CONVERSATIONAL IMPLICATURE OF DISSOCIATIVE IDENTITY DISORDER (DID) CHARACTER IN *MOON KNIGHT* TV SERIES

THESIS

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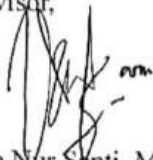
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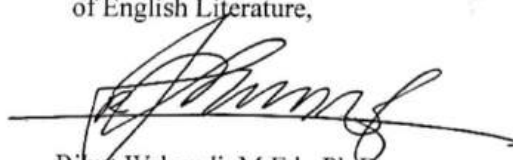
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MOTTO

If you never bleed, you're never gonna grow. *It's alright*.

Taylor Swift

DEDICATION

This thesis is proudly dedicated to

My beloved parents,

Bapak Eko Darwanto and *Ibu* Erlina Puspasari

And my siblings,

M. Ulwan Sulthan Iqbal and M. Raditya Arshaq Kamil

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Asyifa Salsabila Putri

ABSTRACT

Putri, Asyifa. Salsabila (2024) *Conversational Implicature of Dissociative Identity Disorder (DID) Character in Moon Knight TV Series*. Undergraduate thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Vita Nur Santi, M.Pd.

Keywords: *Conversational Implicature, Cooperative Principle, Flouting, Violating, DID*

Popular media, such as TV series play an important role in illustrating how communication works to achieve communicative goals. Characters with dissociative identity disorder or multiple personalities that can manifest in one body, can make communication difficult. This study explores the communication dynamics of characters with dissociative identity disorder in popular media, specifically focusing on Marc Spector from the TV series "Moon Knight." The study investigates how the distinct language identities of Marc Spector and his alter, Steven Grant, manifest during their interactions, utilizing Paul Grice's (1975) conversational implicature theory as a framework. Grice's cooperative principle, which encompasses the maxims of quantity, quality, relevance, and manner, serves as the basis for analyzing the characters' communication styles. The research reveals that Marc Spector violates the cooperative maxims 15 times and flouts them 10 times, indicating a complex interplay of communicative strategies. In contrast, Steven Grant exhibits a higher frequency of flouting, with 21 instances, while violating the maxims 4 times. The analysis results in a total of 44 data of primary conversational implicature (PCI) and 6 data of generalized conversational implicature (GCI) for both characters. However, the data collection was reduced from 50 to 40 for analysis because the data may provide the same results. The findings highlight the distinct linguistic identities that emerge when each personality dominates the conversation, suggesting that DID significantly influences communication patterns. This study contributes to the understanding of language and identity in the context of mental health representation in media. For future research, it is recommended to explore additional linguistic dimensions, such as phonology and morphology.

ABSTRAK

Putri, Asyifa. Salsabila (2024) *Implikatur percakapan karakter Gangguan Identitas Disosiatif (DID) dalam Serial TV Moon Knight*. Tesis sarjana. Departemen Sastra Inggris, Fakultas Ilmu Budaya, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Vita Nur Santi, M.Pd.

Kata Kunci: *Implikatur Percakapan, Prinsip Kooperatif, Mencemooh, Violating, DID*

Media populer, seperti serial TV memainkan peran penting dalam menggambarkan cara kerja komunikasi untuk mencapai tujuan komunikatif. Karakter dengan gangguan identitas disosiatif atau kepribadian ganda yang dapat bermanifestasi dalam satu tubuh, dapat mempersulit komunikasi. Studi ini mengeksplorasi dinamika komunikasi karakter dengan gangguan identitas disosiatif di media populer, khususnya berfokus pada Marc Spector dari serial TV "Moon Knight." Studi ini menyelidiki bagaimana identitas bahasa yang berbeda dari Marc Spector dan alternya, Steven Grant, terwujud selama interaksi mereka, memanfaatkan teori implikatur percakapan Paul Grice (1975) sebagai kerangka kerja. Prinsip kooperatif Grice, yang mencakup pepatah kuantitas, kualitas, relevansi, dan cara, berfungsi sebagai dasar untuk menganalisis gaya komunikasi karakter. Penelitian mengungkapkan bahwa Marc Spector melanggar pepatah kooperatif 15 kali dan mencemoohnya 10 kali, menunjukkan interaksi kompleks dari strategi komunikatif. Sebaliknya, Steven Grant menunjukkan frekuensi penghinaan yang lebih tinggi, dengan 21 kasus, sambil melanggar pepatah 4 kali. Analisis menghasilkan total 44 data implikatur percakapan utama (PCI) dan 6 data implikatur percakapan umum (GCI) untuk kedua karakter. Namun, pengumpulan data dikurangi dari 50 menjadi 40 untuk analisis karena data dapat memberikan hasil yang sama. Temuan ini menyoroti identitas linguistik berbeda yang muncul ketika setiap kepribadian mendominasi percakapan, menunjukkan bahwa DID secara signifikan memengaruhi pola komunikasi. Penelitian ini berkontribusi pada pemahaman bahasa dan identitas dalam konteks representasi kesehatan mental di media. Untuk penelitian di masa depan, disarankan untuk mengeksplorasi dimensi linguistik tambahan, seperti fonologi dan morfologi.

مل خص

بوتري ، أسيفا. سلسبيلا (2024) *التضمين التحادثي لشخصية اضطراب الهوية الانفصامية (DID) في مسلسل Moon Knight التلفزيوني.* أطروحة البكالوريوس. قسم الأدب الإنجليزي ، كلية العلوم الإنسانية ، جامعة الإسلام نيغري مولانا مالك إبراهيم مالانج. المستشار فيتا نور سانتي، عضو البرلمان

الكلمات المفتاحية: *التضمين التحادثي ، المبدأ التعاوني ، الاستهزاء ، الانتهاك ، DID*

تلعب وسائل الإعلام الشعبية ، مثل المسلسلات التلفزيونية ، دورا مهما في توضيح كيفية عمل التواصل لتحقيق أهداف التواصل. الشخصيات التي تعاني من اضطراب الهوية الانفصامي أو الشخصيات المتعددة التي يمكن أن تظهر في جسد واحد ، يمكن أن تجعل التواصل صعبا. تستكشف هذه الدراسة ديناميكيات الاتصال للشخصيات المصابة باضطراب الهوية الانفصامي في وسائل الإعلام الشعبية ، مع التركيز بشكل خاص على مارك سبيكتور من المسلسل التلفزيوني "Moon Knight". تبحث الدراسة في كيفية ظهور الهويات اللغوية المتميزة لمارك سبيكتور وبديله ستيفن جرانت أثناء تفاعلاتهما ، باستخدام نظرية بول جرايس (1975) الضمنية للمحادثة كإطار. يعمل مبدأ Grice التعاوني ، الذي يشمل مبادئ الكمية والجودة والأهمية والطريقة ، كأساس لتحليل أساليب اتصال الشخصيات. يكشف البحث أن مارك سبيكتور ينتهك المبادئ التعاونية 12 مرة ويستهزئ بها 10 مرات ، مما يشير إلى تفاعل معقد بين استراتيجيات التواصل. في المقابل ، يظهر ستيفن جرانت تواترا أعلى من الاستهزاء ، مع 17 حالة ، بينما ينتهك المبادئ 5 مرات. ينتج عن التحليل ما مجموعه 40 حالة من التضمين التحادثي الأساسي (PCI) و 4 حالات من تضمين المحادثة المعمم (GCI) لكلا الشخصين. تسلط النتائج الضوء على الهويات اللغوية المميزة التي تظهر عندما تهيمن كل شخصية على المحادثة ، مما يشير إلى أن اضطراب الشخصية الانفصامية يؤثر بشكل كبير على أنماط الاتصال. تساهم هذه الدراسة في فهم اللغة والهوية في سياق تمثيل الصحة العقلية في وسائل الإعلام. بالنسبة للبحث المستقبلي ، يوصى باستكشاف أبعاد لغوية إضافية ، مثل علم الأصوات والصرف.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher aims to explain more thoroughly about the research, which includes the background of the study, problem formulation, significance of the study, scope, and limitations, and key of terms.

A. Background of the Study

In popular media, such as television shows, one of the popular media is being used as a platform to convey messages to the general audience, the development of language as an efficient communication tool is also highly important. Media also serve as instruments, enabling people to communicate more effectively and widely than they could with just voice or hands (Danesi, 2009). This is because popular media is used to communicate with the general public. The way in which the audience comprehends and interprets the message can be enormously impacted by having these elements represented. Furthermore, language is essential to modern media because of its many uses in integrating meaning and connecting messages to the public. The film possesses the ability to convey narratives, evoke sentiments, motivate, prompt action, and rectify disparities in health (Fitchet, Bhagavatheeswaran et al., 2014).

The entertainment sector is significant because it not only provides enjoyment but also reflects actual life, which is why it plays a significant role in influencing how people perceive reality. An idealized version of reality or stereotypical depictions of reality are regularly seen in media such as shows, films, and commercials, which can

have an effect on how individuals perceive their surroundings. As stated by Ross (2019) that the stereotypes portrayed in the media are also reflected in several forms of entertainment media, including popular films, television shows, comedy, reality TV, and video games. On the other hand, despite the fact that many people utilize representations in the media as a point of reference, these representations do not always precisely mirror the reality. Furthermore, the social depictions of society that are prevalent in popular media, such as television series, have the capacity to effectively combine verbal and visual components in order to provide a comprehensive examination of situations that occur in life.

One of the many social and health-related issues that have been brought to light by the media in recent years is the subject of mental disorders, This serves as just one topic among many others. The media, particularly television, is one source of knowledge regarding mental illnesses for the general public (Borinstein, 1998; Handerson, 2018) cited in Tenzek et al. (2023). In the popular media, mental disorders are regularly described using stereotypes. a study by Lopera-Mármol et al. (2023) argued characters in television and films are derived from standardized identities that align with normative standards inside Western society. This is done in an effort to minimize the complexity of the conditions, which in turn impacts the public's perspective of these problems.

Even if creating awareness and offering a resource for education that is easily accessible are two of the primary goals of the media's moves to increase awareness of

mental disorders, the use of a strategy that depends on stereotypes might reinforce the misleading stigma that is held against persons who have mental disorders. These representations frequently communicate inaccurate information, strengthen negative stereotypes, and downplay medical symptoms and experiences (Ma, 2017). Researchers have discovered a variety of negative narratives and preconceptions about individuals who experience mental disorders (Chen, 2021; Larasati et al., 2020; Lopera-Mármol et al., 2023; Sampson 2020).

One of the mental disorders that is frequently addressed in the media is dissociative identity disorder (DID). This complex illness is defined by the presence of two or more distinct and alternating identities that impact an individual's behavior. According to the Diagnostic and Statistical Manual of Mental Disorders (American Psychiatric Association, 2013), dissociative identity disorder (DID) is defined as a disruption of identity that is characterized by two or more separate personality states or possessive experiences. The portrayal of Dissociative Identity condition (DID) in popular culture has frequently highlighted notions of instability and danger, leading to an incorrect perception of the condition (Aguilar, 2020; Chen, 2022; Sampson, 2020).

In the entertainment industry, television shows serve not only as a source of entertainment but also as a representation of life in general by depicting ordinary situations. There are a number of episodes on television that explore a variety of themes, including characters who exhibit a variety of identities, including those who suffer from dissociative identity disorder (DID). According to Lopera-Mármol et

al. (2023), several platforms for the development and distribution of television programs have featured characters as well as themes that revolve around mental problems. There is a common practice in television shows to depict mental illness through the use of supposedly straightforward dialogue that conceals a deeper meaning that has substantial and severe consequences regarding mental problems.

The initial investigation that explores the portrayal of dissociative identity disorder (DID) in the media of entertainment, including films, was conducted by Chen (2022) and Sampson (2020). This study shares the identical objective, which is to determine how the media influences public perceptions of mental disorders and the manner in which DID is portrayed in films. Meanwhile, further research by Hidayat et al. (2019) analyzes the portrayal of DID in the character Kevin of Night Shyamalan's "Split" (Split), in addition to gaining an understanding of the disorder's forms, causes, and potential treatments. On top of that, the research undertaken by Larasati et al. (2022) was to assess the depiction of Dissociative Identity Disorder (DID) in the movie "Frankie & Alice" in relation to its applicability to American society. The DSM-V theory symptoms served as the basis for the analysis that was conducted in this study.

Prior studies have also examined the use of Dissociative Identity Disorder (DID) in the realm of language. Specifically, these studies have employed pragmatic theory to investigate speech acts associated with characters who have DID in literary works and popular films (Amalia, 2021; Chotimah, 2023). Aprilia (2023) utilizes the Moon Knight series to examine characters with Dissociative Identity Disorder (DID) through

a psycholinguistics perspective. This technique delves into the cognitive processes involved in language comprehension and how language influences the thoughts and behaviors of individuals with DID in media portrayals.

Characters with mental illnesses sometimes have multiple personalities that can manifest in one body, which makes communication difficult. Reinders et al. (2019) define DID as two or more dissociative personality states and infrequent recall of daily occurrences or crucial personal information. In this instance, characters with distinct personalities portrayed in media may find it difficult to comprehend the context, which may lead to miscommunication. An individual suffering from Dissociative Identity Disorder appears "different" when they speak to others (Amalia, 2021). As a result, they unintentionally break or disregard the conversational norms, or what has come to be known as a non-observance maxim.

Conversational maxims are a component of the cooperative principle, which was developed by Paul Grice and serves as the foundation for good communication. Conversational maxims, according to Cruse (2006:100), provide a more thorough explanation of the implications of the cooperative principle. In regard to this theoretical framework, in order to have a productive conversation that complies with the guidelines, the participants are required to work together According to Grice, who was mentioned by Nurjannah et al. (2020), when there are two or more parties involved in communication, the cooperative principle should be used to create effective communication (speaker and listener). This aligns with the principles of pragmatics, a

field of linguistics that examines how words might be understood more easily in context, facilitating effective communication and preventing miscommunication.

The cooperative principle proposed by Grice is accompanied by four maxims: quantity, quality, relevance, and manner. These maxims function as fundamental guidelines to ensure that the conversation remains suitable and straightforward. Grice breaks down the four maxims, which Cruse (2006:101) defines as guidelines for pleasant communication that people try their best to operate by and anticipate their discussion partners to do the same. Each of these four maxims has its own distinctive set of laws (Griffiths, 2006:134). The first is a quality that requires that one make an honest effort to communicate. Quantity follows, with this maxim aiming to provide the right amount of information. Additionally, with regard to manner, speakers should be clear, straightforward, and simple to perceive. Moreover, relevance refers to adding something pertinent when disseminating information.

Research has been undertaken in many popular media to investigate the pragmatic arena utilizing conversational implicature theory. Research has been undertaken in many popular media to investigate the pragmatic field utilizing conversational implicature theory. The first is studies on characters in film (Nurjannah, Daud, & Fata, 2020; Saputri & Lubis, 2022; Aristyanti, Sutopo, & Yuliasri, 2020; Imanuel & Ningsih, 2023; Hariyani & Setiawan, 2020) that explores flouting maxim in the form of film media. Each of these studies was conducted by different researchers. After that, there are studies that investigate the violation of maxims on fictional characters in the form

of film media (Prastyaningsih and Harida, 2021; Pradani and Sembodo, 2020; Purwanti and Herbianto, 2021; Ye, 2022; Kurniawan, Irwansyah, and Ulfa, 2023).

The subsequent research in the field of news media that focuses on political discourse is the research conducted by Nuzulia (2020). This research examines how politicians strategically ignore maxims in order to deliver implicit pieces of information by employing Grice's cooperative principle theory. The study is centered on Trump's interview with TIME. Furthermore, Adena, Zuindra, and Mulia (2024) conducted an investigation into the conversational implicature of President Jokowi's interview with BBC News Indonesia. They utilized Gricean theory with a dialogue focus in order to identify the violations of maxims that were committed.

In this study, the researcher uses TV shows as research object due to the fact that TV series play a crucial role in portraying how communication works that seeks to achieve communicative purposes. The Moon Knight has been selected as the television series to watch. Moon Knight (2022) is a supernatural superhero miniseries that was released in 2022. It is based on a character from Marvel Comics with the same name, and it was written by Jeremy Slater and directed by Mohamed Diab. The powers of the Moon Knight are provided by the Egyptian moon god. An extensive number of references to ancient Egyptian mythology were incorporated into the narrative in order to explore it (Feraldi, 2022). In the course of the hero's struggle with his mental problems, particularly dissociative identity disorder (DID), Moon Knight emerged as one of the most notable miniseries (Adekaiyero & Naftulin, 2022). Mental illness

serves as the primary focus of the miniseries, which is directed by Mohamed Diab. Additionally, the supernatural superhero action plot of Marc Spector's character is incorporated into the narrative. Ramos (2022) conveyed that in the mini-series Moon Knight, the MCU adeptly addressed sensitive subjects such as child abuse and mental illness while incorporating them into the Marvel universe, which includes ancient gods and vengeful deities.

The researcher's fascination with dissociative identity disorder (DID) prompted researcher to select it as a subject of investigation. To provide insight into the complexity of communication in individuals with DID, the researcher specifically decided to investigate the Moon Knight miniseries in order to broaden the understanding of the condition from perspective of their communication techniques. In this case, the researcher argued that not all individuals in the general audience understand the implicit meaning of the conversations presented. Therefore, by describing how people with DID utilize language to accomplish their communication goals, the researcher aims to convey the intended meaning in this study. The purpose of this analysis is to offer a more profound comprehension of dissociative identity disorder as it is portrayed in *Moon Knight*'s narrative. The researcher is going to look at how DID characters express their distinctive identities through cooperative principle misconduct and conversational implicature.

Based on the previous explanation of previous research, the researcher thoroughly analyzes all conversations that contain non-observance maxims in the series. afterward,

the researcher then provides a more comprehensive representation to answer and explain the questions that arise from the central discussion regarding the types of conversational implicature that appear in characters with dissociative identity disorder. The researcher applies the cooperative principle approach that was proposed by Paul Grice in order to conduct an analysis and provide a more comprehensive explanation of the conversational implicatures that are associated with each identity. In the following step, the researcher attempts to comprehend the way in which the characters employ strategies for communication in order to convey multiple identities.

B. Research Questions

To clarify based on the previous discussion, this research will be formulated by answering the following research questions:

1. How are conversational implicatures performed by Marc Spector representing unapproachable personality in the TV series *Moon Knight*?

2. How are conversational implicatures performed by Steven Grant representing sociable personality in the TV series *Moon Knight*?

C. Significance of the Study

This study holds importance in enhancing comprehension of the portrayal of dissociative identity disorder (DID) in popular culture, particularly in the television series Moon Knight. The purpose is to enhance the analysis of individual with Dissociative Identity Disorder (DID) by examining how languages are used in popular media TV series focusing on characters with this mental disorder. This research study

utilizes Gricean theory to examine the phenomenon of characters with Dissociative Identity Disorder (DID) having distinct language identities. This investigation employs Grice's cooperative principle, which encompasses the maxim of quantity, quality, relevance, and manner, to analyze the conversational implicature produced by these individuals. In addition, this research can be used as a reference source for students who are interested in exploring further studies on this topic.

D. Scope and Limitations

The primary objective of this research is to analyze the dialogue in the television series "Moon Knight" and identify the conversational implicatures that arise from the main characters' application of the cooperative principle, particularly when they are portraying individuals with Dissociative Identity Disorder (DID). The study utilizes Paul Grice's cooperative principle theory to investigate instances of flouting and violating maxims, with a specific focus on communication that involves the maxims of quantity, quality, relevance, and manner. The aim of this study is to discover the implied meanings, known as conversational implicatures, that result from the conversations that occur. However, this study has limitations because it primarily examines dialogue from the television series *Moon Knight*, which portrays characters with DID, by analyzing 6 episodes that include relevant dialogue. In addition, this study will not focus on the scope of psycholinguistics, despite DID being the background in this study, as this analysis is more related to pragmatics, with a focus on how language is utilized in social contexts to make and interpret meaning.

E. Definition of Key Terms

1. **Conversational implicature**: In pragmatics, conversational implicature refers to the speaker's meaning without explicitly expressing it. This implicature, which is dependent on the conversational context and the speaker and listener's shared knowledge.

2. **Cooperative principle**: Conversational participants should contribute in a way that is necessary, informative, and transparent given the exchange's purpose. These four maxims form this principle: quantity, quality, relevance, and manner.

3. **Flouting maxim**: Flouting maxim is the deliberate breach of one of the Cooperative Principle's maxims (such as quantity, quality, relevance, or manner) to draw attention to the flouting and reveal the statement's latent meaning or message.

4. **Violating maxim**: Violating maxim refers to an act that intentionally or unintentionally misleads the listener by breaking one of the Cooperative Principle maxims (such as quantity, quality, relevance, or manner).

5. **Dissociative identity disorder**: One of the mental disorders occurs when a person experiences multiple different identities that they alternatively manage. Every personality has different characteristics, actions, and ways of thinking.

CHAPTER II

REVIEW OF RELATED LITERATURE

The second chapter of the research contains theories relevant to the study, accompanied by references from previous research. This encompasses the study of pragmatics, specifically Grice's theory of conversational implicature, which explores the concepts of the cooperative principle. Additionally, it incorporates the definition of dissociative identity disorder (DID).

A. Pragmatics

The practical concepts utilized in this study will serve as a foundation for further investigation. Pragmatics is a linguistic discipline that examines the process of generating and comprehending meaning in real-life conversational situations. This field of study is alternatively referred to as the analysis of linguistic significance within a given situation. Pragmatics can serve as a theoretical framework to assess representations in various communication approaches, such as television shows, within the context of popular culture. To enhance the understanding of underlying messages sent in conversations over the portrayal of dissociative identity disorder (DID) in the Moon Knight series, the researcher presents a theoretical framework. This inquiry discusses the used pragmatics theories in order to understand this framework.

Pragmatics is a subfield of linguistics that studies how speakers and writers convey additional meanings through language in particular contexts. Wilson (2006), as cited in Brown (2009: 744), asserts that language is employed to express meaning in context. This means that when individuals communicate through language, there are

supplementary or implied meanings that are not explicitly stated in the words used by the speakers. essentially, there exists a distinction between the intended meaning conveyed by the speaker and the literal interpretation of the spoken language. Furthermore, Griffiths (2006) states that Language has the ability to generate utterances that are dependent on the context, allowing those who receive them to derive information that goes beyond what is explicitly communicated in the signal.

In addition, pragmatics places an emphasis on the significance of numerous contexts, such as social, cultural, and situational elements, which can have a significant impact on how a statement is interpreted in terms of its true significance. A theory on implicature in communication was offered by Grice (1975). According to this theory, speakers frequently provide participants with hints that urge them to infer new interpretations based on certain principles.

B. Conversational Implicature

One of the most important theoretical frameworks for comprehending how listeners deduce meaning from context and how speakers truly intend for their meaning is provided by H.P. Grice. the theory of conversational implicature, initially proposed by H.P. Grice in 1975, in which the process of drawing conclusions is contingent upon the presence of norms around language use, such as the widespread belief that speakers make an effort to tell the truth. This idea goes beyond ordinary conversation, according to Grice (as cited in Griffith, 2006: 134), and it also applies to written work which

includes essays, news articles, and literary works where the reader is expected to discover implied meaning from the author's suggestions.

Adena et al. (2024) define implicature as an implicit or indirect speech act, or an utterance made by a speaker that is not included in their explicit words. It might be said that the listener can understand the additional meaning that is implied by the spoken words through context. When someone says, "*Do you know that the weather is cloudy today?*" when they are hoping to engage in outdoor activities, for instance, what they really want to convey is that they want to draw attention to the fact that it will likely rain, which will prevent them from engaging in such activities. The situational context allows the listener to infer that the speaker is expressing dissatisfaction with the rain, despite the fact that the words used are simply asking about the weather.

Conversational implicature demonstrates that human communication encompasses more than mere verbal expressions; it necessitates the consideration of context, common knowledge, and social conventions, all of which are crucial in comprehending the intended significance. According to Griffith (2006, p. 134), all individuals engaged in communication, including speakers, writers, and recipients of messages, possess an understanding of and obeying to the established standards of communication. The general acceptance serves as the initial basis for deriving meaning, however occasionally people may fail to match the criteria or diverge from these established norms. H.P. Grice's cooperative principle theory outlines communication norms that encompass fundamental principles such as relevance,

clarity, honesty, and appropriateness of information. According to Grice (1989) as cited in Mey and Brown (2009: 365), conversational implicatures occur when there is a perceived breach or complying to the cooperative principle and a set of maxims.

Generalized conversational implicature (GCI) and particularized conversational implicature (PCI) are the two primary categories of conversational implicature in the Gricean framework. Cruse describes the distinction between GCI and PCI in his book "A Glossary of Semantics and Pragmatics." Specifically, "generalized" implicature is implicature that is explicitly cancelled and not dependent on a particular context, whereas "particularized" implicature is implicature that is dependent on the particular context of a conversation. Further discussion will be conducted regarding these two categories.

1. **Generalized Conversational Implicature**

    Generalized Conversational Implicature (GCI), which is one of the main categories of the Gricean framework, aims to provide meaning that is not dependent on specific contexts. This makes it more widely applicable and consistent in various situations. The most notable characteristic of GCIs is their relative context-independence (Mey & Brown, 2009:365). Furthermore, Rhamadani et al. (2022) argue that Generalized Conversational Implicature (GCI) refers to the implicature which occurs when a specific context or circumstance is unnecessary. Moreover, due to its context-neutrality, the presence of GCI could

improve the efficiency of communication, hence reducing discussions and promoting uniform comprehension across different situations.

An example of a conversation regarding generalized conversational implicature proposed by Levinson (2000) in (Mey & Brown, 2009: 365) follows:

> **Speaker A**: What time is it?
> **Speaker B**: Some of the guests are already leaving.

In regard to the example previously mentioned, it is possible to understand the statement, "Some of the guests are already leaving," as a generalization that explains why certain guests have stayed behind. This is a Generalized Conversational Implicature (GCI) since the example can be used to convey anything in a variety of contexts without requiring a particular context. Based on the previous discussion, Speaker B deliberately flouts the maxim of relevance to convey a hidden message. This principle is meant to ensure that the conversation stays on topic, but Speaker B provides an answer that does not directly address the question.

In addition, there is also another example in the context of film dialogue in the research of Tauchid et al. (2023) with the results utilizing conversational implicature theory to identify GCI.

> **Raya**: Chief Benja. Look, I know it's your job to try and stop me, but you won't.
> **Benja**: *Don't mistake spirit for skill young one. I promise you will not set foot on Dragon Gem's inner circle*. Not even a toe.

In the previous example, Raya was observed moving in the direction of Permata while encountering obstacles in the form of a soldier positioned between her and

Permata. In order to ascertain the additional intentions behind Benja's statement, "*Don't mistake spirit for skill, young one*," it is likely that he did not have the intention of preventing everyone. Raya having sufficient knowledge to comprehend the meaning of the statement without requiring any additional information. Based on the information provided thus far, it is evident that this conversation falls under the category of Generalized Conversational Implicature. From analyzing the dialogue above, it is evident that Chief Benja is not providing detailed and direct information about how he stopped Raya. This behavior can be seen as a flouting of the maxim of quantity, as he is intentionally being less specific and indirect.

2. Particularized Conversational Implicature

Grice (1975) developed a theory of conversational implicature that defines particularized conversational implicature (PCI) as a type of implicature that is contingent upon the specific context that has to be comprehended during speech. Kurniawan et al. (2023) describe particularized conversational implicature as a form of communication that possesses a distinct significance, requiring a specific context for complete comprehension of the implied meaning. The speaker's intended meaning in PCI can only be comprehended by the audience if they had knowledge of the specific circumstances or relevant background information.

Due to the fact that it is very dependent on the context in which it is used, Particularized Conversational Implicature (PCI) does not have a fixed link with

specific linguistic forms (Mey & Brown, 2009: 365). To put it another way, phrase constructions that are generated by PCIs do not produce the same phrase structures in different conversational contexts. On the contrary, the meaning is generated by the interaction of the words that are spoken with the situational context. This context encompasses the information that is shared between the listeners and the speakers, as well as the broader context of the subject matter that is being discussed.

The example of conversational dialogue in the film is based on the results of research by Imanuel & Ningsih (2023) which identified the existence of particularized conversational implicature using Grice's theory.

> **Shang-Chi**: Okay, but how long are we talking? Like, hours? Days?
> **Trevor**: *friends, I am but a transitory vessel for the infinite wisdom of a creature far more advanced than we'll truly understand*.

In the previous conversation above, Shang-Chi, who was tired of waiting outside Ta Lo Village, started asking Trevor about when they would enter the forest. Shang-Chi asked, "*Okay, but how long are we talking? Like, hours? Days*?" it can be explained that he is impatient, then answered by Trevor, "*friends, I am but a transitory vessel for the infinite wisdom of a creature far more advanced than we'll truly understand*" which can show that he also does not know the exact time, because he is just Morris' translator. With this answer, it can be concluded that it is in accordance with PCI, because it requires specialized knowledge to understand other meanings conveyed. Furthermore, based on the findings of the conversational

implicature, it becomes evident that Trevor is disregarding the principle of providing sufficient information which is flouting maxim of quantity. This is evident in his response to Shang-Chi's question, where he offers a convoluted and indirect answer.

C. Cooperative Principle

The cooperative concept, initially introduced by Grice (1975), asserts that successful and efficient communication in a conversation necessitates collaboration between the speakers and listeners. Lindbloom's cooperative principle of conversation, as described by Mey and Brown (2009: 151), states that in order for a discussion to progress smoothly and effectively, all participants must actively engage in communication that is mutually beneficial. Providing accurate information promptly during verbal communication is crucial for ensuring comprehension by the recipient.

In addition, Grice (1989) explains (as cited by Mey & Brown, 2009:152) limits the use of the cooperative principle to describe conversational exchanges that have the following three specific characteristics:

a. There is a common objective among the participants, indicating that each person in the discussion is trying to accomplish something together. The goal of the discussion can be to solve issues or share knowledge in addition to coming to an agreement on a subject.

b. The contributions of the participants are interconnected and rely on each other. In other words, during the conversation, the participants should be

relevant and beneficial towards other contributions in order to adhere to the cooperative concept. A remark or query from one party necessitates a comparable response from the other party, leading to a logical and interconnected conversation.

c. It is implicitly understood that until both parties agree to stop, the transactions shall proceed in an acceptable manner, other things being equal. There is an understanding during a conversation that an agreement is required to end it if the two sides are interacting in a proper and consistent manner.

In addition, this idea emphasizes the significance of speakers and listeners working together to achieve effective communication, as the maxim explains in greater detail. Grice's maxim, however, is an unwritten guideline that individuals will go by when interacting rather than an exact rule that needs to be followed. According to Griffiths (2006: 135), this maxim characterizes an extensive pattern or movement in people's instinctive interactions, as though they are constrained by certain guidelines. These principles are going to help in controlling our speech patterns during daily interactions, ensuring devoid of mistakes and effective communication (Cruse, 2006: 101).

The four elements of Grice's maxim, namely Quality, Quantity, Relevance, and Manner, which those who commit to the cooperative principle will implicitly obey to, might be stated as follows, as defined by Grice in Cruse (2006: 101):

1. Maxim of Quantity

   In order to prevent giving too much information, proper information should only be exchanged in accordance with what is required.

2. Maxim of Quality

   Give the truth while sharing information; in other words, avoid stating something that is unrealistic or devoid of convincing proof.

3. Maxim of Relevance

   By expressing ideas in a direct and pertinent manner that aligns with the topic at discussion.

4. Maxim of Manner

   The individual who uses did not provide any additional information. Information is presented in a straightforward and systematic manner to prevent any ambiguity or lack of structure.

However, there are common failures of maxim by participants through "flouting" or "violating", which will be discussed further afterwards.

1. **Flouting Maxim**

   The theory of conversational implicature, as formulated by Grice (1975), incorporates the concept of the cooperative principle, which encompasses the flouting of a maxim. According to Greeneall (Mey & Brown, 2009: 569), flouting refers to an apparent infraction of one of the maxims. Unlike minor infractions, flouting a maxim refers to the deliberate act of breaching it in a manner that is

recognizable to the listeners. The speaker deliberately breaks conventional conversational rules by employing this maxim, despite its perception as such, in order to convey a certain message.

Flouting maxims often arise in situations where the objective is to convey something softly or with an implied significance. The speaker aims for the listener to understand the true significance of the message, whether it is its underlying meaning or its literal expression, by deliberately disregarding traditional norms (Hariyani & Setiawan, 2020). The objective is for speakers to conform to the principles of quantity, quality, relevance, and manner in situations when conversational implicature commonly arises, as they endeavor to uphold the conversational maxim. Nevertheless, there are situations in which the speaker intentionally generates conversational implicature. In this context, there are two important conditions that must be met which are (a) it is clear to the hearer that the 'flouting' is deliberate and (b) the speaker can nonetheless be assumed to be obeying the Co-operative Principle and is therefore breaking the rules for good communicative reasons (Cruse, 2006:64).

1.1 Flouting Maxim of Quantity

To start with, there is flouting maxim quantity, which is a concept that is used to characterize speakers who intentionally break the rule by delivering either an excessive amount of information or an insufficient amount of

information (Cutting, 1992:37). Speakers who deviate from this quantity maxim purposefully give information that is not as accurate as what is needed.

Hariyani & Setiawan (2020) conducted a study on the film Pokémon: Detective Pikachu, specifically focusing on how the maxim of quantity is flouted using Grice's theory.

> **Pikachu**: What did you get kid?
> **Trevor**: *I literally just met someone; she was a junior reporter at CNM. She's doing her story on Harry*. I think she knows more than us.

Taking into consideration the conversation that was just shown, it can be concluded that Tim, the main lead, flouted the maxim of quantity by providing more information than was required.

1.2 Flouting Maxim of Quality

There are various ways for someone to break the maxim of quality, one of which is when they say something that is not reflective of their opinions. According to Cutting (2002:37), individuals can flout the maxim by using hyperbole or exaggeration. Furthermore, as mentioned by Cutting (2002:37), it is possible to disobey the maxim of quality through the use of irony and jokes.

The following is an illustrative example of research that has been conducted by Hariyani & Setiawan (2020) using the same theory in Grice's cooperative principle in the film n Pokémon: Detective Pikachu movie.

> **Tim**: Okay, so you're a talking Pikachu with no memory and addicted a lot to caffeine.
> **Pikachu**: *I can stop whenever I want. These are just choices.*

Based on the previous dialogue, it is evident that Pikachu has flouted the maxim of quality by intentionally giving incorrect information in response to Tim's question.

1.3 Flouting Maxim of Relevance

According to Cutting (2002:38), the concept that is associated with Grice's cooperative principle provides an explanation for why the speaker knowingly disregards it by delivering information that is unrelated to the topic that is currently being discussed.

The following section is taken from a study conducted by Nurjannah, Daud, and Fata (2020) that examines the violation of the maxim of relevance. The researchers apply the same theoretical framework to analyze the film Avengers: Infinity War.

> **Ebony Maw:** your powers are inconsequential compared to mine.
> **Tony Stark:** *Yeah, but the kid's seen more movies.*

Tony Stark in the above conversation has flouted the maxim of manner, where in this context he did not answer relevantly on the topic of his conversation with his interlocutor, Ebony Maw.

1.4 Flouting Maxim of Manner

In the event that a person communicates in a manner that is ambiguous, they may be accused of disobeying the norm of manners if they make an effort to exclude other parties on purpose (Cutting, 2002: 39).

One example of a political person breaching a rule of manners that Nuzulia (2020) has investigated is the interview that Donald Trump did to TIME in the Oval Office in 2020.

> **TIME:** Are they calling your bluff on this or how do you see it?
> **Trump:** *Time will tell. Only time will tell.*

In the course of an interview with TIME, Donald Trump purposefully flouted the principle of manners due to the fact that he answered the questions that were posed in a manner that was ambiguous and did not provide any information that was clear.

2. Violating Maxim

A speaker can violate the rules of communication by purposefully giving false information, but the listeners won't understand they are being misled. This is known as violating maxim, which is also a component of Grice's cooperative principle. According to Cutting (2002:40), a speaker might be deemed to violate a maxim if they are aware that the listener will only comprehend the words' surface meaning and will not realize the truth. Put another way, Thomas (1995) claims (as cited in Cutting, 2002:40) that communicators purposefully make false implicatures in conversations. During a conversation, speakers use the ignorance of their audience to further their own intentions. According to Adena, Zuindra, and Mulia (2024), violating maxims occurs when a speaker deviates from them with the intention of misleading the listener.

Moreover, breaking the maxim is done discreetly. For instance, when a speaker purposefully gives false information to the audience without displaying any indication of their deceit. The speaker purposefully leaves out important details (Cutting, 2002:40). This is a communication tactic that not only disregards the cooperative principle but also serves to further their own goals as they attempt to conceal the truth, avoid accountability, or control the circumstances. The person who is listening makes a mistake by believing that they are cooperating (Cutting, 2002:40).

2.1. Violating Maxim of Quantity

Violating the maxim of quantity is a component of Grice's cooperative principle that arises when the speaker fails to supply sufficient details during the discussion. According to Cutting (2002:40), when someone violates the maxim of quantity, they intentionally withhold information in order to prevent the listener from obtaining a complete understanding of the situation.

The following are examples of violating maxim of quantity based on research conducted by Pradani and Sembodo (2020) in the film series Divergent.

> **Tris:** Do you know?
> **Four:** *Let's just say they built their fence for a reason.*

During the conversation that goes between Tris and Four, in which Tris asks Four a question regarding what is outside the fence, Four responds to the

inquiry by not offering sufficient information. As a result, Four's response can be interpreted as a violation of the maxim of quantity.

2.2 Violating Maxim of Quality

The violating maxim of quality, which is a component of Grice's cooperative principle, is the second violating maxim that will be studied through the present study. Cutting (2002:40) proposes that a violation of the maxim of quality is seen to be done in a deceptive way and provides the listener with incorrect information. To put it another way, this violation takes place when the speaker conveys information to the interlocutor that they are unaware of being accurately represented.

An example of research that has been carried out by Pradani and Sembodo (2024) in the dialogue film series Divergent.

Christina: Have you heard anything about Will?
Tris: *No*.

In response to Christina's question, Tris violated the maxim of quality, based on the interaction described above. In this instance, Christina, the listener, is unaware that Tris is lying when she decides to provide misleading information even though she is aware of the facts from the question, "Have you heard anything about Will?".

2.3. Violating Maxim of Relevance

Violating maxim of relevance is a part of violating maxim, which happens when speakers deliver material that is not pertinent to the subject matter of the

conversation. Cutting (2002:40) emphasizes that a violation of the relational principle might be accomplished by altering the subject of the conversation in order to distract the attention of the interlocutor.

For instance, a study by Yulianti et al. (2022) examined the same theory with regard to a talk show on Saturday Night Live and how it violated the relevance maxim.

> **Michael:** If you got a platinum record, you can plan on him doing a photo with you.
> **Jim:** *Trump cannot win. We must do better than that spray tan super spreader. I will win because I'm a baller.*

In the context of the conversation mentioned above, Jim violates the maxim of relevance since he purposefully diverts the topic of conversation away from the person he is talking to its kind with.

2.4 Violating Maxim of Manner

Violating the maxim of manner occurs when a speaker intentionally uses ambiguous or irregular language to make it confusing for the listener to comprehend the information clearly. Cutting (2008) describes (as stated in Yulianti et al., 2022), that the violation of the maxim of manner occurs when the speaker provides information that lacks clarity or is ambiguous.

An illustration of a violation of the manners maxim studied by Pradani and Sembodo (2020) in regard to conversation taken from the Divergent film series.

> **David:** where are you going?
> **Tris:** *I'm taking your ship and I'm not coming back.*

Tris' response to David's question can be seen as a violation of the maxim of manner, as she failed to provide a direct answer to the question. In order to make the answer unclear or open to interpretation for the person they are speaking with.

D. Dissociative Identity Disorder

The researcher used Dissociative Identity Disorder (DID) as a fundamental framework in this study to go deeper into it further. This theoretical perspective will provide insight into aspects of Dissociative Identity Disorder (DID) that are necessary for comprehending its portrayal in the TV series Moon Knight (2022), specifically in relation to the main character, Marc Spector. The analysis will employ a pragmatics theory method.

Dissociative identity disorder (DID) is a complicated psychiatric condition characterized by the perceptual convergence of two or more separate identities within the affected individual. As per a study conducted by the American Psychiatric Association (2013), dissociative identity disorder (DID) is distinguished by the simultaneous presence of two or more unique personality states, recurring episodes of possession, and periods of memory impairment. This psychiatric condition is classified as one that involves the detachment or segregation of the cognitive, affective, or psychological facets of an individual's experience. Moreover, this psychiatric disorder often leads to immediate and unintentionally behavioral manifestations, sometimes accompanied by a continuous decline in the individual's subjective experience.

Dissociative identity disorder, as defined by Larasati & Purnomosasi (2023), is a condition that impacts individuals whose sense of self, perception, and recollections are fragmented. Depersonalization, derealization, and fragmented feelings are some of the symptoms that a person going through dissociative symptoms may experience (DSM, 2013). The individual experiences situations that cause them to feel divided into multiple identities or cut off from themselves. They may even experience a detachment from reality.

Furthermore, individuals with Dissociative Identity Disorder (DID) may experience difficulty controlling their mental processes or gaining access to knowledge that they would typically be able to obtain on their own. According to the DSM (2013), this may manifest as amnesia, in which case the person experiences difficulty recalling specific memories related to past experiences that they should be able to recall with ease. The American Psychological Association (APA) states that severe childhood abuse, traumatic past, and/or overpowering experiences are frequently linked to dissociative identity disorder (DID) (Aprilia, 2023; Larasati & Purnomosasi, 2023; Sampson, 2020). Individuals with this mental illness typically have a traumatic past, which may include being the victim of severe verbal or nonverbal abuse as a kid or experiencing horrific events in the past that left them feeling afraid and left vulnerable. These experiences may affect their psychological growth and cause them to lose self-control. These identities take over the person repeatedly, and they are frequently accompanied

by behavioral, affective, emotional, cognitive, memory, perceptual, and/or sensory-motor changes or alterations (Snyder, 2017).

When it comes to language, dissociative identity disorder involves a unique dynamic where each identity, also known as a 'alter,' holds its own distinct communication style. Within each alter, there exist different experiences and memories specific to the individual, allowing for the development of alternative personalities that contribute to their own language identity. In the area of language, people with DID frequently adopt various social identities through their use of language. The utilization of these distinct language identities can demonstrate how each individual conducts the social status they are presenting. One of the characters with DID is Marc Spector, a Mercenary who has an alter ego who is a gift shop employee at a museum, where they have distinct social identities.

E. Moon Knight TV Series

Moon Knight depicts the journey of Steven Grant, a museum gift shop employee, who becomes aware of his dissociative identity disorder (DID), a condition characterized by fragmented personality and self-perception resulting from intense psychological trauma. Grant coexists within his own body alongside Marc Spector, a mercenary soldier. The Moon Knight series extensively depicted the character's Dissociative Identity Disorder (DID) with great emphasis, prior to exploring the specific characteristics and manifestations of the disorder (Moore, 2022). In the story, the depiction of mental disorders that are associated with traumatic experiences, such

as dissociative identity disorder (DID), is an essential component in the visualization of Marc Spector's life. According to the description of Marc's character, his childhood was marked by severe and recurrent abuse at the hands of his mother. As a result, Marc developed a different personality in order to shield himself from the extent of the pain he experienced.

The Moon Knight mini-series, created by Marvel Studios, achieved significant success by garnering a total of 1.8 million viewers on the Disney+ streaming service within five days of its initial episode airing (Herlambang, 2022). This viewership surpassed that of previous Marvel series, including Wandavision and Hawkeye, within the same time frame. The Moon Knight series garnered a remarkable viewership of 1.8 million in its inaugural episode, which was quite unexpected. The superhero named Marc Spector is a recent addition to the MCU franchise, having not previously appeared in any films or series. Nevertheless, it appears that the audience is mostly intrigued by the exploits of fresh characters within the Marvel Cinematic Universe. furthermore, Reid stated that Moon Knight successfully executed a significantly potent incantation, resulting in an impressive critics rating of 86% on Rotten Tomatoes. According to Samba TV's data, the inaugural episode of the Marvel streaming series garnered 1.8 million households during the first five days, making it the second-highest opening among all Marvel streaming series (Reid, 2023).

CHAPTER III

RESEARCH METHOD

This chapter provides a comprehensive overview of the research methodology that will be applied in this study. This method of study encompasses the research design, data sources, data collection techniques, and data analysis.

A. Research Design

The researcher utilized qualitative research methods in the present study. The researcher selected for a qualitative approach as the primary concern or emphasis does not lie in numerical computations or statistical methods. Qualitative research is a data collection approach that involves gathering information through verbal or written communication with individuals and by observing their behavior. Consequently, the output generated consists of words and sentences, rather than individual letters and integers. For the purpose of this study to explores the use of conversational implicature on characters suffering from Dissociative Identity Disorder (DID). The researcher subsequently analyses the several forms of deliberately flouting and violating the maxims of conversation, with a particular focus on interpersonal interaction that involves the maxims of quantity, quality, relevance, and manner. This is accomplished by selecting 6 episodes from the television series The Moon Knight, that contain the subject matter of Dissociative Identity Disorder (DID) mental disorder, for the purpose of research. In addition, researcher designated the Moon Knight television series as a subject of analysis. In

the process of analyzing During the process of analyzing this study, the researcher utilized the cooperative principle theory developed by Paul Grice.

B. Data Source

The researcher utilized two distinct data sources in this study: primary data and secondary data. The primary data is the main focus of this investigation. The primary data for this research were directly acquired from the TV series Moon Knight. The data comprises the activities of observing, capturing screenshots of scenes and speech, and synthesizing the study report directly from the series. The researcher employed the television series "Moon Knight" directed by Mohamed Diab, which premiered on March 30, 2022, as the subject of their study. This TV series may be accessed through the Disney+ Hotstar streaming platform.

Secondary data is the next type of data that the researcher was able to employ in this investigation. For the purpose of providing more information to support primary data, secondary data acts as an additional source. This secondary material was gathered from a wide variety of external sources, such as books, articles, dictionaries, journals, theses, the internet, videos, and past studies that were linked to the subject of the investigation. For the purpose of properly interpreting and contextualizing primary data, the researcher referred to relevant literature from a variety of sources, including books, journals, internet sites, and reference materials. The researcher intends to increase the completeness and validity of the conclusions of the research by utilizing both primary and secondary data sources. The

researcher will use TV series as the primary data source, while also extracting additional information in order to provide a comprehensive analysis.

C. Data Collection

Several steps are included in the data collection process for this study. The first stage in collecting data was for the researcher to watch all 6 episodes of Moon Knight in order to understand the storyline and dialogue between the main characters. Second, the researcher carefully observed the dialogue of the main character who has DID, with a special focus on how the character communicates and responds in conversations in each episode. Third, after several rewatches of each episode, the researcher began to look for patterns of communication from the main character, especially at moments when there was flouting or violating conversational maxims, which became the main focus of the analysis by screenshotting the dialogue from the episode to record conversations that were considered significant. Fourth, the researcher transcribed the screenshots to facilitate analysis and arranged them in order from episodes 1 to 6 when the main character appeared to communicate with other characters. Fifth, the researcher transcribed the screenshots to facilitate the analysis. The transcripts were arranged sequentially based on the order in which the dialogue appeared in the episode, starting from episode 1 to episode 6. Sixth, to fully understand the transcripts, the researcher read them several times until it was confirmed that the dialogue could be used as data for analysis.

D. Data Analysis

The following step, which comes after the data collection, is the analysis of the data. The subsequent procedure involves the analysis of the data that has been gathered. The initial step involves a thorough examination of the data in this study, with a focus on analyzing conversational dialogue found in the subtitles of the TV series "*Moon Knight*". Specifically, focus is given to sentences, words, and phrases that contain flouting and violating the maxims of quantity, quality, relevance, and manner. The following analysis examines the data that has been identified using Grice's cooperative principle theory. This theory is used to determine how the different ways of communicating of the characters, Marc Spector and his alter, Steven Grant, who both have dissociative identity disorder, are manifested when they communicate. Marc Spector who has an unapproachable personality, while Steven Grant who has a sociable personality. The last step concludes the analysis and interpretation to examine fundamental study outcomes and related broader implications.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the researcher's findings and discussion, which aim to address the problem formulation by applying Grice's cooperative principle theory. In the findings section, the researcher specifically examines the data related to the problem formulation of the utilization of conversational implicature on the main character with dissociative identity disorder (DID) in the *Moon Knight* TV series.

A. Findings

The researcher uses Grice's (1975) theory as the fundamental theoretical framework to describe how conversational implicature could come from breaking the maxim. In this section, the researcher highlights the most important findings that develop from the study. The information was obtained from the transcripts of the dialogues that appeared in the *Moon Knight* TV series on the Disney+ Hotstar platform. These dialogues showed maxims that were broken by the main character, Marc Spector, who suffered from dissociative identity disorder (DID). Furthermore, the investigation starts with identifying the breaking of the maxim including violating maxims and flouting maxims which was committed by him and his other personality, Steven Grant. Furthermore, then it will proceed to the examination of the implicature in the conversations. The utilization of conversational implicature exposes the role of maxim breach in the production of implied significance and the interplay of conversational strategies in characters with dissociative identity disorder.

1. **Conversational implicatures performed by the personality of Marc Spector**

Marc Spector is the main personality with the identity of a mercenary who has an aggressive, brave, and pessimistic personality and is brutal and ruthless when dealing with his enemies. He is severely traumatized by violence from his mother in relation to his dead sibling, leading him to have dissociative identity disorder as his coping mechanism. This study includes data that was derived from the conversations that Marc Spector has with other characters in the course of his interactions with them. To be more specific, it examines situations in which Marc purposefully breaks from the cooperative principle theoretical framework that was provided by Grice (1975). These deviations include disregarding and failing to follow through to the maxim, with a particular emphasis on the following four elements, which quantity, quality, relevance, and manner.

Table 1. The frequencies of implicature and maxims produced by Marc Spector in Moon Knight

	Types	Total
Implicature	Generalized	3
	particularized	22
Types of non-observance maxims	Flouting of quantity	2
	Flouting of quality	3
	Flouting of relevance	5
	Flouting of manner	-
	Violating of quantity	5
	Violating of quality	4
	Violating of relevance	6
	Violating of manner	-

	Total:
	25

According to the data in the table, the character Marc Spector, who is a mercenary, violates the maxim 15 times and flouts the maxim 10 times. This leads to a generalized implicature of 3 data and a particularized implicature of 22 data. The following is the analysis of the form of the breached maxim as expressed by the character Marc Spector.

1.1 Flouting the maxims

Flouting maxims are utilized when a speaker purposefully breaks the rules of conversation in order to help the listeners comprehend the hidden or implicit meaning of what is being said.

Datum 1

Khonsu: take him to the ledge.
Marc: *he's just a kid.*

Marc seeks the location of Harrow to get the scarab, known as the Compass, which will guide him to Ammit's tomb and avert the rising of Ammit, a malicious goddess of the underworld. Marc, who retained an informant within Harrow's henchmen, desired to ascertain the precise whereabouts of the scarab. However, his avatar, Khonsu the god of the moon, told him to take the boy to the cliff because the young guy was willing to say anything. Considering Marc's response to Khonsu's command to lead the young man to the brink of the cliff, failed to

explicitly address Khonsu's control, Marc was committed to **flouting the maxim of relevance**.

Marc is intentionally breaching the rules in this situation since it is clear from his remarks that he does not agree with the alternative course of action that Khonsu has offered. Marc sends a message to his audience that he disregards Khonsu's order because he takes advantage of violence on a kid, which creates a moral dilemma for him. It qualifies as **generalized implicature** because Marc's response doesn't have the specific context to understand the implied meaning and due to the awareness that Marc is in a situation in which he must follow Khonsu's orders despite his own values.

Datum 2

Yatzil: surely Khonsu mentioned her?
Marc: *the gods aren't really his favorite topic.*

During this conversation, a gathering of other avatars took place with the purpose of discussing the imminent danger posed by Ammit's resurrection. Within the Giza Pyramids, Marc contemplated his role as a representative in this council, assuming the appearance of the avatar of Khonsu. He came across the avatar of the goddess Hathor, known as Yatzil, in that place, and she recognized him as the avatar of Khonsu. Yatzil asked if Khonsu had ever mentioned Hathor, suggesting that Khonsu enjoys her music.

The remark from Marc that *"the gods aren't really his favorite topic"* does not immediately address Yatzil's query. By purposefully **flouting the maxim of relevance**, Marc suggests that Khonsu is silent regarding other gods, such as Hathor. Marc provides an implicit response by stating that Yatzil's question is irrelevant and does not directly indicate that he will not discuss it. The statement made by Marc is a **generalized implicature** since, in this instance, he purposefully conceals the content of his sentence by using sentence implicature. Marc's response belongs to the category of a generalized implicature since it does not require more explanation for the recipient to comprehend the context or meaning of what Marc said. This indicates that Marc is assuming that the audience is aware of the intention behind his statement and will thus deduce its inferred meaning.

Datum 3

Layla: right guy. Right place. But you're not Egyptian.
Marc: *Layla, what the hell are you doing here?* You shouldn't be here.

After failing to obtain his scarab, Marc was in a crowded Egyptian market searching for other ways to locate Ammit's tomb. He approached a street seller and inquired about the Senfu sarcophagus, a substitute tool for locating the tomb. But after hearing the question, the street seller turned to leave without responding. Then Layla came directly behind Marc, saying, "*Right guy. Right place. But you're not Egyptian.*" Marc

flouted the maxim of relevance when he heard Layla's remarks that appeared behind him and purposefully ignored Layla's subject matter in conversation.

When Layla makes a statement regarding where he came from, Marc in the earlier heading quickly changes the subject by providing an unrelated response. Marc deliberately breaks the rule by doing this because he is taken aback by Layla's unexpected presence. Marc's response is incorporated in the **particularized implicature** because it avoids talking about his background and instead concentrates on Layla's presence, which implies a meaning that needs to be understood in a specific situation.

Datum 4

Steven: sorry. If you expect my help, it's not gonna be while I'm imprisoned.
Marc: *do you wanna bloodbath? Huh? Fine, have it your way.*

Marc appeared to be having trouble interpreting the clues when he was looking through the sarcophagus for information on how to get to Ammit's tomb. He subsequently approached Steven, who knew more about ancient Egyptian history than he did, for help through the mirror above him. But Steven insisted that as long as he was not in charge of their bodies, he would not participate. Marc **flouted the maxim of quality** by using sarcasm because he wasn't pleased with the circumstances.

When Marc asks, "*Do you wanna bloodbath?*" it is clear that he is using sarcasm to convey his disapproval of Steven's wish to switch bodies given the dangerous situations at hand. Considering Steven's carelessness, he isn't really supporting his plan to start chaos. Marc, on the other hand, uses the statement to point out Steven's intent to take control of his body. It is clear from Marc's words that there is a significant chance that Steven's request will be understood implicitly.

As a result of the speaker's failure to adhere to the cooperative principle, Marc's speech in the dialogue above creates a conversational implicature, which is a kind of discussion that does not take place directly. Given that the meaning of Marc's comment is contingent upon the specific details of the interaction and the circumstances surrounding it, the result demonstrates **particularized implicature** in this case. Marc and Steven are trapped together in a body, and Steven's knowledge regarding ancient Egyptian history is essential to decoding the puzzles. Marc highlights that if he assumes control of both bodies at the wrong moment, there would be life-threatening consequences through the implicature.

Datum 5

Dr. Harrow: tell me. How did you come to be here today?
Marc: *how did you get here?*

After Marc regained consciousness from being shot in the chest by Harrow at Ammit's tomb and falling into the water, he woke up heavily sedated in a wheelchair in the general ward of Putnam Mental Hospital. Once the sedative wore off, Marc was brought to see Dr. Harrow, a psychiatrist who attempted to persuade him that the events at Ammit's tomb and everything else he had seen as Avatar Khonsu were figments of imagination Marc asked by Dr. Harrow how he ended up in the asylum. "*How did you get here?*" was an irrelevant response from Marc, who retained his confusion and believed that everything was fake because the things that had happened before he was in the hospital felt so real.

Marc is **flouting the maxim of relevance** in response to this conversation. Dr. Harrow brought about a question looking for details about Marc's admission to the asylum. Marc, however, answers with an issue that is unrelated to Harrow's query. Marc's move is an attempt to convey his utter confusion and unease at the circumstances he finds himself in. Marc attempts to imply that he is not persuaded by Harrow's explanation and questions about the truth of his surroundings by changing the subject. Marc's statement correlates with the definition of a **particularized implicature** since it is directly connected to his circumstances at the mental health facility.

Datum 6

> **Steven:** is he a doctor now?
> **Marc:** *I'll prove it to you. So, like, right through these doors, for example, we go through here, there's gonna be patients, and there's Crawley probably about to yell bingo!*

After he managed to get away from the asylum nurses, Marc came to a stop in a hallway that had numerous doors. Marc heard individuals trying to escape from a blue sarcophagus he saw in one of the chambers. Marc then raised the tombstone to reveal Steven Grant's alter personality, which had been taken out of his body. Steven questioned how they could be apart as they were both taken aback by the current circumstances. Marc responded by calling himself an insane person and stating that Dr. Harrow was correct in what he had said. Steven then inquired as to how Dr. Harrow could be a doctor, and Marc answered his question by giving more details than were necessary.

Marc's response can be defined as **flouting the maxim of quantity** considering in response to Steven's question, "*Is he a doctor now?*", Marc provided further information rather than a brief and simple answer. Rather than immediately answering Steven's question, Marc directs him to a separate room. Marc's statement wants to indicate to Steven that they are in a mental health hospital, implying that Harrow is a medical professional. Marc's explanation classifies it as **particularized implicature** since it requires the specific context of their current

situation in order to properly comprehend the evidence's claimed importance regarding Harrow's status as a doctor at the mental institution.

Datum 7

Steven: just a creepy caff filled with dead bodies. That's all it is. No prizes guessing whose room this is. Yours.
Marc: *funny.*

In order to pass through Duat, the Egyptian underworld, within a room that is filled with memories from their own lives, Marc and Steven need to find a way to balance their emotions on the scales of justice and the feathers of truth. The room contains all of the dead bodies of the people that Marc killed as he fulfilled his duties as Moon Knight. While Steven is drawing attention to the fear that is present in the room, Marc responds with a sarcastic response to Steven's declaration that these memories must be his.

While responding to Steven's statement, Marc is **flouting the maxim of quality** by answering "*Funny*" as his response. Despite using the word 'funny,' Marc's sarcasm suggests that he does not find Steven's statement amusing, even though it is accurate. Marc is actually communicating that this is a very serious and emotionally charged issue for him by utilizing sarcasm, which is different from the literal definition of the term 'funny.' Marc's response is classified as the category of **particularized implicature** since the audience must

understand a particular context in order to understand its meaning. Due to additional details from the conversation's context, Marc's comment does not automatically imply this implicature.

Datum 8

> **Steven:** is that doctor El Faouly? Layla's dad?
> **Marc:** *I tried to get them all away. But we didn't make it. Clearly.*

When they visited another memory room, Marc turned mercenary since he was forced to work for Bushman, his previous commander, and had no other option. Unbeknownst to Marc, Bushman had altered his original plan to spare the witnesses, just as they were about to attack the Egyptian tomb. Steven had asked Marc, "*Is that doctor El Faouly? Layla's father?*" With sorrowful glances Marc remembered that he had attempted, but failed, to free any of the captives because he had rejected the idea of doing so.

Marc is **flouting the maxim of relevance** by answering Steven's inquiry in this manner. Instead of responding to the pertinent issue, he shifted the subject and described his attempts to free the captives. Marc's response implies that he is, in fact, Dr. El Faouly, but he also uses it as an excuse to justify his feelings of guilt about not being able to save Layla's father. Marc's response with "*I tried to get them all away. But we didn't make it. Clearly*" does not directly address Steven's inquiry regarding the identification of the body, it does have additional

significance, and as a result, it can be categorized as a **particularized implicature** because of the context underlying Steven's question.

Datum 9

> **Steven:** the point of me? What? To be your stress ball? All this time I thought I was the original, but I'm just something that you made up.
> **Marc:** *you've got to live a happy, simple, normal life. You understand?*

Marc is forced to go back and inform Steven that he is an alternate identity because Harrow tells him that he needs to make a reconciliation with Steven. In the memory room, where Marc's mother, Wendy, once barged in when Marc was a child, Steven finally discovers that he is Marc's other personality. Young Marc is made to listen to his mother as she threatens him, grabbing a belt off a hanger. Eventually, Steven finds out what transpired before he developed his own personality as a means of coping with the trauma of his mother's abuse.

By responding this way, Marc is **flouting the maxim of relevance**. Marc responds in a way that is not entirely relevant to Steven's question as well as assertion when Steven expresses his anguish and uncertainty at discovering that he is merely a personality that Marc developed to cope with stress. Marc makes a statement that emphasizes Steven's life and the necessity of leading a contented, uncomplicated, and normal life rather than explicitly clarifying Steven's presence. He attempts to divert the topic away from Steven's emotional inquiries and toward more broad, encouraging guidance in this manner. Given how much its

meaning depends on the particular circumstances and the individual's traumatic history, this can be considered as a type of **particularized implicature**. By using this implicature, Marc hopes to subtly highlight the value of Steven's contented and typical existence while avoiding addressing Steven's acknowledged emotional suffering.

1.2 Violating the maxim

When a speaker intentionally deceives the listener by not adhering to the four maxim norms and knows that the listener is unaware of the truth, which is known as a violation of the maxim.

Datum 10

Man: just let us go, man.
Marc: *that wasn't me!*

Marc, who had suddenly lost consciousness, was already in a taxi and should have been fighting Ammit's pupils who were tracking on him. When Marc recovered consciousness, he noticed both of the informants staring at him through the window with one of the informants pleaded to be released from Marc, and they both ran away. Marc, who was still a little disoriented due to his unconsciousness, responded in a way that was unrelated to the request.

Marc intentionally gave an improper response to allude to the complexity of his identity as a person with DID, consequently **violating the maxim of relevance** by providing an irrelevant response. The

purpose of the activity is to subtly suggest to the enemy that the actions he recalls while he was unconscious were carried out by a different personality that lives inside of him rather than by him. Based on Marc's reaction, this is classified as a **particularized implicature**. The interpretation that can only be deduced from the particular circumstances of the conversation is, that Marc has DID and the actions that the informant remembered were carried out by a different personality within his response, which is unrelated to the informant's wish to be released.

Datum 11

Steven: so, what? Am I, like, meant to be some sort of mad secret agent or something?
Marc: *it's a little more complicated than that.*

An individual with dissociative identity disorder (DID) exhibits an intricate interplay between their multiple personalities. Marc engages in a conversation with Steven, his alter who possesses control over the situation. Steven, driven by his inquisitive nature, stumbles upon a bag within a storage unit in London. This bag holds a passport bearing the name "Marc Spector," complete with a photograph of Steven himself. Additionally, the bag contains a firearm, foreign currency, and an unexpected discovery - the scarab, previously believed to be a mere figment of Steven's imagination. Steven, who lacks understanding of the

current circumstances, asks for information from Marc due to his perceived knowledge of the matter.

Steven, questioning his identity and wondering if he is a secret agent, receives a statement from Marc that is purposefully ambiguous and susceptible to interpretation, **violating the maxim of quantity**. In cases where Marc responds with a phrase that implies a deeper depth while avoiding any clarification. Marc's ambiguous behavior is certainly motivated by a desire to conceal the truth that Steven is an alternate self within his psyche, as he prefers to preserve this information from Steven himself. The preceding discussion is an illustration of **particularized implicature** because it relies on a specific context for interpretation. The speaker's response is purposefully unclear, potentially concealing details about their Dissociative Identity Disorder (DID), thereby providing context for their circumstance.

Datum 12

Steven: am I possessed? Are you, like, a demon? Or…
Marc: *you're in danger, and I can save us, just like I did last night.* But I can't have you interfering in what I have left to do.

In spite of Marc's efforts to keep Steven in unawares about his true identity, Steven continues to be oblivious of Marc's side character. Having become confused by the increasingly strange character of the situation, Steven posed the following question to Marc's reflection with "*Am I possessed? Are you, like, a demon? Or...*". Marc, on the other

hand, switches the attention by explaining information that is unrelated to Steven's initial query. This is in contrast to the traditional approach of offering a straightforward response to Steven's inquiry by simply stating "yes" or "no."

According to Marc's response, it can be argued that he shifted from the topic at hand, which is known as **violating the maxim of relevance**. Instead of providing a direct answer to Steven's question about possession, Marc shifted the focus to Steven's safety and mentioned the possibility of Marc being a demon. Marc's response, "*You're in danger, and I can save us, just like I did last night*," necessitates specific context for complete comprehension, thus becoming in the category of **particularized implicature**. This implicature arises due to the complexity of the situation and Marc's sense of responsibility towards both parties. However, it is important to emphasize that Marc's response does not directly address Steven's question.

Datum 13

Steven: tell me what it is you are, what are you?
Marc: you sure you want to know?
Steven: yes, bloody… yes.
Marc: *I serve Khonsu. I'm his avatar. Which means you are, too. Sort of. We protect the vulnerable and deliver Khonsu's justice to those who hurt them*.

Throughout the earlier conversation, Marc is questioned extensively by Steven, who wants an explanation of Marc's true identity while he is still in his storage unit. Based on Marc's responses, it appears that he is

not fully disclosing important details about his personality which is he **violates the maxim of quantity**. Instead, he chooses to provide partially complete answers that touch on other relevant topics. Marc discloses his identity as Khonsu's avatar and mentions his connection to Steven, without delving into the specifics of his multiple personality condition. The implicature derived from the context of this conversation falls under the category of **generalized implicature**, as evidenced by Marc's response of "*I serve Khonsu. I'm his avatar. Which means you are, too. Sort of.*" The information can be readily comprehended without requiring further specific context for clarification. While Marc does not provide a thorough explanation, it can be inferred that both concepts are connected to Khonsu.

Datum 14

> **Layla:** you could've told me. You know? What's it been like for you.
> **Marc:** about Steven, for what it's worth, I had it under control until very recently.
> **Layla:** what happened?
> **Marc:** *doesn't matter.*

Layla and Marc embarked on a boat journey to reach Anton Mogart's residence, the esteemed owner of the Senfu sarcophagus that Layla had been informed about. During the journey to their destination, Layla, Marc's wife, remained unaware of certain aspects of Marc's life that he had not yet shared with her. Layla sought information about Marc's situation, but he simply responded with "doesn't matter," indicating his

unwillingness to provide additional details. By providing insufficient answers to Layla's questions, Marc is intentionally withholding necessary information, thus **violating the maxim of quantity.** Marc appears to downplay the significance of the information, despite its relevance to Layla. Due to the implied meaning in Marc's answer, which demonstrates his contextual understanding, it can be inferred that this implicature is classified as a **particularized implicature**. In the given context, Marc is concealing a significant aspect of his identity referring to his Dissociative Identity Disorder (DID) from everyone, including his closest trustworthy, Layla.

> **Datum 15**
>
> **Layla:** I never told anyone why I really moved. I mean, but he knew, he just saw right through me.
> **Marc:** *I don't know. He's just trying to mess with you. You know, he's trying to get in your mind. No, don't let him do that.* You know, he's got this idea that he can see the true nature of people or some baloney like that. If that were true, I don't think he'd have a bunch of homicidal maniacs as his disciples, would he?

After getting Senfu, Marc and Layla immediately left Mogart's place because the place had been destroyed by the fight between them and Mogart, as well as his main enemy, Arthur Harrow. They went to the desert to look for the Star of the Senfu. during the incident where the two of them met Harrow, Layla was curious and confused about what Marc was talking about with Harrow, there was something she deserved to know. In response to Layla's remark about "*I never told anyone why*

I really moved. I mean, but he knew, he just saw right through me", Marc responds by dismissing it as Harrow's mind game that tries to divide them, which is of course to hide the truth that Layla does not know, which is **violating the maxim of quality**.

Marc attempted to cover up the truth by giving misleading information, saying that the claims about Harrow's ability to see "the truth" were "baloney" and could not be true because he had followers who were "homicidal maniacs". This statement deliberately obscures the truth and does not provide accurate information about the actual situation. In this case, marc's answer is a **particularized implicature** because the implied meaning is highly dependent on the specific context of their situation.

Datum 16

Layla: did you kill Abdullah El Faouly?
Marc: *of course not*. Of course, I didn't.

Marc took over the body from Steven when Layla confronted him about the death of her father, Abdullah El Faouly. Layla who wants to know the real truth of her father's death with the involvement of her husband, Marc. When Layla asks, "did you kill Abdullah El Faouly?" to Marc, he gives a short answer without giving a more detailed explanation, which makes him **violating the maxim of quantity**. Violating this maxim means deliberately providing less information

than necessary, so that the listener does not get complete information about the situation.

Marc's answer, "*of course not. Of course I didn't,*" is a correct, but incomplete answer. Marc did not kill Abdullah, but he covered up the fact that he was at the scene when the murder took place. He covered up the truth because his guilt was so great towards Layla, so the speaker gave less information to mislead the listener. Based on the conversation above, there is an implicature in it, namely **particularized conversational implicature**, which from marc's answer requires a special context to understand the situation by showing that although he did not kill Abdullah, there are other important details that he is hiding regarding his presence at the scene.

Datum 17

Dr. Harrow: you are doing everything and everything possible not to look within.
Marc: you're not really a doctor.
Dr. Harrow: is that why you keep starting imaginary fights in our hospital?
Marc: *no, you're not a doctor.*

Dr. Harrow spoke to Marc who was currently in Putnam's psychiatric ward. Dr. Harrow as a psychiatrist tries to explain that Marc's mind is wavering between common sense and nonsense as his brain tries to cope with a very difficult reality for him. Dr. Harrow stated that Marc's mind was building a place to seek refuge for various aspects of the self from the most traumatic memories. Marc who feels that this

is just a fantasy, he ignores Dr. Harrow's question, "*is that why you keep starting imaginary fights in our hospital?*", so he is **violating the maxim of relevance** because he gives an answer that is not relevant at all to the topic being discussed.

Marc's response when asked by Harrow was to divert the conversation by stating that Harrow was not a doctor. He remembers that Harrow is an enemy who has shot him, so he believes that this is just a delusion and also his behavior of avoiding questions from Harrow. Marc's answer "*no, you're not a doctor*" implies that he refuses to recognize Harrow's authority as a doctor, stating that he does not want to participate in the therapeutic process. Accordingly, the implied meaning of marc's answer is part of **particularized implicature** because of the understanding of the specific context in it.

Datum 18

Steven: do you… do you remember this?
Marc: *yeah, I don't know, it's just a street, you know*. How many streets have you walked down whole life?

Marc and Steven are currently tracing the memories of both of them in the form of rooms in the Duat realm with the aim of uncovering the truth about what happened to them, so that the scales are balanced for them to be welcomed in A'aru or the reed field. Steven, who saw one of the memories with an image of himself on a road that was so unfamiliar to him, asked Marc. Marc, who deliberately kept this to himself, about

steven's mental illness, **violated the maxim of quality**, because he deliberately gave misleading information to his listener, steven without him knowing.

In the context of the conversation, marc gives an answer as if to convince steven that it is an ordinary road without any important details, when in fact he remembers the road but he hides it because he does not want to reveal the truth to steven. The implicature of marc's answer is **particularized implicature** because marc's response implies that he avoids talking about his mental illness, DID, to cover it up from Steven so he gives a dishonest answer.

Datum 19

Steven: Marc, why is there a child in a room filled with people that you've killed?
Marc: *Steven, look. Don't go near them.*

At the end of the memory room, where Marc as Moon Knight had slaughtered people, Steven saw a kid. When Steven questioned Marc about the kid's appearance among the persons he had killed, he did not provide a sufficient explanation and instead issued a warning for Steven not to approach them. Additionally, Marc tells Steven not to approach him, but he does not explain how someone so young could be in a room full of dead people. He is not answering Steven's question by providing sufficient details, which is considered **violating the maxim of quantity.**

He hides the information and hopes Steven doesn't comprehends the circumstances and knows there is a significant reason why he should not approach the kid and instead leave it alone, his response does not directly address Steven's question. Marc's response indicates the appearance of an implicature, referred to as a **particularized implicature** due to it acquires an additional meaning depending upon the specific conditions of the discussion in question. Marc said, "*Steven, take a look. Don't go near them*", this doesn't directly address Steven's query, but given the context of the exchange, Steven deduces that Marc is trying to avoid giving a direct response, which suggests that Marc is hiding something.

Datum 20

> **Steven:** Marc, all those horrible things that she said to you, she was wrong. It wasn't your fault.
> **Marc:** *I shouldn't have brought him in the cave*.

In the context of the conversation, marc gives an answer as if to convince Steven that it is an ordinary road without any important details, when in fact he remembers the road but he hides it because he does not want to reveal the truth to Steven. The implicature of Marc's answer is particularized implicature because Marc's response implies that he avoids talking about his mental illness, DID, to cover it up from Steven so he gives a dishonest answer. Marc, who recalled the bad memory, did not respond to Steven's words appropriately. he **violated the maxim of**

relevance by diverting the topic by not answering directly, saying that he should not have brought his sister into the cave, which caused his mother to hate him. Marc's answer shows that he does not want to listen to Steven who is in the middle of comforting him. Thus, Marc's response is a **particularized implicature** because it requires understanding the specific context of the incident in the cave and the guilt felt by Marc.

2. **Conversational implicatures performed by the personality of Steven Grant**

Steven Grant is the alter ego of Marc Spector, who is characterized by a shy, friendly, and passive personality. Steven worked as a gift shop employee at a museum. Steven was created as an alter to manifest Marc's desperate need for a loving mother and to protect Marc from suffering deep trauma. This study includes data that was derived from the conversations that Steven Grant has with other characters in the course of his interactions with them. To be more specific, it examines situations in which Steven purposefully breaks from the cooperative principle theoretical framework that was provided by Grice (1975). These deviations include disregarding and failing to follow through to the maxim, with a particular emphasis on the following four elements, which quantity, quality, relevance, and manner.

Table 2. The frequencies of implicature and non-observance of maxims produced by Steven Grant in Moon Knight

	Types	Total
Implicature	Generalized	3
	Particularized	22

Types of non-observance maxims	Flouting of quantity	6
	Flouting of quality	4
	Flouting of relevance	7
	Flouting of manner	4
	Violating of quantity	-
	Violating of quality	1
	Violating of relevance	3
	Violating of manner	-
		Total: 25

According to the data in the table, the character Steven Grant, who is a gift shop worker, violates the maxim 4 times and flouts the maxim 21 times. This leads to a generalized implicature of 3 data and a particularized implicature of 22 data. The following is an analysis of the form of the breached maxim as expressed by the character Steven Grant.

2.1 Flouting the maxims

Flouting maxims are utilized when a speaker purposefully breaks the rules of conversation in order to help the listeners comprehend the hidden or implicit meaning of what is being said.

Datum 21

Donna: don't know how many times I have to tell you this. You're not the bloody tour guide, Stevie.
Steven: *Steven, actually.* I am… Steven.

Steven, who works as a gift shop employee, is reprimanded by his staff manager, Donna, for taking on a role that does not belong to him as a tour guide. As Donna is reprimanding him, she mispronounces

Steven's name as 'Stevie', which adds to Steven's displeasure with the situation. In response, Steven does not respond to Donna's main criticism but rather corrects the mention of his name. Steven's reply deliberately ignores Donna's main criticism regarding his work role and instead corrects the name Donna used, thus **flouting the maxim of relevance**.

In this dialog, Steven deliberately ignores Donna's criticism of his work role by shifting the focus to his mispronunciation of his name. This implies his indifference to Donna's criticism which he has heard many times and is no longer considered important to him and he wants to emphasize his identity as Steven, not Stevie. Steven's answer belongs to **generalized implicature** since understanding the significance of Steven's response does not always depend on knowing more details. He just responded because Donna mispronounced his name, which is frequent when someone tries to defend their genuine name.

Datum 22

> **Dylan:** how's the sugars trade going?
> **Steven:** *I don't know what this has to do with Egypt really. They didn't have that back then, did they? No.*

Dylan, Steven's coworker who also works as a tour guide at the museum, greets Steven by opening the conversation by asking, "How's the sugars trade going?" which is intended as a light greeting. Steven responds by providing unnecessary information related to the context of

Egyptian history, where sugar did not exist at that time. In Steven's response, he is **flouting the maxim of quantity** because he deliberately provides more information than necessary to answer Dylan's question. In maxim quantity, speakers should provide enough information by not overdoing it when providing it. Steven not only answers Dylan's question with "no", but also adds information about Egyptian history that is irrelevant to the question. By doing this, Steven implies that Dylan's question makes no sense or is irrelevant to the context they are talking about. Steven's action falls into the category of **generalized implicature** because the listener does not need to understand more about Steven's answer. The addition of information about Egyptian history in general implies that the answer is "no" without knowing the specific context.

Datum 23

> **Harrow:** I know you. Mercenary.
> **Steven:** *"mercenary"? no, no. I'm not a mercenary. No, I'm a gift shop-ist. I work at a gift shop. My name's Steven Grant. I'm trying to get back home. Back to London.*

Steven was confused because suddenly he was in the Alps along with a group of armed men who started chasing him, making him immediately run away from there, going to the alpine village with a group of people who were gathering around the mysterious man. He tried to blend in so as not to be caught by the group of gunmen, but

Harrow the mysterious man recognized him in the crowd by recognizing him as 'Marc' who worked as a mercenary. Steven, who is unaware of the other personalities within him, denies Harrow's claim by **flouting the maxim of quantity**.

Steven's response in the above conversation provides additional information that is both redundant and unnecessary to refute Harow's claim about him being a "mercenary". He breaks the maxim intentionally to make a point that he is Steven Grant who works in a gift shop, not a mercenary, by providing other unrelated information that he wants to go home to London. Steven also shows his confusion about a mercenary mentioned by Harrow, making him answer by providing excessive information so that his interlocutor catches the implied meaning. steven's answer in the dialogue can be recognized as **particularized implicature**, which means that he is very sure about his identity as an ordinary person and not as a mercenary with the audience who needs to understand the specific context of the dissociative identity disorder experienced by this main character.

Datum 24

> **Dylan:** yeah, I ate steak by myself thanks. Two days ago.
> **Steven:** *what? I thought we said Friday? Today*.

Steven called his date, Dylan, who didn't show up after waiting for a while at the restaurant where they had agreed to have a date on Friday.

Steven said that he had been waiting there for Dylan so that they could eat steak together. However, Dylan replied that she had eaten steak alone two days ago, which meant Friday. Steven, who was confused by Dylan's statement because he believed that today was Friday, expressed his confusion by replying, "*What? I thought we said Friday? Today?*". Steven's response to Dylan's statement is **flouting the maxim of quality**.

Steven's deliberate answer emphasizes the point of Dylan's statement, "*Yeah, I ate steak by myself thanks. Two days ago,*" indirectly responding to his statement regarding the missed date. Steven, who still believes that today is Friday, gives an answer to convey the implicit meaning that there seems to be a misunderstanding between them because all he knows is that they had a date today, not two days ago. Making it to confirm again by asking which resulted in the flouting of the maxim of quality. Steven's answer is considered a **particularized implicature**, which requires a specific context to be fully understood. The listener has to know that Steven has lost two days unknowingly and that he actually thinks today is Friday which suggests that Steven is experiencing confusion about time due to the time distortion caused by his personality swap with Marc.

Datum 25

Layla: what is with this accent?

Steven: what?
Layla: what is happening right now?
Steven: *sorry, who do you think I am?*

Steven accidentally found a cell phone and keys that were hidden behind a loose panel in the ceiling of his apartment because he found scratches on the floor. When he turned on the phone because he didn't think it was his, he found 50 missed calls on the phone screen with Layla's name. Steven, who was confused by Layla's ramblings and questions because he did not understand the situation at all, deliberately breached the cooperative principle, which is **flouting the maxim of relevance** because he did not directly answer Layla's question by asking her again, "*sorry, who do you think I am?*". Steven purposely changed the topic of conversation which implied that he was confused.

Steven has the intention to convey a hidden message through his question, which deliberately ignores relevant questions to find out more about himself and also wants to understand the current situation that makes him confused. The type of implicature that emerges from the conversation above is **particularized implicature**, which illustrates that Steven is confused about his identity and the situation at hand. Since Steven does not answer Layla's question directly, he implicitly shows that he does not fully understand or engage in the ongoing situation. This indicates that Steven may be disoriented or distracted which affects his understanding and response to the situation.

Datum 26

> **Harrow:** by indolent fellow gods. By even her own avatar.
> **Steven:** *"Avatars." Blue people. Love that film*.

Steven returns to work at the museum after escaping from the gunmen he met in the Alps the other day. When he felt that they were following him to London, where he lived and worked, he became anxious. then followed by the fact that it was true, Harrow and his men followed him to the museum. Steven who felt that he knew nothing about the situation yesterday, tried to defend himself. Harrow explained about the resurrection of Ammit, one of the reasons he was looking for Steven to retrieve the stolen scarab. Steven, who of course does not understand the situation, when answering Harrow's phrase about avatars, he deliberately breaks the maxim, **flouting the maxim of relevance**.

Steven interprets the word "avatar" mentioned by Harrow as a reference to the movie "Avatar" with blue characters, whereas Harrow is referring to the concept of avatar in a mythological context, which is a reference to the physical form of a god in ancient Egypt. Steven intentionally provided irrelevant information by diverting the topic to show that he was not interested in the topic brought up by Harrow to create a more lenient interpretation, even though he knew about the intended context. Based on Steven's answer, the implicature that occurs

is **generalized implicature**, because the meaning does not require a specific context to understand more deeply from the conversation.

Datum 27

> **Layla:** Is this Steven the latest fake identity for you? I figured you were using a coded message when we spoke on the phone.
> **Steven:** *how did you find me?*

Steven rushed out of the storage facility when he was chased by Khonsu while in the hallway, due to confusion and fear of seeing the figure of the god appear suddenly in front of him. Steven, who immediately rushed out into the streets of London, immediately stumbled on the road and fell facing Layla, who recognized him as Marc. Layla asked about Steven's identity as his new fake identity, while Steven actually asked back in surprise because of how Layla could find him in this place. Steven, who should have answered Layla's question with a relevant answer, instead deliberately ignored the question by **flouting the maxim of relevance**.

Steven's answer does not directly answer Layla's question, because he wants to switch the topic which aims to get information about how Layla found him here without him telling her which implies that there is confusion in this situation. Steven chooses not to answer the question directly purely out of confusion so he disavows the maxim. steven's answer "*How did you find me?*" contains **generalized implicature** because it does not require specific context for the listener to understand

it. His question is a spontaneous reaction to a situation where he is shocked and confused about how Layla can find his current location point.

Datum 28

Layla: uh, this is your flat, Marc?
Steven: *um, I'm Steven*.

Layla drove Steven, whom she had just met in front of the storage facility, to his flat. Inside the flat, Layla, who still thought that Steven was Marc who was pretending to use his fake identity, called him by the name 'Marc'. Layla asked him about his months-long disappearance and asked if this was his flat. Steven, who was confused by Marc's identity, which Layla had mentioned, replied by **flouting the maxim of relevance**. He replies, "*Um, I'm Steven*," irrelevant to the question given by Layla regarding whether this flat is really his, but he refers to Marc's identity, which implies that Layla still believes that Steven is Marc.

Steven's answer does not directly confirm or deny the fact but rather confirms his identity as Steven. He who does not know any other identity within himself, insists on recognizing himself as Steven Grant as the only identity he has. Then his response breaches the cooperative principle because he diverts his answer to emphasize his identity and implies confusion within himself. In this situation, the type of implicature is **particularized implicature** because it depends on the

specific context of the conversation. The implied meaning of Steven's answer only appears in the context of his conversation with Layla and the shared knowledge between the two of them.

Datum 29

Layla: yeah, we doing this or not?
Steven: I would never divorce you.
Layla: what are you doing?
Steven: *look, you seem absolutely lovely. This Marc, on the other hand, is a right twit. Yeah?*

Layla took out a paper from her bag with the divorce document on it. She wanted to give it to 'Marc' whose body was currently taken over by Steven to give approval for the divorce they wanted to do. However, on the other hand, Steven, who has a much different personality from Marc, refused Layla's request which made Layla confused about his attitude, and then asked Steven, "*What are you doing?*" because she felt confused about Marc's attitude which seemed not to understand the situation. Steven who felt that there was something wrong with him gave an unsuitable answer to Layla's question which resulted in **flouting the maxim of manner.**

The answer that Steven should have given to Layla's question was to explain what it meant that suddenly Steven didn't want to divorce her when they had a previous agreement, with the context of when Marc took over their body. Steven gave an ambiguous answer by complimenting Layla and criticizing the figure of 'Marc' who had been

mentioned earlier. Steven deliberately breaks the maxim to give an implied meaning that he will not divorce her even though he does not fully understand the real situation because he is trying to understand his own identity, dealing with questions from someone he just met, and at the same time trying to maintain the relationship. Therefore, this is part of **particularized implicature** where the implied meaning of Steven's utterance is highly dependent on the specific conversational context between his relationship with Layla and the current situation.

Datum 30

> **Harrow:** aren't they terrific?
> **Steven:** *yeah, they're lovely*.

Steven was taken by two metropolitan police officers to be interrogated for his identity and said that he was a thief. But the officers took Steven to an abandoned city who finally found out that they were both disciples of Ammit. out of fear, Steven called for help from the car, but he met with Harrow who helped him open the handcuffs on Steven's hands. Harrow asked the officer who was a disciple of Ammit to give him the key, then told Steven that the officer who gave the key was scary. Steven is certainly scared because of the appearance and actions of the Ammit follower, but he is deliberately **flouting the maxim of quality** to provide irony.

Steven gives a response that contradicts what he feels to show Harrow that he does not feel with the officer with the answer, "Yeah, they're lovely." Maxim of quality which requires speakers to give true information, in this conversation Steven clearly does not think that 'they' are 'lovely'. By saying otherwise he creates a clear irony for the listener to know the current situation. The implicature of Steven's answer is **particularized implicature**, which is the result of his interaction with Harrow as there is shared knowledge between the two of them.

Datum 31

> **Harrow:** before you. I was the fist of vengeance.
> **Steven:** *I'm not the fist of anything. That's the little American man living inside of me.*

Steven was led by Harrow to the dining room in the city which was inhabited by his disciples to invite Steven to eat there. Then Harrow revealed that he was a former avatar of Khonsu until he chose to follow Ammit. harrow gives the statement "*before you. I was the fist of vengeance,*" because the one who is currently Khonsu's avatar is him, even though it is actually his other personality, Marc. Steven who disagrees with Harrow's statement implicates him by giving a response of **flouting the maxim of quality**.

The statement "*the little American man living inside of me*" is a metaphor to describe his complex situation of multiple personalities. Steven deliberately breaks the maxim to separate himself from the act

of violence associated with him, even though they are in the same body and he also wants to show that there is a difference between the two personalities. the type of implicature from the conversation above is **particularized implicature**, which is dependent on the specific context of the conversation. In other words, Steven uses language indirectly to convey the message that he is not responsible for the act of violence and blames it on his alter, Marc.

Datum 32

> **Harrow:** and that's, uh, that's Marc?
> **Steven:** *soup's… yeah, it's very good. It's ace. Yeah, it's lovely.*

In that earlier dialogue, when Harrow brings a direct question about Marc, while Steven takes over control of the body, he deliberately goes to provide a response that is entirely unrelated and ambiguous, stating, "*Soup's... Yeah, it's very good. It's ace. Yeah, it's lovely.*" Steven's response, which abruptly shifted to a conversation about the soup that was being eaten in the dining room, failed to deliver a clear answer. The actions taken constitute a breach of the **flouting maxim of manner**, as defined by the cooperative principle, which necessitates clarity in communication that is both direct and consistent.

Steven's response was deliberately constructed in order to avoid Harrow's questions, as it caused discomfort in him, and he remained very hesitant regarding the facts about his other personality. This

instance comes under the category of **particularized implicature**, as it is dependent upon the specific context in which Harrow's question regarding Marc's personality can only be comprehended by both of the individuals involved.

Datum 33

> **Marc:** where's the ushabti?
> **Steven:** *oh well, if you're gonna hide it for all eternity, you'd probably put it in a place where the average looter wouldn't think to look*.

Steven was in Alexander the Great's burial chamber looking for the ushabti they were looking for. Then, Steven opened the golden sarcophagus in front of him, to find where the ushabti of Ammit was hidden. Through a mirror-like reflection, Marc appeared to be able to communicate with Steven who was currently taking control. Then, Marc asked specific questions about the location where the ushabti was with Steven who most likely knew this because he had an expert in the field of ancient Egyptian history. But instead, Steven did not give a direct answer to Marc's question by **flouting the maxim of quantity**. He gave a general answer and did not match the information Marc needed at this time regarding the whereabouts of ushabti Ammit was hidden with the answer, "*Oh well, if you're gonna hide it for all eternity, you'd probably put it in a place where the average looter wouldn't think to look*."

Steven deliberately disobeyed the cooperative principle to give a riddle to Marc which implied that even though he knew where it was,

he wanted to tell about his expertise as someone who really liked ancient Egyptian history and also showed his past job working in a museum. From Steven's answer, it can be stated that it is **particularized implicature** because the implied meaning of the conversation is specific. Steven does not directly say where Ushabti is, but he gives a clue that leads to an unusual place. This clue can only be understood in the context of the story where Steven and Marc are looking for hidden artifacts.

Datum 34

Goddess Taweret: welcome, gentle traveler… travelers, to the realm of the Duat.
Steven: *Duat? The Egyptian underworld*. This is Taweret, the goddess of women and children. And she's guiding us through our journey to the afterlife.

In the conversation above, there is an interaction between the goddess Taweret, the Egyptian goddess of childbirth, and Marc and Steven who are no longer sharing a body because they have to explore the underworld known as Duat with guidance from Taweret. Taweret who welcomes them by introducing herself and the place they are currently in, gets a response from Steven who is **flouting the maxim of quantity**. He deliberately deviates from the topic of conversation with Taweret by not giving a direct response to Taweret's greeting, instead, he provides too much information as if explaining to an unfamiliar listener. He conveys the implicit message that he wants to demonstrate

his knowledge of Egyptian mythology which he is passionate about. With this, the type of implicature is **particularized implicature** because it requires a specific context and can only be understood in the context of his conversation with Taweret.

Datum 35

Dr. Harrow: Steven, would you like to speak to your mum?
Steven: *my mum… my mum is dead. My mum is dead.*

Steven is confused when he is suddenly in the room with Harrow knowing that he is a psychiatrist and wonders if this is a test. Harrow who reminds Steven that when Steven first went to Putnam Mental Hospital, he didn't think Steven would be able to admit Marc and Steven was also the one who brought them here after his mother died. But hearing Harrow's words that said his mother died he immediately reprimanded him because his mother was not dead. With that, harrow wanted to make sure by calling Steven's mother, asking if she wanted to talk to her. However, Steven refused because he did not want to disturb his mother.

When Harrow handed the phone to Steven after saying "*Steven, would you like to speak to your mum?*", which Steven took hesitantly, he just realized that his mother had died by responding to Harrow with a **flouting maxim of quality**. Steven deliberately flouts the cooperative principle by aiming to convey the implied meaning in it. Where he

actually, deep inside himself, knows that his mother is dead. However, by repeating the statement "*my mum... my mum is dead. My mum is dead*." Steven's response has an implicature that emphasizes sadness and rejection of the reality that he has been burying, which can be categorized as **particularized implicature** because it appears from the context of a specific conversation between Harrow and Steven.

2.2 Violating the maxims

When a speaker intentionally deceives the listener by not adhering to the four maxim norms and knows that the listener is unaware of the truth, it is known as a violation of the maxim.

Datum 36

> **Marc:** that thing's about to break through the door. We're out of time. All right, hey. Listen to me.
> **Steven:** *damn it! You're not real!*

Steven is finally able to see the form of his alter, Marc, for the first time, but he still doesn't understand who the person is that he's talking to through the mirror and he thinks he's crazy because he doesn't know that he has dissociative identity disorder and only thinks that he has sleep disorder. In this situation, Marc tries to help Steven who is being chased by a jackal, a wolf in Egyptian mythology, by asking Steven to give control to Marc. However, Steven responds by saying, "*damn it! You're not real*!" as a form of denial of the reality he is dealing with now.

In Steven's answer, he **violated the maxim of relevance** because the speaker should answer by directly relating to the question given. Different from Steven's response when Marc stated that he wanted to help Steven by giving him the instructions because he wanted to save him from the current danger. Steven, who feels confused and disbelieved by the situation, ignores the urgency of Marc's warning by focusing on his distrust of Marc which is certainly not relevant to the statement given by Marc, with the context of the dangerous situation at hand. With this, the conversation is considered to be **particularized implicature** because it requires a special context, where the listener must know that Steven is not aware that he has DID, with the implicature showing that Steven is experiencing a crisis of reality due to his mental illness.

Datum 37

> **Marc:** I made a deal with Khonsu.
> **Steven:** *I need to go to hospital, I think.*

Steven once again 'meets' Marc, his main personality, who is trying to explain the situation they are both facing while he is going to a storage facility that he has never been to before. When a clueless Steven urges Marc to tell him who Marc really is because Steven doesn't know that he has DID. Marc answers Steven about their situation regarding the agreement that Marc made with Khonsu. Steven, who still does not fully

understand the situation he is in, including the existence of other personalities in him, feels pressured by his current situation so he answers by **violating the maxim of relevance**.

Steven's reply that right now he might need to go to the hospital to check on his condition instead of responding to Marc's explanation of his deal with Khonsu is completely irrelevant to Marc's statement, "*I made a deal with Khonsu*". His switching the topic shows that he feels too overwhelmed and confused by the situation. By responding in this way, Steven is trying to distract from Marc's explanation and focus on his own fears that he might actually have a mental breakdown, as his manager suspected. **Particularized implicature** is a type of implicature from the above conversation because there is a hidden meaning behind Steven's response that depends on their current situation. An understanding of Steven's life, of his reality is needed to understand why he might respond by changing the subject.

Datum 38

Marc: let me in, Steven.
Layla: where the hell are you? You need to fight!
Steven: *please, stop. Leave me alone, both of you!*

When Steven was brought by Harrow into his compound with Ammit's followers, he was forced to return the scarab that was stolen by him. However, because he felt he was not the one who took it, Layla appeared with the scarab in her hand and they immediately both ran

away. A furious Harrow then released the Egyptian wolf who was told to chase Layla and Steven. As they both tried to escape from this place, Layla told Steven to call his moon knight suit, she reminded him that he was Marc. Meanwhile, Marc from the mind of Steven whom he saw in the reflection of the mirror demanded that Steven give him body control so that they would survive. Steven, who feels this is becoming more confused and overwhelmed about what is happening, and he is being pressured from two sides**, violates the maxim of relevance** when he responds to Layla who asks, "*Where the hell are you? You need to fight!*".

Steven violates the maxim by diverting the topic from Layla and Marc's orders because he feels panic within himself and is confused about what is happening right now. Instead of giving a relevant response to their request, Steven ignores the urgency of the situation by telling them to leave him, showing desperation to escape and pressure from both sides. The implicature of this conversation is **particularized implicature** as the meaning hidden behind Steven's request for Layla and Marc to leave him alone is highly contextualized and dependent on the unique situation they find themselves in.

Datum 39

Layla: are you okay?
Steven: *I'm aces. Yeah.*

Steven and Layla began their adventure to get the scarab before Harrow got the first of them. They stopped at the location of Harrow's abandoned excavation site on the ground, which is the coordinates of Ammit's tomb. Then, after finishing wearing rappelling gear, they took turns descending into the hole with Layla entering the tomb first. Then, it was Steven's turn to descend into the hole, however, due to the fact that he is not someone who specialized in this kind of work, he landed imperfectly and fell down. Layla reflexively asked Steven to ask, "*Are you okay?*". Steven, not wanting Layla to see him as weak, loudly replied, "I'm aces. Yeah," which **violates the maxim of quality.**

In the context of the conversation above, Layla asking Steven indicates that there is concern about Steven's condition with him who should give an honest answer, according to the actual situation. By saying "*I'm aces. Yeah,*" Steven consciously gives information that is not true. He lied about his condition to create the impression that he is fine and looks cool. The implicature that appeared from Steven's answer is **particularized implicature** because this implied meaning only appears in the specific context where Steven has just fallen and is trying to hide his pain. This meaning relies on the shared knowledge between Steven and Layla about the consequences of falling.

B. Discussion

Based on the above findings in this study, the main character who has dissociative identity disorder, Marc Spector, along with his personality, Steven Grant, shows a different language identity when they both communicate. when they are switching identities from one personality as Marc who has an unapproachable personality and his background as a mercenary, to the other personality of Steven as a gift shop employee with a sociable personality, it produces conversational implicature because of the breach of maxim in the cooperative principle. In this study, researcher found 50 data of maxims breaking that produced implicature from the main character. However, due to the selection process used to determine the conversation's context, the researcher only used 39 data for analysis. All the data from the main character's conversation were analyzed using Gricean cooperative principle which is divided into four maxims, including quantity, quality, relevance, and manner to find the flouting and violating maxim that generated the implicature.

to Grice's theory (1975), conversational implicature occurs when speakers intentionally disobey the cooperative principle, which is equivalent to flouting or violating the maxim. This is the case because the cooperative principle is not followed. A significant amount of previous research has focused on the process in which maxim breaking is utilized as a communication method and how it elucidates its concealed significance. For example, in the researchers carried out by (Aristyanti et al., 2020; Imanuel & Ningsih, 2023; Nurjannah et al., 2020; Pradani

& Sembodo, 2020), the researchers are attempting to determine the types of maxim breaking that the characters in the film commit in order to provide an explanation for the communication strategies that those characters use. Furthermore, the researcher demonstrates that there are complex dynamics with a person who has dissociative identity disorder, such as the main character in the television series *Moon Knight,* and that these dynamics can be crucial in determining how each identity's language identity is realized. This study breaks norms not only to convey implied meaning in communication.

In dialogues featuring the primary character, Marc Spector, an American mercenary, his linguistic style is characterized by assertiveness, directness, and a tendency to conceal significant facts from the conversation participants. The communication strategy that avoids openness in dialogue, influenced by his unapproachable personality and his job, demonstrates a tendency to violate the maxim 15 times, as opposed to flouting it 11 times. This results in the predominance of particularized conversational implicature (PCI) with 23 instances, in contrast to generalized conversational implicature (GCI) with 3 instances. During his implicature, Marc predominantly violated the maxim of relevance 6 times, followed by a fewer violation of the maxim of quality on 4 times while conversing with his interlocutor.

According to Gricean theory (Cutting, 2002:37), a violation of a conversational maxim occurs when the speaker intentionally disregards the established

conversational rules, with the objective of misleading the listener. This study identifies that Marc frequently attempts to conceal his actual condition associated with his mental illness, specifically dissociative identity disorder, whether from his alter, Steven, or from other individuals, including his spouse, Layla. An instance occurs when Marc engages in a dialogue with Steven, who requests an explanation of Marc's true identity. In response, Marc opts to redirect the discussion by providing an ambiguous and irrelevant answer. Marc's response suggests a desire to withhold the actual truth from the alternate personality, specifically that they exist as two distinct identities within a single body.

The research conducted by Pradani & Sembodo (2020) employs the same theoretical framework to analyze the characters in this film, specifically identifying the predominant type of maxim violation, which is the maxim of relevance. This violation is utilized to circumvent undesirable topics and to safeguard the characters' interests. However, the study is limited to an examination of the social context within a dystopian setting characterized by conflict. Marc's character exhibits a violation of conversational maxims in relation to his Dissociative Identity Disorder (DID) condition, thereby generating additional meaning within the framework of conversational implicature. The individual not only contravenes the maxim for strategic purposes related to his occupation, but also as a method of navigating his dual identity.

Furthermore, Marc failed to follow the principle of quantity on 5 times, which continues to be intimately connected to his DID condition. According to the maxim of quantity proposed by Grice (1975), it is necessary for speakers to present information that is neither excessively abundant nor insufficient. As a consequence of this, Marc, who is a secretive person along with his profession as a mercenary, orders him to reveal less information and decides to keep the actual facts hidden. In response to Layla's question concerning whether or not Marc was involved in the death of her father, Marc purposefully disregarded the maxim by saying, "*Of course not. Of course I didn't*" Without providing a comprehensive explanation, This was done in order to conceal the fact that he was present at the incident that was involved because of his job.

compared to research by Pradani & Sembodo (2020), which found that the characters in the movie frequently violated the maxim of quantity to keep their intentions a secret and prevent listeners from damaging it. Furthermore, the speaker does not save time by giving the listener more in-depth information, in contrast to Marc's identity who does this to keep the details of his dual identity and his personality as a loner and is affected by his job as a mercenary that is secret from others.

According to the cooperative principle alongside the maxim of quality defined by Grice, speakers need to convey information that they genuinely believe to be accurate, avoiding any statements they feel are false. Marc's character intentionally

violates the maxim of quality 4 times, which he expresses in order to convey false information hiding the truth for his own advantage regarding his psychological state. An example instance of this results when he and Steven engage in the exploration of their memories to discover the hidden truth. Following noticing himself on the unfamiliar road he was crossing, Steven asked, "*Do you... do you remember this?"* Marc, who had familiarity with the street, intentionally provides a misleading response to cover up the real reason for the trauma he conceals from Steven, saying, "*Yeah, I don't know, it's just a street, you know*."

As the character that conscious of his dissociative identity disorder, this principle of quality violation is deliberately employed to obscure the truth from Steven, who remains unaware of his alter ego. This indicates that he has a profound understanding of the implications related to his language choices and deliberately decides to violate the maxim in order to maintain his secrecy. In the research conducted by Pradani & Sembodo (2020), it was discovered that the violation of maxim of quality is frequently employed to obscure the truth and disseminate false information, often as a means to evade conflict or minimize difficult situations. Similarly, Marc Spector engages in these actions, however, his conduct is situated within more complicated conditions. Furthermore, violating this principle serves not only to avoid conflict that occurs due to his personality but also to preserve the psychologically stable state of Steven, who remains oblivious to Marc's role as the primary identity.

The researcher also found in a prior study by Chotimah (2023), which employed speech act theory, that there are notable similarities between characters having Dissociative Identity Disorder (DID), wherein the main character takes on control over the other identities. In the main personality, Muya, characterized by a calm and introverted appearance, frequently employs directive speech acts that serve to request and guide the situation, thereby demonstrating control over her interactions with others. On the other hand, Marc, serving as the main personality, frequently employs the violation of maxims as a strategy for avoiding discussions that may disclose his identity and psychological condition.

Marc's flouting of the maxim is a deliberate strategy employed to circumvent emotional confrontations tied to his past traumas and to maintain confidentiality regarding his unapproachable personality. This approach leads to the emergence of implied messages within his communication. According to Gricean's theory (in Cutting, 2002:37), speakers may deliberately flout maxims to convey a hidden meaning that the listener is expected to comprehend. In light of the findings, Marc appears to flout the maxim of relevance, exemplified by his response to Harrow's inquiry, "*Tell me. How did you come to be here today?*" which from his subconscious functions as a psychiatrist at Putnam's medical facility. Marc, characterized by a cautious disposition, responds, "*How did you get here?*" due to his personality and also as a mercenary.

Marc employs the strategy of flouting the maxim of relevance to manipulate the conversational dynamics, offering irrelevant responses as a means of exerting control over the situation while refraining from delivering explicit information. Consequently, this study diverges from prior research (Aristyanti et al., 2020; Imanuel & Ningsih, 2023; and Nurjannah et al., 2020) by examining characters in the film who frequently disregard the maxim, particularly the flouting maxim of relevance. This approach is employed to generate humor and improve the sense of entertainment in superhero films, rather than focusing on the portrayal of mental illness.

On the other hand, Steven Grant, the alter ego of Marc Spector, works as a gift shop employee in a museum. His personality is characterized by a talkative, friendly demeanor and meticulous attention to small details, which is evident in his interactions with others. This frequently results in his flouting the maxim 21 times, as opposed to violating it 4 times, with particularized conversational implicature (PCI) being the most prevalent, evidenced by 22 instances, while generalized conversational implicature (GCI) appears the least, with only 3 instances recorded. In the course of his conversation, Steven predominantly flouted the maxim of relevance 7 times, while he least frequently flouted the maxim of manner, performing 4 times along with flouting maxim of quality.

The research conducted by Imanuel and Ningsih (2023) demonstrates that the study utilized to examine conversational implicature involved the flouting of

maxims by characters in the film. Nonetheless, this study identifies distinctions, particularly observing that the most prevalent instance of flouting maxim is the maxim of manner. This occurs when the speaker conveys ambiguity in diverse contexts, fails to acknowledge the truth, or intentionally conceals it, thereby generating implicature alongside form of generalized conversational implicature (GCI). whereas in this study, his tendency to flout the maxim of relevance is due to being unaware of the fact that he is not the only main personality in the body, he frequently disregards the maxim.

For instance, Steven frequently responds to questions in an indirect way, which illustrates his uncertainty and lack of understanding regarding the conditions related to his mental illness, which Marc conceals the facts in order to protect Steven from the emotional suffering that it might trigger. An illustrative instance occurs when Steven responds to Layla's question, "*What is with this accent?*" by redirecting focus towards his own identity, "*What? Sorry, who do you think I am?*" The question appeared from his confusion, causing him to seek further insight into Layla's knowledge. Previous studies conducted by Aristyanti et al. (2020), Imanuel & Ningsih (2023), and Nurjannah et al. (2020) indicate evident differences, as they primarily concentrated on the creation of humor in conversation without a specific context. In contrast, this study specifically addresses characters presenting dissociative identity disorder.

Moreover, Steven frequently provides too much detail by flouting the maxim of quantity within his exchange dialogues. This tendency arises from his personality which is sociable and his role as an employee in the museum, where he is accustomed to delivering detailed explanations. For instance, when Marc asks about the location of the hidden ushabti, he does not respond directly to the question. Instead, drawing from his experience as a museum employee with extensive knowledge along with his talkative nature, he offers too many of information beyond what is necessary. Meanwhile, in the study conducted by Aristyanti et al. (2020), it is observed that characters in films who flout the maxim of quantity by incorporating unnecessary details may create humor for the audience.

Additionally, the least maxim breaking committed by Steven is violating maxim, which is 4 times by tending to use violating maxim of relevance when he communicates with others. In contrast to Marc, who frequently engages in the violation of maxims that seek to manipulate information for his own advantage related to DID and his secret personality that is unapproachable. On the contrary, Steven violates the maxim, particularly the maxim of relevance, as a means of denying the reality he confronts by providing answers that lack relevance to the situation at hand and also his personality which is innocent. In the research conducted by Pradani & Sembodo (2020), it is observed that speakers who violate

the maxim of relevance do that to avoid unwanted concerns, thereby allowing these irrelevant responses to shift the discussion away from the prior topic.

Furthermore, both Marc and his alter ego, Steven, are employing the flouting of the maxim of quality to provide responses that evidently do not reflect their true beliefs. Grice (1975) posits that a speaker ought to convey information that is accurate and refrain from stating anything that is considered to be untrue. One instance presented by Marc occurs when he engages with his alter, who is investigating the shared memory space between them, in response to Steven's remark, "*just a creepy caff filled with dead bodies. That's all it is. No prizes guessing whose room this is. Yours*". Marc replies, "*funny*," indicating his disapproval, and subsequently provides a terse and brief reply. Marc's response carries a weighty significance, influenced by his unapproachable personality. That is similar to the research conducted by Nurjannah et al. (2020), the superhero character portrayed in the film is flouting the maxim of quality, thereby presenting metaphors that do not accurately reflect the truth of what ought to be conveyed.

Steven additionally shows flout the maxim of manner, occurring 4 times. which represents the least frequent category of flouting maxim. According to Grice, the utilization of the cooperative principle necessitates that speakers refrain from being unclear or ambiguous during conversational exchanges. In a situation reminiscent of Steven's previous encounters, he was asked by Harrow, "*And that's, uh, that's Marc?*" This question was posed with the intent of gathering information pertaining

to Marc, while Steven's personality took over the conversation. Steven, displaying signs of discomfort and confusion in response to Harrow's questions, responds in an ambiguous manner, stating, "*The soup's... yeah, it's very good. It's ace. Yeah, it's lovely*," which serves to avoid the request for information. In contrast, Marc Spector obeys to the principles of manner in his communication, characterized by an assertive and direct style affected by his experiences as a mercenary.

According to previous research conducted by Aristyanti et al. (2020), the concept of maxim ignoring in the animated film *Incredibles 2* is exemplified by characters who frequently flout conversational maxims. This includes instances where ignoring of a question or statement from an interlocutor may be interpreted as a flouting of the maxim of manner. The intention behind such breaches is to generate figurative humor or wordplay, which creates an ambiguous outcome for the audience. In contrast to this study, Steven Grant purposefully disregards the maxim, not for the purpose of humor, but rather to ignore it due to his fragmented psychological state caused by Dissociative Identity Disorder (DID), which manifests in ambiguous speech that mimics his internal conflict.

Additionally, research conducted by Chotimah (2023) on the theory of speech acts in novels featuring DID characters reveals that Steven's personality is comparable to that of Laksmi, who is more unrestricted and liberated. Laksmi, who is also an alter of the main personality, frequently employs expressive speech acts to convey her emotions. In addition, Steven frequently flouts conversational

maxims due to his lack of understanding of the contextual details, often providing irrelevant or excessively long responses, which indicates some level of identity disorientation. Furthermore, he did this also because his personality as a sociable person made him fail to follow the cooperative principle by deliberately flouting the maxim.

As a result, both Marc Spector and Steven Grant, through their disobeying the maxim, generated conversational implicature, with each showing dominance in the category of particularized conversational implicature (PCI). In the situation of Marc Spector, it includes specifically 22 data, which is mainly classified when he violates the maxim, particularly the maxim of relevance. In the meanwhile, Steven Grant presents 22 data regarding particularized conversational implicature, categorized primarily by the most prevalent occurrences of maxim flouting, especially the maxim of relevance. The establishment of this implicature relies on a comprehensive understanding of the context in each dialogue that the two individuals engage in. Furthermore, the emergence of PCI can be identified by the scripted details, as it draws upon the television series *Moon Knight*, resulting in a dialogue that is produced in a more organized manner.

In contrast to the findings of Imanuel & Ningsih (2023), which indicate that generalized conversational implicature (GCI) is more prevalent than particularized conversational implicature in the superhero film *Shang-Chi and the Legends of the Ten Rings*, it is important to highlight that both types arise from scripted types of

media popular. Generalized implicature frequently results in the film as the speaker indicates that the listener is capable of comprehending the conveyed information without requiring an explanation of the specific knowledge held. This study, in contrast, requires listeners to comprehend the background information and context to understand the conversation's hidden meaning, particularly when it comes to the dissociative identity disorder that the main character in the *Moon Knight* series are correlated with.

Upon conducting a comparative analysis of this research alongside previous studies that employ Grice's (1975) theory regarding disobeying of maxims which provides conversational implicature, it becomes evident that this research offers valuable insights into the linguistic scope, highlighting the emergence of different language identities influence by the different personality of individuals. Furthermore, within the context of the characters Marc Spector and Steven Grant, who have dissociative identity disorder in the series *Moon Knight*, significant differences can be observed. The breaking of maxim serves not only as a communication strategy arising from personality differences but also illustrates the internal conflict experienced by individuals with Dissociative Identity Disorder (DID).

Consequently, the manner in which Marc Spector and Steven Grant disregard the maxim in conversation is influenced by their different personality backgrounds and social statuses, resulting in prevalent implicatures that are specific to the

context of characters with DID. Marc, as a mercenary who has an unapproachable personality, frequently violates conversational maxims to manipulate dialogue and obscure his real identity. On the other hand, Steven is characterized as a less dominant alter who is sociable and innocent with his role as a gift shop employee, and his situation of ambiguity caused by being a covered-up personality aimed at protecting Marc from his childhood trauma frequently employs the flouting of maxims to express his uncertainty regarding reality and identity.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents a conclusion derived from the findings discussed in the preceding chapter. In summary of the preceding discussion, the researcher will also offer suggestions for readers who are fascinated by further exploring this research topic.

A. Conclusion

Based on the research previously mentioned in the findings and discussion, the main character in the TV series *Moon Knight*, Marc Spector, who suffers from dissociative identity disorder (DID), alongside his unapproachable personality and his alter ego, Steven Grant, sociable personality, presents a notable language difference between the two identities. The presence of DID in this context illustrates how the deliberate breaking of conversational maxims by Marc and Steven signifies the different language identities that appear when each personality takes on control. Their different personality and psychological conditions influence the manner in which they utilize language when they break the maxim.

Maxim breaking serves not only to convey implied meanings in communication but also to reflect the complexities of separated identities. Marc Spector, characterized by his mercenary background and his unapproachable nature, frequently employs strategic disregard maxims to obscure the truth, protect his identity, or avoid conversations regarding his mental condition. Marc frequently violates conversational

maxims, particularly those related to quantity and relevance, to obscure significant information associated with his professional responsibilities and his dissociative identity disorder condition. Consequently, Marc employs language as a mechanism for both manipulation and self-preservation.

On the other hand, Steven Grant, who has a distinct social status as a museum employee and remains unaware of his DID condition with his character as a sociable person, frequently disregards the maxim differently. Steven tends to flout the maxim, especially maxim of relevance, which serves as an indication of his identity confusion. Steven's lack of awareness regarding his dual identity results in frequent irrelevant or nonsensical responses during conversations, highlighting his confusion about the circumstances he faces. Furthermore, Steven frequently engages in the flouting of the maxim of quantity by offering excessive and unnecessary details during his communications, an action bond developed through his job at the museum and his talkative nature.

The findings indicated that both Marc and Steven shown more frequently of Particularized Conversational Implicature (PCI) in comparison to Generalized Conversational Implicature (GCI). This is caused by the specific aspects present in each conversation, which are significantly influenced by the individuals' personalities and their complex psychological states. In this instance, PCI represents a prevalent form of implicature, as the implied significance frequently depends upon the context and the currently dominant aspects of personal identity.

B. Suggestion

Based on the results, further research can be constructed to further develop this limited research, which only focuses on a character who has dissociative identity disorder (DID) with different personalities by using conversational implicature theory. The researcher suggests doing further studies, including applying phonological and morphological theories, to examine how linguistic identity changes in characters with DID impact their linguistic style. In phonology, two identities with disparate social backgrounds can be separated from one another by variances in accent or intonation. In the context of morphology, each of these identities makes use of distinct phrases and sentence structures in accordance with their distinct personalities.

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CURRICULUM VITAE

Asyifa salsabila Putri was born in Jakarta, September 26, 2002. She graduated from Al-Fityan boarding school Bogor in 2020. In addition to that, she pursued her education at the university level by enrolling at Maulana Malik Ibrahim University Malang and concentrating in English literature. In addition, she completed a journalist internship at Gajayana TV at the end of the 6th semester of her college studies.

The finding of breaking maxim and conversational implicature used by Marc Spector and Steven Grant in Moon Knight TV Series

1. Marc Spector

No.	Utterances	Episode/minutes	Non-observance	Break Maxim				Types of conversational implicature
				Ql	Qt	Rl	Mn	
1	**Khonsu:** take him to the ledge. **Marc:** *he's just a kid.*	Ep. 03 (09:29)	flouting			x		particularized
2	**Yatzil:** surely Khonsu mentioned her? **Marc:** *the gods aren't really his favorite topic.*	Ep. 03 (13:52)	flouting			x		generalized
3	**Layla**: right guy. Right place. But you're not Egyptian. **Marc**: *Layla, what the hell are you doing here?* You shouldn't be here.	Ep. 03 (21:31)	flouting			x		particularized
4	**Steven:** sorry. If you expect my help, it's not gonna be while I'm imprisoned.	Ep. 03 (28:37)	flouting	x				particularized

	Marc: *do you wanna bloodbath? Huh? Fine, have it your way.*							
5	**Dr. Harrow**: tell me. How did you come to be here today? **Marc**: *how did you get here?*	Ep. 05 (03:00)	flouting			x		particularized
6	**Steven:** is he a doctor now? **Marc:** *I'll prove it to you. So, like, right through these doors, for example, we go through here, there's gonna be patients, and there's Crawley probably about to yell bingo!*	Ep. 05 (08:24)	flouting		x			particularized
7	**Steven**: just a creepy caff filled with dead bodies. That's all it is. No prizes guessing whose room this is. Yours. **Marc**: *funny.*	Ep. 05 (12:37)	flouting	x				particularized
8	**Steven:** you killed all of them? **Marc:** *they were criminals. Murderers. Predators. The worst of the worst. Khonsu wanted them punished.*	Ep. 05 (13:25)	flouting		x			particularized
9	**Steven:** and you remember each person? **Marc:** *you try taking a life. See how quickly you forget. Kept wishing I'd*	Ep. 05 (13:37)	flouting	x				particularized

	fail and one of them would kill me instead.							
10	**Steven**: is that doctor El Faouly? Layla's dad? **Marc**: *I tried to get them all away. But we didn't make it. Clearly.*	Ep. 05 (22:07)	flouting			x		particularized
11	**Steven**: the point of me? What? To be your stress ball? All this time I thought I was the original, but I'm just something that you made up. **Marc**: *you've got to live a happy, simple, normal life. You understand?*	Ep. 05 (31:27)	flouting			x		particularized
12	**Steven:** Hello, man in the mirror. I was wondering if you'd pop up again. **Marc:** *I know you're scared.*	Ep. 02 (10:26)	violating			x		particularized
13	**Steven:** so, what? Am I, like, meant to be some sort of mad secret agent or something? **Marc:** *it's a little more complicated than that.*	Ep. 02 (10:41)	violating		x			particularized
14	**Steven:** am I possessed? Are you, like, a demon? Or… **Marc:** *you're in danger, and I can save us, just like I did last night.* But I	Ep. 02 (10:43)	violating			x		particularized

	can't have you interfering in what I have left to do.							
15	**Steven**: tell me what it is you are, what are you? **Marc**: you sure you want to know? **Steven**: yes, bloody… yes. **Marc**: *I serve Khonsu. I'm his avatar. Which means you are, too. Sort of. We protect the vulnerable and deliver Khonsu's justice to those who hurt them.*	Ep. 02 (11:11)	violating		x			generalized
16	**Man:** just let us go, man. **Marc:** *that wasn't me!*	Ep. 03 (07:51)	violating			x		particularized
17	**Layla:** you could've told me. You know? What's it been like for you. **Marc:** about Steven, for what it's worth, I had it under control until very recently. **Layla:** what happened? **Marc:** *doesn't matter.*	Ep. 03 (23:24)	violating		x			particularized
18	**Layla:** what was Harrow talking about? **Marc:** what do you mean? **Layla:** he said I had a right to know. **Marc:** *I have no idea.*	Ep. 03 (35:47)	violating	x				particularized

19	**Layla**: I never told anyone why I really moved. I mean, but he knew, he just saw right through me. **Marc**: *I don't know. He's just trying to mess with you. You know, he's trying to get in your mind. No, don't let him do that.* You know, he's got this idea that he can see the true nature of people or some baloney like that. If that were true, I don't think he'd have a bunch of homicidal maniacs as his disciples, would he?	Ep. 03 (35:58)	violating	x				particularized
20	**Layla:** did you kill Abdullah El Faouly? **Marc**: *of course not*. Of course, I didn't.	Ep. 04 (31:57)	violating		x			particularized
21	**Dr. Harrow:** I can't help you if you don't help yourself. **Marc:** *you shot me. You shot me.*	Ep. 04 (43:36)	violating			x		particularized
22	**Dr. Harrow**: you are doing everything and everything possible not to look within. **Marc**: you're not really a doctor.	Ep. 05 (02:34)	violating			x		particularized

	Dr. Harrow: is that why you keep starting imaginary fights in our hospital? **Marc**: *no, you're not a doctor.*							
23	**Steven:** Oi. What's this? **Marc:** *Steven, what are we gonna do here?* We're gonna revisit every single memory I've ever had?	Ep. 05 (12:02)	violating			x		particularized
24	**Steven**: do you… do you remember this? **Marc**: *yeah, I don't know, it's just a street, you know.* How many streets have you walked down whole life?	Ep. 05 (12:10)	violating	x				particularized
25	**Steven:** Marc, why is there a child in a room filled with people that you've killed? **Marc:** *Steven, look. Don't go near them.*	Ep. 05 (14:03)	violating		x			particularized

2. Steven Grant

No.	Utterances	Episode/minutes	Non-observance	Break Maxim				Types of conversational implicature
				Ql	Qt	Rl	Mn	
1	**Donna**: don't know how many times I have to tell you this. You're not the bloody tour guide, Stevie. **Steven**: *Steven, actually.* I am… Steven.	Ep. 01 (05:32)	flouting			x		particularized
2	**Dylan**: how's the sugars trade going? **Steven**: *I don't know what this has to do with Egypt really. They didn't have that back then, did they? No.*	Ep. 01 (06:01)	flouting		x			generalized
3	**Harrow:** I know you. Mercenary. **Steven:** *"mercenary"? no, no. I'm not a mercenary. No, I'm a gift shop-ist. I work at a gift shop. My name's Steven Grant. I'm trying to get back home. Back to London.*	Ep. 01 (16:22)	flouting		x			particularized
4	**Dylan**: yeah, I ate steak by myself thanks. Two days ago. **Steven**: *what? I thought we said Friday? Today.*	Ep. 01 (23:47)	flouting	x				particularized

#	Dialogue	Episode (time)	Maxim					Type
5	**Layla:** what is with this accent? **Steven:** what? **Layla:** what is happening right now? **Steven:** *sorry, who do you think I am?*	Ep. 01 (28:42)	flouting			x		particularized
6	**Harrow:** by indolent fellow gods. By even her own avatar. **Steven:** *"avatars." Blue people. Love that film.*	Ep. 01 (35:23)	flouting			x		particularized
7	**Harrow**: by Avatar, what I mean… **Steven**: you mean the anime? **Harrow**: Steven. Stop it. **Steven**: *are you going to kill me?*	Ep. 01 (35:35)	flouting				x	particularized
8	**Layla**: Is this Steven the latest fake identity for you? I figured you were using a coded message when we spoke on the phone. **Steven**: *how did you find me?*	Ep. 02 (13:40)	flouting			x		generalized
9	**Layla:** uh, this is your flat, Marc? **Steven:** *um, I'm Steven.*	Ep. 02 (15:41)	flouting			x		particularized
10	**Layla:** yeah, we doing this or not? **Steven:** I would never divorce you.	Ep. 02 (17:41)	flouting				x	particularized

	Layla: what are you doing? **Steven:** *look, you seem absolutely lovely. This Marc, on the other hand, is a right twit. Yeah?*							
11	**Harrow:** aren't they terrific? **Steven:** *yeah, they're lovely*.	Ep. 02 (24:30)	flouting	x				particularized
12	**Harrow:** before you. I was the fist of vengeance. **Steven:** *I'm not the fist of anything. That's the little American man living inside of me.*	Ep. 02 (28:04)	flouting	x				particularized
13	**Harrow**: and that's, uh, that's Marc? **Steven**: *soup's… yeah, it's very good. It's ace. Yeah, it's lovely.*	Ep. 02 (28:16)	flouting				x	particularized
14	**Layla:** your name is Marc. There's a suit. I've seen you use it. You bring it out. **Steven:** *no.*	Ep. 02 (34:07)	flouting		x			particularized
15	**Marc:** are you in love with my wife? **Steven:** *I appreciate your concern, mate. I really do. But we've got it from here.*	Ep. 04 (09:26)	flouting			x		particularized

16	**Marc**: where's the ushabti? **Steven**: *oh well, if you're gonna hide it for all eternity, you'd probably put it in a place where the average looter wouldn't think to look.*	Ep. 04 (28:17)	flouting		x			particularized
17	**Marc:** so, what do you think? **Steven:** *um… Alexander was the voice of Ammit.*	Ep. 04 (28:23)	flouting				x	particularized
18	**Goddess Taweret:** welcome, gentle traveler… travelers, to the realm of the Duat. **Steven:** *Duat? The Egyptian underworld.* This is Taweret, the goddess of women and children. And she's guiding us through our journey to the afterlife.	Ep. 05 (06:29)	flouting		x			particularized
19	**Dr. Harrow:** It's good to see you again. **Steven:** *what is this? Is this some kind of test?*	Ep. 05 (32:48)	flouting			x		particularized
20	**Dr. Harrow:** It's good to see you again. **Steven:** *what is this? Is this some kind of test?*	Ep. 05 (33:37)	flouting		x			particularized

21	**Dr. Harrow**: Steven, would you like to speak to your mum? **Steven**: *my mum… my mum is dead. My mum is dead.*	Ep. 05 (34:50)	flouting	x				particularized
22	**Marc**: that thing's about to break through the door. We're out of time. All right, hey. Listen to me. **Steven:** *damn it! You're not real!*	Ep. 01 (39:55)	violating			x		particularized
23	**Marc:** I made a deal with Khonsu. **Steven:** *I need to go to hospital, I think.*	Ep. 02 (11:50)	violating			x		particularized
24	**Marc**: let me in, Steven. **Layla**: where the hell are you? You need to fight! **Steven**: *please, stop. Leave me alone, both of you!*	Ep. 03 (34:28)	violating			x		particularized
25	**Layla**: are you okay? **Steven**: *I'm aces. Yeah.*	Ep. 04 (12:23)	violating	x				particularized