in terms of the speaker's implied meaning of the utterance. So, the hearer will use his good judgment to discover the implicature. Kroeger (2018)'s point on the calculability of conversational implicatures forms an important tool of our analysis in this study. He stipulates that conversational implicatures being calculable means that they can be deciphered basing on (a) the literal meaning of the utterance, (b) the Cooperative Principle and its maxims, (c) the context of the utterance, (d) background knowledge, and the assumption that all the above (a to d) are available to both the speaker and the hearer and that they are both informed about this.

Conversational implicatures are not entailments, as mentioned by Cruse (2006), since they do not coherently result from what is said. For example, the inference that can be drawn in 'Pete has a cousin' is that 'At least one of Pete's parents is not an only child', but these two do not entail each other (Cruse, 2006). On the contrary, in the next Cruse (2006, p. 38)'s example B implicates that Jane is not able to take a telephone call.

(12) A: Can I speak to Jane? B: Jane's in the shower.

B's answer is not an entailment because it does not follow rationally from what is said by A.

The analysis of conversational implicatures in this thesis is based on Grice's Cooperative Principle maxims; the distinguishing features highlighted above were observed with the guidance of these maxims.

2.2.3 Drama and drama text

Although drama has been variously defined by many authors, drama text that best suits the purpose of our study is worth exploring. Drama itself, as defined by Esslin (1977), stands for action in Greek. Esslin maintains that action in drama refers to its nature of copying human behavior. He largely stresses that the essence of drama is found in the signification of its words and which has to be taken as action. So, action is of fundamental importance to the meaning of drama. Wiktionary Definitions (2016) finds drama as a method through which actors demonstrate various scenes through performance with dialogues, or a work of a play writer inspired by what he truly experiences in the society at a given time. After reading many definitions of drama, Iwuchukwu (2008), drew a conclusion that drama is a way of inventing a situation or an expression of reality through imitation of people's characteristics. Lastly, in the classroom context, Holden (1982 in Uysal & Yavuz 2018), holds that drama is a set of activities that enable learners to mirror their lives or imaginatively imitate other persons' actions. Holden (1982) holds that drama helps learners, as they read the text, to form an image, in their minds, related to the situation of the drama and think as if they were in the shoes of the characters. This means that they will learn to relate the message of the drama text to the context outside the classroom.

For reading purpose in the classroom, some authors define drama in terms of text or script and stick to the relevance of the text. Esslin (2000) considers the text as an important written record of the words of drama as there were dramatic performances that did not keep any record of their words. Esslin affirms that the text has been observed as an important element of drama by critics and scholars. He adds that some even took the text as the synonym of the whole of drama. One of the most important reasons behind this high consideration of the text is that the text of a dramatic work largely contains substantial elements that hugely contribute to the production of its meaning. Still on drama as a text, Wight (2020) asserts that drama is a script of a play. Surbhi (2020) and PEDIAA (2015) share the same view as Wright. They maintain that drama is the printed text of a play where they take a play as a dramatic performance on the stage. Drama is thus written in prose or verse that depict conversations of characters over a difficulty that the principal character is entrusted with its successful resolution.

Drama, therefore, remains a genre with its uniqueness. Iwuchukwu (2008) maintains that drama is the most realistic of all genres of literature as it portrays real life experiences in a more active way. This makes it have an immediate impact on the audience. Styan (2020) also talked about its peculiar nature. He described drama as an art that covers more subjects than others as it goes beyond presenting life and becomes a way discovering it. Drama has become one of the best methods of inferring information, as claimed by Esslin (2000), and one of the existing ways that

allow people to think about life and its situations. Iwuchukwu (2008) adds that drama acts as a mirror of life as it truthfully represents it. Iwuchukwu's argument is based on the fact that it is only drama, among many other genres, that attempts to imitate life and give its clear and factual account to the audience.

2.2.4 Pragmatic analysis

Identifying conversational implicatures conveyed by the characters of a drama text is a pragmatic study. This is proven by the definitions of pragmatics that portray conversational implicatures as an aspect of pragmatics. Cruse (2006) correlates pragmatics to meaning and the way it is transmitted in language, and he contends that context-dependent aspects of meaning are the fundamental subjects that pragmatics is interested in. Conversational implicature, as maintained by Cruse (2006), is one of those aspects. This means that Pragmatics works on meanings that cannot be found in a dictionary but can be understood through good judgement. Cruse (2006) describes context as previous utterances, those who take part in conversation, their affinities, knowledge and goals, and the social and physical setting of the conversation. Kroeger (2018)'s views on pragmatics are not different from Cruse's. Kroeger asserts that the meaning that stem from how the words and sentences are used is the main preoccupation of pragmatics. He also affirms that conversational implicatures belong to pragmatics, and Grice's work on them sparked a great interest in pragmatics.

In Pragmatics, as explained by Levinson (1983), language and the context in which it is applied are what matter most. This means that Pragmatics analyses what an utterance means and how the hearer, in a conversation, interprets it. According to Widdowson (1996), what motivates a speaker to use particular words in the social context is of primary concern to pragmatics. Al-hindawi and Saffah (2017) hold that the debut of Grice's Cooperative Principle and its maxims whose infringement can bring about conversational implicatures is marked as one of the happenings that played an important role in the development of pragmatics. Thus, it follows that pragmatic draws more attention, as Al-hindawi and Saffah (2017) assert, on what people intend to express by their utterances than the words themselves. Pragmatic analysis is finally, as viewed by Duffy (2008), a study that undertakes to single out all the implied meanings from the utterances of a speaker regarded in context.

2.3 Effectiveness of drama in teaching and learning English

The contribution of drama to English language teaching and learning, drawing on various authors' indispensable works on its effectiveness, is so wide. Franks (2010) posits that drama has been shown to be useful in the promotion of reading and writing skills. Another important point by Franks is that dramatic activities allow students to have a broad understanding of various societal issues and use drama to enrich the culture in their schools and in their communities as the nature

of drama makes it a potent and extensive mode through which social relations in wider culture can best be described and expressed. Kalidas (2013) considers drama to be effective in teaching, and he urges teachers to use it in the classroom without any reluctance. In his support, Kalidas' arguments are quite in line with Franks'. He claims that a deep understanding of controversies and other important matters related to real-life situations is what students benefit from drama activities. He also stresses that drama would equip students with more advanced vocabulary and improved reading skills at the same time sharpening their ability to have meticulous thoughts.

Drama being an imitation of social situations, as maintained by Zahid and Rohi (2019), it morally enhances students' way of thinking and behaving in their societies. These two authors recommend to use drama in the English classroom as it makes students have a deeper understanding of life realities and the situations outside the language context in general. This is because drama mainly deals with the negotiation of meaning, and the language that it uses is enclosed in situations within which social events occur and can best be described.

Boudreault (2010), as an English teacher, has acclaimed drama as a successful tool in arousing students' interest in the ESL/EFL classroom. Boudreault exhorts teachers to use drama as it turns the classroom environment into a quite authentic learning environment where students greatly earn chances for personal intellectual development. One of the most important utilities of drama, according to Boudreault (2010), is its capacity to stimulate students' imagination where they are motivated to generate new ideas basing on the information from dramatic texts. From this, as Boudreault (2010) puts, students are induced to transmit their own ideas and actively participate in the study of the dramatic text. Uysal & Yavuz (2018) contend that integrating drama in the language learning process is important as it hones students' emotional and social growth by yielding a comprehensive view of foreign language learning. Another important point by Uysal & Yavuz is that drama enhances students' thinking, oral language, reading and writing.

In addition to revamping students' thinking, Bsharat (2017) add shaping their self-confidence and human nature as another positive influence of drama. Bataineh and Salah (2017)'s views on the effectiveness of drama in teaching and learning English are also significant. They opine that the fact that drama draws its attention on meaning and leads students to have an avid desire to discover more about the meaning of its message, it makes it a tool that encourages students to know themselves and others. It also allows students to work freely and confidently where they engage in real life contextualized classroom. In this sense, they participate in making meaning rather than simply working on the information provided by the teacher.

Drama activities or techniques for its effectiveness in the ESL/EFL classroom have been identified by many authors; however, there is insufficiency of advanced drama-text centered reading activities that go beyond the simple reading comprehension. The most commonly used activities are role-play, simulation, scenario enactment, interactive games, improvisation, mime, song, charades, exploiting a scripted play, creating one's own script, and exploiting the coursebook for

dramatic purposes (Uysal & Yavuz , 2018; Bataineh and Salah, 2017; Zahrani and Arafat ,2019; Davies, 1990; Angelianawati , 2019). From our observation, the common aspects from these activities, as discussed by these authors, are bringing language to real life situations as students explore it from authentic contexts where they can be able to link dramatic experiences with their life experiences, understanding and respecting others' culture and shaping their human nature, and improving their reasoning towards matters of the world outside the classroom.

As regards the effectiveness of drama texts, Robinson (2009)'s view is that drama texts come as a solution to the problem of insufficient texts for beneficial reading where convenient information can be easily obtained. The particular characteristic of drama texts, in Robinson (2009)'s view, is that they use much more naturalistic language than poems and novels. According to Robinson, learning activities that are based on exploring drama texts are more exhaustive and practical. One of the reasons he states is that there are questions that make students discover certain meanings in the text and how they are reached in language use. He suggests simple comprehension questions to the extended critical analysis of the text. Guliyeva (2011) concurs with Robinson as he argues that students should have an in-depth reading of the drama text and understand the meaning of each character's utterances before they perform the text.

Angelianawati (2019) concludes that drama helps students to actively participate in the teaching and learning process as it is substantially created with the ultimate purpose of imparting meaning. He stresses that the guaranteed effectiveness will depend on the teacher's careful analysis of what students need to learn and the suitable dramatic activity. Finally, the Uysal & Yavuz (2018)'s worry of a limited number of empirical studies on the effects of drama in language teaching, though there are numerous studies that uphold the effectiveness of drama in making the learning of language easier, should be given fundamental consideration.

2.4 Drama and critical literacy

There has been a plethora of definitions of critical literacy across fields, but critical literacy in education is what matters most. Defining 'literacy' and 'critical' separately can best help to understand what critical literacy as a whole means. Starting with literacy, the common point of most of the definitions is the ability to read and write and use the information to serve a given purpose in the society. Montoya (2018) addressed the UNESCO and other international organizations' definitions of literacy. According to UNESCO, as addressed by Montoya 2018, being literate means having the skills needed to read and have a broad understanding of written and printed texts adapted to various contexts in a way that one can communicate and compute using the information retrieved from them. Montoya also observed a similar definition of literacy by the European Literacy Policy Network: European Declaration of the Right to Literacy. The emphasis in this definition is on being able to read and write to the point that literate people can thoroughly understand and use written information in print or electronic media.

OECD's definition of literacy was also examined by Montoya (2018). It considers literacy as the ability to understand, evaluate, use and deal with written texts in order to be able to be engaged in the society, be successful and have the knowledge and opportunities increased. Another simple and important UNESCO's definition was stated by Keefe and Copeland (2011). It posits that an individual will be referred to as literate if he can reasonably read and write about his everyday life in a short and easy way. Cambridge Assessment (2013) also shared a valuable view of what literacy is by stating that a literate individual possesses good reading, writing, speaking and listening skills and can successfully be engaged with others in any communication. Finally, 'critical' is a term that originates in Western philosophy and science, and it comes from the Greek adjective *kriticos* which means individual's ability to argue and judge (Luke 2012, 2014).

The argument that literacy alone is not sufficient (Hoggart 1998 in Cambridge Assessment 2013) is indispensable and makes the need for critical literacy more valuable in the context of language education. Critical literacy, as defined by Coffey (2008), refers to the ability to read texts actively by thinking carefully and quietly so as to have a thorough understanding of some societal issues that concern people's daily lives and behavior. According to Coffey, developing critical literacy cannot leave behind the need to encourage students, in the classroom context, to explore texts with a critical eye in order to be able to question some standards in their societies. From this critical perspective, students can study the structure of text from a social angle and evaluate the social aspects that may have prompted the author to construct the kind of text. The capacity to discover the meaning of implicit beliefs and agendas in conversations is another important definition of critical literacy (Warnick, 2002 in Hakim et al., 2021). In expanding on this definition, Hakim et al. (2021) claimed that critical literacy enables learners to think beyond the text and observe the role of social contexts in creating the meaning of texts. Another important point about critical literacy is the non-neutrality of texts and language practices (Kuo, 2014 in Hakim et al., 2021). So, this requires learners to have critical ability to identify messages about people's beliefs and other social elements that are ciphered in texts.

The effectiveness and priority of critical literacy in language education are worth considering. As recommended by the University of Melbourne (2011), critical literacy is a substantial thinking skill that tertiary education needs to develop in students as it allows them to exercise their capacity to question and examine ideas. It also equips them with strong abilities to analytically and synthetically study the texts they read or listen to in order to discover their intended meanings. When talking about the usefulness of critical literacy, Jones (2006 in Norris, Lucas & Prudhoe, 2012) compared critical literacy with a pair of eyeglasses that makes it possible for a person to see beyond things that are easily recognizable. This perspective makes students realize that texts are nourished by people's beliefs and their particular ways of considering societal issues. To this end Norris, Lucas & Prudhoe (2012) stress that critical literacy helps students be cognizant of the fact that the meaning of a text is socially constructed where social, historical and political contexts play a crucial role.

Critical literacy is also important in the sense that it sharpens students' thinking capacity, deepens their understanding, leads them to hunt for numerous viewpoints, and makes them effective thinkers who fathom from a critical stand (McLaughlin and DeVogd, 2004 in Kaur and Sidhu, 2013). That is why these two authors, Kaur and Sidhu, suggested that critical literacy should be taken as an attitude in all the situations of our lives rather than a class activity. A similar view was addressed by Allen Luke in an interview with Rajalingam (2015). He emphasized that critical literacy should be an attitude but not a classroom method. He maintained that students need to critically and constructively be sceptic towards texts. He ends with an important note that critical literacy turns people's eyes and ears to how texts and language work.

Drama has an undeniable potential to support critical literacy as it has been affirmed by some authors. Medina and Campano (2006) affirm that drama is a form that can richly provide students with opportunities to critically exchange ideas on various societal aspects expressed in them and testify to thoroughly understand them. What is more particular about drama, as stressed by Medina and Campano, is the fact that it portrays multiple perspectives through diverse characters and situations, which fosters students to delve too deeply into matters of their day-to-day own experiences in relation to the imaginative world depicted through various roles enacted in the drama.

The meaning of Medina and Campano's view is that drama promotes critical literacy through its unique ability to present multiple societal real life issues that can create critical space within which students can ask or answer questions to make meaning out of them. Briles (2013) holds that drama is a medium of critical literacy in the sense that it allows students to naturally establish a link between the text and larger real life societal issues. This makes them exercise critical literacy by working on questions that make them discover the fact that texts are created with different meanings entrenched from the multiple perspectives and the readers' beliefs.

Basing on Clarke and Whitney (2009)'s work on using texts with multiple perspectives to facilitate the teaching of critical literacy. Briles (2013) suggested three approaches through which critical literacy can be incorporated into drama activities in the classroom and outside the classroom. Briles asserts that the teacher can use the during-reading or post-reading stage of any drama form, though some forms may be more suitable for critical literacy, and engage students into critical reflection. The first approach is Deconstruction where students can use drama to analyze various viewpoints and meanings by carefully studying each character in the text. In so doing, they will learn the interconnections among characters and the reason behind each character's behavior and discourse. Deconstruction can also be a good opportunity to integrate other skills like writing scripts and speaking through practicing them as a way to try to create new viewpoints based on the ones from the drama text.

The second approach is reconstruction by students themselves where they draw new viewpoints and meaning. Briles signals that deconstruction and reconstruction can happen concurrently. In the same way, students practice writing and speaking through reconstruction by generating a written description, individually or in small groups, of characters' most important lines and various viewpoints and have a deep discussion. The third approach is Social Action. Clarke and Whitney (2009) emphasize that students should expand their views and think of the world beyond the classroom environment. What Briles (2013) insists on about this approach is that students should use the newly acquired knowledge from reconstruction to participate in the community. Critical literacy, in this arena, allows students to widen their exploration of social issues to be able to better understand others, learn how to live in a diversified and globalized world and have a greater role in positively transforming their communities (Clarke and Whitney, 2009).

Quite similar opinions have been expressed by other authors. Martello (2001)'s view on how drama develops critical literacy is that it easily enables students to question texts about beliefs that have been established in their societies and others'. The study of texts would be facilitated, as claimed by Martello, by informing students on the non-neutrality of all texts where those who create them do not depict reality in the same way as each comes from a society with its customs that make him/her have his/her own way of considering the world. Martello holds that drama uniquely suits the goals of critical literacy as it is mainly concerned with making meaning, thorough analysis of various viewpoints and arguments on various social practices and opinions about the world. This drama's major focus improves students' reasoning by giving them an opportunity to carefully study the text with the aim of establishing the connections between language and social practices differently from other forms where meanings are made through language only.

O'Mara (2003) and Greenwood (2015)'s opinions are quite in line with Martello (2001)'s. O'Mara maintains that, through drama, students learn to be assertive and have a more analytical approach towards texts with multiple views and events and can also be able to conceptualize other possible worlds, which can equip them with the required ingenuity to live in today's diversified and cultured society. Greenwood (2015) opines that drama has the potential of necessitating a search for meaning by fostering the idea that texts should not be learned passively but enthusiastically by reacting to them in a way that they raise interest in the active involvement in issues that matter most in the community. Owing to the fact that drama is a multi-perspective form, according to Medina and Campano (2006), and observing Clarke and Whitney (2009) thoughts about the contribution of texts with multiple perspectives to the teaching of critical literacy, it follows that drama is undeniably a form of arts that can best be used to teach critical literacy.

2.5 Cooperative principle and its maxims

Paul Grice proposed a Cooperative Principle with associated Maxims of Conversation, which he used to explain how implicatures arise during conversations. He formulated it as a general principle

which participants will be expected to observe, namely: Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged (Grice, 1989, P. 26). Grice (1989) opines that our talk exchanges are characteristically cooperative efforts, and each participant recognizes in them a common purpose or a set of purposes, or at least a mutually accepted direction. We agree with Liu (2012)'s observation on Grice's Cooperative principle. He puts that Grice's idea is that in making conversation, the participants must first of all be willing to cooperate; otherwise, it would not be possible for them to carry on the talk. This is true, and it corresponds to conversation and its nature discussed in the previous paragraphs in that Conversation is one that involves two or more people to complete together specific forms (e.g. talks, discussions, interviews) and express a certain meaning or communicate for the purpose generally following certain guidelines. This is how cooperation in conversation finds its real meaning.

Grice subdivided the Cooperative principle (CP) into four categories or maxims under which fall nine submaxims. The four categories or maxims are Quantity, Quality, Relation and Manner. The maxim of Quantity relates to the quantity of information to be provided (1. Make your contribution as informative as is required. 2. Do not make your contribution more informative than is required.) The Maxim of Quality (1. Try to make your contribution one that is true or Do not make unsupported statements 2. Do not say what you believe to be false. 3. Do not say that for which you lack adequate evidence). The maxim of Relation: "Be relevant". Grice claims that the effects of being over-informative in the maxim of quantity will be secured by relevance. The maxim of Manner: "Be perspicuous" (1. Avoid obscurity of expression .2. Avoid ambiguity 3. Be brief (Avoid unnecessary prolixity) 4. Be orderly (Grice, 1989; Cruse, 2000)

Looking at Grice's Cooperative Principle and its conversation maxims, we can say that the basic idea is cooperation among those engaged in conversation. In cooperating, they observe the maxims by providing required information, by being truthful with one another, by contributing what is connected with the conversation, and finally by being lucid in their expressions. Our observation is quite the same as Huang (2006)'s who contends that the co-operative principle and its component maxims ensure that in an exchange of conversation, the right amount of information is provided and that the interaction is conducted in a truthful, relevant and perspicuous manner. Finally, our observation also converges with Grice's feature that jointly distinguish cooperative transactions: the participants have common aim, their contributions should coincide, and there is some sort of understanding that the transaction should continue in appropriate style and participants should not just shove off or start doing something else (Grice 1989).

2.5.1 Observance of conversation Maxims

Chen (2019) maintains that following the Principle of Cooperation in Conversation produces a Situation of literal meaning. As contended by Thomas (1995, p. 64), it is interesting when a speaker observes all the maxims as in the following example:

- (13) Husband: Where are the car keys?
Wife: They're on the table in the hall.

As Thomas (1995) explains, the wife has answered clearly (Manner) truthfully (Quality), has given just the right amount of information (Quantity) and has directly addressed her husband's goal in asking the question (Relation). She has said precisely what she meant, no more and no less, and has generated no implicature (i.e. there is no distinction to be made here between what she says and what she means, there is no additional level of meaning). From Thomas' examples, it can be observed that when speakers cooperate by observing Grice's maxims, the meaning of their message is explicitly conveyed. There are no efforts to try to discover the meaning of utterances. They mean what they say. A similar example in Kinyarwanda would give us room to witness how people mean what they say in conversation in Kinyarwanda:

- (14) Mwalimu: Ababyeyi bawe bagiye he? "Teacher: Where have your parents gone?"
Umunyeshuri: "Bagiye i Kigali." "Student: They have gone to Kigali."

The child has observed all the maxims. However, if his answer was *Hari aho bagiye* "They have gone somewhere", there would be an implicature resulting from not providing the required information.

2.5.2 Non-observance of Conversation Maxims

According to Thomas (1995), some of the possible reasons that may make people fail to observe a maxim include their inability to speak clearly and the choice to deliberately lie. He identified five ways of failing to observe a maxim. These are flouting, violating, infringing, opting out, and suspending a maxim. There is a flout of a maxim in conversation when a speaker fails to observe a maxim with the deliberate intention of generating an implied meaning. In the following Thomas (1995, p. 66)' example, the speaker flouts the maxim of Quantity by giving less information than the situation demands. A is asking B about a mutual friend's new boyfriend:

- (15) A: Is he nice?
B: She seems to like him.

In this example, there is a clash between the maxims of Quantity and Quality. B could simply have replied: 'No' — this would give the maximum amount of information possible in the situation. Because B wants to abide by the maxim of Quality, he cannot say for certain whether the new boyfriend is nice or not, and speaks only on the basis of the evidence he has (A will imagine what B implies). We can also learn the flouting of the maxim of relation from Cutting (2002, p. 39)'s example.

- (16) Heckler: We expected a better play.
Coward: I expected better manners.

Coward intends Heckler to infer that he expected better manners than booing and shouting about his play. From these examples, we conclude that a speaker can fail to observe a maxim because of a clash between the maxims, or the speaker wants the listener to discover the implied meaning.

When a speaker violates a maxim, they have an intention to deceive the hearer. Cutting (2002) asserts that the speaker deliberately supplies insufficient information, says something that is insincere, irrelevant or ambiguous, and the hearer wrongly assumes that they are cooperating. In the following Cutting (2002, p. 40)'s example, the speaker violates the maxim of Quantity by not giving the hearer enough information to know what is being talked about. She does not want the hearer to know the full picture.

- (17) Husband: How much did that new dress cost, darling?
Wife: Less than the last one.

In this example, the wife does not give enough information about the price of the dress. She does not want her husband to know the full picture of the cost. Using the same example, if the wife's answer had been *Thirty-five pounds*, she could have violated, as Cutting suggests, the maxim of Quality by not being sincere and giving him the wrong information about the price as thirty-five pounds is less than what she paid. She could also have violated the maxim of Relation, if her answer had been *I know, let's go out tonight. Now, where would you like to go?*, in order to distract her husband and change the topic.

Infringing is another form of non-observance of maxims. As stated by Thomas (1995), a speaker infringing a maxim does neither intend to generate an implied meaning nor to deceive a hearer. This type of non-observance could happen because the speaker has an imperfect command of the language (a young child or a foreign learner), because the speaker's performance is impaired in some way (nervousness, drunkenness, excitement), because of some cognitive impairment, or simply because the speaker is constitutionally incapable of speaking clearly, to the point, etc. As regards opting out, and suspending a maxim, a speaker who chooses to opt out of a maxim proves to be unwilling to cooperate the way the maxim requires. A speaker fails to reply in a normal way possibly because of legal or ethical reasons. Here is a typical example from a British M.P.: The Conservative M.P., Teddy Taylor, had been asked a question about talks he had had with Colonel Gadaffi: 'Well, honestly, I can't tell you a thing, because what was said to me was told me in confidence' (Thomas 1995, p. 75).

2.6 Critical literacy in the English language classroom

The idea that critical literacy starts with reading or listening, according to the University of Melbourne (2011), is so crucial to this study. Basing on this idea, reading is an area that can enhance learners' critical literacy as Abednia (2015) asserts. Coffey (2008)'s definition of text, for the purpose of critical literacy, expands on the understanding of reading materials. He considers

text as a method of communication for individuals by using the codes and conventions of society, and he takes songs, novels, conversations, pictures, movies, and others as texts. Close to Coffey's point, Temple (2005)'s view on texts makes it clear why they enable students to take a critical stance while they are reading them. Temple maintains that all texts are written for purposes which are not directly clear to readers, so readers are called to apply their critical abilities in order to exhibit what they understand and believe from texts. This is done through critical literacy practices that allow students to unmask the true purpose of language within a particular context in order to understand its real meaning.

The worry of Hakim et al. (2021) is so fundamental to the need of critical literacy in the English language classroom. In their project on teaching in the Indonesian educational system, Hakim et al. (2021) claim that teachers mainly prioritize comprehension and vocabulary exercises and do not offer learners opportunities to become critical thinkers in reading the text. These authors stress that critical literacy practices allow students to become active meaning-makers. Not allowing students to exercise their critical faculties by only focusing on reading comprehension and vocabulary limit students to only two levels of comprehension among the three levels proposed by ESOL Online (2018). This means that students only deal with literal or surface (reading on the lines) and interactive comprehension (reading between the lines) without having any idea of critical comprehension (reading beyond the lines).

Among Goodman (2005)'s key practices and principles, *Teaching Continuous Inquiry* is judged relevant to this study. This is because, as stated by Goodman, by this practice students make meaning through the questions that are guided by what they encounter in their daily lives, the social, cultural, and historical conditions that embody their experiences. This is then a learner-centered practice that enables students to work collectively, raising critical discussion through a problem-posing dialogue where students actively exercise their critical faculties and develop their problem-solving skills. Goodman's practice is quite in line with one of the critical literacy practices proposed by Martello (2001). He proposed *Critical questioning* which enables students to scrutinize, interrogate and even challenge connections between language and social practices. Another important practice by (Knobel & Healy 1998 in Martello 2001) which is almost similar to critical questioning is *Analysis*. With analysis, students analyze and evaluate texts to discover how they represent reality. This involves examining connections between language and social practices.

Kaur and Sidhu (2013) suggested a focus on the following reading skills, as regards the critical literacy practices of tertiary students, in a reading activity that fosters critical literacy: identification of main and supporting ideas in the opinion-based text, vocabulary used, guessing meaning from context, distinguishing fact from opinion, making inferences, organization of text, choice of words used to communicate ideas/opinions and others. Kaur and Sidhu stress that incorporating critical literacy into the classroom generates more meaningful learning experiences

among their learners as it encourages them to use their voices and life experiences as valid sources of knowledge.

It is important to note that Martello (2001)'s guiding questions can greatly contribute to the teaching of critical literacy through drama texts. Some of those questions are How should this character behave? Or, how is the character behaving? What can we tell from the character's language? Why is the character behaving/speaking in this way? How does she/he feel (what's her/his attitude) about the situation? What other behavior/attitude could the character have? How would her/his behavior and language change? What does the character want to happen? Why does she/he want this to happen? How would this outcome affect the character? How would it affect other participants in the drama? What else could happen instead and how would this affect all the participants?

2.7 Critical literacy and Freebody and Luke's Four Resources Model of Critical Literacy

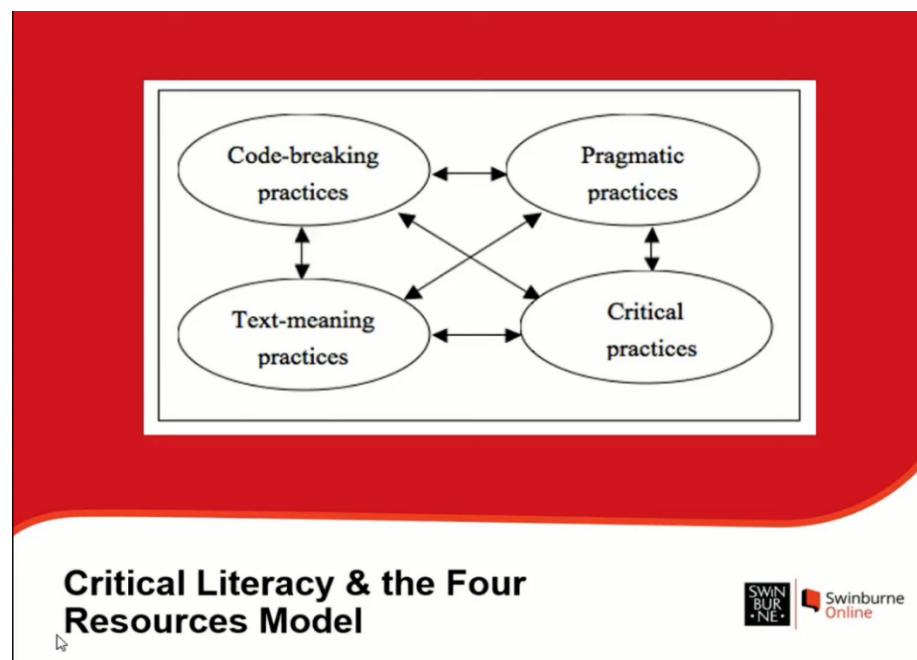
Freebody and Luke's four resources model is one of the frameworks of critical literacy practice that can best help practice critical literacy in the classroom. These two authors who are proponents of more critically oriented models towards text analysis and use created it in 1990. The Four Resources model focuses on four types of literacy practices that allow learners to effectively engage in reading practices. These are 1) Text decoders where learners practice code breaking by recognizing and using the fundamental features and construction of written texts such as alphabetic knowledge, sounds in words, spelling, conventions and patterns of sentence structure and text. They learn how these language features, images and vocabulary are used to influence readers and represent ideas, characters and events. 2) Text Participants where learners learn to participate in the meaning of texts by using their background knowledge, experiences, and understandings to interpret and make meaning of texts. Learners practice text participant by comparing and analyzing information in texts, explaining literal and inferential meaning. They use evidence from texts to support their responses. 3) Pragmatic or text users where learners practice using texts pragmatically by understanding that texts are written for various social and cultural purposes and that these purposes shape the way texts are constructed. Learner's knowledge of how texts are constructed allow them to respond to texts and justify their responses. 4) Critic or Text analyst where learners learn to become critical consumers of different text forms by understanding the non-neutrality of texts by which they represent different values, beliefs, and views of their creators. So, these viewpoints can specifically influence readers' interpretation of texts as they critically uncover and analyze them (Freebody and Luke, 1990; Luke, Woods & Dooley, 2011; Vasquez, Janks, & Comber, 2019; State Government of Victoria, Australia 2018).

Pursuant to Freebody and Luke (1990)'s beliefs, the model is meant to help students learn by discovering things themselves and learning from their own experiences. Luke (2017) puts it clear that the four resources model earnestly seeks to empower students with the advanced knowledge of how texts work through cognitive process where they deeply think and bring past experiences

to reading in order to discover their political, ideological, cultural, and social motivations. Freeboy and Luke's proposition, as stated by Luke (2017), was to take the four resources model as a pluralistic model of literacy where other models like the phonics/decoding, comprehension/meaning focus, sociocultural/interactional, and critical models become its key components.

Freeboy and Luke's premise is so relevant to reading comprehension practices. They contend that intellectual reading of texts that demand the awareness of issues about the world and community involves code breaking, text participant, pragmatic and critical analysis practices which are not necessarily needed in the usual comprehension practices. That is why they define comprehension, in relation to the four resources model, as social, cultural and intellectual practice that goes beyond simply making meaning from texts. They add that comprehension extends on literal and inferential meanings and seek to critically analyze their potential origins, motivations, and effects through the awareness of semiotic codes, pragmatics and other conventions (Luke, Woods & Dooley, 2011). McKenzie (2017) affirms that the four resources model is particularly advantageous to teaching comprehension where students engage with texts and learn the high-order thinking that is necessary for them to be able to question texts. McKenzie (2017) also takes the four resources model as a model that endorses the interconnection between reading and other language skills. The figures below, as depicted by McKenzie (2017), portrays the possible practices and what might be taught for each of the four resources.

Figure 1: Critical literacy and the Four Resources Model



Source: (McKenzie , 2017)

Figure 2: What might be taught in the Four Resources Model

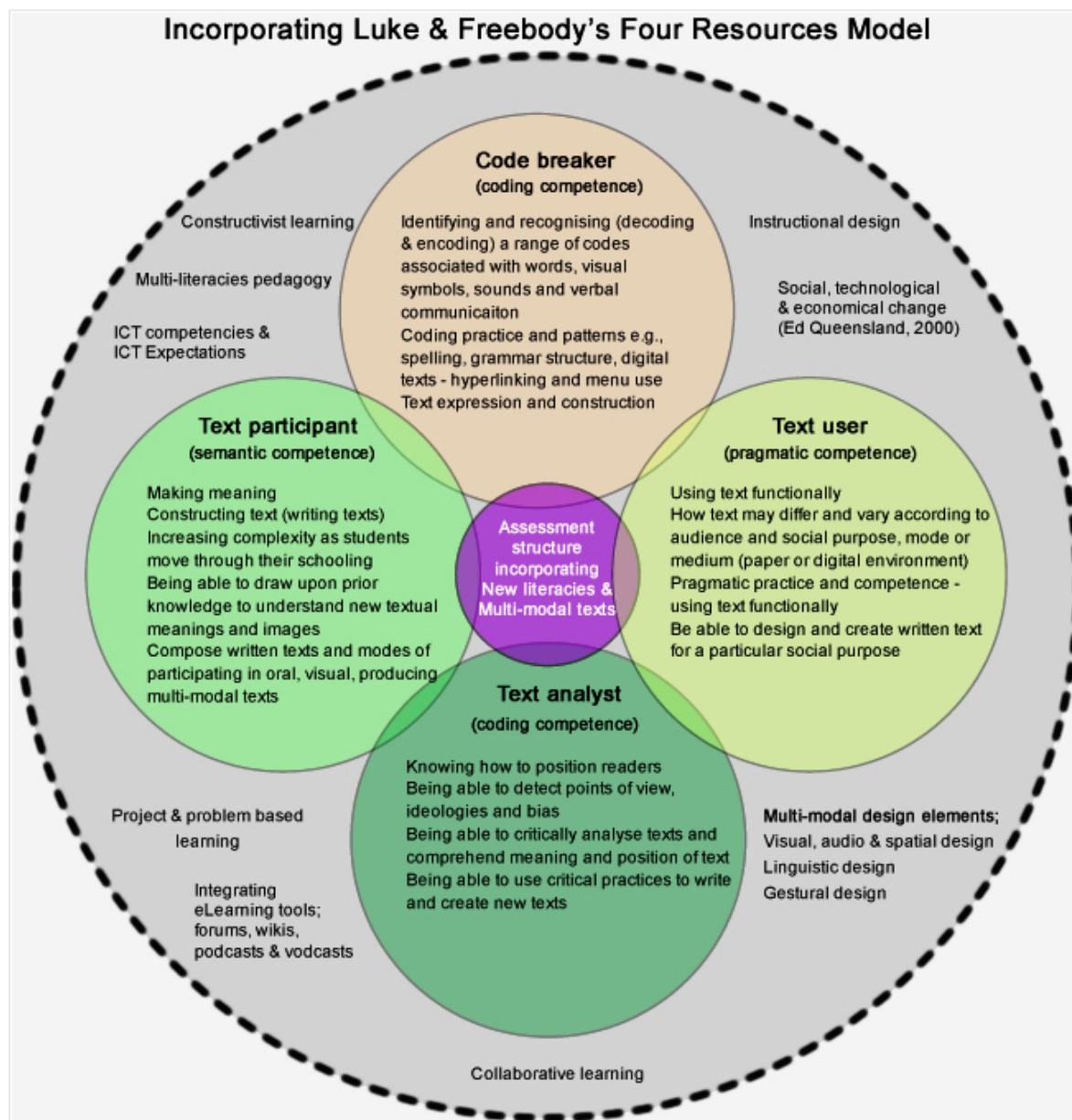
What might be taught?			
Code breaking skills (decoding texts): • Letter/sound combinations • Word/sentence structure • Grammar and syntax • Spelling, punctuation and handwriting/keyboard skills • Conventions of language vocabulary and specialised language/terminology • Text type/genre • Academic discourse • Text design and layout Source: http://www.education.vic.gov.au/schoolingresources/discipline/english/profile/head4.aspx#1	Code breaking practices		Comprehension strategies: • Connecting to prior knowledge • Visualising • Predicting • Making connections • With self • With others • With world around you • Monitoring Understanding • Questioning • Inferring • Summarising and Synthesising
	Pragmatic/Text users	Text-meaning practices	
Genres and text types: • Genres: imaginative, informative & persuasive (Australian Curriculum) • Text Types (examples of discourse) • Letters • Speeches • Essays • Recipes • Reports • Emails • Web pages • Short stories etc. • Awareness of the language structures and features, and stylistic structures and features of each genre and text type		Critical practices	Critical thinking skills: • Text analysis and evaluation • Author's bias • Credibility of claims • Facts and opinions • Hidden agendas • Issues • Interrogating multiple perspectives • Consideration of social, cultural, historical and political contexts • Social justice, injustice and social action • Questioning of texts • Awareness of purpose and audience • How the text positions the audience

Source: (McKenzie , 2017)

More importantly, Healey (2016)'s work on incorporating Luke and Freebody's four resources model emphasizes that with this model students learn that meaning is made beyond the text itself. This is what makes this model, as stressed by Healey, put emphasis on the relevance of critical literacy which engage meaning making practices that correlate texts and the social world. Healey (2016) asserts that critical literacy is achieved by practicing the four resources, where each resource is taken as a role of the reader in studying the text, which allow for the social and textual dimensions to work together to make meaning. The figure and table below adapted from Luke and Freebody (1990) show how Healey depicts the Four Resources Model. More particularly, the table pinpoints each role with associated skill and ability in the purpose of practicing critical literacy towards texts.

Figure 3: Incorporating Luke & Freebody's Four Resources Model

THE FOUR RESOURCES MODEL



Source: (Healey, 2016)

Table 1:Freebody and Luke’s Four Resources Model of Critical Literacy

Role	Skill	Ability
CODE BREAKER	Coding competence	Break the code of written texts by recognizing and using fundamental features and architecture, including alphabet, sounds in words, spelling, and structural conventions and patterns;
MEANING MAKER	Semantic competence	Participate in understanding and composing meaningful written, visual, and spoken texts, taking into account each text's interior meaning systems in relation to their available knowledge and their experiences of other cultural discourses, texts, and meaning systems;
TEXT USER	Pragmatic competence	Use texts functionally by knowing about and acting on the different cultural and social functions that various texts perform inside and outside school, and understanding that these functions shape the way texts are structured, their tone, their degree of formality, and their sequence of components;
TEXT CRITIC	Critical competence	Critically analyze and transform texts by acting on knowledge that texts are not ideologically natural or neutral, but they represent particular points of views while silencing others and influence people's ideas and their designs and discourses can be critiqued and redesigned.
Adapted from Luke and Freebody (1990)		

Source: (Healey, 2016)

As regards the application of the four resources to drama, O’Mara (2003) maintains that the model is an effective tool to enlighten the role of drama in successfully developing literacy. O’Mara’s point is that students can apply the four resources of practices to dramatic texts to develop some important literacy skills like having particular viewpoints about dramatic texts and producing them. O’Mara finds the four practices on the model essentially linked, and students can apply them in the same moment as they study a dramatic text. However, O’Mara (2003) did not propose any practice that could involve the analysis of conversational implicatures in a drama text. In case this aspect was well explored, it would make it easier to notice the role of implicatures in dramatic conversations in helping students to take part, readily and critically, in unravelling the meaning of dramatic texts.

CHAPTER 3: RESEARCH METHODOLOGY

In this qualitative study, Grice's pragmatic model based on his Cooperative Principle which includes the four Maxims was followed in the analysis of conversational implicatures in the selected drama texts. These are *Family Abuse* by Bernard Mersier, *The Edge* by Simona Loe, *Ethnicity* by Bernard Mersier, and *The Unmitigated Consequence* by Boxberger. The method involved the analysis of the texts by identifying the implicatures in the utterances of the characters and suggesting their possible interpretations. The Luke & Freebody's Four Resources model was also used to show how the process of the application of the Grice's pragmatic model to a drama text can lead to critical literacy development (e.g. trying to understand the reasons for implicatures in characters' utterances, questioning why characters keep being cooperative even when conversational Maxims have been flouted or violated).

The four drama texts were selected because they deal with cross-cutting social issues that pertain to what today's society undergoes most. In addition to the Grice's pragmatic model based on his Cooperative Principle with its four Maxims, the Luke & Freebody's Four Resources model was used to examine the critical literacy perspective aspect in relation to conversational implicatures from the same selected drama texts. On this model, pragmatic practices and critical practices were our major concern.

3.1 Design of the study

The study is a pragmatic analysis of the selected drama texts basing on Grice's Cooperative Principle (CP) with its Maxims. Conversational implicatures are first identified in each of the four drama texts, presented in the form of dialogue(s), and then analyzed and interpreted following Grice's pragmatic model of CP (Research question 1 and 2 were answered). Secondary data analysis (*Pearson Education 2014*) was used in the interpretation and review of existing information related to the four resources model of reading and critical literacy development. Thus, research question 3 was answered.

3.2. Source of the data

Primary data were collected from the utterances of the characters of the selected drama texts. For secondary data, different materials were extensively explored for detailed information on conversational implicatures and drama texts and their application to language teaching and learning.

3.3 Data processing and analysis

Qualitative data for this study were summarized and analyzed quantitatively. After gathering data in quantitative tables, we went on to explain them to facilitate a clear understanding of the situations under study. Qualitative interpretation of quantified data enabled to understand how characters in dramas cooperate by observing or not observing the conversational maxims. With

regard to data for research question number 3, information from secondary data analysis was thoroughly delved into in relation to the Luke & Freebody's Four Resources Model of critical literacy in order to justify the role of conversational implicatures in English dramas in developing students' critical literacy.

The four selected drama texts were tackled by reading each of them thoroughly in order to identify the implicatures conveyed by the characters in their conversations. Grice's Cooperative Principle with its maxims and the social context of the utterances served to recognize conversational implicatures in these drama texts. The identified implicatures were categorized into types basing on the four conversational maxims, and each conversational implicature was taken as data. That is how utterances with quantity-based implicatures, quality-based implicatures, relevance-based implicatures, and manner-based implicatures were organized. The conversational implicatures established in these four groups evidenced the fact that the characters of the four selected drama texts conveyed implicatures in their conversations. Using Grice's interpretive model and what we know from the situation of the context of the drama, what the characters implied by their utterances were explained together with the reasons that made them create implicatures in their conversations. This was done by studying the maxim that was not observed and explaining the possible implicature that resulted from it.

CHAPTER 4: PRESENTATION, ANALYSIS AND INTERPRETATION OF THE RESEARCH FINDINGS

This chapter presents, analyzes and interprets the findings from the study area. It aims to discuss the role of conversational implicatures in English dramas in developing learners' critical literacy skills. To this end, the chapter reveals how using drama texts in language teaching and learning can contribute to the development of critical literacy among Rwandan graduates through the understanding of conversational implicatures as a language competence. Before the analysis and interpretation, a brief summary of the role of each character and a synopsis of each of the selected drama texts was provided since it could be helpful in deciphering and construing the implicatures in the drama texts.

After reading the selected drama texts meticulously, I identified conversational implicatures conveyed by their characters. The data were collected from these conversational implicatures. Grice (1989) proposed a Cooperative Principle with associated Maxims of Conversation, which he used to explain how implicatures arise during conversations. It is this Grice's pragmatic model that was used, together with the social context of the utterances, to analyze and interpret the data. Culpeper, Short and Verdonkp (2002) certified Grice's theory as a model that serves to justify how implicatures can be extracted from conversation, and they made another important point that was useful in the explanations of some implicatures from the selected drama texts, especially quality-based implicatures and the explanations of the reasons for the implicatures in which some characters were misleading their hearers.

Culpeper, Short and Verdonkp (2002) maintained that the audience gauges characters' implied meanings like they do when they are in conversations with other people in real life. They can notice the non-observance of maxims in conversations, and they can also know who they are talking to and uncover what has been implicitly said basing on what they can see or their knowledge of the situation of the conversation. For example, from our argument on these authors' point, a character will use the situation of the conversation or what he knows or can see and work out the meaning of an untruthful utterance from his fellow character. This also means that a character may be deceived into believing what is not true, but the audience calculates the implicature basing on how they followed the situation of the drama and the characters' conversations.

The four selected drama texts are *Family Abuse* by Bernard Mersier (38 pages), *The Edge* by Simona Loe (59 pages) *Ethnicity* by Bernard Mersier (26 pages), and *The Unmitigated Consequence* by K.R. Boxberger (117 pages)

4.1 Analysis of conversational mplicatures in drama text 1: *Family Abuse* by Bernard Mersier

4.1.1 Character breakdown

Carl I: African-American husband and father who is highly addicted to drugs and alcohol.

Nikki: African-American and Carl's wife

Young Tamara: Carl and Nikki's daughter. She is six years old.

Dominic: He is an African-American drug dealer.

Jackie: She is an African-American Nikki's friend.

Teenage Tamara

Doctor

Two henchmen

Two stocky African-American males.

Narrator

4.1.2 Biography of Bernard Mersier

According to Stage32 (2015), Bernard Mersier is an African-American author, playwright and screenwriter. He was born and raised in Detroit, Michigan. According to Mersier, an author reaches others by expressing what is in his heart and his mind through his work. A large number of his writings come from self-experience, the people he knows, and what he sees and read or hear about on a daily basis. He believes in words because they make it possible to express what is inside the heart and mind, and they also allow to reach others because they are powerful.

4.1.3 The synopsis of *Family Abuse*

Family Abuse is a two act drama with fourteen scenes. The story talks about Carl, a man who loved his wife and daughter but ended up destroying himself and his family due to his addiction for drugs and alcohol. The story started with the scene when Carl arrived home at night very drunk falling on the stairs and vomiting. Nikki, his wife, came from the bedroom and tried to take care of him at the same time rebuking him for this bad habit as their daughter Young Tamara was upstairs looking down at him worried. When she asked her mother what was wrong with his father, she lied to her that he was sick. That night, Carl could not help the Young Tamara do her homework.

The following day, when Carl was ready to take Young Tamara to school, she tried to indirectly reveal to him that she witnessed his mood of the previous night. In her words, she liked to tell Carl that she would be as strong and multitask as him because he was her role model. Carl could not know that his daughter was intelligently referring to his mood when he was drunk and had doses of drugs. After she got out of the car, Dominic, Carl's drug-dealer, called him informing him about the new drug product he wanted to supply to him.

Because of Carl's alcohol and drug addiction, Nikki kept begging him to choose between his drugs and his family as he could not expect any happy outcome from his prolonged use of drugs. It was a house full of quarrels, and it was harmfully affecting Young Tamara, their daughter. Nikki was always attacking Carl over his abusive behavior in their family, and Carl was accusing Nikki of cheating on him because of the text message he had read in her phone when she was in the bedroom getting ready to go out on a date. This made Carl take an overdose of drugs to the point that he was admitted to the hospital. While he was in the hospital, he discovered that Nikki was not cheating on him when she showed him his upgraded wedding ring she went to retrieve when she went out.

After ten years of meetings of abstinence-based recovery from alcoholism and rehabilitation, Carl was drug and alcohol free. It was the beginning of a new life with Nikki and Teenage Tamara. Unfortunately, their joy did not last for long as Dominic cunningly tried to deceive Carl into buying a new drug product. Carl could not resist Dominic's tricks though Nikki did not stop from showing him that Dominic was evil. So, he left him a bag of Heroin which became the source of destruction of their family. Teenage Tamara went into a deep coma after ingesting the Heroin that Carl had hidden in the sugar canister. Nikki furiously reproached him for being the reason their daughter was in comma as he chose drugs over his family. She accused him of being a bad role model to her daughter as Teenage Tamara had vowed to do anything to be like her father. The story ends with a tragic scene when Carl shoots Dominic and his two henchmen dead, and finally he shoots himself dead.

4.1.4 Quantity-based implicatures

(1) **YOUNG TAMARA:** Why was mommy mad at you?

CARL: It's nothing to worry about. (p. 8)

This is a violation of the maxim of quantity. Carl's answer is not as informative as required because he wanted to mislead the young Tamara and prevent her from bringing his last night mood in conversation. He would find himself ashamed of his behavior towards his daughter. The implicature that may be derived from Carl's response is *He wanted to continue to hide his shameful action from Young Tamara.*

- (2) **CARL:** This is mommy's phone, but let me see. He takes the phone looking at the text message from an unknown person.
CARL: (Reads to his self) I can't wait for you to get here. This is something I know you'll truly love. He puts the phone down with sadness etching his face.
YOUNG TAMARA: What's wrong, daddy?
CARL: Daddy---daddy has something on his mind. (p. 17)

Carl's response is less informative, so it violates the maxim of quantity. Carl's thoughts were on the appalling message he had read from Nikki's phone. Hew wrongly thought she was cheating on him. It was not possible for him to reveal to Young Tamara what was going on in his mind. So, he tried to deceive her into believing that what he has on his mind did not have anything to do with what he had read from Nikki's phone. The implicature that can be drawn from Carl's response is *He became very suspicious of his wife's conduct when he read the message, but he hid it from Young Tamara.*

- (3) **DOMINIC:** Just take a look at it. Dominic opens the briefcase showing Carl the Heroin. Carl looks at it rubbing his chin with an orgasmic look in his eyes.
CARL: As tempting as it looks...I can't get down with it. You can leave. Dominic takes one of the bags out, and then closes the briefcase.
DOMINIC: Since we're good friends, you can have this one on me.
CARL: Dominic---
DOMINIC: If you decide to give it a try, cool. If you don't, that's cool, too. Temptation gets the best of Carl extending his hand, and Dominic places the bag in his hand. (p. 27)

Carl did not fully provide Dominic with the required information, so he flouts the maxim of quantity. Replying by stating *Dominic* only is a sign that he failed to firmly tell Dominic that he was not ready to take the bag of heroin. This made Dominic insistent that he should take a bag for just a trial. The implicature he created is *He had not made up his mind yet whether he was going to take a bag of heroin or not, but the probability of taking it was higher.*

4.1.5 Quality-based implicatures

- (4) **YOUNG TAMARA:** Mommy, what's wrong with daddy? Nikki looks up at their daughter sighing softly.
NIKKI: Daddy is sick. (p. 2)

Nikki was not truthful with Young Tamara, so her response is a violation of the maxim of quality. She wanted to deceive her into believing that Carl was sick. Despite her young age, Young Tamara had noticed that Carl, her father, was drunk and could not control his movements. The implicature

that can be gleaned from Nikki's response is *Carl was not well because he was drunk, but this could not be plainly revealed to Young Tamara.*

(5) **NIKKI:** Do you see a smile on my face? What did you have last night?

CARL: Only drinks.

NIKKI: That's your famous line.

CARL: I'm serious, I only had drinks. Last night I overdid it while watching the game with the guys. (p. 14)

This is a violation of the quality maxim. Carl lied to Nikki. He wanted to mislead her so that she does not think of drugs as he knew Nikki was always furious with him about the use of drugs. The fact that Carl continued to justify taking drinks only is one of the reasons he was not truthful with Nikki. The implicature that may be extracted from this response is *Carl used both alcohol drinks and illegal drugs, but he did not want his wife to get mad at him.*

(6) **NIKKI:** What's wrong with you? He looks up at her.

CARL: I'm just thinking about the movies we're watching tonight. (p. 17)

Carl did not answer Nikki's question truthfully. So, he violated the maxim of quality. He misled her about what he was thinking about. He was not thinking about the movies they were watching at night that day, as he replied. His mind was on the message he had read from Nikki's phone. He imagined she was cheating on him and was going out on a date to meet the unknown person who had sent her a romantic message. *The implicature that may be obtained from Carl's response is He could not tell Nikki that he was suspicious of her relationship with the unknown person she was going to meet because of the message he had sent her on phone, so he hid his sneaking suspicion from her.*

(7) **NIKKI:** What are you doing at my house?

DOMINIC: Nikki, calm down. I didn't come to cause trouble.

NIKKI: You are trouble. Whenever you come around, you bring grief.

Carl and Teenage Tamara stand up.

TEENAGE TAMARA: Who is that?

CARL: Nobody. Go in the house. (p. 26)

Carl lied to Young Tamara that there was nobody when she had noticed that somebody was quarreling with her mother outside. So, Carl's response violates the maxim of quality. Carl did not mean that there was nobody outside because it was obvious Dominic, the drug dealer, had a bitter quarrel with Nikki over the effects of his drugs to their family. The implicature that Carl's response to Young Tamara's question may create is *Young Tamara did not have to know who Dominic was and what was going on between him and her father.*

(8) **CARL:** What's the problem?

DOMINIC: No problems, C. I was just explaining to Nikki--- (p. 26)

Dominic did not give a candid answer about his problem with Nikki in their talks. This makes his answer a violation of the maxim of quality. Dominic wanted to deceive Carl into believing that he did not have any argument over his drug business to her family. Dominic knew very well that Nikki's battle would prevent Carl from buying his drugs. That is why he lied to Carl about his quarrel with Nikki. When he said that there were no problems, he did not mean it because their disagreement was overt. The implicature that can be drawn from Dominic's response is *He did not want Carl to know that Nikki was furious with him about the way he changed her husband into a drug user.*

(9) **NIKKI:** What did that snake want?

CARL: He wanted me to buy something.

NIKKI: I'm glad you turned him down. He gives her a kiss.

CARL: I changed my life for my family.

NIKKI: Good. (p. 29)

This is a violation of the quality maxim as Carl knew that what he told Nikki was false. He misled her by making her believe that she stopped taking drugs from Dominic, yet he had left him a bag of heroin. When he said that Dominic wanted him to buy something, he did not specify what that thing was. He also lied that he changed his life for his family when he knew that he got tempted and accepted the bag of heroin. So, Carl did not mean what he told Nikki. There was a motive behind his false statements. The implicature that may be extracted from Carl's responses is *He failed to resist the temptation to receive a bag of heroin from Dominic but did not dare to confess it to Nikki as it sounded a sellout to his family.*

4.1.6 Relevance-based implicatures

(10) **CARL:** Are you ready to go?

YOUNG TAMARA: Are you okay from last night?

CARL: (Clears throat) Yeah. (p. 5)

This is a flout of the maxim of relevance as Young Tamara's response is not connected to Carl's question. Instead of replying by stating whether she was ready to go or not, she talked asked her father about his mood of the last night. Young Tamara wanted Daddy to know that she witnessed his last night condition despite her young age. It can be implied that *Young Tamara was not sure Daddy could be able to take her to school looking at the mood she left him in last night.*

(11) **DOMINIC:** How was it?

CARL: Son of a bitch, I'm about to kill you! (p. 35)

Carl's response was not relevant to Dominic's question, so it flouts the maxim of relevance. Dominic wanted to know whether he liked the heroin he had left him, but his answer was horrific.

The implicature that Carl wanted to create is *Heroin caused trouble in his family as it was the reason his daughter was in a deep coma.*

4.1.7 Manner-based implicatures

(12) **YOUNG TAMARA:** Mommy said you'll read to me tonight.

CARL: And I will.

YOUNG TAMARA: Any story I want?

CARL: Any story you want, big girl.

YOUNG TAMARA: Good. I have six books in mind.

CARL: Six books?

YOUNG TAMARA: Yes. I don't know what mood I'll be in

CARL: (Laughs): What do you know about having a mood?

YOUNG TAMARA: I'm a daddy's girl. I learned from you. (p. 8)

Younger Tamara's utterances are an example of a flout of the maxim of manner. Her language was not lucid to the point that Carl, her father, got confused. He failed to understand why she said she had six books in mind and she asked herself about the mood she would be in. Although she was young, she could notice her father's mood when drunk and on drugs. She could see Carl strong because of the drugs he was using, and she wanted to emulate her father's attitude. That is why, in Act II Scene IV, Nikki revealed to Carl that the Young Tamara had vowed to do anything to be like her father as she saw him so strong. Nikki was then blaming Carl that he was a bad role model. Nikki was saying this because the Young Tamara was in a deep coma after ingesting heroin that her father had kept secretly in the sugar canister. That is one of the disastrous effects of Carl's abusive behavior on his young daughter Tamara. So, *the Young Tamara wanted Carl to infer that she wanted to be as strong as him, but she did not have a good sense of the reason behind his mood and strength.*

(13) **CARL:** This makes book number six.

YOUNG TAMARA: Are you tired of reading?

CARL: Princess, it's late. It's past your bedtime, and you need rest.

YOUNG TAMARA: I'll be okay, daddy. I can multitask, like you.

CARL: (Laughs) You can multitask, like me?

YOUNG TAMARA: I told you I'm a daddy's girl. (p. 11)

Young Tamara's utterance about being multitask like Carl is so perspicuous that he failed to understand what she meant. This is another example of a flout of the maxim of manner. *She wanted her father to infer that she had to work as hard as him. As a drug user, he appeared so strong in case he had taken some doses.*

The types of conversational implicatures based on Grice's Maxims illustrated above are summarized in the table below.

Table 2: Types of conversational implicatures based on Grice's Maxims (e.g. quantity-based, quality-based, relevance-based and manner-based) in Family Abuse

Types of implicatures based on Grice's Maxims	Occurrence number	Percentage
Quantity-based	3	23.07
Quality-based	6	46.15
Relevance-based	2	15.39
Manner-based	2	15.39
Total	13	100

Table 2 displays the occurrence of conversational implicatures conveyed by the characters of *Family Abuse*. There are thirteen cases of conversational implicatures based on the non-observance of the four conversational maxims. It is obvious that the implicatures resulting from a failure to observe the maxim of quality have the highest occurrence. The reason behind characters, especially Carl, not to be truthful in their conversation emanate from the nature of the drama itself. In *Family Abuse*, Carl and Nikki's house was full of quarrels because of Carl's addiction to drugs and alcohol. In his conversation, Carl had to hide any business about drugs and alcohol from his wife Nikki and their daughter Younger Tamara who also was highly affected by her father's abusive conduct. In some instances, Nikki had to lie to her daughter, Young Tamara, about her father's mood when he was drunk and had doses of drugs. Again, Carl appeared to be less informative in his conversation especially when he was talking to Young Tamara who tried to indirectly show him that she was aware, despite her young age, of what was going on in their house. This makes the implicatures based on the maxim of quantity have the second number of occurrences.

Table 3: Reasons for failing to observe maxims that lead to implicature (e.g. flouting, violating, infringing and opting out a maxim) in Family Abuse

Reasons for failing to observe maxims	Occurrence number	Percentage
Flouting	5	38.46
Violating	8	61.54
Infringing	0	0
Opting out	0	0
Total	13	100

As indicated above, flouting is failing to observe a maxim with the deliberate intention of generating an implied meaning, violating is failing to observe a maxim with an intention to deceive the hearer, infringing is not observing a maxim because of an imperfect command of the language or a speech impairment, and opting out is choosing not to cooperate the way the maxim requires due to legal or ethical reasons. Table 3 shows the characters' reasons for failing to observe the

conversational maxims, which generated implicatures. It is clear that the maxim of quality was highly violated because characters, especially Carl and Nikki, created implicatures by making their hearers believe what is not true. Although in this instance the hearer may wrongly assume that they are cooperating, the nature of conversation in *Family Abuse* could let fellow characters understand what has been implicitly meant basing on what they know of the situation or what they can see. For example, when Nikki answered Young Tamara that Carl was sick when she asked her what was wrong with her father, Young Tamara easily noticed that her mother did not mean it as she had seen him very drunk falling on the stairs and vomiting at night. The way her mother was chasing her away could let her think of something else other than being sick.

This concurs with what Culpeper, Short and Verdonk (2002) put that audiences reckon implicatures made by characters in a drama in the same way they do with real people in real conversations. As we read through the other lines of this drama text, it was observed that hearers could notice that speakers were not meaning what they said but were trying to mislead them. For example, when Carl lied to Nikki that he was just thinking about the movies they were watching the previous night, Nikki was in the right position to know very well that he did not mean what he said. Not having occurrences of infringing and opting out maxims means that all characters were able to speak clearly and did not have any legal or ethical reasons that could preclude them from conversing in a normal way.

4.2 Analysis and interpretation of conversational implicatures in Drama text 2: *The Edge* by Paul Symonloe

4.2.1 Character breakdown

Michael: He is a serious and practical man in his late-twenties.

Daphné: A calm and confident French woman in her mid-twenties.

Mungo: He is an old arrogant businessman.

Raj: He is an old Asian man.

Stephen: He is a bohemian old man.

Youth: He is a young man aged 18 or approximately.

Policewoman: She is a young and dynamic policewoman.

4.2.2 Biography of Paul Symonloe

As stated by Annes (2020), Paul Symonloe is a British playwright. He is also a novelist. Symonloe grew up in a serious academic family. He gained an English Literature and Linguistics degree from London University. He admires the timeless – tragi-comic – genius of John Sullivan, creator of

Only Fools and Horses. Along with Sullivan, Jane Austin tops his list of rare humans whose gift it is to both understand human nature and effortlessly transmit their understanding to others. Other plays by the British playwright Paul Symonloe are *On Holiday*, which is a play about Covid and *Holiday Island*, which is a British comedy-drama about typical holidaymakers.

4.2.3 The synopsis of The Edge

The Edge, by Paul Symonloe, is a three act optimistic school drama about climate change. It strongly advises people of this planet to put their efforts together and take action against climate change. According to the author, this is a youth version of *The Edge*, and she calls teachers and their learners to read it effectively. *The Edge* has its setting at a broken bridge overlooking a rushing deluge.

The story is about five strangers who got stuck, in the midst of a torrential storm, on the edge of a downed bridge above a raging river. As they were waiting for emergency services to arrive, Michael and Daphne both agreed that the bridge collapsed at the river due to heavy rains which result from climate change. They were attributing the disaster to man's insanity, especially powerful men like Mungo who do not care about others. Youth, a young man of 18 or so, was accusing wealthy people of trashing the planet and their future.

When Mungo, an older, selfish and arrogant business man arrived, he thanklessly denied Raj's offerings of food and drink, stating that he was sufficient for himself and he would forget them all as soon as they were rescued. Mungo was in not support of the idea that people should work together to tackle climate change as it is everyone's duty. As the hours passed, it was discovered that Michael and Mungo knew each other. This is because Mungo had a son with Michael's wife, and Michael was in the process of adopting him.

As tensions grew, they realized who Mungo really was and they turned on him. He was caught in a situation where he realized the importance of helping one another. He really understood that we all need another in life when he offended a youth who was going to help him thinking he was a gang. He found himself in a situation that reminded him of the need for other. The youth was so angry with him that their argument was so dreadful. The youth slipped and fell off the edge into the torrent below, and Mungo was taken as a prime suspect in the case of his death.

Much as Mungo represents the selfish and wealth-obsessed businessmen who caused climate change to happen in the first place, the collaboration of the other characters is the representation of what must happen to make things right again. Mungo humbly agreed that he made a mistake by not acting kindly towards the young man who was trying to help him.

4.2.4 Quantity-based implicatures

- (1) **MICHAEL:** Look I'm sorry I haven't come over. I've got a health issue with my son. He needs round-the-clock attention, and tonight it turns out my wife's going out. Anyway, it's very good of you to think of me. Thanks so much for these. (*Holds up sandwiches*)
RAJ: Actually you are quite welcome. I'm sorry to hear about your son. How old is he? Is his mother going to leave him alone for long?
MICHAEL: (*Shocked*) Oh no, no, we'd never leave him on his own. His grandmother will be there to look after him. He's only seven. (p. 7)

Michel's answer violates the maxim of quantity as he was not as informative as expected by Raj. He was shocked that his wife decided to go out when their son was sick. So, he intentionally omitted the answer about his wife leaving their son alone. He had faithfulness issues with his wife; that is why he only talked about the age of the son and the grandmother who would look after him when he even knew that the grandmother was also sick and elderly. It can also be argued that there is a clash between the maxim of quantity and quality. This is because Michel was avoiding lying to Raj about his wife's irresponsibility and decided to provide him with little information excluding the answer about the wife. *The implicature that can be derived from this dialogue is that Michel wanted to conceal his wife's misconduct.*

- (2) **DAPHNE:** Look, why don't you come over to the van. There's a kind of weird guy there with Raj. Maybe it would take your mind off things?
MICHAEL: Weird guy?
DAPHNE: Yes. He's got a 1960's look, longish hair, a flowery shirt, that kind of thing, quite attractive in an outdated way. (*Laughs*) Anyway come with me. It'll help, trust me.
MICHAEL: (*Not convinced*). I think I'll play it safe. Didn't the police say it may be dangerous to be inside our vehicles? It may start coming down again. The hills can dump half a river on you without warning. (p. 9)

In this conversation, Michael flouts the maxim of quantity as his answer is more informative. He provided a lot of information rather than simply replying to Daphne's proposal. *He wanted Daphne to infer that he did not want to join them in the van.* The point at issue was not that he wanted to be careful and not take risks because of the heavy rains that had made the bridge collapse at the edge of the river, but he was trying to avoid being together with Daphne as it was observed in other scenes of this drama. So, he refused her request indirectly and politely.

- (3) **MUNGO:** Such as searching out those who've made their mark in the world.
MICHAEL: Bullies perhaps?
MUNGO: Winners perhaps.
STEPHEN: (*Grinning, at MUNGO*). Talking of winners, is your car the Range Rover?
MUNGO: (*Dry*). Yes, why?

STEPHEN: Oh nothing, just asking.

MUNGO: There's a motive behind all questions. (p. 13)

Stephen's answer to Mungo's flouts the maxim of quantity. He is less informative as he did not want to reveal to Mungo the motive behind not saying anything when he had a reason to ask about him having a Range Rover car. He can't have asked that question just for the sake of asking. *The answer "nothing" means a lot. In this context, Stephen wanted Mungo, the arrogant man who boast over his wealth and does not value other people, to infer that he should stop believing that having an expensive car is an ingredient in his worth to the world. He wanted him to imply that he was confusing wealth with worth.*

(4) **MUNGO: Ok What about the youth of today, despising us illogically for trashing the planet and their future?**

DAPHNE: And you can't see their point? (p. 18)

Daphne's answer flouts the maxim of quantity as it is less informative. Actually, what she said insinuates that she finds the youth of today's point so fundamental that it cannot be rejected. *Instead of revealing it clearly and directly to Mungo, he replied with a question that would make him infer that she finds the point of the youth of today logical.*

(5) **DAPHNE: What was Mungo talking about when he said you were acting?**

MICHAEL: (Nervous, long pause, eventually) Okay the truth. I actually don't have a child of my own.

DAPHNE: (Shocked). So who's Sean? You made him up? Anyway, how would Mungo know any of this?

MICHAEL: (Ploughing ahead) Look, Sean is completely real it's just that he's not mine exactly.

DAPHNE: Not exactly? Then who is he?

MICHAEL: He's Helen's child by another man. I feel absolutely that he's mine. His is mine. I love him and I look after him. (p. 42)

Michael's answer flouts the maxim of quantity as it is less informative. Actually, he willfully refused to immediately tell Daphne who the father of Sean is. *He wanted her to infer that they would be an opportune moment of revealing to her who that man is. He did not want to instantly announce that Mungo, a selfish and arrogant man, is Sean's biological father.*

(6) **DAPHNE: He's pretty old to be the father of a seven year old, isn't he?**

MICHAEL: Yes. She got know him through work. She's in finance. He got in to her mind, with all his spiel about money and status. He's estranged from his own grown-up children because they couldn't stomach his habits. (p. 43)

In this conversation, Daphne seeking Michael's view on fact that Mungo was too old to be the father of Sean. Michael's answer flouts the maxim of quantity as it was over informative. His answer was yes, but he deviated and added information on his wife when Daphne had not raised any issue about her. *Michael wanted Daphne to infer that Mungo, though he was old, used money and status to attract his wife to the point of cheating on him.*

- (7) **DAPHNE:** And what about Helen? If she's been unfaithful, will you stay with her?
MICHAEL: No, I've been waiting for the right moment. We moved recently and Sean needs to be settled at his new school before we do anything. I'm spending all my free time looking for treatment. I'm hoping he'll be okay if I can just find the right medics.
 (p. 43)

Michael's answer flouts the maxim of quantity as it is more informative than is required. Daphne's question was to know whether he would stay with unfaithful Helen or not. Michael answered by no, but he went on to talk about Sean's school and health when Daphne had not asked anything about him. *The implicature derived from Michael's answer is that what matters most is Sean's school and his treatment. So, he did not want to be with Helen anymore and was waiting for the opportune moment to leave her.*

- (8) **DAPHNE:** He'll plead pompous asshole won't you Mungo? Then some smart, highly paid lawyer will get you off because of lack of evidence. That's it isn't it? You'll reject your responsibilities as you have all your life.
MUNGO: I don't know what you mean. What do you know about my life?
DAPHNE: Enough. (p. 56)

Daphne's answer flouts the maxim of quantity as it is less informative. She did not want Mungo to know everything Michael told her about him. She knew that Mungo was a selfish womanizer who used his money and power to attract Michael's wife to the point of having a son with her. It can also be observed from Daphne's words that she thought that Mungo might be the father whom she was trying to see his birth place when the storm hit them. *The implicature drawn from Daphne's answer is she had sufficient information that prove that Mungo was known to reject his responsibilities in his malevolent acts.*

- (9) **MICHAEL:** Yes, okay. I'm a risk assessor. I live with my wife and young son about half an hour from here. I'm trying to source good medical care for him. My work takes me away from home a lot and I was on my way back from a two day work thing. I wish I'd started earlier in the day. I might be home by now.
DAPHNE: What's your wife's name?
MICHAEL: Helen, why?
DAPHNE: Oh nothing, I just wondered. (p. 21)

In this dialogue, Daphne violates the maxim of quantity by keeping the reason for her unexpected question secret. As Michael's utterances were highly on his son, the logical question would be about his son's health. She would not have asked such a personal question about his wife. *The implicature is Daphne wanted to check out Michael's wife profile and know why he always liked to talk about his son ignoring to say much about his wife.*

(10) **MICHAEL:** Where were you born?

DAPHNE: That's a strange question.

MICHAEL: Why?

DAPHNE: Oh just that here we are in this très dodgy situation and you want to know where I was born. (p. 25)

In this conversation, Daphne flouts the maxim of quantity by not being as informative as it is required. She did not like to talk much about her birthplace and her father. She thought Michael was prying into her life. *The implicature is Daphne was not ready to reveal her birthplace to him at that moment. They were all strangers there and did not know each other. So, she could not know why Michael was asking such a question. She later talked about it slightly and changed the topic immediately in order not to continue to talk about it.*

4.2.5 Relevance-based implicatures

(11) **MICHAEL:** (*With dignity*) Yes, I'm English. Is that okay?

DAPHNE: (*Still amused*). Of course it's okay! We're in England aren't we?

MICHAEL: Yes we are ... (*Tails off*)

DAPHNE: (*Looks at him appraisingly*). Do you think I'm having a go at you? (*He doesn't respond*) Well I'm not. Differences are good. They can be the lightning between us right? A connection in a storm! You react this way, I that. It's interesting, (*not coquettish*) exciting even.

MICHAEL: (*Ironic*). This weather's pretty damned exciting! It's getting more exciting every year. (p. 5)

In this conversation on page 5, Michel flouts the maxim of relevance as *he wanted Daphne to infer that he wants her to change the topic.*

(12) **MUNGO:** (*Changing tone*). Actually one need only engage in this "show and tell" if one wishes. In this instance I choose to because it makes sense. Maybe (*looking around*) someone can start and we can get this out of the way? (*To MICHAEL*) **Maybe you have a tale to tell?**

MICHAEL: (*Dry*). **Maybe we all do.**

MUNGO: (*Impatient*). For Christ's sake! (*To STEPHEN*) It was your idea, perhaps you can get on with it!

STEPHEN: (*Smiling, arch*). You know your temper may be your downfall.

MUNGO: And flippancy may be yours. (pp. 15-16)

Michael's answer flouts the maxim of relevance as it is not suitable for Mungo's question. In the beginning, Mungo did not buy Stephen's idea of knowing more about one another, which would help pass the time while they were waiting for rescuers. Mungo's reason was that he did not consider making friends important. Stephen's wish was to briefly talk about their profiles and what they were able to do to help. Telling Michael that he had a tale to tell was another way of just trying to delay the activity or even undervalue its importance in that situation. *By answering, "Maybe we all do.", Michael wanted Mungo to infer that he is not excluded from the team as regards sharing the profile and skills with others.*

(13) **MUNGO:** And you think we conspired to destroy the planet and have all life perish? There were two wars remember? Nobody was even aware of the science. Plus we have to believe the science. Just what would your generation have done differently?

DAPHNE: (Avoiding). To conclude, I have a boyfriend, also a lawyer, and no children I'm pleased to say. I wouldn't bring them in to a toppling world like this. Oh yes, and I never knew my father, which is sad. C'est finis. (p. 18)

Daphine's answer flouts the maxim of relevance as it is not connected to Mungo's question. She intentionally averted it as she did not want to continue to talk about generations' disputes over issues of climate change. *The implicature she wanted to generate is that Mungo had to understand that she is not interested in the topic as she does not even have any plan to bear children in this tumbling world.* So, she would not have any child to lay charges against her on destroying the planet and their future. *She also wanted him to infer that she should have learned a lot from his father about climate change if she had known him.*

(14) & (15) **DAPHNE:** What if the dam gives way? We'll be done for, and I'll lose my chance wont I?

MICHAEL: Sorry, I'm not with you. (p. 22)

In this conversation, Michael **flouts two maxims**. The first is the maxim of **Relevance** as his answer is not related to Daphine's question. Daphine's worry was that the wall that was built across the river to stop its flow and collect the water would collapse leaving her dead before she gets the opportunity to have a family and children. The second flouted **maxim is the maxim of manner** as Michael's answer was so confusing that Daphine would dig deeper to understand what Michael meant by "Sorry, I'm not with you." Did he want to say that his thoughts were elsewhere far from their conversation topic? Did he want to mean that he distanced himself from Daphine's apprehension about the situation at the river? *The implicature, in this conversation, is that Michael did not want Daphine to think that the dam would collapse and end their lives.*

(16) **MICHAEL:** So you're fucking things up as usual?

MUNGO: Don't know what you mean.

MICHAEL: Yes you do. We're all stranded here, giving you a perfect opportunity to mess with people's minds.

MUNGO: How's Helen?

MICHAEL: Yes, exactly. **None of your business Mungo, and Sean even less. (p. 32)**

In this dialogue, Michael flouts the maxim of relevance. His answer does not include any information about Helen, Michael's wife. Michael intentionally refused to talk about *Helen as he wanted Mungo to infer that he does not want him to have any conversation about her*. Michael even added, Sean, his son. He knew very well that Mungo's conversation about Helen was provocative as he is the biological father of Sean though he was living with Michael as a father. *So, Michael's answer was another way of telling Mungo to stop talking about Helen and Sean as they were to sign an agreement that Michael would keep Sean as his son without Mungo claiming any rights about him.*

(17) **MUNGO:** Well, let's say you wanted to move on from your current law firm to the foremost firm in the UK. How would that sound?

DAPHNE: *(Falls silent for some seconds)* **So how would that work?**

MUNGO: I know people. I have influence, power if you like. **(p. 34)**

In this conversation, Daphne flouts the maxim of relevance. Instead of answering Mungo's question about how moving on from her current law firm to the foremost firm in the UK would sound, he only answered with another unrelated question. *Daphne wanted Mungo to infer that she would love to quit her law firm for the new firm in the UK, but she doubted about its feasibility.*

(18) **DAPHNE:** *(Angry).* Yes we do! That's the whole point. What we do in one place affects another. I'd have thought an educated man would be aware of that!

MUNGO: Yes? Well the whole thing's utterly unproven.

DAPHNE: What is?

MUNGO: Climate change. I don't see a problem.

DAPHNE: The problem "is" not seeing a problem. Just as it is those who think only in the singular; people who deliver their viewpoints from their fortresses. **Do you really think you can't be touched by the world outside your walls?**

MUNGO: So I'm to blame because I don't automatically buy every crack-brained theory I read? **(p. 38)**

In this dialogue, Mungo's answer flouts the maxim of relevance. He intentionally ignored Daphne's question and talked about something else. What Daphne wanted to emphasize on is the fact that human activities that lead to climate change in one place may have harmful effects to other remote places worldwide. Unfortunately, Mungo's reply overlooked Daphne's question on whether he is not worried about being affected by climate change effects from places other than his home place. *The implicature is that Mungo rejects anything about climate change and*

considers it irrational. He also wanted Daphne to imply that he does not consider other people's existence paramount.

- (19) **DAPHNE:** Now you want our help? You mean people may actually need each other? Weren't you just saying you couldn't see how you'd need any of us?

MUNGO: This is different. Can't you see this nutjob wants my blood!?! (p. 44)

Why did Mungo not say anything about Daphne's reminder of the words he had said about helping one another? Mungo had been arrogantly claiming that he would never need their help. He found himself in the hands of a boy he offended accusing him of belonging to a drug gang. He flouted the maxim of relevance as he ignored Daphne's intended message in his questions. *His utterances imply that he was in a situation that is different from the situations he thinks he would not need their help. In other words, he really needed them to save him from the anger of the young man who wanted to kill him. He had not thought that there would be moments he would need their help.*

- (20) **MUNGO:** This is insane. You sound like some kind of jumped-up prophet. Who are you to judge me? I'll quite happily face a real judge thank you. It's all a mad dream.

STEPHEN: A dream with a dead body. What have you got against the young, Mungo?

MUNGO: *(Pleading)* I like the young. I've got children. I've got a daughter who I haven't seen since she was a baby, but she's still dear to me. (p. 50)

Mungo's answer flouts the maxim of relevance as it is not related to Stephen's question. Instead of talking about what he had against the young he was being accused of killing, he talked about his children. *He wanted Stephen to infer that, despite all the accusations, there is no way he can hurt the young when himself has children whom he loves as a father. So, he does not have anything against him. He also talked about his daughter whom he greatly loved to let Stephen imply that he did not abandon her despite not having been with her for such a long time.*

- (21) **STEPHEN:** He's wandering in the mind. Who is this missing daughter?

MUNGO: She was born near here, like all our family. She's grown up. I'm sure she's made something of herself.

DAPHNE: (Wondering voice). Near here? (p. 50)

Mungo did not answer by stating who his daughter was. He only talked about where she was born and grown up. This makes his answer a flout of the maxim of relevance. *The implicature is Mungo did not exactly know his daughter and was eager to meet her and see how she has grown up and managed to procure herself an amount of wealth. Another implicature might be Mungo was also born at that place.*

- (22) **DAPHNE:**What's your profile like Michael?

MICHAEL: *(gentle laugh)* Am I under investigation?

DAPHNE: *(Smiles)*. I'm not the police.

MICHAEL: Shame, we might be out of this mess by now if you were. (p. 54)

Michael's answers were not relevant to Daphne's question about his profile. This makes them a violation of the maxim of relevance as he wanted to keep his profile hidden from Daphne for his own advantage. *The implicature is Michael did not want Daphne to know about his life.*

(23) **MICHAEL:** *(Pause to smile and respond).* What will you do?

DAPHNE: Save our boat from the storm.

MICHAEL: On your own?

DAPHNE: I hope with you, and people like you.

MICHAEL: It's a very large boat to save.

DAPHNE: It's the only one we've got. We have no choice. We're not going to stand by while it sinks forever, are we?

MICHAEL: **I have my child to consider. I have to see to him.** (p. 58)

In this conversation, Michael's answer flouts the maxim of relevance. Instead of answering by yes or no to Daphne's question, he talked about his child. Apparently, *the implicature is Michael accept that they would not allow the boat to sink without doing anything to stop it as it would be beneficial to him in a sense that he would be able to go and take care of his son.*

4.2.6 Manner-based implicatures

(24) **MICHAEL:** *(Mobile rings, putting it to his ear gestures he's got to take the call, looks apologetic. RAJ leaves)* Nick? *(Pause)* Thanks for calling back. Look can you do me a big favour? *(Pause)* Yes, you guessed. Do you mind? I'd be really grateful. *(Pause)* God thanks, I owe you. *(Ends call and puts his hands through his hair, then covers his face. After some seconds in this position he looks up to find Daphné next to him. Straightens up)*

DAPHNE: You okay? Michael right?

MICHAEL: Yes, Michael.

DAPHNE: I'm guessing there's something wrong?

MICHAEL: No, no... *(Relenting)* well yes, I suppose. I was just saying to that guy Raj I'm worried about my son's health. The medics can't pin down the problem. Tonight he's expecting me home and... *(Tails off)* (p. 8)

Michael's answer to Daphne's question is not perspicuous. He violated the maxim of manner by confusing Daphne as he did not want to talk to her about his son's health condition. Denying that something was wrong, then accepting it with doubt indicates that Michael did not want to disclose it to Daphne. *The implicature that can be obtained from their conversation is that Michael wanted the privacy of his son's health status although Daphne had noticed it through his gestures after the phone call.* Michael's utterances portray an example of defeasibility or cancellability, which is one of the properties of conversational implicatures. In the beginning, he did not want to talk about

the problem he had, but later he cancelled the implicature by adding two utterances without taking it as self-contradiction.

- (25) **MICHAEL:** (*Looks frankly at the other man*) Right. You seem pretty un-fazed yourself. Have you got any more news on this mess?
STEPHEN: (*Ignores the question*) I'm always on a natural high. Besides, I've looked in to many chasms. We're helpless as babies out here you know? Shall we cross the Acheron covering our ears to the screams of the Uncommitted?
MICHAEL: (Puzzled) Sorry, I don't know what you're talking about.
STEPHEN: Sorry, I'm being obscure. It's Dante's Inferno. This bridge and the angry waters reminds of his journey across the river Acheron, hearing the tormented screams of those who chose neither side in life - not good or evil - thinking only of themselves. (p. 10)

Stephen's statement violates the maxim of manner. He intentionally overlooked Michael's question and decided to confuse him by blathering about how he always tries to put himself in a good mood without using drugs. He also talked about the worry that they would have a long journey without finding anyone to save them from the catastrophe they believed it resulted from humankind selfishness and heartlessness that lead to climate change. *The implicature from Stephen's statement is that he did not have an answer to Michael's question on whether he had any more news on this mess. So, he decided to opaquely tell him a story insinuating how it would be very difficult for them to get out of the dangerous situation they found themselves in.*

- (26) & (27) **DAPHNE:** And if I were to "like" what would the terms of our agreement be? **Does it by any chance involve a hotel room?**
MUNGO: We don't know yet what it would amount to. You interest me. You give out signals most people keep hidden. I observe them in you. (p. 34)

This conversation between Daphne and Mungo flouts the maxim of manner and the maxim of quantity. Daphne's question did not directly express her worry. *The implicature is that she wanted to know if Mungo had an intention to hire a hotel room and sleep with her.* Mungo's answer flouts the maxim of quantity as it is less informative. He did not want to reveal his intention to Daphne. Saying that they don't know yet...., *would insinuate that involving a hotel room might also be one of the options they had in their plans.*

- (28) **DAPHNE:** Sure. We all witnessed what happened. The truth hasn't dawned on you has it?
MUNGO: (*Long pause, silent and shocked*) I can't have done... I didn't know that would happen. I'm not guilty... I don't understand... (p. 48)

Mungo's words to Daphne's question were deliberately equivocal. He did not clearly report what the cause of the death of the Youth was, nor did he reveal his regrettable mistake that caused that death. His words are so opaque that it is difficult to understand what was trying to mean all those

utterances. So, he flouted the maxim of manner as he kept blathering on about the Youth's endangered life. The truth about who was responsible for the Youth's possible death had not become known, but Mungo was babbling many confusing words about it at the same time seeming to accuse himself of having had a hand in his death. *The implicature is Mungo feels guilty..*

(29) **DAPHNE:** What's your view on the climate then? If you have a view.

MICHAEL: (*Animated*) Yes I have a view. I think it would be chilling if parents weren't sharing the experience with their children. Sean's doing a project on it at the moment. Loving him connects me to whatever he's doing, at school or wherever.

DAPHNE: I wish my father had thought that way.

MICHAEL: How did he think?

DAPHNE: I have no idea. As I said earlier he wasn't around to share his thoughts. (p. 23)

Daphne's utterance on her wish about her father flouts the maxim of manner as it is complex. It is like her father was there and thought differently, but he was not there for Daphne to know his thoughts. *The implicature is Daphne did not have chance to grow with her father. That is why she was travelling to find out his birth place when the bridge collapsed.*

The types of conversational implicatures based on Grice's Maxims typified above are summarized in the following table.

Table 4: Types of conversational implicatures based on Grice's Maxims (e.g. quantity-based, quality-based, relevance-based and manner-based) in *The Edge*

Types of implicatures based on Grice's Maxims	Occurrence number	Percentage
Quantity-based	11	37.94
Quality-based	0	0
Relevance-based	12	41.38
Manner-based	6	20.68
Total	29	100

Table 4 summarizes the conversational implicatures conveyed by characters in *The Edge*. Based on Grice's Maxims, there are twenty-eight occurrences. Relevance-based implicatures are the most dominant types of implicatures. As *The Edge* is a drama about climate change, some characters were providing answers that are not connected to the questions that were deviating from the topic of what they could do to get out of the disastrous situation they had found themselves in as a result of climate change. This happened most to the character Mungo who was denying the existence of climate change where other characters like Michael and Daphne were trying to provide answers that would bring him on the topic. Other reasons for the dominance of relevance-based implicatures are found in Michael's answers who did not want Mungo to talk about his wife as Mungo wanted him to bring his son in conversation. Mungo had a son with Michel's wife. Other cases are related to characters who did not want others to know about their lives, so they were providing irrelevant answers to the questions. Quantity-based implicatures have the second highest

number of occurrences. The fact that this drama is about five strangers who got stuck, in the midst of a torrential storm, on the edge of a downed bridge above a raging river, makes characters' conversations mainly less informative because they did not know one another.

Table 5: Reasons for failing to observe maxims that lead to implicature (e.g. flouting, violating, infringing and opting out a maxim) in *The Edge*

Reasons for failing to observe maxims	Occurrence number	Percentage
Flouting	24	82.75
Violating	5	17.25
Infringing	0	0
Opting out	0	0
Total	29	100

As demonstrated in the table, flouting is failing to observe a maxim with the deliberate intention of generating an implied meaning, violating is failing to observe a maxim with an intention to deceive the hearer, infringing is not observing a maxim because of an imperfect command of the language or a speech impairment, and opting out is choosing not to cooperate the way the maxim requires due to legal or ethical reasons. In table 5, these reasons of failing to observe maxims in a way that the failure generated implicatures are displayed. Flouting maxims occurs more than violating maxims. The maxims of relevance and quantity were highly flouted. This higher occurrence of the flouting of maxims shows that characters of *The Edge* were deliberately creating implicatures in their conversations expecting their hearers to understand the meaning of their utterances. They were spurring them to infer the meaning themselves in relation to the speakers' attitude in the dramatic conversations. The lower frequency of violation of maxims means that speakers were not largely creating implicatures by deceiving hearers. Again, the absence of infringing and suspending maxims informs that there were no characters who were incapable of giving their utterances in a normal way or who had ethical or legal reasons that could preclude them from replying to questions.

4.3 Analysis of conversational implicatures in drama text 3: *Ethnicity* by Bernard Mersier (26 pages)

4.3.1 Character breakdown

Timothy: Mathew's younger brother. He is enthusiastic about African-American culture.

Mathew: Timothy's racist older brother.

Kyle: A mid-twenties white man who is dating an African-American woman.

Elizabeth: She's Kyle's racist mother.

Ryan: Kyle's father. He also dated an African-American woman before he met Elizabeth.

Clarence: He is an African-American sheriff.

Brad: A young violent Caucasian

Maria: Kyle's girlfriend

Michelle: Maria's racist mother

Will: A young African-American racist

Manager: He's the manager of the restaurant Kyle works at.

4.3.2 The synopsis of *Ethnicity*

Ethnicity by Bernard Mersier is a one act drama. It portrays two different accounts of racism which not only shows how it can destroy others, but it will ultimately destroy the racists themselves as well. On one hand, white racists were preventing theirs to have any relationship with black people. On the other hand, racist black people were not in support of any good rapport with white people.

Matthew, the white racist white man, was preaching to his that black people in the world are bad and bone idle as they end up on welfare. Elizabeth, the racist white mother, did not want her son to be in a relationship with Maria because she was black. On the other side, Maria's racist black mother was against her relationship with Kyle, a white man. As the drama progressed, Mathew made up his mind after the lesson he learnt from the crime he had committed by trying to prevent the sheriff from entering a restaurant he was saying it was only for white men. He learnt that there is no difference whatsoever in race and no one should ever judge a book by its cover as it makes him/her stupid.

Unfortunately, as racism destroys racist themselves, the drama had a tragic end. Will, the racist black man killed his fellow black Maria. Her death made Kyle, her white lover, end his life as he claimed there was no need to live without her as she was the only person who made him happy. Before he died, he blamed his mother for her ignorance that made her hate the entire race of black people simply because of one person's actions. That person he was referring to was a black man that had raped his mother's sister.

4.3.3 Quantity-based implicatures

(1) **ELIZABETH:** What do you see in that girl?!

KYLE: It doesn't matter what I see in her as long as I'm happy. (p. 5)

Kyle's answer to Elizabeth flouts the maxim of quantity as it is less informative. Kyle was in love with a black girl, so Elizabeth wanted to convince him that there is nothing positive about dating a black girl. That is why she asked a question that could presumably be answered by listing a

number of traits about the black girl. Kyle's answer shows that he knew what his mother wanted to express. *The implicature of Kyle's answer is she makes me happy though she is black, and happiness is what matters most.*

(2) **KYLE:** So, what's mom's problem?

RYAN: (Sighs) Let me make a long story short. A black man raped your mother's sister. So, because of that, she feels all black people are foul. (p. 7)

KYLE: That's no excuse to take it out on me.

Ryan's answer to Kyle's question is over informative, so it flouts the maxim of quantity. Why did he have to cover up his wife's racism by telling a story as an excuse for it? *The implicature we may derive from Ryan's answer is Elizabeth is a racist because a black man raped her sister.*

(3) **RYAN:** (Sighs) Let me make a long story short. A black man raped your mother's sister. So, because of that, she feels all black people are foul.

KYLE: That's no excuse to take it out on me.

RYAN: I just told you, son. Don't let anyone ruin your happiness. (p. 7)

Ryan's statements are not as informative as required, so he flouts the maxim of quantity. Kyle's point was that his mother should not treat him badly by trying to make him hate his girlfriend because of her past experience with a black man. Ryan did not directly say what his view about his wife's conduct was. He generalized about who might want to ruin others' happiness. *The implicature that can be drawn from his statement is don't let your mother prevent you from loving a girl who makes you happy.*

(4) **WILL:** What's going on beautiful?

She turns her head looking at him sneering.

MARIA: Nothing's going on. (p. 18)

Maria's answer is not as informative as required, so it flouts the maxim of quantity. Although she said that that nothing was going on, she did not mean it as she was with Kyle, her boyfriend, romantically watching a movie together and sharing a drink. When Will staggered on stage, Kyle had left shortly to get some snacks and pops. Maria did not want Will, the African-American racist, to disturb her or even spoil her delightful moment with her boyfriend. *The implicature is I do not want you around with your racist ideas, and what is going on does not have anything to do with you.*

(5) **TIMOTHY:** What happened to you?

MATHEW: Don't worry about it. What were you in here doing?

TIMOTHY: Nothing. (p. 22)

Mathew did not want Timothy to know what happened to him after he had attacked Clarence. It is a misleading reply. So, it is a violation of the maxim of quantity as he intentionally refused to provide the required information. We can also say that there is clash between the maxim of quantity and the maxim of quality. This is because Mathew knew that Timothy was aware of the bitter quarrels between Clarence and Mathew and what followed after he had assaulted Clarence. Though he did not know what happened exactly in the cell where he was locked, he had a feeling that something had happened to him. Mathew decided to trick him into believing that nothing serious happened. *The implicature is nothing terrifying happened, or let us not talk about it.*

4.3.4 Quality-based implicatures

(6) **MATHEW:** What are you doing?

Timothy keeps his eyes on the screen.

TIMOTHY: Nothing. Watching rap videos. (p. 2)

Timothy's answer violates the maxim of quality as he initially lied to Mathew that he was not doing anything. He did this to mislead Mathew who did not like rap music. He was associating rap to the hatred he had for black people. Timothy later cancelled the implicature thinking Mathew had observed the screen before he asked the question. *The implicature is Timothy did not want Mathew to see him watch rap videos.*

(7) **MATHEW:** (Laughs) I can't believe you're about to have this conversation with me, Bro.

CLARENCE: (Laughs) Bro? Are you a racist?

MATHEW: I'm far from racist, Bro.

CLARENCE: Can you please stop calling me, Bro?

MATHEW: Why would I do that? Isn't that what you and your people from the ghetto call each other? (p. 9)

In this conversation, Mathew violates the maxim of quality by lying to Clarence to mislead him about his racism. He did not want to clearly admit that he is a racist. He cancelled the implicature, without contradicting himself, by calling Clarence 'Bro', which was a name white people used to refer to black people in their exchanges. Mathew also talked about Clarence and his people from the ghetto to confirm his racism as white people disdained black people by calling them average people from the ghetto. *The implicature of this conversation is Mathew is a racist though he hypocritically denied it to Clarence.*

(8) **TIMOTHY:** What happened to you?

MATHEW: Don't worry about it. What were you in here doing?

TIMOTHY: Nothing. (p. 22)

Timothy lied to Mathew. Though he replied that he was doing nothing, he was watching rap videos, and he knew that Mathew did like them. This makes Timothy's answer a violation of the maxim of quality. He wanted to deceive him into believing that he was watching something because Mathew had seen that he was busy watching something else when he immediately turned the television off. *The implicature is I do not want you to know that I have not stopped watching rap videos though you hate them because of your racist interpretation of them.*

4.3.5 Relevance-based implicatures

(9) **MATHEW:** Rap videos? What do you know about rap?

TIMOTHY: I like listening to it. (p. 2)

Timothy's answer flouts the maxim of relevance as it deviates from Mathew's question. Instead of replying with what he knows about rap, he only said that he likes listening to it. *The implicature is that, for Timothy, what matters is that he likes listening to rap but not knowing much about it.*

(10) **MATHEW:** I'm saying black people are bad, and you shouldn't like them.

TIMOTHY: Who should I like?

MATHEW: Do you hear or see white people getting into trouble or having the issues black people have? (p. 3)

In this conversation, Mathew flouts the maxim of relevance as his answer is not connected to Timothy's question. Mathew did not directly tell Timothy who he should like. He replied with a question that praises white people. *The implicature derived from Mathew's answer is Timothy should like white people as they are peaceful unlike black people who cause trouble.*

(11) **CLARENCE:** Your ignorance is starting to annoy me, so do me a favor. Send someone to take my order.

MATHEW: We don't sell fries, hamburgers and wing dings here. Why don't you pick something from the menu...if you can read the menu? (p. 9)

Matthew's utterances flout the maxim of relevance as they are not relevant to Clarence's. Instead of talking about someone who would take Clarence's order, he talked about the food they don't sell and the doubt of the ability to read the menu. *The implicature derived from Mathew's utterances is fries, hamburgers and wing dings are food for black people only, and they cannot be sold in white people restaurants. He also implied that black people are unable to read.*

(12) **BRAD:** When these lights go off...you'll learn to respect not only black people, but people in general.

MATHEW...There's no need---

BRAD: There's a need for this. You need to learn that people are no different from the next.

MATHEW: But...you're white. (p. 16)

Mathew's utterance is not relevant to Brad's utterance who was urging him to respect others of a different color because it is not the color that makes a person. That is why it flouts the maxim of relevance. Mathew ignored Brad's advice and talked about being white. *The implicature is Brad, as a white man, should have joined Mathew in preaching that white people are superior to black people. Thus, white people should not teach or be taught that people are the same.*

(13) **TIMOTHY:** You told me not to listen to rap music.

MATHEW: I know what I told you. But after my experience yesterday, I realized something.

TIMOTHY: What's that?

MATHEW: There's no difference in race, and you never judge a book by the cover because it makes you stupid.

TIMOTHY: So...black people are cool?

MATHEW: Everybody is cool as long as they don't think they're better than anyone else.

TIMOTHY: How cool is that?

MATHEW: (Laughs) **Turn the television on.** The two sit listening to music, both imitating what they see. (pp. 22-23)

These two Mathew's answers are not directly connected to Timothy's questions. The first question was about whether black people are cool, and Timothy showed a kind of surprise when he asked it because he was starting to observe a change of mind in Mathew's behavior towards racism. To reply, Mathew did not talk about black people only; he talked about people in general. In the second question, Timothy wanted Mathew to explain what he meant by being cool. Mathew's answer did not include anything direct about what being cool is, but he asked him to turn the television on. *The implicature for the first answer is whoever, no matter what color of the skin, does not consider himself or herself superior to others is a good person. So, black people are also good if they do not undervalue others. The implicature that can be derived from the second reply is I have changed my mind about rap music; it is a good music with good message far from what I believed before. It can also be implied that rap music is as good as other music as long as it does not teach people to treat others with disdain.*

4.3.6 Manner-based implicatures

(14) **MATHEW:** Who has fun wearing their clothes like that? When they speak, you can barely understand what they're saying. Do you want me to tell you what the message is?

TIMOTHY: ...Tell me.

MATHEW: Go out and hit people upside the head starting fights, talk to hood rats, and not to mention robbing and killing people when you can make the time. It's obvious the message is you don't have to work for a living. Just kill whoever you have a problem with, get women pregnant and don't take care of the child, calling her a baby mama. (p. 3)

TIMOTHY: ...You're saying?

Mathew's utterances flout the maxim of manner as they are too ambiguous to understand. He ambiguously blathered about the message of rap. He did not want to directly associate all these disgraceful conducts to black people. It was not easy for Timothy to understand all he listed about the message of rap. *The implicature is that Timothy should not like rap music as it is as bad as black people who sing it, and its message reflects who they are. In short, Mathew was calling Timothy to hate black people as they are bad.*

(15) **MATHEW:** Excuse me? Clarence looks at him.

CLARENCE: How may I help you?

MATHEW: Are you sure you're in the right place?

CLARENCE: What do you mean?

MATHEW: I'm sorry, let me rephrase. You do know you're not the right, how shall I say...the right type to dine in this establishment? (p. 8)

Mathew's answer is too obscure to be understood by Clarence. It is also not orderly. This makes it a flout of the maxim of manner. He did not want to directly reveal to Clarence who the right type to dine in that establishment was. He intentionally obscured what he wanted to express. *The implicature of this conversation is a black man can't eat in the same room with a white man. So, the right type to dine in the establishment was a white man or woman.*

(16) **CLARENCE:** What's the right type?

MATHEW: Let's stop with the games.

CLARENCE: I never knew it was a game. I truthfully need to know what's the right type? (p. 8)

While Clarence was still wondering what Mathew meant by the right type to dine in the establishment, he could not give him a clear answer. He kept confusing him as Clarence's proved not to understand what he meant by stopping with the games. The fact that Clarence was still perplexed makes Mathew's answer a flout of the maxim of manner. *The implicature is Clarence was old enough to know that black people do not eat with white men. So, Mathew thought Clarence acted as if he was not aware of the situation; he saw it as a game.*

(17) **BRAD:** Why did you assault him?

MATHEW: I was explaining to him he was in the wrong establishment, but he wouldn't listen.

BRAD: He was in the wrong establishment? What made him wrong?

MATHEW: Can you name one black person who is sophisticated? If you can, then yes, I was wrong. (p. 14)

Mathew's answer to Brad's question flouts the maxim of manner as he talked in riddles instead of providing a direct answer about what made Clarence wrong. Brad did not understand what Mathew meant by the wrong establishment. *The implicature that can be drawn from Mathew's answer is all black people do not have a good understanding of the way white people behave. In other words, black people do not know that white people have their life style that is peculiar to them, and they can never share it with black people. It can also be implied that black people are not too clever to understand what is appropriate for a particular situation.*

The types of conversational implicatures based on Grice's Maxims explained above are recapped in table 6.

Table 6: Types of conversational implicatures based on Grice's Maxims (e.g. quantity-based, quality-based, relevance-based and manner-based) in Ethnicity

Types of implicatures based on Grice's Maxims	Occurrence number	Percentage
Quantity-based	5	29.42
Quality-based	3	17.64
Relevance-based	5	29.42
Manner-based	4	23.52
Total	17	100

As it is shown in table 6, there are 17 cases of conversational implicatures available in *Ethnicity*. The implicatures resulting from failing to observe the maxims of quantity and relevance occur most with the same frequency. This is a drama that depicts racism with two different accounts where white racists were preventing theirs to have any relationship with black people, and on the other hand, racist black people were not in support of any good rapport with white people. This makes some characters provide insufficient information to cover up their relationship either with white people or black people. Characters like Ryan would reply with more information than is required just to try to cover up her racist wife Elizabeth. Mathew, a racist white man, was doing his best to give answers that are not relevant to others' utterances with a deliberate intention to bring his racist attacks in the conversation. It can be observed from this drama that characters were creating implicatures either by concealing any information that would make racists be awake to the relationship they were opposing or by replying with racism thought-provoking utterances. For instance, Mathew would not be truthful with his racist brother Timothy as he did want him to keep controlling him and preaching his racist ideas.

Table 7: Reasons for failing to observe maxims that lead to implicature (e.g. flouting, violating, infringing and opting out a maxim) in Ethnicity

Reasons for failing to observe maxims	Occurrence number	Percentage
Flouting	13	76.48
Violating	4	23.52
Infringing	0	0
Opting out	0	0
Total	17	100

As showed above, flouting is failing to observe a maxim with the deliberate intention of generating an implied meaning, violating is failing to observe a maxim with an intention to deceive the hearer, infringing is not observing a maxim because of an imperfect command of the language or a speech impairment, and opting out is choosing not to cooperate the way the maxim requires due to legal or ethical reasons. As it can be noticed from table 7, in *Ethnicity*, flouting has more occurrences than violating maxims. This higher frequency results from the fact that characters, in their exchanges, were creating implicatures assuming that their hearers would be in a better position to perceive the meaning of their utterances. They rarely spoke by misleading their partners in conversation. There were no cases of characters who had imperfect command of the language or those with speech impairment. They were also no occurrences of implicatures that resulted from legal or ethical reasons. All characters were able to convey their message clearly.

4.4 Analysis of conversational implicatures in drama text 4: *The Unmitigated Consequence* by K.R. Boxberger (117 pages)

4.4.1 Character breakdown

None of the characters have been given a name, nor are there any names mentioned in this play. This is done deliberately to put the focus on the character of the character, rather than their names.

MAN: Forties. Uneducated. Abusive. A narcissist.

WOMAN: Thirties. Abused spouse. Teacher.

PROSECUTOR: Female. Feminine but fearless.

SOCIAL WORKER: Female. Mid-late Fifties. Self-absorbed.

BOY: Twelve to thirteen. A recluse.

4.4.2 Biography of K.R. Boxberger

K.R. Boxberger's country of origin is the USA. He is a playwright, director, actor, producer and President of Inspired artists Theatre Co., Inc. He is the author of the full-length dramas, *The Unmitigated Consequences*, *Maggie's Dream* and *Feng Shui*.

4.4.3 The synopsis of *The Unmitigated Consequence*

The Unmitigated Consequence is a drama about domestic violence. Boxberger reveals that this drama was inspired by real events, taken from women who survived domestic violence, and have told their stories. He puts that it is a drama about violence period. He stresses that violence wherever it occurs is still labelled violence; it may be domestic, on the streets, or in war. It is meant to explore domestic violence for what it really is. It is a realistic examination of all aspects of domestic violence. It concerns the abused, the abuser, and the people who watch it happens but do not do anything about it. Boxberger believes education is the solution to any problem. The more the public is educated on the reality of domestic violence, the better the chance they have in fighting it.

In this drama, a woman struggled to protect her son from an abusive and violent husband and a social worker who refused to believe her when she went to appeal to her to do something about her violent husband who was going to kill her son. The abusive husband was unjustifiably convicted of the murder of his son and was jailed. He managed to escape from the prison and returned to his home to avenge his wife. By the time the abusive husband returned home, the woman had decided to rebuild her life by marrying another husband. She went through a lot as her ex-husband was violently torturing her over accusing him of the murder of their son and deciding to marry another husband.

They had never-ending disputes over who held the secret of the killing of their son. The husband was affirming that the woman was holding a secret that would prove his innocence for the murder of their son. However, he did not have any proof that would get her concede. The woman, in her turn, also incessantly accused him, before the prosecutor, of being responsible for the murder of their son. As the drama progressed, the audience became a witness to the events that led to the killing of the boy through the eyes of each character as the action passed back and forth in time, creating a high-energy and heavy thrilling battle for the truth. The drama ends with the emotional struggle she had to endure to start her life afresh after the death of her son. She was blaming herself, at the same time invoking other women, for not having decided to quit the marriage before it got worse.

4.4.4 Quantity-based implicatures

- (1) **PROSECUTOR:** Was he ever employed as a carpenter, given he was so good with his hands?

WOMAN: Well, he was . . . but he was fired. He said it was because of “cut-backs” and a “slow economy” . . . But, I found out later, from one of the guys he used to work with, he told me that he hit his boss with a board or something, I can't remember. I just know he got in a fight of some kind. (pp. 24-25)

Woman flouts the maxim of quantity as she was over-informative. The prosecutor wanted to know whether her husband was employed as a carpenter, but she went beyond the required answer and talked about how he was fired. She intentionally wanted to create an implicature. *She wanted the Prosecutor to imply that her husband was even atrocious to others.*

- (2) **PROSECUTOR:** Did he make enough money to support you and your son?

WOMAN: Sometimes . . . Sometimes we would have to borrow money from my parents though. (p. 25)

Woman did not want to reply that Man was not making enough money to support them. She intentionally deviated her answer. This is a flout of the maxim of quantity necessitated by a clash between the maxim of quality and the maxim of quantity. She did not want to lie to the Prosecutor that her husband was making enough money, so she decided to provide little information that would make the Prosecutor imply what she was trying to express. *The implicature from her answer is Man did not make enough money to support his family because they had to borrow money from her parents.*

- (3) **PROSECUTOR:** Did you ever do anything to try to convince him that you were not seeing other men?

WOMAN: Yes. I once fixed my hair up, just how I did when we were dating. I was trying to entice him, you know. I put on make-up and wore this sexy outfit. I thought it would make him interested in me again. To see me as the woman he first fell in love with.

PROSECUTOR: Did it work?

WOMAN: No. That just set him off even more. He immediately started accusing me of having another affair. That was probably the worst beating he ever gave me. **From there on, almost every time he came home, and I'd be in bed asleep. He'd wake me up and start in on me. He would say real horrible things too. Demented, evil things. Like, “If you ever leave me for another man, I will cut you up and scatter your body all over the woods and let the animals eat you.”** (p. 33)

Woman's response flouts the maxim of quantity as she gave more information than what Prosecutor needed. What Prosecutor wanted to know was whether fixing her hair to convince Man that she was not seeing other men worked well or not. Woman's response had only to explain how it worked, but she went beyond that and talked about other examples of Man's violent deeds in order to let Prosecutor know all she was going through in her marriage. *The implicature is Man vowed not to allow her to live with another man despite all his evil deeds to her. She had to choose between death and staying to suffer Man's abusive actions.*

(4) **PROSECUTOR:** How often would he hit your son?

WOMAN: (Still in tears, but collected) **Not as much as me, but he did beat him a lot.** (pp. 34-35)

Woman's response flouts the maxim of quantity as she included her case in it when she only had to talk about her son. Prosecutor asked her about the times Man hit their son, but she tried to compare the degree of the times she was hit to that of her son. Ideally, she had to respond by estimating the number of times Man hit their son, or simply by saying how regular that was without including herself in the response. *The implicature that can be drawn from this response is Man hit Woman so often compared to the times he hit their son.*

(5) **PROSECUTOR:** Did he have any kind of disability that would inhibit him from learning?

WOMAN: No. **Nothing like that. I think all the beatings and verbal abuse he got from his father, made him very reclusive. He tried to learn, but . . .** (p. 35)

Prosecutor's question was about any kind of disability that would inhibit Woman's son from learning, but Woman went beyond that and talked about what made him fail to learn. So, her response flouts the maxim of quantity as it is over-informative. She should only have talked about the kind of disability she thought her son had. *The implicature is Man, his father, is the major cause of her son's inability to learn as his abusive acts made him want to live a lonely life.*

(6) **PROSECUTOR:** When was the first time you noticed this side of him? This violent side of him.

WOMAN: **Shortly after our son was born. He started in by saying, that I was spending too much time with the baby, and he needed me too. Well, one night, I was in the living room, breast feeding my son, when-** (p. 36)

Woman's response is more informative than is required. Prosecutor's question was about the first time she noticed Man's violent side, but Woman unnecessarily added information on how it started. *The implicature that may be derived from this response is Man used Woman's time with the baby as a pretext for his violence.*

- (7) **MAN:** So . . . Tell me about this new man of yours. This guy you're gunna marry . . . Who is he?

WOMAN: . . . Just a guy I met. (p. 45)

Woman's response is less informative, so it flouts the maxim of quantity. Man wanted to have a detailed description of the man she was going to marry, but she decided not to reveal it to him. *The implicature is I do not want you to know more about him. It can be thought that she feared that Man would act violently against the guy she wanted to marry.*

- (8) **PROSECUTOR:** What did you do after you left the police station? Did you go anywhere else? Like, to your parents or a friend's house, to see if they could help you?

WOMAN: No. I just took my son and we went home. **I remember sitting on the couch, looking through the TV guide trying to find a show that he would allow. Just to keep my son calm. He was a little nervous and confused from everything. I kept telling him over and over not to say anything to daddy on where we were, so he wouldn't get mad. He was only around nine at the time. But, I think he understood.** (p. 60)

Woman's answer is over-informative; she gave more information than what Prosecutor needed. She only had to talk about where she went after she left the police, but she unnecessarily added info on the rules about watching television. She provided too much information because she wanted Prosecutor *to infer that they did not want to go elsewhere despite very strict rules imposed on them by Man.*

- (9) **PROSECUTOR:** How many new televisions did he have to buy, because he smashed them?

WOMAN: Only a few. After the last one, I never really watched television again. I just didn't want to press the issue. I felt it was safer that way. (p. 61)

The only information that Prosecutor needed was the number of televisions Man bought after he had smashed others. Woman's answer was not specific about the exact number. She also added the information that was not about the number. The implicature she intentionally wanted to create is *Man did not replace all the televisions he smashed, and she was more secure without television in the house.*

(10) **PROSECUTOR:** Did your husband have any other rules, like the rules he had for viewing television?

WOMAN: Yes. Several. (p. 61)

Woman's answer is less informative, so it flouts the maxim of quantity. Prosecutor wanted her to state other rules besides controlling what they watch on television, but she only said that they were several. This made Prosecutor ask her to state some of those rules as she had not got the information she wanted. *The implicature from Woman's response is they are too many to state them all.*

(11) **PROSECUTOR:** Were they strict with you at all?

MAN: The old man was. (p. 74)

Prosecutor wanted to know whether both parents, mother and father, were strict with him, but he only talked about his father. This makes his response a flout of the maxim of quantity as it is less informative. *The implicature that can be derived from this response is Man's father was strict with him, but his mother was not.*

(12) **PROSECUTOR:** How about your father? Were you close to him?

MAN: Well, he wasn't that kind of a guy, ya know. He was tough. He was the breadwinner. He demanded a lot of respect. I did what I had to do to keep off his bad side. Ya know what I mean? (p. 7)

Man's response provided more information than what Prosecutor needed, so it flouts the maxim of quantity as it is over-informative. What Prosecutor wanted to know was whether man was close to his father or not, but he extended his answer to details on his personality. *The implicature from this response is Man was not close to his father because he was unkind, and he was a man that was always busy looking for the money to feed his family.*

(13) **PROSECUTOR:** How often would you say you drink alcohol?

MAN: I don't know. I like to have a beer with the boys from time to time.

PROSECUTOR: Every day?

MAN: Well, you know, after work you need a little something to help you unwind. (p. 92)

Man's responses are less informative, so they flout the maxim of quantity. Prosecutor's aim was to know whether he drank every day in order to understand that it was a habit that might have led to the death of his son. Man was trying not to give the required information on that in order to soften what might be thought of this habit or to show that it is something he was doing without any bad intention. *The implicature that may be gleaned from Man's responses is Man drank beer everyday but for relaxation.*

- (14) **PROSECUTOR:** You drink a lot more than you've told us here today, don't you?
MAN: What do you mean?
PROSECUTOR: I mean, you have a lot more than just "a beer with the boys" don't you?
MAN: **Maybe. Sometimes.**
PROSECUTOR: How often is sometimes?
MAN: **I don't know . . . Sometimes. (p. 93)**

Man was not as informative as required, so his responses flout the maxim of quantity. Prosecutor wanted him to affirm that he drank more than just a beer with the boys as he had said earlier. Man did not exactly accept it, and he kept turning around the exact answer in order to hide it from Prosecutor. *The implicature that can be obtained from these responses is Man always had a lot more than just a beer with the boys.*

- (15) **PROSECUTOR:** Were you drinking on the day your son was killed?
MAN: **Well . . . It . . . It was the foreman's birthday and . . . (p. 93)**

Man's response is less informative, so it flouts the maxim of quantity. Prosecutor was awaiting a response confirming that he was drinking on the day of his son's death, but Man did not want to say it directly. The reason behind his less informative response is the fear that drinking on that day would be associated with the charge. *The implicature that can be extracted from his response is Man was drinking on the day your son was killed, but it was just a celebration of the Foreman's birthday.*

4.4.5 Quality-based implicatures

- (16) **PROSECUTOR:** Did you order her, to clean up the all the blood, after you killed the, what you claim was a spider?
MAN: **First of all, there really wasn't that much of a mess. I mean it was just a spider. How big a mess could a little spider possibly make anyway? And second, I didn't order her, I just asked her? (p. 66)**

Man's response is full of lies, so it violates the maxim of quality. He killed the puppy and lied to Prosecutor that he stepped on a lousy spider. He also said that there was not so much blood as that could not be possible for a little spider. Another lie is that he did not order Woman to clean up the mess. He made all these lies to deceive Prosecutor into believing that he did not kill the puppy but he killed a spider. *The possible implicature from this response is Man does not want Prosecutor to know that he intentionally stomped on the puppy and killed it as it would probably prove that he is liable for other abusive actions.*

(17) **PROSECUTOR:** Was she making it up when you hit her with a baseball bat?

MAN: I was just practicing my swing, that's all. Hey, how was I supposed to know she was behind me? I just swung the bat, and accidentally hit her. That's all that happened. (p. 67)

Man's response contains lies, so it violates the maxim of quality. He was not truthful with Prosecutor as he mislead her about his violent action towards his wife. He hit his wife so hard with a baseball bat that she got seriously wounded, but he lied to her that she got accidentally hit with the bat and fell down the stairs as he had not seen her behind him. The fact that the bat split in two shows that he hit her so hard with it and fell down the stairs, so it was not an accident as he claimed. *The possible implicature is Man did not want Prosecutor to know this violent act towards his wife as it would add to the proofs of his domestic violence accusations.*

(18) & (19) **PROSECUTOR:** Was that because you hit your wife so hard with it that it split in two? I'll rephrase the question your honor . . . How did the bat "split in half"?

MAN: I don't remember. It was just old. Ya know? I mean, nothing lasts forever, right? And, if she told you I broke the bat when I hit her, then that is an out and out lie! (pp. 68-69)

Man's response violates two maxims, **the maxim of quality and the maxim of manner**. It violates the maxim of quality because he lied to Prosecutor that he did not know how the bat split in half. That was a lie because he knew very well that it split in two and threw it away after he had hit his wife so hard with it. It is also a violation of the maxim of manner as he intentionally made his response confusing and not orderly in order to hide his violent act from Prosecutor. *The implicature is Man did not want Prosecutor to be thoroughly aware of his cruelty to his wife.*

(20) **PROSECUTOR:** How about your violent behavior? Is she lying about that as well? Is she making it up regarding all the times you physically abused her, and your son?

MAN: She abuses me. What are you kidding? She's the one who's violent. Not me.

PROSECUTOR: She abuses you?

MAN: All the time. She's even a lesbian. Just look at her (Pointing). She even cut her hair like one. All lesbians are violent. (p. 69)

Man's response did not have any evidence to support it, so it violates the maxim of quality. He was trying to mislead Prosecutor about his violent behavior by wrongly accusing his wife of abusing him. When he was asked to present any proof that his wife was ever violent with him, he did not have it. He also lied to Prosecutor that his wife was a lesbian at the same time falsely associating lesbianism with violence. *The implicature that can be derived from this response is Man wanted Prosecutor to stop interrogations on his abusive behavior in order to listen to his wrong accusations about his wife that lesbianism is the reason she was acting violently and planning to leave him.*

(21) **PROSECUTOR:** Was he a violent man? Did he ever hit anyone in your family?

MAN: I don't know . . . maybe. I don't really know. (p. 75)

Man was not truthful with Prosecutor, so his response violates the maxim of quality. He wanted to deceive her into believing that he did not know that his father was violent when he had said earlier that his father was tough to the point that it was not easy to be close to him. He tried to hide his father's personality traits from Prosecutor. *The implicature from his response is Man hid his father's violent traits so that Prosecutor could not think that he learnt violence from his father.*

(22) **PROSECUTOR:** How would you describe your demeanor at the time you were talking to your son, just before the lights went out?

MAN: Uh . . . I don't know. About like I am now, I guess. (p. 87)

Man was not truthful with Prosecutor about his demeanor, so his response violates the maxim of quality. He wanted to deceive Prosecutor into believing that he did not know the mood he was in when he was talking to his son. That was a lie because he cannot forget how he was furiously punching him. *The implicature that can be derived from this response is Man was very angry with his son, but he was trying to hide it from Prosecutor.*

(23) **MAN:** Where is he!?

WOMAN: Who?

MAN: (Sound of a slap) Who do you think, you idiot? The little bastard. Where is he?

WOMAN: Why? What's the matter? What did he do? (Sound of a slap) Ah!

MAN: I ask the fucking questions in this house, goddamn-it. Not you. Now, where is he?

WOMAN: I don't know. I think he's at a friend's house. (p. 102)

Woman did not tell Man the truth about their son's whereabouts, so her response violates the maxim of quality. She knew very well that Boy, their son, was in the basement, but she was misleading Man in order to save Boy from being hurt by his violent father. *The implicature that can be drawn from this response is Woman did not want Man to hurt her son as he entered the house in a violent demeanor.*

4.4.6 Relevance-based implicatures

(24) **WOMAN:** Ah! Oh my god! What are you doing here?

MAN: (Rises) I'm back baby. Did you miss me?

WOMAN: How did you get out? (Reaches in her purse)

MAN: (Smiles) Good behavior. (p. 5)

Man's answer flouts the maxim of relevance as it does not have anything to with Woman's question. Woman wanted to know the process through which Man got out of the prison as he had been jailed because of his abusive behavior. Instead of telling her the process, he talked about good

behavior. *The implicature is Man boastfully meant that they judged reasonable to release him as the accusation of his abusive behavior to Woman did not hold true.*

(25) **WOMAN:** (Begging) Please! My husband is going to kill me and my son. I know it. I just need some help.

SOCIAL WORKER: Why don't you go home, and cook a nice dinner for him. Just try being nice. (p. 41)

Social worker's utterances are not relevant to Woman's need. So, they flout the maxim of relevance. Woman needed some help as she claimed that her husband was going to kill them, but Social worker ignored it and talked about cooking dinner for him and being nice to him. *Social worker wanted to create the following implicature: I don't believe your words; you have not been nice to your husband.*

(26) **PROSECUTOR:** What happened when you brought the puppy home?

WOMAN: Well, my mother had just dropped me off, and I went . . . (p. 63)

Woman's response is not relevant to Prosecutor's question, so it flouts the maxim of relevance. Actually, Prosecutor wanted to know the reaction of Woman's husband when she brought the puppy home as she had said earlier that he did not like pets. Woman decided to bring it home because Man had sometime said that dogs were man's best friend, and that they were more loyal than a woman ever could be. So, Woman thought that if he had dog, man's best friend, he would not need to beat her so much. However, Woman's response ignored this reaction and talked about how her mother had dropped her off before she entered the house. *The implicature she wanted to create is My mother did not come inside with me as she did not want to meet Man in the house.*

(27) **PROSECUTOR:** What were accidents? The fact you beat up your wife in your front yard, for all the neighbors to see? The fact you emptied an entire can of Raid in her face, waiting in line at the supermarket? Those were just accidents?

MAN: Hey, look. All the charges were dropped. Okay? So, let it go! (p. 72)

Man's response was not relevant to Prosecutor's question, so it flouts the maxim of relevance. He did not say whether all those charges were accident or not as he was claiming it before. He only talked about the verdict that was reached about them. He seemed not to be able to refute them anymore. *The implicature that can be drawn from Man's response is Man accept that the charges were not accidents, but there is no need of talking about them as their pursuit was discontinued.*

(28) **PROSECUTOR:** How about your brother? You said he was older than you. How much older was he to you?

MAN: He was out of the house before I was born, so, I . . . I never really knew him. (p. 73)

Man's response did not talk about how old his brother was compared to Man's age as it was what Prosecutor wanted to know in her question. So, it flouts the maxim of relevance. *He wanted Prosecutor to imply that he cannot know his brother's age as he did not grow up with him.*

- (29) **PROSECUTOR:** Well, we know your son didn't use the hammer on himself. So, let me ask you again. How do you suppose the hammer, your hammer got under the kitchen sink with your sons blood and hair on it?

MAN: Hey, they never found my finger-prints on it, so . . . (p. 90)

Man's response is not relevant to Prosecutor's question, so it flouts the maxim of relevance. Prosecutor expected Man to tell her how his hammer was found under the kitchen sink with his son's blood and hair on it. In other words, she wanted him to say who he thought had put it there. Talking about his finger prints on the hammer was off-topic as it is not what Prosecutor awaited. *The implicature we may derive from this response is Man was not the one who used and put the hammer under the kitchen sink as there was no proof on it.*

4.4.7 Manner-based implicatures

- (30) **PROSECUTOR:** How many jobs did he go through during your marriage?
WOMAN: Only one, up until about five years ago. Our son was around six or so, when he lost his first job. Then, after that, it seems like every week, he had another job. (p. 25)

Woman's answer to Prosecutor's question is ambiguous and not orderly. The required answer was supposed to be the number of jobs her husband went through during their marriage, but she first mentioned only one and went on to say that it is like he had a new job every week. So, it was too confusing to understand as she even mixed it up with the age of their son when her husband lost his first job. *The implicature that can be derived from this is Man kept changing jobs because of his offensive attitude towards people in the workplace.*

- (31) **PROSECUTOR:** Can you give us an example, of something that he said or did to you, when he woke you up in the middle of the night?
WOMAN: Well . . . if you notice, my hair is a lot shorter now.
PROSECUTOR: What happened to your hair? (p. 32)

Woman's answer to Prosecutor's question was so ambiguous that Prosecutor failed to understand what she meant, so it flouts the maxim of manner. Instead of giving an example of something Man did to her when he woke her up in the middle of the night, she talked about her hair looking a lot shorter. This is because she wanted Prosecutor to grasp the magnitude of what he did to her hair, or she wanted her to understand how much she valued her hair. *The implicature that can be derived*

from Woman's answer is Man cut her hair off. Had she said it directly, Woman would not have felt how cutting off her hair was so bitter.

(32) **PROSECUTOR:** Did your husband ever acknowledge to you, that he had a problem with being abusive?

WOMAN: No . . . Well, at first, when he first starting becoming abusive, he would be. Then after a while, he just . . . then he . . . to be honest, I don't think he even realized what he was doing most of the time.

PROSECUTOR: Why do you say that? (pp. 35-36)

Woman's response is ambiguous and not orderly, so it flouts the maxim of manner. She did not clearly confirm to Prosecutor that her husband ever acknowledged to her that he had a problem with being abusive. She was trying to show that there might be something that made him change from who he was before. *The implicature is Man was apologetic in the beginning, but he might have been changed by the drugs and alcohol he was using.*

(33) **MAN:** Oh bullshit. You think I didn't know what was going on? Always fixing your hair, putting on make-up, getting new clothes. I knew what you were up to.

WOMAN: I was wearing them for you!

MAN: For me? (pp. 47-48)

Woman's statement sounded unclear to Man, so it flouts the maxim of manner. Man unjustifiably thought Woman was seeing other men. Actually, Woman's normal response to Man's statement should be "I did not see other men as you think, so what you think I was up to is wrong". Woman's statement is linked to a social issue whereby some men associate their wives' cleanliness and stylish appearance with marital infidelity. Thus, these men would not want their wives to go outside their homes for any household development activity. Another social issue is about men who cease to find their wives 'appearance very pleasing until they notice that their husbands do not have any interest in them. In this drama, Woman had started experiencing this particular issue. When Woman said that she was wearing new clothes for her man, he did not figure out how she could wear them for him or even why she said so. Woman's statement confused Man. *Woman wanted him to infer that she wanted him to notice her and take an interest in her like he did when they were dating.*

(34) **MAN:** She would throw things at me. Call me names. Threaten to leave me for other women. Hit me. Stuff like that.

PROSECUTOR: Did you ever hit her back?

MAN: Only when I had to.

PROSECUTOR: When you had to? (p. 71)

Man's response confused Prosecutor; she could not easily understand what he wanted to mean by the statement 'Only when I had to.' So, this response flouts the maxim of manner. He uttered it

unclearly because he knew he was lying against his wife. *The possible implicature is There were times it was necessary to hit his wife back to defend himself.*

(35) **PROSECUTOR:** If your father didn't push her down the stairs, who did? . . . You?

MAN: Okay, okay. Jesus. Yes. The old man pushed her down the stairs. All right? I don't know why he did it. He just did it.

PROSECUTOR: Was he arrested for it?

MAN: I don't know . . . I think so. But, he never spent any real time for it, I know that. I think the charges were dropped or something. Something about, not enough evidence. (p. 77)

Man's response is not perspicuous. It was not easy for Prosecutor to understand what he was trying to mean by saying all these ambiguous and unordered words. He should have simply confirmed whether his father was arrested for pushing his sister down or not, but he blathered on about so many unnecessary details. *The possible implicature is Man's father was arrested for that crime, but he was trying to cover it up.*

The types of conversational implicatures based on Grice's Maxims described above are summed up in the table below.

Table 8: Types of conversational implicatures based on Grice's Maxims (e.g. quantity-based, quality-based, relevance-based and manner-based) in *The Unmitigated Consequence*

Types of implicatures based on Grice's Maxims	Occurrence number	Percentage
Quantity-based	15	42.85
Quality-based	7	20
Relevance-based	6	17.15
Manner-based	7	20
Total	35	100

The conversational implicatures conveyed by characters in *The Unmitigated Consequence* are summarized in table 8. This is a drama about domestic violence where characters especially MAN and WOMAN were replying to PROSECUTOR's questions by providing less or more information on MAN's abusive and violent behavior and more particularly the death of their son. This justifies the reason behind the highest frequency of quantity-based implicatures with 15 occurrences over 35. WOMAN's responses to PROSECUTOR's questions were essentially over-informative to let PROSECUTOR learn more about how violently MAN was treating both his wife and his child BOY. MAN was in many instances not sincere with PROSECUTOR as he wanted to hide his cruelty to his wife and his child. This is the motive behind the high occurrence of quality-based implicatures. It is also MAN who was mainly replying with ambiguous and extraneous utterances with the same purpose.

Table 9: Reasons for failing to observe maxims that lead to implicature (e.g. flouting, violating, infringing and opting out a maxim) in The Unmitigated Consequence

Reasons for failing to observe maxims	Occurrence number	Percentage
Flouting	27	77.15
Violating	8	22.85
Infringing	0	0
Opting out	0	0
Total	35	100

Flouting is failing to observe a maxim with the deliberate intention of generating an implied meaning, violating is failing to observe a maxim with an intention to deceive the hearer, infringing is not observing a maxim because of an imperfect command of the language or a speech impairment, and opting out is choosing not to cooperate the way the maxim requires due to legal or ethical reasons. As it is shown in table 9, the flouting of maxims dominates over other reasons that made characters create implicatures in their conversations. The maxim of quantity was frequently flouted. Characters were generally cooperating by creating implied meanings presuming that their hearers were proficient enough to grasp the point of their conversations. For example, in providing over-informative responses, WOMAN expected PROSECUTOR to understand what she wanted to mean by the additional information. Violating is mainly observed in MAN's responses where he was trying to deceive PROSECUTOR into believing that he was a marvelous husband in the house. The fact that not any maxim was infringed or suspended indicates that all characters were capable of speaking clearly and without reservation because of legal or ethical motives.

4.5 Discussion

Discussion in this section is centered around the role of conversational implicatures in English drama in developing students' critical literacy and awareness of social issues upon which meaning is constructed in drama texts. The role of conversational implicatures in English dramas in developing critical literacy was explored by first considering some important definitions of critical literacy and conversational implicatures. We then used two of the four resources of Luke and Freebody's model of critical literacy to account for the role that conversational implicatures can play in enabling the development of critical literacy. The two resources or roles are Text User (Pragmatic competence) and Text Critic (Critical competence). The reason behind putting a particular emphasis on these two resources is that they can allow students to practice the third level of comprehension which is critical or evaluative comprehension (reading beyond the lines). Actually, in our daily teaching and learning, much focus is on the literal or surface comprehension (reading on the lines) as the first level of comprehension and sometimes on inferential or interactive comprehension (reading between the lines). As it was discussed in chapter two, Luke, Woods & Dooley (2011) contend that critical comprehension extends on literal and inferential

meanings and seek to critically analyze their potential origins, motivations, and effects through the awareness of semiotic codes, pragmatics and other conventions.

The effectiveness of drama in promoting critical literacy converge with these two resources of the Luke and Freebody's model in expounding on how conversational implicatures can develop students' critical literacy. Referring to the discussion of chapter two, Medina and Campano (2006) maintain that drama promotes critical literacy through its unique ability to present multiple societal real life issues that can create critical space within which students can ask or answer questions to make meaning out of them. Their views concur with Briles (2013)'s in that he stipulates that drama is a medium of critical literacy in the sense that it allows students to naturally establish a link between the text and larger real life societal issues. Basile stresses that this link makes students exercise critical literacy by working on questions that make them discover the fact that texts are created with different meanings entrenched from the multiple perspectives and the readers' beliefs.

To illustrate the points in the above paragraph, for example, as students actively read the drama *Family Abuse*, they have to think carefully so as to understand how addiction for drugs and alcohol is the social issue that is addressed in this drama text. Studying this text from a social angle, can help them discover the relation between characters' utterances and this social issue upon which Bernard Mersier structured this drama text. For instance, they can notice that the reason behind characters, especially Carl, not to be truthful in their conversations stems from his addiction for drugs and alcohol. Carl had to hide any business about drugs and alcohol from his wife Nikki and their daughter Younger Tamara who also was highly affected by her father's abusive conduct. In some occasions, Nikki also had to lie to her daughter, Young Tamara, about her father's mood when he was drunk and had doses of drugs. Again, Carl appeared to be less informative in his conversations especially when he was talking to Young Tamara who tried to indirectly show him that she was aware, despite her young age, of what was going on in their house. As students study the implicit meanings in these characters' conversations in relation to the overall social issue, they can notice how it is linked to the high occurrence of the implicatures that are based on the maxim of quality and the maxim of quantity.

It is this connection between language and the social context in which it is applied that made us realize that critical literacy can undeniably be developed through the study of conversational implicatures. What a character intends to express by his or her utterances has a connection with a given context and in this particular case the social context that is characterized by some societal issues that concern people's daily lives and behavior. This is firmly upheld by Zahid and Rohi (2019) in their words that drama mainly deals with the negotiation of meaning, and the language that it uses is enclosed in situations within which social events occur and can best be described. For example, in the drama *Ethnicity*, the meaning of characters' utterances has a connection with racism as the social condition on which Bernard Mersier built this drama text. Mersier depicts two different accounts of racism. On one hand, white racists were preventing theirs to have any

relationship with black people. On the other hand, racist black people were not in support of any racial harmony with white people. What the character Mathew intends to express in the following utterance replying to Timothy's question has a link with Mersier's first account of racism, white racists obstructing any relationship with black people:

TIMOTHY: Who should I like?

MATHEW: *Do you hear or see white people getting into trouble or having the issues black people have? (p. 3)*

In this utterance, Mathew did not directly tell Timothy who he should like. He replied with a question that praises white people. The implicature derived from Mathew's answer is that Timothy should like white people as they are peaceful and do not cause trouble as black people do. Studying this link between characters' implicit meaning of their utterances in relation to the social context opens a critical space within which students question the text to find their answers. This also shows that drama has a particularity of negotiating meaning through this connection between the utterances and the social situations within which social issues are described.

The need for the development of critical literacy in the language classroom and more particularly in tertiary education, as it has been recommended by some authors, corresponds to the goal of this section. Critical literacy, as upheld by the University of Melbourne (2011), is a substantial thinking skill that tertiary education needs to develop in students as it allows them to exercise their capacity to question and examine ideas. It also equips them with strong abilities to analytically and synthetically study the texts they read or listen to in order to discover their intended meaning. Hakim et al. (2021) reminded teachers that they should not mainly prioritize comprehension and vocabulary exercises, but they should also offer students opportunities to become critical thinkers in reading the text. These authors stress that critical literacy practices allow students to become active meaning-makers. We argue that not offering students the opportunity to exercise their critical faculties by only focusing on reading comprehension and vocabulary limits them to only two levels of comprehension among the three levels proposed by ESOL (2018).

Some points from the data presented in the drama *The Edge* can epitomize the points tackled in the above paragraph. In this drama, Paul Symonloe depicts climate change as a social issue that needs thoughtful consideration. For example, climate change's disastrous effects hugely affect vulnerable people like the poor, the elderly, children, and people with mental health problems. Other social issues added to this major social issue are arrogant people who do not see the best in others and do not value any effort to help one another in critical situations, unfaithfulness in marriage, and children who grow up without experiencing fatherly care and advice. As students at the tertiary level critically read the drama text to find out and discuss these ideas from a social perspective, they exercise their capacity to question and examine ideas from a drama text. The understanding of the social condition upon which *The Edge* is constructed provides students with abilities to analytically study the text in order to discover their intended meanings as what a character intends to convey by his/her utterance has a connection with the social issue. Based on

Grice's Maxims, there are twenty-nine occurrences of conversational implicatures conveyed by characters in *The Edge*. Relevance-based implicatures are the most dominant types of implicatures. As *The Edge* is a drama about climate change, some characters were providing answers that are not connected to the questions that were deviating from the topic of what they could do to get out of the disastrous situation they had found themselves in as a result of climate change. Quantity-based implicatures have the second number of occurrence. The fact that this drama is about five strangers who got stuck, in the midst of a torrential storm, on the edge of a downed bridge above a raging river, makes characters' conversations mainly less informative because they did not know one another. As students practice discovering the implicit meanings of the characters' utterances in *The Edge* in connection with the social issue at the same time discussing the reason behind the highest occurrence of the type of implicatures, they also practice critical literacy.

Drama was purposefully selected to ease offering this opportunity as, according to Martello (2011), it uniquely suits the goals of critical literacy owing to the fact that it is mainly concerned with making meaning, thorough analysis of various viewpoints and arguments on various social practices and opinions about the world. We concur with Martello that this drama's major focus was found to improve students' reasoning by giving them an opportunity to carefully study the text with the aim of establishing the connections between language and social practices differently from other forms where meanings are made through language only. For example, domestic violence is one of the societal issues that concern people's daily lives and behavior. The way K.R. Boxberger portrays it in the drama *The Unmitigated Consequence* best suits its accurate understanding compared to other genres. This is because its aspects are well explored through characters' imitations of real life social situations around domestic violence. In this drama, we learn; for instance, some societal views about it through the character Social Worker. She refused to believe her when she went to appeal to her to do something about her violent husband who was going to kill her son. This mainly concerns the people who watch it happens but do not do anything about it. To combat domestic violence, the author has to paint it for what it really is, and the meaning of all the views and arguments about it has to be deciphered through characters' utterances who sometimes convey more than they say.

Still on the illustration of the points made in the above paragraph, Students' understanding of characters' implied meaning in *The Unmitigated Consequence* has a lot to do with the understanding of the social issue on which it is built. They can then establish a connection between characters' language and the social context. As presented from the data, there are 35 conversational implicatures conveyed by characters in *The Unmitigated Consequence*, and they are all linked to domestic violence as the social issue that prompted K.R. Boxberger to build this drama text. For example, characters especially MAN and WOMAN had to reply to PROSECUTOR's questions by providing the required information on MAN's abusive and violent behavior and more particularly the death of their son. This justifies the reason behind the highest frequency of quantity-based implicatures with 15 (42.85%) occurrences over 35. MAN was in many instances

not sincere with PROSECUTOR as he wanted to hide his cruelty to his wife and his child. This is the motive behind the high occurrence of quality-based implicatures. It is also MAN who was mainly replying with ambiguous and extraneous utterances with the same purpose. A study of these implicatures in relation to the social issue in the drama is a critical literacy practice.

Some important definitions of critical literacy and conversational implicature lead to the fulfilment of this section. Critical literacy, as spelt out by Coffey (2008), refers to the ability to read texts actively by thinking carefully and quietly so as to have a thorough understanding of some societal issues that concern people's daily lives and behavior. According to Coffey, developing critical literacy cannot leave behind the need to encourage students, in the classroom context, to explore texts with a critical eye in order to be able to question some standards in their societies. From this critical perspective, students can study the structure of a text from a social angle and evaluate the social aspects that may have prompted the author to construct the kind of text. The capacity to discover the meaning of implicit beliefs and agendas in conversations is another important definition of critical literacy (Warnick, 2002 in Hakim et al., 2021). Hakim et al. (2021) accentuate the practicality of critical literacy by contending that it enables students to think beyond the text and observe the role of social contexts in creating the meaning of texts.

Conversational implicatures being the speaker's intended meaning of the utterance (Musa and Mohammed 2022) and what a speaker communicates by an utterance in a conversational context and expresses more than the surface meaning of the utterance (Tatu & Moldovan 2012) are assuredly substantiated the guarantee to permit students to exercise their critical faculties by thinking beyond the text in order to find out what the intended meaning is. Yule (2010) apprises that, in a conversational context, a speaker may convey (implied meaning) more than he says (literal meaning) via a conversational implicature, and Cruse (2006) describes what a context is by taking it as previous utterances, those who take part in conversation, their affinities, knowledge and goals, and the social and physical setting of the conversation. So, the effort to understand the intended meaning of an utterance through its context, especially the social context which is our primary concern, definitely sets a path for critical literacy.

Pragmatic/Text User (Pragmatic competence) and Text Critic/Analyst (Critical competence) are the two resources or roles, as Healey (2016) referred to them, from the Freebody and Luke's Four Resources Model of Critical Literacy that can be applied to drama texts to illustrate the role of conversational implicatures in developing students' critical literacy. In pragmatic or text users students practice using texts pragmatically by understanding that texts are written for various social and cultural purposes and that these purposes shape the way texts are constructed. Learner's knowledge of how texts are constructed allow them to respond to texts and justify their responses. Referring to Healey (2016)'s work adapted from Luke and Freebody (1990), in this resource, students' role is of being text users, the skill they gain is pragmatic competence and the ability they get from the text is using texts functionally by knowing about and acting on the different cultural and social functions that various texts perform inside and outside school, and

understanding that these functions shape the way texts are structured, their tone, their degree of formality, and their sequence of components.

In Text Critic/Analyst students learn to become critical consumers of different text forms by understanding the non-neutrality of texts by which they represent different values, beliefs, and views of their creators. So, these viewpoints can specifically influence readers' interpretation of texts as they critically uncover and analyze them. Again, with reference to Healey (2016)'s adaptation, students play the role of text critic, with critical competence as the skill they earn and the ability being Critically analyzing and transforming texts by acting on knowledge that texts are not ideologically natural or neutral, but they represent particular points of views while silencing others and influence people's ideas and their designs and discourses can be critiqued and redesigned. To this we add, as suggested by Healey (2016), being able to use critical practice to write new texts.

In Text Critic/Analyst, students also use their pragmatic competence to analyze various viewpoints and meanings by carefully studying each character in the text. In so doing, they learn the interconnections among characters and the reason behind each character's behavior and discourse. This is what Clarke and Whitney (2009) called Deconstruction as an approach that can be used to incorporate critical literacy into drama activities in the classroom. The second approach that backs up Critic or Text analyst is reconstruction by students themselves where they draw new viewpoints and meaning. Briles (2013) signals that deconstruction and reconstruction can happen concurrently. In the same way, students practice writing and speaking through reconstruction by generating a written description, individually or in small groups, of characters' most important lines and various viewpoints and have a deep discussion. This can promote the integration of all skills (e.g. reading, writing, speaking and listening).

McKenzie (2017), Briles (2013) and Clarke and Whitney (2009) propose social action as another important approach that is joined to Critic or Text analyst. What Briles (2013) insists on about this approach is that students should use the newly acquired knowledge from these approaches to participate in the community. Critical literacy, in this arena, as Clarke and Whitney (2009) stipulate, allows students to widen their exploration of social issues to be able to better understand others, learn how to live in a diversified and globalized world and have a greater role in positively transforming their communities.

The four selected drama texts can be used to develop students' pragmatic competence in the following ways. In each of these drama texts, students can act as text users and their pragmatic competence would be reached by using the drama text functionally through activities that enable them to identify the social issue on which the text is constructed. They can also practice spotting the author's purpose and the tone of the text. Students' understanding of these elements of the text through the activities set by the teacher can permit them to critically analyze the characters' behavior and language. They can understand why some characters choose to convey meaning

implicitly and can decipher their intended meaning in relation to the social issue that concerns people's daily lives and behavior. Students can also play the role of text critics and gain critical competence skills by performing activities that allow them to analyze various viewpoints and meanings by carefully studying each character in the text. This is deconstruction. In so doing, they learn the interconnections among characters and the reason behind each character's behavior and discourse.

From the data that were presented from these four drama texts, based on the non-observance of the four conversational maxims, there are 13 cases of conversational implicatures conveyed by characters in the drama text *Family Abuse*. All these implicatures are in line with addiction for drugs and alcohol as a social issue that shatters families. The implicatures resulting from a failure to observe the maxim of quality appear most with 6 (46.15%) occurrence. Violating maxims dominates over other reasons for failing to observe maxims with 8 (61.54%) occurrences, and the maxim of quality was highly violated because characters, especially Carl and Nikki, created implicatures by not speaking truthfully to their hearers. In the drama text *The Edge*, based on Grice's Maxims, there are 29 occurrences. Relevance-based implicatures are the most dominant types of implicatures with 11 (37.94%) occurrences. As *The Edge* is a drama about climate change, as a social issue that concerns people's lives, some characters were providing answers that are not connected to the questions that were not about what they could do to get out of the disastrous situation they had found themselves in as a result of climate change. As regards reasons for failing to observe maxims in a way that this failure generated implicatures, flouting maxims occurs more than violating maxims with 24 (82.75%). The maxims of relevance and quantity were highly flouted.

There are 17 cases of conversational implicatures available in *Ethnicity*. The implicatures resulting from failing to observe the maxims of quantity and relevance occur most with the same frequency 5 (29.42%). This is a drama that is built on racism as a social problem that destroys the whole social structure leaving violence and death as its final results. This makes some characters create implicatures by providing insufficient information to cover up their relationship either with white people or black people. Other characters were giving answers that are not relevant to others' utterances with a deliberate intention to bring their racist attacks in the conversation. In *Ethnicity*, flouting has more occurrences 13 (76.48%) than violating 4 (23.52%) maxims. This means that characters rarely spoke by misleading their partners in conversation. There are 35 occurrences of conversational implicatures conveyed by characters in *The Unmitigated Consequence*. Quantity-based implicatures have the highest frequency with 15 (42.85%) occurrences over 35. This is a drama in which domestic violence is the social issue that is broadly explored. The character WOMAN's responses to PROSECUTOR's questions were essentially over-informative to let PROSECUTOR learn more about how violently MAN was treating both his wife and his child BOY. The flouting of maxims 27 (77.15%) dominates over other reasons that made characters create implicatures in their conversations. The maxim of quantity was frequently flouted. Violating

that occurs 8 (22.85%) times is mainly observed in MAN's responses where he was trying to deceive PROSECUTOR into believing that he was a marvelous husband in the house.

In their pragmatic practices as text users, students can first practice identifying the social issues that prompted the authors to write *Family Abuse*, *The Edge*, *Ethnicity*, and *The Unmitigated Consequence*. They can also practice determining the author's purpose and the tone or characters' attitudes vis-à-vis the social situation for each drama. These were reviewed in the paragraphs below. The understanding of the social situation together with the purpose and the tone of the drama definitely helps students to spot the implied meaning from characters' utterances. Students can then be able to practice sorting out conversational implicatures in these four drama texts and providing their possible interpretations. In their critical practices as text critics/analysts, students can practice studying other viewpoints and values represented in these drama texts besides the overall social issues upon which they are structured. For example, Michael's view on climate change in *The Edge* is that the future of the society may become worse because of parents who do not avail themselves for their children in order to share with them their past experience on climate change. Avoiding overgeneralization is another viewpoint that is addressed in *Ethnicity* where the character Kyle blamed his mother for her ignorance that made her hate the entire race of black people simply because of one person's actions. That person he was referring to was a black man that had raped his mother's sister. Students can be asked to examine how these views and many others are depicted in the text in relation to the social issues on which the texts are constructed.

In their critical practices as text critics/analysts, students can also practice establishing the link between conversational implicatures and the social issue in each drama text. Analyzing the reasons for the dominant occurrence of the types of implicatures based of Grice's maxims towards the social context and characters' discourse and behavior can be another critical literacy practice. For example, why do quality-based implicatures appear with the highest occurrences over others? How does the social situation contribute to this occurrence? Why does the character Carl, in *Family Abuse*, speak untruthfully? From a social perspective, why does violating maxims dominate over flouting maxims? Why were some characters less informative in *The Edge*? From a social angle, in *The Unmitigated Consequence*, why were the character WOMAN's responses to PROSECUTOR's questions essentially over-informative? Why is violating maxims mainly observed in MAN's responses to PROSECUTOR's questions? Why do implicatures resulting from failing to observe the maxims of quantity and relevance occur most in *Ethnicity*? Why would the character Ryan create implicatures by replying with more information? What was Mathew's intention in giving answers that are not relevant to others' utterances? Students can practice critical literacy through answering such questions that can enable them to link characters' discourse to the social situations in drama texts. Students can then practice reconstruction through writing descriptions of characters' most important lines and various viewpoints and have a deep discussion. Finally, from their wide exploration of social issues in *Family Abuse*, *The Edge*, *Ethnicity*, and *The Unmitigated Consequence*, they practice social action by raising their voices to

combat addiction for drugs and alcohol, racism, domestic violence and take action against climate change in their communities.

In studying each character, they can be guided by some of Martello (2001)'s critical questions that were dealt with in the literature review of this study. Answers to these questions should be related to the social issue upon which the drama text is constructed. Students also practice writing and speaking through reconstruction by generating a written description, in small groups, of characters' most important lines and various viewpoints and have a deep discussion. In describing characters' most important lines, students can prioritize the lines where they think characters conveyed the meaning of their utterances implicitly and connect the proposed meaning to the social issue. Students can then be guided on how to use critical practices to write new texts. Finally, in social action as an aspect of critical literacy, students take action by using the knowledge from drama texts to play a considerable role in positively transforming their communities.

The social issue that concerns people's daily lives and behavior on which Bernard Mersier created his drama is addiction for drugs and alcohol that destroys families. In the context of this drama, the character Carl, is a man who loved his wife and daughter but ended up destroying himself and his family due to his addiction for drugs and alcohol. Because of Carl's alcohol and drug addiction, Nikki, his wife, kept begging him to choose between his drugs and his family as he could not expect any happy outcome from his prolonged use of drugs. It was a house full of quarrels, and it was harmfully affecting Young Tamara, their daughter. Nikki was always blaming Carl for his abusive behavior in their family. Finally, the bag of Heroin that Dominic, a drug dealer, cunningly gave Carl became the source of destruction of their family. Teenage Tamara went into a deep coma after ingesting the Heroin that Carl had hidden in the sugar canister. Nikki furiously reproached him for being the reason their daughter was in comma as he chose drugs over his family. Carl's addiction for drugs and alcohol resulted in a tragic loss of life. He shot Dominic and his two henchmen dead, and finally he shot himself dead.

Bernard Mersier's purpose was to address the above social issue and its hideous effects in order to call the society to overcome it. In *Family Abuse*, the tone or the attitude and mood of characters conveyed through their words in their conversations is mainly melancholic and deceitful. This is because this drama is full of sad events and untruthfulness especially by the character Carl who kept hiding any information connected to his drug deals with Dominic. Other tones are accusatory, admonishing, doubtful, suspicious, irrelevant, judgmental, and tragic. The understanding of the tone of a drama text is crucial to the understanding of implicatures in characters' conversations.

In the *The Edge*, a drama by Simona Loe, the author mainly addressed climate change as a social issue. Lindberg (2017)'s view on climate change and its social dimension best justifies how climate change is a social issue that needs thoughtful consideration. He holds that vulnerable people like the poor, the elderly, children, and people with mental health problems are the people who largely face the disastrous effects of climate change. Other social issues added to this major social issue

are arrogant people who do not see the best in others and do not value any effort to help one another in critical situations, unfaithfulness in marriage, and children who grow up without experiencing fatherly care and advice. The author's purpose is to earnestly advise people of this planet, especially the youth, to put their efforts together and take action against climate change. *The Edge's* tone is predominantly appalling, arrogant, irrelevant, desperate, and suspicious. As the story of this drama is about five strangers who got stuck, in the midst of a torrential storm, on the edge of a downed bridge above a raging river, there were dreadful feelings of fear in their conversations. Mungo, an older, selfish and arrogant business man, was considering others worthless and did not want to take the issue of climate change seriously. Characters were so desperate because of the deadly situation they found themselves in and were suspicious with one another as they were all strangers at the river where the bridge collapsed.

The social issue on which Bernard Mersier built his drama *Ethnicity* is racism. Mersier portrays two different accounts of racism. On one hand, white racists were preventing theirs to have any relationship with black people. On the other hand, racist black people were not in support of any good rapport with white people. UNESCO (2021) asserts that racism has been taken as the social cancer of this time. This is because it gradually destroys the society by affecting a modest part of the society and breaches the whole social structure leaving violence and death as its final results. This is what happened in *Ethnicity* as it ended tragically. Will, the racist black man, killed Maria, his fellow black, over loving a white man. Her death made Kyle, her white lover, end his life as he claimed there was no need to live without her as she was the only person who could make him happy. Before he died, he blamed his mother for her ignorance that made her hate the entire race of black people simply because of one person's actions. That person he was referring to was a black man that had raped his mother's sister.

The author's purpose is to remind people that racism not only destroys others, but it also destroys racists themselves. There is no difference in race, and the overall message of this drama concerns people of this planet who need to work together to eradicate the social cancer of racism. The tone is principally despicable, arrogant, cautious, and tragic. There are despicable behavior in characters' conversations because of hatred between white and black racists. There is also arrogance especially observed in Mathew's utterances where he keeps preaching supremacy of white men over black men. Characters like Timothy, Mathew's younger brother, talk cautiously to avoid any risk from white racists. It is the same case for characters like Maria whose boyfriend was a white man, so she had to be cautious with her racist black mother, Michelle. Violence and death justify the tragic tone in the drama.

Domestic violence is the social issue that is extensively depicted in *The Unmitigated Consequence*, a drama by K.R. Boxberger. In this drama, a woman struggled to protect her son from an abusive and violent husband and a social worker who refused to believe her when she went to appeal to her to do something about her violent husband who was going to kill her son. The abusive husband was unjustifiably convicted of the murder of his son and was jailed. He managed to escape from

the prison and returned to his home to avenge his wife. By the time the abusive husband returned home, the woman had decided to rebuild her life by marrying another husband. She went through a lot as her ex-husband was violently torturing her over accusing him of the murder of their son and deciding to marry another husband. The drama ends with the emotional struggle she had to endure to start her life afresh after the death of her son. She was blaming herself, at the same time invoking other women, for not having decided to quit the marriage before it got worse. The tone is highly rude, abusive, offensive, hurtful and tragic with a low degree of formality due to the fact that MAN, the abusive husband, is not educated, so his language is informal.

The author's purpose is to combat domestic violence. He stresses that violence wherever it occurs is still labelled violence; it may be domestic, on the streets, or in war. The drama is meant to explore domestic violence for what it really is. It is a realistic examination of all aspects of domestic violence. It concerns the abused, the abuser, and the people who watch it happens but do not do anything about it. Boxberger believes education is the solution to any problem. The more the public is educated on the reality of domestic violence, the better the chance they have in fighting it.

From all these critical literacy and conversational implicature theories that were reviewed in this section, it follows that conversational implicatures in English dramas can develop students' critical literacy by enabling them to study a drama text from a social angle and evaluate the social aspects that may have influenced the meaning of the characters' utterances. This means that, in the selected drama texts, the capacity to decipher the implicit meaning in the characters' conversations in relation to social issues upon which the author structured the text sets a path for critical literacy as these issues create a critical space through which students can be engaged in discussions to discover the intended meanings. Conversational implicatures also allow students to be active meaning makers by deconstructing the text through an analysis of various viewpoints and meanings. This can be done by carefully studying each character in the text. In so doing, they can learn the interconnections among characters and the reason behind each character's behavior and language. With all these, students cannot deal with comprehension and vocabulary exercises only, but they are offered opportunities to become critical thinkers in reading the texts and can take action in their communities by using the knowledge from the texts to play a greater role in their positive transformation.

CHAPTER 5: CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The present study whose topic is *Conversational Implicatures in English Drama and their Role in Teaching Critical Literacy: A Pragmatic Analysis* mainly aimed to study the role of conversational implicatures in English dramas in developing students' critical literacy. With the aim to achieve this overall objective, the study identified conversational implicatures conveyed by the characters of the selected drama texts and provided their possible interpretations basing on Grice's Cooperative Principle maxims. Four drama texts were selected. These are *Family Abuse* by Bernard Mersier, *The Edge* by Simona Loe (59 pages), *Ethnicity* by Bernard Mersier (26 pages), and *The Unmitigated Consequence* by K.R. Boxberger (117 pages). The study also assessed the role of conversational implicatures in English dramas in developing students' critical literacy.

Each of these drama texts was read meticulously in order to spot the implicatures conveyed by the characters in their conversations. Grice's Cooperative Principle with its maxims and the social context of the utterances were the key to the task of recognizing conversational implicatures in these drama texts. The identified implicatures were grouped into types basing on the four conversational maxims, and each conversational implicature was taken as data. That is how utterances were organized with quantity-based implicatures, quality-based implicatures, relevance-based implicatures, and manner-based implicatures. It then follows that the conversational implicatures singled out in these four groups evidence the fact that the characters of the four selected drama texts conveyed implicatures in their conversations. Hence, the first objective was achieved.

The second objective of this study was to provide possible interpretations of the implicatures in the selected drama texts basing on Grice's Cooperative Principle maxims. The data were the implicatures conveyed by the characters of the elected drama texts. They were analysed and interpreted basing on the Cooperative Principle with its maxims and the context of the utterances. Before analysis and interpretation, a brief summary of the role of each character and a synopsis of each of the selected drama texts was provided since it could be helpful in deciphering and construing the implicatures in the drama texts. Using Grice's interpretive model and what we know from the situation of the context of the drama, what the characters implied by their utterances were explained together with the reasons that made them create implicatures in their conversations. This was done by studying the maxim that was not observed while explaining the possible implicature that resulted from it.

The occurrence of conversational implicatures based on Grice's Maxims (e.g. quantity-based, quality-based, relevance-based and manner-based) in each of the selected drama texts was explained. The reason for the highest occurrence for one of these types of implicatures was justified in relation to the social context of the drama. After the data were converted in quantitative tables,

they were explained to facilitate a clear understanding of the reasons behind having, for example, more quantity-based implicatures than manner-based implicatures. This qualitative interpretation of quantified data enabled to understand why characters in the selected drama texts cooperated by being less informative or over informative, untruthful, irrelevant to the topic of the conversation, and ambiguous.

In the same way, the occurrence of the reasons for failing to observe maxims that lead to implicature (e.g. flouting, violating, infringing and opting out a maxim) in each of the drama texts was explained. In providing the possible interpretations of the implicatures in the selected drama texts basing on Grice's Cooperative Principle maxims, it was essential to justify the reasons that made the characters fail to fulfill the maxims to the point that their utterances created implicatures. Flouting and violating maxims were predominantly experienced from the selected drama texts. The higher occurrence of the flouting of maxims shows that characters of those dramas were deliberately creating implicatures in their conversations expecting their hearers to understand the meaning of their utterances. They were spurring them to infer the meaning themselves in relation to the speakers' attitude in the dramatic conversations.

The higher occurrence of violating maxims, especially the maxim of quality, means that some characters created implicatures by making their hearers believe what is not true. Although in this instance the hearer may wrongly assume that they are cooperating, the nature of conversation and the knowledge of fellow characters could enable them to understand what was implicitly meant basing on what they knew of the situation or what they could see. The audience also has the capacity to reckon implicatures made by characters in a drama in the same way they do with real people in real conversations. As we read through the other lines of the drama texts, it was observed that the hearers could notice that speakers were not meaning what they said but were trying to mislead them. All these interpretations lead to the fulfillment of the second objective.

Studying the role of conversational implicatures in English drama in developing students' critical literacy was the third objective of this study. To attain this objective, some important definitions of critical literacy and conversational implicatures were reviewed. I then used the Luke and Freebody's four resources model of critical literacy to illustrate the role that conversational implicatures can play in enabling the development of critical literacy. Two of the four resources or roles were purposefully used, Text User (Pragmatic competence) and Text Critic (Critical competence). The reason behind putting a particular emphasis on these two resources is that they can allow students to practice the third level of comprehension which is critical or evaluative comprehension (reading beyond the lines).

The aim was to upgrade our daily teaching and learning where much focus is on the literal or surface comprehension as the first level of comprehension and sometimes on inferential or interactive comprehension (reading between the lines) so as to allow our students to practice critical comprehension as it extends on literal and inferential meanings and seek to critically analyze their potential origins, motivations, and effects through the awareness of semiotic codes,

pragmatics and other conventions as it was discussed in chapter 4. Drama was appraised for its effectiveness to promote critical literacy through its unique ability to present multiple societal real life issues that can create a critical space within which students can ask or answer questions to make meaning out of them.

In applying these two resources of the Luke and Freebody's four resources model of critical literacy to drama texts, practices that can be used, together with other supporting strategies, to weave critical literacy through conversational implicatures were suggested. It was concluded that conversational implicatures in English dramas develop students' critical literacy by enabling them to study a drama text from a social angle and evaluate the social aspects that may have influenced the meaning of the characters' utterances. This means that, in the selected drama texts, the capacity to decipher the implicit meaning in the characters' conversations in relation to social issues upon which the author structured the text does not leave critical literacy behind. This is because these social issues create a critical space through which students can be engaged in discussions to discover the intended meanings.

Another conclusion that was reached is that conversational implicatures allow students to be active meaning makers by deconstructing the text through an analysis of various viewpoints and meanings. This is done by carefully studying each character in the text. In so doing, they learn the interconnections among characters and the reason behind each character's behavior and language. With all these, students do not mostly deal with comprehension and vocabulary exercises only, but they are also offered opportunities to become critical thinkers in reading the texts and take action in their communities by using the knowledge from the texts to play a greater role in their positive transformation. Thus, the third objective was reached.

To conclude this section, drama as an imitation of real life social situations and realities through dialogue can evidently expedite the teaching of conversational implicatures. As a genre in which dialogue is the channel through which characters express the message, it can be feasible to testify how people do not always mean what they say in their conversations. Drama is also a form that can richly foster critical literacy by providing students with opportunities to critically exchange ideas on various societal aspects expressed in them and testify to thoroughly understand them. It encourages students to delve too deeply into matters of their day-to-day own experiences in relation to the imaginative world depicted through various roles enacted in the drama. Students' effort to discover the intended meaning of characters' utterances in connection with the social issue on which the author constructed the text can be translated into critical literacy development as critical literacy seeks to have a thorough understanding of some societal issues that concern people's daily lives and behavior. It is then English language teachers' unavoidable task to do their best to help students upgrade their pragmatic and critical competences and use the knowledge from their practices to take action in their communities and play a key role in positively transforming them.

5.2 Recommendations

After the data analysis and interpretation, the following recommendations are addressed to stakeholders in English education for the implementation of the use of drama texts in the teaching of conversational implicatures in order to develop students' critical literacy. These include English language curriculum developers, leaders in charge of English language teachers' professional development, and English language teachers.

- **To English language curriculum developers**

- ❖ To value the use of drama texts in the classroom and the benefits it can bring to the language teaching and learning environment;
- ❖ To incorporate topics on exploring the language of drama and teaching conversational implicatures through drama texts;
- ❖ To endorse the practice of the three levels of comprehension (the literal or surface comprehension as the first level (reading on the lines), inferential or interactive comprehension (reading between the lines) as the second level, and critical or evaluative comprehension (reading beyond the lines) as the third level);
- ❖ To adopt the Luke and Freebody's four resources model of critical literacy and apply it to drama texts and other texts in integrated language skills practices;
- ❖ To integrate critical literacy practices basing on conversational implicatures and other drama-based activities;

- **To Leaders in charge of English language teachers' professional development**

- ❖ To increase workshops on the effectiveness of drama texts in the English language classroom by focusing on some of the methods and approaches that can best be applied to thoroughly exploit the potential of drama texts;
- ❖ To specifically train teachers on exploring the language of drama and teaching conversational implicatures through drama texts;
- ❖ To organize continuous trainings on the application of the three levels of comprehension with much emphasis on the third level: critical or evaluative comprehension (reading beyond the lines);

- ❖ To plan for workshop sessions on the Luke and Freebody's four resources model of critical literacy and its application in the teaching of drama texts and other texts in integrated language skills practices;
- ❖ To keep training teachers on developing students' critical literacy through conversational implicatures and other drama-based activities;
- **To English language teachers**
 - ❖ To use drama texts in the classroom in integrated language skills practices;
 - ❖ To use drama texts to improve students' pragmatic competence through the teaching of conversational implicatures as a language competence;
 - ❖ To help students be conversant with the three levels of comprehension and more particularly the third level: critical or evaluative comprehension [reading beyond the lines];
 - ❖ To embrace the Luke and Freebody's four resources model of critical literacy with much focus on the Text User (Pragmatic competence) and the Text Critic (Critical competence) resources or roles;
 - ❖ To develop students' critical literacy through the understanding of conversational implicatures in drama texts;

5.3 Suggested areas for further research

There are other areas related to this topic which may bring relevant information to the public if they are dealt with in the future, especially regarding the use of drama texts in the classroom and the role of conversational implicatures in English language teaching and learning. They include empirical studies on the effectiveness of drama text-based activities in improving language skills (e.g. listening, reading, writing and speaking), a study of the analytical and experiential approaches to drama texts, investigating the effectiveness of using drama texts in increasing students' awareness of issues that matter most in the society (e.g. women empowerment, drug abuse effects, climate change, unintended pregnancy effects, domestic violence and others), the effectiveness of drama texts in enhancing critical comprehension, the role of conversational implicatures in teaching language skills, analysis of conversational implicatures in movie scripts and their role in improving students' inferential and critical comprehension, analysis of conversational implicatures from students-students or teacher-students talks and their effectiveness in upgrading students' pragmatic competence, and analytical study of the English curricula in tertiary level in light of the development of students' critical competence.

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