

# Cooperative Principle in Filipino Authored English Plays

Haydee Jane C. Hidalgo; Juanito P. Tandoc Jr. PhD; Ma. Theresa L. Eustaquio PhD

Isabela State University Main Campus, Echague, Isabela, Philippines

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## ABSTRACT

This research aimed to determine the observed and not-observed maxims in the selected plays of the Filipino playwright named Wilfrido Ma. Guerrero, and recognize the differences and similarities between his comedic and tragic works. The comedic plays were "Wanted: A Chaperon" and "Basketball Fight," while the tragic plays were "Three Rats" and "Half an Hour in a Convent." For the purposes of this qualitative research, documentary, pragmatic, and comparative approaches were used to analyze the data. After that process, the researcher found out that the most unobserved maxim in both tragic plays is the maxim of quality, while in both comedic plays, it is the maxim of quantity. In terms of observance, the tragic plays both frequently uphold the maxim of manner, while the comedic plays differ. Wanted: A Chaperon frequently observes the maxim of quality, and in Basketball Fight, it is the maxim of relevance. Upon analyzing the plays, significant patterns in Guerrero's writing became apparent. Guerrero's style of writing tragic plays often sacrifices truthfulness while maintaining clarity. Conversely, his style of doing comedic works often results in saying less or more than necessary while still upholding the truth and being on the topic. These reveal how Guerrero skillfully uses different communication techniques to evoke certain emotions from audiences and achieve storytelling purposes in each genre.

**Keywords:** Conversational Maxims, Cooperative Principle, Wilfrido Ma. Guerrero, Tragedy, Comedy

## INTRODUCTION

Communication can be viewed as a cooperative act in which people cooperate together to establish understanding and therefore avoid misunderstanding. The basic premise is that any discourse, whether written or spoken, is a collaborative effort (Irawan, 2019). To communicate effectively and cooperate conversationally, both the speaker and the listener must follow certain rules and basic principles, which philosopher Herbert Paul Grice conceptually presents in his 1975 article "Logic and Conversation" as the cooperative principle (shortened as CP).

In general, Cooperative Principle is a set of rules which makes a conversation effective and efficient in a communication according to the required contribution (Fadillah and Imperiani, 2020). In line with this, Grice emphasizes as cited by Irawan (2019) that both speaker and listener should act in conversation according to a general principle that is mutually engaged in an activity that is benefit to all, a mutual understanding. Participants in a conversation should observe the general principle in order the conversation can reach the goal.

Therefore, to support the mutual understanding, Grice lists four maxims that follow from the cooperative principle: quantity, quality, relation or relevance, and manner. In implementing the maxim of quantity, the speaker should be as informative as possible. The speaker should not provide too much or too little information. Next is maxim of quality. During the conversation, the speaker should provide nothing but a truthful information. Then, a maxim of relevance stated that each participant's contribution should be as relevant to the topic of the conversation as possible. It denotes that the speaker is expected to respond to what has already been said. The last is the maxim of manner. When applying this maxim in conversation, the speaker should avoid ambiguity in such a way that the speaker's contribution is brief and orderly (Hardianti et al., 2023).

It is important to remember that Grice did not propose the cooperative principle as a code of conduct, which speakers have a moral obligation to obey. Rather, he developed this principle to identify patterns in human conversation (Löf, 2017). Nuringtyas (2018) further suggests that spontaneous and straightforward

communication can be challenging for individuals during conversations. Additionally, Virgin and Utami (2017) highlight that people frequently deviate from these principles, leading to *"non-observance of maxims."*

Grice listed ways to break the maxims and two likely often occur in some cases which are, 1) violating maxim which is failing to observe maxim/s with the intention to deceive the listener and 2) flouting maxim which happens where a participant in a conversation chooses to ignore of the maxim/s and convey hidden meanings beyond the literal interpretation of their utterances (cited in Noertjahjo et al., 2017). Rahmawati (2018) mentioned that due to the fact that people often fail to observe the maxims, this causes the conversation to run uncooperatively. Hence, maintaining the cooperative principle and understanding the things that can break a maxim are the theorems that are basically important to analyze.

Research on the cooperative principle of communication is important to do and develop (Ajibah, 2022). Although numerous studies have looked into the observance and non-observance of the cooperative principle in different nationalities' literary works, Filipinos remain a neglected area. For this reason, the current study aims to shed some light on the nature of discourse in the selected comedic and tragic plays created by Wilfrido Ma. Guerrero. The assessment of whether the four maxims are observed or not in the plays is solely based on the dialogue and context provided.

By promoting research and analysis of literary works, this study contributes to the enhancement of educational resources and the appreciation of cultural and linguistic diversity. It can help improve the quality of education by incorporating advanced literary and linguistic concepts into the curriculum.

Following Grice's Cooperative Principle, this study explored the conversations of the characters in selected plays by Wilfrido Ma. Guerrero. Specifically, this study sought to answer the following questions:

1. What is the most unobserved maxim in Wilfrido Ma. Guerrero selected plays?
2. What is the most observed maxim in the selected plays?
3. How do comedic and tragic plays differ in terms of the number of observed and unobserved maxims?

## METHODOLOGY

### Research Design

For the purposes of this qualitative research, documentary, pragmatic, and comparative approaches were used. Documentary analysis involves examining written documents, such as transcripts of conversations, to identify how the cooperative principle and maxims are applied or not observed. It focuses on analyzing the actual language used and the context in which it is used to understand how communication is influenced by these principles. Pragmatic analysis, on the other hand, is a broader approach that considers the social and cultural factors that influence communication and how people interpret meaning beyond the literal words spoken. Meanwhile, comparative analysis was used to identify similarities and differences in the application of the cooperative principle and its maxims to two different genres, contextualizing Guerrero's techniques in his writing.

### Data Source

In this research, the form of data is each line uttered by all the characters in *Basketball Fight* and *Wanted: A Chaperon* (1940), both comedic plays; *Half an Hour in a Convent* (1937); and *Three Rats* (1948), both tragic plays. The researcher analyzed two different genres so that she could compare and contrast how Grice's maxims are applied in different contexts. This comparison allows for a deeper understanding of how communication strategies differ between comedic and tragic plays.

### Research Instrument

This research drew upon the dialogues spoken by characters in selected plays authored by Wilfrido Ma. Guerrero. These include *"Basketball Fight,"* which introduces characters such as Alicia, her mother Doña Pilar, Pepito, and his mother Doña Miguela. Moreover, *"Wanted: A Chaperon"* comprises an ensemble of eight characters,

namely Señor Francisco, Señora Petra, Nena, Roberting, Doña Dolores, Fred, Francisco, and Pablo. "Half an Hour in a Convent" unfolds with the introduction of four central characters: Yolanda, Rev. Mother Superior, Sister Vitalis, and Sister Theresa. Finally, "Three Rats" is centered around three pivotal characters: Gonzalo, Nita, and Adrian. The primary research instrument employed in this research was the analysis of the dialogues delivered by these characters within their respective plays.

**Data Collection Procedure**

The methodology for data collection entailed a systematic process. Initially, the researcher procured all the scripts of Wilfrido Ma. Guerrero's selected plays by downloading them from designated websites. The chosen works include Basketball Fight, Wanted: A Chaperon, Half an Hour in a Convent, and Three Rats. Subsequently, the scripts have undergone multiple readings to identify instances where characters observe or do not observe the cooperative principle according to Herbert Paul Grice's criteria and based on the dialogue and context provided in the plays. After which, the data utilized by the researcher were presented in the results and discussion of this paper. The results were composed of the answers to the research questions presented in this study, and then conclusions were drawn after carefully analyzing the data.

**Data Analysis Procedure**

The cooperative principle of Herbert Paul Grice was used to analyze the qualitative data that were gathered from Wilfrido Ma. Guerrero's two comedic and two tragic plays. Using Grice's CP, each line of the characters was assessed for observance or inobservances of Grice's maxims (quantity, quality, relevance, and manner). To identify if characters' contributions followed or not the four maxims, the researcher used the specific criteria set by Grice (1975), as cited by Ayunon (2018), to ensure a comprehensive assessment of the plays.

MAXIMS	VIOLATING THE MAXIMS
<b>QUANTITY</b>	<ul style="list-style-type: none"> <li>· If the speaker does the circumlocution or not to the point               <ul style="list-style-type: none"> <li>· If the speaker is uninformative</li> <li>· If the speaker talks too short</li> <li>· If the speaker talks too much</li> </ul> </li> <li>· If the speaker repeats certain words</li> </ul>
<b>QUALITY</b>	<ul style="list-style-type: none"> <li>· If the speaker lies or says something that is false               <ul style="list-style-type: none"> <li>· If the speaker denies something</li> <li>· If the speaker distorts information</li> </ul> </li> </ul>
<b>RELEVANCE</b>	<ul style="list-style-type: none"> <li>· If the speaker makes the conversation unmatched with the topic               <ul style="list-style-type: none"> <li>· If the speaker fails to provide relevant information</li> </ul> </li> <li>· If the speaker changes the conversation topic abruptly               <ul style="list-style-type: none"> <li>· If the speaker avoids talking about something</li> <li>· If the speaker hides something or hides a fact</li> <li>· If the speaker makes the wrong causality</li> </ul> </li> </ul>
<b>MANNER</b>	<ul style="list-style-type: none"> <li>· If the speaker uses ambiguous language               <ul style="list-style-type: none"> <li>· If the speaker exaggerates things</li> </ul> </li> <li>· If the speaker uses slang in front of people who do not understand it               <ul style="list-style-type: none"> <li>· If the speaker isn't being brief and orderly,</li> <li>· If the speaker's voice is not loud enough</li> </ul> </li> </ul>

Upon completion of this initial phase, an in-depth analysis of the compiled data ensued. This aims to identify which types of maxims are most frequently observed and unobserved in accordance with Grice's Cooperative Principle. Subsequently, these findings were compared with each other to reveal any similarities or differences between the four plays.

## RESULTS AND DISCUSSION

### The most unobserved maxim in Wilfrido Ma. Guerrero selected plays.

Table 1.1: Non-Observance in *Wanted: A Chaperon*

Quantity	Quality	Relevance	Manner
47	23	25	34

In *Wanted: A Chaperon*, the most unobserved maxim turned out to be quantity, with a total of 47 instances out of 459 exchanges of dialogue. The maxim of quantity deals with how much information is delivered by the speaker (Al-Zubeiry, 2020). In other words, it should be as informative as it requires, neither too much nor too little, in order to satisfy the listener. Considering that it got the highest number, this reflects the fact that the eight characters often engage in a conversation where they frequently beat around the bush and use excessive or insufficient information. In the play, some characters engage in excessive disclosure, bombarding their listeners with information that is not actually necessary. This is against the submaxim under the quantity, which states that the speaker should not make their contributions more informative than is required (Grice 1975, p. 45, cited by Xue, 2017). A conversation between Señora Petra and Pablo, who is applying to be her servant, is presented below to showcase an example of the said non-observance.

**PETRA:** Never mind your social accomplishments. What's your name?

**PABLO:** I was baptized Marcelino, but my mother calls me Pablo because I remind her of her brother who spent two years jail. But my friends that is, my intimate friends call me Paul.

The response of Pablo to Señora Petra's simple question regarding his name introduces absurdity and exaggeration. Instead of simply stating the name he prefers to be called, he goes into detail about his baptismal name, the reason his mother calls him Pablo, and the nickname his intimate friends use. This excessive amount of information goes beyond what is required to address the question being asked, resulting in an unobservance of the maxim of quantity.

To make humor, a comedian will not follow the rules of cooperative principles (Ratnesar and Nawakwulan, 2022). And in the play *Wanted: A Chaperon*, characters often rely on either withholding or providing too much information for comedic effects. While these instances can actually result in misunderstandings or frustrations, without these non-observances of maxims, the humor and comedic situations that drive the plot forward would be significantly diminished or absent altogether.

Table 1.2: Non-Observance in *Basketball Fight*

Quantity	Quality	Relevance	Manner
29	22	11	16

The table reveals that out of a total of 234 dialogue exchanges analyzed in *Basketball Fight*, instances of not upholding the maxim of quantity occurred 29 times, making it the most unobserved in the play. The maxim of quantity is about being as informative as is needed—no more, no less—for the purpose of whatever the communication is about (Politzer-Ahles 2022). As it ends up having the most non-observances, this reflects that the four characters most of the time don't provide the appropriate amount of information needed for effective

communication, either by providing excessive information, withholding crucial details, or failing to provide an informative statement. The conversation of the couple, Alicia and Pepito, serves as an example.

**ALICIA:** (Pause.) And you think I’m really sweet?

**PEPITO:** You are far sweeter than all those roses in the world. You are like a dream sent from heaven – you are like a balsam to my pains and sorrows –

The maxim of quantity places emphasis on providing just the right amount of information—neither more nor less than is necessary—to ensure clarity. That is something Pepito does not uphold with his excessively embellished answer, which contains exaggerated compliments and poetic imagery that goes beyond the scope of Alicia's question. Rather than simply affirming that Alicia is sweet, Pepito goes into great detail, calling her a dream given from heaven and balsam for his pain, and comparing her to roses. Though it effectively conveys his love for Alicia, the maxim of quantity is compromised for being excessive in his contribution.

The analysis of dialogue exchanges in *Basketball Fight* reveals frequent non-observances of the maxim of quantity by various characters, leading to confusion, lack of clarity, and comedic effect within the play. Through the strategic use of non-observances, Guerrero infuses the dialogue with humor and wit in a way that entertains and amuses the audience, just like the play is supposed to do. This approach not only highlights Guerrero's skill in crafting comedic effects but also underscores his ability to use dialogue to achieve specific storytelling and entertainment goals.

Table 1.3: Non-Observance in *Three Rats*

Quantity	Quality	Relevance	Manner
58	<b>60</b>	44	7

Based on the table above, the researcher found out that the most unobserved maxim in *Three Rats* is the maxim of quality, which has happened 60 times in the 317 exchanges of dialogue between the three characters. The maxim of quality is all about truthfulness. According to Grice (1975), cited by Xue (2017), speakers should make their contributions true and avoid saying something they believe to be false. Considering that it is the most violated, it indicates that characters often convey information that does not align with the facts or truth of the matter. The affair between Adrian and Nita is the root of the lies in the play. Both Adrian and Nita lie to Gonzalo about their affair, concealing the truth from him. Little did they know, Gonzalo is aware of this but only acts like he is not, further perpetuating the cycle of deceit. Because of this, there are several moments in the play's conversation exchanges where the integrity of communication is compromised. To better understand how the unobservance of quality takes place in the play, Gonzalo and Adrian’s conversation is presented below.

**GONZALO:** By the way, Adrian, were you here this afternoon?

**ADRIAN:** Yes, Gonzalo.

**GONZALO:** At what time?

**ADRIAN:** I came at about two, but the maid told me Nita was asleep, so I left. I thought perhaps you had already arrived from Baguio. Didn't the maid tell you?

Adrian does not observe the maxim of quality by providing false information to Gonzalo. While he admitted that he came at Gonzalo's house that afternoon, he still found a way to include a lie to cover his affair with Gonzalo's wife. Adrian claims that he left because the maid told him Nita was asleep, contradicting the earlier statement of Nita to Gonzalo, “I forgot to tell you. I dismissed the maid this morning.” So in this case, it becomes impossible for Adrian to say that he spoke to the maid. By providing false and contradictory information, Adrian is trying to deceive Gonzalo, which goes against the maxim of quality.

These instances of non-observance of the maxim of quality in *Three Rats* are connected to the thematic elements



of betrayal and secrecy within the play. The characters resort to deception and dishonesty as a means of self-preservation. To keep up their facades and protect themselves, they invent stories, hide information, and manipulate conversations. They put their own interests ahead of honesty out of a fear of being exposed, which causes them to not observe the maxim of quality. This makes them not fully cooperative when they're speaking, in the sense that they are not telling the truth in a situation where honesty is needed and expected.

Table 1.4: Non-Observance in Half an Hour in a Convent

Quantity	Quality	Relevance	Manner
8	<b>11</b>	6	3

Upon careful examination of the play *Half an Hour in a Convent*, it becomes evident that the maxim of quality stands out as the most frequently unobserved principle within the dialogue. The maxim of quality highlights the importance of giving the truth and the right information. And in uttering something, the speaker is not allowed to say a lie or false information (Seftika, 2015). With a total of 11 occurrences out of 152 utterances of the four characters, the maxim of quality bears the highest frequency of breaches in communication. This serves to deepen the sense of despair and tragedy within the narrative as characters grapple with denials of fact. All in all, this stems from the protagonist's change of behavior, which ultimately resulted in her expulsion. Below is the conversation with Sister Vitalis and Sister Theresa in which the latter violates the maxim of quality.

1. **VITALIS:** What happened?
2. **THERESA:** She jumped from the stairs-

Even though she witnessed the event firsthand, Sister Theresa's response can still be considered a non-observance of the maxim of quality. According to Grice (1975, p. 46), as cited by Xue (2017), a speaker shouldn't say something without adequate evidence. And if, for some reason, you choose to include such information, a speaker should include a hedge like "I think" to express doubts. By presenting her statement as definitive without acknowledging her uncertainty, she risks misinforming Sister Vitalis and perpetuating misunderstandings within the convent. In the play, it is actually not revealed if Yolanda's death is intentional or not, and different characters have different opinions. Sister Theresa thinks it was intentional, while both sisters Theresa and Vitalis think it was an accident.

While the maxim of quality is the most violated in *Half an Hour in a Convent*, it is only violated in 11 instances. These instances are not about deceiving their listeners but more about the fact that they differ in the principles on which they base their judgment, and the contradiction of truth in what they're saying reflects the deep relationship of characters to Yolanda. Through careful examination of specific conversations, it becomes evident that it is the misunderstandings that contribute to the sense of despair and tragedy within the narrative.

**The most observed maxim in the Wilfrido Ma. Guerrero plays**

Table 2.1: Observance in Wanted: A Chaperon

Quantity	Quality	Relevance	Manner
412	<b>436</b>	434	425

The table shows that the maxim of quality is the most upheld maxim, with 436 instances in *Wanted: A Chaperon*. The maxim of quality is concerned with giving correct and truthful information (Xue, 2017). This implies that the characters are truthful most of the time in what they say. While characters express themselves in exaggerated or unconventional ways for comedic purposes, the underlying truthfulness and consistency of their statements remain intact. This balance allows the playwright to create entertaining and engaging dialogue that resonates with audiences while still upholding the principles of truthfulness and accuracy. An example illustrating

adherence to the maxim of quality can be seen in the following exchange between Pablo and the servant.

**PABLO:** Tell your señora I want to see her.

**SERVANT:** Which señora?

**PABLO:** How many señoras do you have in this home?

**SERVANT:** There's señora Petra, señorita Nena-

The servant's response was able to maintain quality by sharing accurate information. Even though Pablo only inquires about the señoras that the servant's has, mentioning Nena, while unnecessary, doesn't constitute a lie considering that he still acknowledges truthfully her title as señorita. With that response, Pablo understood that there was only one senora in the house, but he still got frustrated by the fact that the servant asked him who's señora he wanted to talk to when there was only one señora to begin with.

The analysis of dialogues in *Wanted: A Chaperon* showcases the frequent adherence of characters to the maxim of quality in communication. Throughout the play, most interactions are characterized by the provision of accurate and truthful information, maintaining the integrity of dialogue exchanges. Despite occasional comedic exaggerations or unconventional expressions, the underlying commitment to conveying facts ensures that communication remains clear and authentic.

Table 2.2: Observance in Basketball Fight

Quantity	Quality	Relevance	Manner
205	212	<b>223</b>	218

The high frequency of observance of the maxim of relevance, with 223 instances, reflects that the characters in *Basketball Fight* were able to stay on topic and ensure that their contributions were directly related to the ongoing conversation. This means that speaker says relevant things that have been said by other speakers (Cutting 2002, cited by Oksinia et al., 2021) and avoid tangents or irrelevant distractions. The implication of the table is that while the speakers say something more or less than necessary, they still manage to stick to the topic most of the time. An example of observation is shown below through the conversation between Alicia and her partner, Pepito.

**ALICIA:** You like red?

**PEPITO:** Red? Of course. When I see red, I think of roses and roses remind me of you.

Relevance is observed in this exchange because Pepito's response, while exaggerated, still maintains a connection to the topic introduced by Alicia about liking the color red. Pepito's association between the color red and Alicia herself through the imagery of roses may seem overly dramatic, but it aligns with the context of the conversation and doesn't deviate from the topic being discussed. Therefore, despite the exaggerated nature of his response, it remains relevant to the question about liking red.

The analysis of dialogue excerpts from *Basketball Fight* reveals a dominant adherence to the maxim of relevance among the characters. Throughout the conversations, the characters demonstrate effective communication skills by maintaining the flow of the conversation and directly responding to each other's questions or comments. Even if the characters frequently make exaggerated claims, they might nevertheless make a point related to the subject at hand. This relates to the theory put forth by Sperber and Wilson (1995), which was quoted by Junaedi (2017), according to which when the human mind is presented with an encoded message, it will automatically respond by taking into account whatever it perceives to be relevant to the message. This adherence to relevance not only ensures that information is conveyed efficiently but also enhances the engagement and authenticity of the interactions portrayed in the text.

Table 2.3: Observance in Three Rats

Quantity	Quality	Relevance	Manner
259	6	273	<b>310</b>

Based on the provided table, the maxim of manner is the most observed in *Three Rats*, with a frequency of 310 instances. According to Yaqin and Shanmuganathan (2018), the maxim of manner is about the speaker ensuring that their contributions are clear, brief, orderly, and free of vagueness and ambiguity. Given that it is the most adhered to, this implies that characters in the play most of the time communicate in a clear, concise, and orderly manner, adhering to principles of effective communication between the characters. The frequent observance of the maxim of manner, despite their dishonesty, underscores the characters' efforts to maintain a facade. They nonetheless make an effort to present their statements in a clear and coherent manner, aiming to appear sincere and trustworthy to others. Here's an instance of Gonzalo and Adrian's conversation demonstrating adherence to the maxim of manner.

**ADRIAN:** (Seeing NITA.) she feeling worse?

**GONZALO:** Nothing serious.

Gonzalo's response, "Nothing serious," is intentionally deceptive, but it nevertheless complies with the maxim of manner due to its simplicity and directness. Despite his ulterior motive of concealing Nita's distress regarding the fact that she knew that Gonzalo was planning to murder Adrian after learning of their infidelity, his statement successfully communicates the idea that there is no immediate need for alarm regarding Nita's condition. Gonzalo responds in a way that is simple to comprehend and convincing enough for Adrian to believe, ensuring that the information is clearly understood by Adrian in the way he wanted it to be understood. This demonstrates the effectiveness of perspicuous communication, which maintains clarity even in the face of dishonesty or deception.

The fact that the characters in *Three Rats* frequently uphold the maxim of manner shows how hard they work to communicate clearly and effectively, even in the face of dishonesty and betrayal. This aspect of their character portrayal adds depth to the narrative, showcasing how the manner in which they speak—whether truthful or deceptive—affects how their words are perceived by others. Therefore, characters who intend to deceive often adhere to the maxim of manner to maintain the appearance of truthfulness. By prioritizing clarity and coherence in their contributions, characters ensure that their messages are understood as intended.

Table 2.4: Observance In Half an Hour in a Convent

Quantity	Quality	Relevance	Manner
144	141	146	<b>149</b>

The most observed maxim among the four is the maxim of manner, with 149 instances. The maxim of manner is one of the four maxims under the cooperative principle, and being perspicuous is its supermaxim. According to the Cambridge Dictionary, perspicuous Ness is the state of being clear and easy to understand. This is related to what Rahmawati (2018) states: the speaker must strive to avoid ambiguity in their speech. As it is the most observed maxim, this indicates that the characters in the play *Half an Hour in a Convent* primarily adhere to guidelines regarding how their messages are expressed, ensuring clarity to be understood by their listeners. Following the maxim of manner helps ensure that the dialogue flows smoothly, enhancing the audience's understanding and engagement with the play. It also contributes to the overall effectiveness of communication by allowing the characters to convey their thoughts and emotions convincingly. Below is an example of how the discussion between Sister Vitalis and Yolanda upholds the maxim of manner.

**SR. THERESA:** Yolanda! What are you doing? Snooping through the Mother Superior's desk?



**YOLANDA:** No! (Yolanda paces indignantly down left.)

Yolanda's simple "No!" denial, while being caught in a potentially compromising situation, expresses her innocence and refutes the accusation made by Sr. Theresa. Her denial of looking through Mother Superior's desk nevertheless be regarded as upholding the maxim of manner in terms of consistency and clarity, even though it adds a dishonest aspect. She might be lying, but her statement is clear and simple enough. The analysis of dialogues from *Half an Hour in a Convent* demonstrates how crucial the maxim of manner is to shaping effective communication among the characters. Through adherence to the maxim of manner, the characters make sure that their messages are conveyed accurately and appropriately, thereby preventing ambiguity and promoting effective engagement among them. Following this guideline improves the conversation by enhancing the portrayal of the themes and conflicts of the story as well as the efficacy of communication, whether in expressing emotions, responding to situations, or denials of accusations. Tragic plays highlight the importance of adhering to the maxim of manner by ensuring that the characters' interactions are grounded in a framework of perspicuous Ness, even amidst heightened emotional stakes.

### **Differences of comedic and tragic plays in terms of the number of observed and unobserved Maxims Comedy and Tragedy**

To address the research question regarding the differences or similarities between these two genres concerning the observation or non-observance of the cooperative principle, it's crucial to examine their communicative dynamics. In tragedy, the non-observance tends to stem from deceit, betrayal, or denial of truth, particularly violating the maxim of quality. Characters engage in dishonesty or manipulation in order to avoid the consequences they will have if they tell the truth or admit their fault. When it comes to the adherence of maxims, the two plays have the maxim of manner as the most observed. Despite the differing contexts and narratives of each play, the frequent observance of the maxim of manner highlights the characters' shared commitment to clarity and coherence in their interactions even amidst emotional turmoil. This also reflects that characters can make their statements effective and clear even when they are lying or being deceitful.

Comedy, on the other hand, often involves the compromising of conversational maxims, particularly the maxim of quantity, where characters provide excessive or insufficient information for comedic effect. While they share a commonality in terms of the most violated maxim (quantity), they differ in terms of the most observed maxim. In *Wanted: A Chaperon*, the most observed maxim is quality, indicating that characters tend to provide accurate information during conversations. This adherence to the quality of information ensures that the dialogue remains coherent and contributes to the overall comedic effect by grounding the absurd situations in a semblance of reality. In contrast, *Basketball Fight* has the highest level of relevance as the most observed. Characters in this play maintain a focus on the topic at hand, ensuring that their contributions to the conversation remain pertinent to the ongoing discussion. This adherence to relevance serves to propel the narrative forward and heighten the comedic tension by preventing tangential distractions. Their divergent treatment of observed maxims underscores Guerrero's versatility in adapting comedic techniques to suit the specific needs of each narrative. This is to consider that the two plays, while both comedies, have different plots and characters. Despite the differences between comedy and tragedy, both genres still have instances where they weren't able to observe all four maxims. While there are certain maxims that turn out to be the most violated in each of the four plays, that doesn't mean they are never observed. And those most observed maxims don't mean they are never violated in the plays. Despite the differences between the two genres, characters in both comedy and tragedy often exhibit behaviors that challenge the principles of effective communication. This highlights the complexity of human interactions portrayed in literature, where characters' flaws and conflicts contribute to the non-observance of the maxims. However, these instances are crucial for eliciting the necessary emotions that are expected from each genre.

### **CONCLUSION AND RECOMMENDATIONS**

Upon analyzing the plays, significant patterns in the observance and non-observance of conversational maxims become apparent. In the tragic plays *"Three Rats"* and *"Half an Hour in a Convent,"* while the characters lie, they do so in a way that is still clear and understandable for their listeners to believe and fall for. On the other hand, characters in the comedic plays contribute to the humor by saying less than or more than necessary.

"Wanted: A Chaperon" grounds its humor in a semblance of reality by adhering to truthfulness, while "Basketball Fight" heightens comedic tension by avoiding side topics and focusing on the current topic being discussed. While the differences are subtle, they still underscore the nuanced communication dynamics within each genre, highlighting the thematic and tonal differences in Guerrero's works. Overall, the differences in the most violated and adhered maxims between the tragic and comedic genres reflect their distinct narrative goals and approaches to storytelling. This reflects the flexibility of Guerrero as a writer, changing his style depends on the demands of the narrative and the desired emotional impact on the audience. Guerrero's ability to switch between genres shows how adept he is at manipulating communication norms in order to effectively convey themes and elicit reactions from the audience. It is through these deliberate choices in communication dynamics that Guerrero's works transcend mere entertainment, offering profound insights into human nature and societal dynamics.

Based on the results and conclusions of the study, several recommendations are made. Future researchers could expand the scope of comparative analysis by including more of Wilfrido Ma. Guerrero's comedic and tragic plays, as well as other genres. They could also examine how two playwrights follow or depart from conversational maxims in their respective works. Moreover, they could utilize other literary forms, such as novels, movies, and other conversation-rich content. Finally, as this study focused on violations, exploring other types of non-observance, including flouting, infringing, opting out, and suspending, is also recommended.

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