

A Pragmatic Analysis of Using Materials from The Movie Script *Wicked* (2024) in Teaching Pragmatics: Conversational Implicatures

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Abstract

Purpose: Conversational implicature is important to study because it helps people understand the implied meanings in conversation. Therefore, this study aims to describe the use of conversational implicatures found in movie script *Wicked* (2024) and the results can be used as a source of pragmatic teaching materials for undergraduate students. The focus of this study includes identifying types of implicatures, and forms of flouting conversational maxims in the movie script *Wicked* (2024).

Methodology: This study used qualitative descriptive method. The data source is all dialogue in movie script *Wicked* (2024) that contains implied meanings or flouting of conversational maxims. Data collection techniques were carried out using reading and note taking techniques while data analysis was conducted by using Grice's (1975) theory of cooperative principle, which focuses on types of implicature and forms of flouting conversational maxims.

Results: This study examined 36 utterances and identified two types of conversational implicatures: generalized and particularized, with generalized implicature dominating the findings at 52.8%, meaning that most of the implied meanings can be understood without specific context. In addition, four form of flouting conversational maxims were found, namely flouting maxim of Quantity, Quality, Manner, and Relation, with flouting of quantity dominating the findings at 33.3%, illustrates that characters in the movie provide excessive or insufficient information to convey a particular meaning.

Applications/Originality/Value: The results of this analysis can be used as authentic teaching materials in pragmatic teaching. Thus, this study not only enriches pragmatic studies but also provides an interesting alternative learning medium.

Introduction Section

Language is a tool used for communication, where language conveys not only literal meaning but also implied meaning through context and the knowledge of the speaker and listener. Conversation is considered a vital necessity in human life, with people using various means, especially language (Puspitasari et al., 2022). In everyday interactions, speakers often express their intentions implicitly, so listeners need to interpret the hidden meaning in their conversation partners' words. This phenomenon is called conversational implicature. The term "implicature" comes from the word "implicate," which originally means "to interfere, involve, or connect", other than its literal meaning, implicature describes an implied meaning (Wang, 2011). In general, conversational implicature explains how meaning is interpreted beyond explicit linguistic forms, allowing listeners to infer the actual meaning depending on the situation and context of the utterance. Systematically, Grice (1975) introduced this concept through the Cooperative Principle. The Cooperative Principle consists of four maxims, namely the maxims of quantity, quality, relevance, and manner. By following these maxims, speakers can convey their meaning effectively. If speakers do not follow these maxim's guideline, it means that they are flouted the conversational maxims. Flouting of conversational maxims itself can affect the conversation, potentially making it difficult to understand (Ramadanti et al., 2024).

Understanding conversational implicatures in the context of English language learning at the university level, is an important part of teaching pragmatics. Undergraduate students studying foreign languages need to master not only grammar and vocabulary, but also need to know how to understand implied meanings in order to communicate effectively in the real world. That is why they need to have pragmatic skills, because pragmatic skills play an important role in developing communicative, polite, and contextual language skills. The ability to convey and interpret meaning and use language appropriately in the right context is defined as pragmatic competence (Nurdiana, 2019). A number of studies show that

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pragmatic teaching involving authentic materials such as movie dialogue can improve students' pragmatic awareness and inference skills (Sailuddin, 2025). That is because movie can represent the reality of life, and can also be a lesson (Prastyaningsih & Harida, 2021). Also, movie itself is sometimes used not only as a source of entertainment but also to convey messages (Fitrianti & Mahmud, 2022). Through the analysis of conversations in movies, students can learn to recognize indirect communication strategies and implied meanings that arise in authentic conversations.

The study of implicatures itself had been discussed previously by previous researcher such as Firdaus and Satria in their study that examined the types of conversational implicatures found in the movie *Uglies* (2024), finding the dominance of particularized conversational implicatures that occur due to a dystopian context that demands situation-based interpretation. However, this study also only focused on classifying the types of implicatures without further explaining the flouting conversational maxims of conversation found in the movie. Research by Hidayati & Mahmud (2022) entitled "Conversational Implicature in The Green Book Movie" analysed the types of conversational implicatures and found a dominance of general conversational implicatures, but the findings focus more on the pragmatic function of conversational implicatures than on forms of flouting conversational maxims. In addition, Darmayani et al. (2023) examined conversational implicatures in the movie *Turning Red* and found a dominance of general conversational implicatures. This study emphasizes the importance of context in interpreting implied meaning, but their analysis is still limited to grouping types of implicatures without discussing how flouting of conversational maxims play a role in producing such implied meaning.

Unlike studies that only highlight types of implicatures, several other studies have begun to investigate the relationship between flouting of conversational maxims and the use of conversational implicatures. Research by Septyanti et al. (2020) on the movie script *Freedom Writers* found that the flouting of conversational maxims in the movie was used to provide information, deny the truth, express feelings, take action, and show politeness and respect. In addition, Ainiyah & Sholichah (2025) in their study of the movie *The Holdovers* (2024) focused in analysed flouting of conversational maxims and found that flouting conversational maxim of relation dominates, indicating that flouting conversational maxim of relation are often used by characters to convey indirect criticism. This study provides an overview of how flouting of conversational maxims function in social interactions, but does not explore the types of implicatures based on Grice's theory. Moreover, Sarsono et al. (2025) in his study of the movie *Bird Box* links implicatures to the emotional state of the characters, but does not explore the systematic relationship between flouting of conversational maxims and types of implicatures. Therefore, there is a research gap in the form of a lack of studies that integrate the analysis of conversational implicatures from recent movies with the development of systematic and applicable pragmatic teaching materials for undergraduate students.

Based on the previous studies, this study aims to describe the use of conversational implicatures found in the movie script *Wicked* (2024) based on Grice's Cooperative Principles theory, as well as to explain how the results of this analysis can be used as a source of pragmatic teaching materials for undergraduate students. The focus of this study includes identifying types of implicatures, and the forms of flouting conversational maxims in conversational implicatures. Moreover, the writer will explain the pragmatics function of utterances in the movie based on its types and form of flouting conversational maxims of utterances in the movie script *Wicked* (2024). The results of this study are expected to not only expand theoretical studies on the application of Grice's theory in modern movie discourse, but also provide practical contributions to the development of pragmatic learning models based on authentic materials, especially those relevant to the needs and characteristics of 21st-century students.

Method

A qualitative descriptive research design was used in this study. According to Creswell & Creswell (2018), the purpose of qualitative research is to investigate and understand the interpretations made by individuals or groups of social or linguistic phenomenon. Meanwhile, the process of finding and interpreting conversational implicatures in movie scripts is accurately described using descriptive techniques.

The movie script *Wicked* (2024) was used as the data source in this study. The data collected consisted of conversations, including words, phrases, and sentences that showed the types of conversational implicatures and flouting of conversational maxims written in the movie script. The data collection process was carried out by reading and note-taking techniques. The process of identifying and coding data was carried out by researchers by carefully reading the entire manuscript and marking every utterance that contained conversational implicatures or flouting of conversational maxims.

Data analysis in this study uses Grice's (1975) pragmatic theory of implicature. The identified and gathered data are examined by using flow model of qualitative data analysis by Miles & Huberman (2014), which includes data reduction, data display, and conclusions/verification, was used to analyse the data that had been identified and collected. In the data reduction phase, author organized the conversations in the script based on Grice's cooperative principles theory. Author selected, simplified, and modified the data that appeared in the movie script to address these issues. The author collected the selected data to analyse them one by one in the discussion of the conversational implicature of the characters' utterances, then concluded the most frequently found types of conversational implicature and flouting of conversational maxims in the movie script *Wicked* (2024). At the verification stage, to maintain consistency and reliability of the analysis, researchers rechecked the classification results at different times (intra-rater reliability) before drawing a conclusion. In addition, the

researcher also obtained checks by the supervisor or expert validation from the supervising lecturer, especially for questionable data. Input from the supervisor was used to confirm the final classification decisions so that the analysis was more accurate, consistent, and accountable.

Findings

This study analysed the script of the movie *Wicked* (2024) and it was found that conversational implicatures often arise through deliberate flouting of Grice's conversational maxims by the characters in this movie, especially the main characters. These flouting of conversational maxims occur as a form of emotional expression, irony, sarcasm, avoidance, or even manipulation, depending on the context and situation at the time. In this article, these findings are organized into two sections, section 1 contains types of conversational implicatures: Generalized Conversational Implicatures and Particularized Conversation Implicatures, and section 2 contains the flouting of conversational maxims that flouted by the characters in the movie *Wicked* (2024) is in accordance with the four principles of conversation proposed by Grice (1975): Quantity, Quality, Relation, and Manner.

1. Types of Conversational Implicatures

In this study, two types of conversational implicatures were identified, namely Generalized Conversational Implicature and Particularized Conversational Implicature. Generalized conversational implicature are the most dominant type of conversational implicatures that found in the script, appearing 19 times with a percentage 52.8% of the total. Meanwhile, particularized conversational implicatures appeared 17 times, with a percentage 47.2% of the total. Here are some examples:

Generalized Conversational Implicatures

Yule (1996) states that saying something that can be inferred without referring to specific contextual features produce generalized conversational implicature. This means that we can understand someone's meaning without needing to understand the specific context.

Data 1

Oz: "I am OZ! The Great and Terrible."

This conversation takes place at the beginning of the Wizard's meeting with Elphaba and Glinda. He introduces himself by saying, "*I am Oz! The Great and Terrible.*" This statement is a generalized conversational implicature because, without requiring a specific situational context, the listeners can conclude naturally that the Wizard is introducing himself as a powerful figure from his exaggerated words, especially the part "*The Great and Terrible.*" Every listener will interpret that the Wizard is showing off his power simply from his exaggerated introduction, which is why this implicature is called generalized conversational implicature because it is not tied to a specific conversational context to be understood.

Data 2

Glinda: "It is good to see me, isn't it? ((the thrilled crowd is speechless)) No need to respond-- that was rhetorical."

This conversation took place when Glinda appeared before the people of Oz for the first time after the news of Elphaba's death, who at that time was considered an evil witch. Glinda was regarded as a hero who brought peace, so she was greeted enthusiastically by the people of Oz. When greeting the people of Oz, she said, "*It's nice to see me, isn't it?*" This statement is a generalized conversational implicature because its meaning can be immediately understood by anyone without requiring a specific context, especially when combined with her previous statement, "*No need to respond-- that was rhetorical*", which further clarifies that she is just making small talk. The implicature that arises is one of hidden arrogance and self-image, and this meaning can be understood simply from the style and choice of words she uses, without needing to know the previous story.

Particularized Conversational Implicatures

Conversational implicatures that depend on specific or local information in a very specific conversational context are known as particularized conversational implicatures (Septiana, 2022). This means that a specific context is needed to make the meaning of what is said relevant.

Data 1

Crowd: "Glinda! Is it true you were her friend?"

Glinda: "Friend? I mean, I knew her."

The context of the above conversation occurs when Glinda appears in front of the citizens of Oz for the first time after Elphaba's death, who is now considered an evil witch, and Glinda's position is as a figure who is considered a hero and respected. When the citizens ask if Glinda was ever friends with Elphaba, she does not answer directly, but instead repeats hesitantly, "*Friends?*", then immediately replaces the word with a more distant version, "*I mean, I knew her.*" The change from "*friend*" (a close relationship) to "*knew her*" (just an acquaintance) is linguistic evidence that Glinda is trying to keep her distance and feels uncomfortable with the question. The way she softens and lowers the implied level of closeness

shows that she does not want to acknowledge their relationship because Elphaba is now considered evil, and Glinda is afraid of being judged negatively. This implied meaning only emerges if we know the context of their relationship, so it is considered a specific conversational implicature.

Data 2

Elphaba: “Oh, and this is my younger sister, Nessarose, as you can see, she’s a perfectly acceptable color” In this scene, Elphaba introduces her sister, Nessarose, to others in front of their father, Governor Thropp. By introducing her sister and adding the phrase “*she’s a perfectly acceptable color,*” the change in tone creates a particularized conversational implicature because that meaning only arises if we understand the context that Elphaba has green skin and is often considered strange by her own family. The statement appears to be a simple compliment, but it is actually a jab at her father and the society that considers Nessarose “*acceptable*” while Elphaba is considered shameful. In other words, Elphaba implies the injustice she experiences, and this implied meaning can only be understood if we know the difference in treatment she receives within the family. Without this context, her words would sound like a normal statement.

After analyzing the data and determining the types of conversational implicature in movie script *Wicked* (2024), the findings are presented as follows:

Table 1. The Percentages of the Types of Conversational Implicatures

Types of Conversational Implicatures	Frequency	Percentage (%)
Generalized Conversational Implicatures	19	52.8
Particularized Conversational Implicatures	17	47.2
Total	36	100

2. The forms of flouting conversational maxims in Conversational Implicatures

In this study, it was found that characters in the script often flouting Grice's cooperative principle (1975), resulting in conversational implicatures. All four maxims were flouted by the characters including Maxim of Quantity, Maxim of Quality, Maxim of Relation, and Maxim of Manner. The most frequently flouted by characters in the movie script *Wicked* (2024) was the Maxim of Quantity, with an overall percentage of 33.3%. Each type of flouting has a specific pragmatic function, such as conveying hidden meaning, emotional expression, or social commentary beyond literal interpretation.

Flouting Conversational Maxim of Quantity

When the speaker provides insufficient or excessive information compared to what is needed by the interlocutor in the conversation, it means that they are flouting the conversational maxim of quantity (Grice, 1975). Flouting of this conversational maxim often indicate the speaker's attempt to protect their self-image or avoid conflict (Yule, 1996). Several characters in the movie script *Wicked* (2024), especially the main characters Elphaba and Glinda, flouted this conversational maxim by exaggerating or concealing information to influence the listener's perception. In the script of *Wicked* (2024) itself, flouting conversational maxim of quantity occurs 12 times. For example:

Data 1

Glinda: “But you're green.”

Elphaba: “Me? No, I don't get seasick; yes, I'm always green; no, I didn't eat grass as a child.”

The above conversation took place when Glinda met Elphaba for the first time at university. In this scene, Glinda appears shocked when she first sees Elphaba, who has green skin. Elphaba then responds quickly, “*Me? No, I'm not seasick; yes, I've always been green; no, I didn't eat grass as a child.*” This long answer flouting the conversational maxim of quantity because Glinda did not ask for that much explanation. The way Elphaba piled on several funny answers at once shows that she often faced such reactions and tried to control the situation with humour. From her language pattern, there is an implied meaning that she wanted to show that she was used to comments about herself, without having to say it directly.

Data 2

Miss Coddle: “There you are! You are Miss Nessarose, right? The daughter of the Governor. How tragically beautiful you are. It’s an honor to-- AHHH!” ((Elphaba's sudden appearance made Miss Coddle scream uncontrollably.))

Elphaba: “I’m the other daughter. I’m beautifully tragic.”

This scene takes place during Miss Coddle and Nessarose's first meeting. Miss Coddle, seeing Nessarose for the first time, compliments Nessarose by saying, “*How tragically beautiful you are,*” but suddenly screams in surprise when she sees Elphaba. Elphaba then replies sarcastically, “*I’m the other daughter. I’m beautifully tragic*”. Elphaba's statement flouting the conversational maxim of quantity because she provides additional information that is not requested and in a sarcastic tone. She not only introduces herself, but also imitates Miss Coddle style of speech to mock the attitude of people who judge her based on her appearance. The implied implication is a criticism of the unfair treatment and discrimination she

received because she was different. The pragmatic function is to express hurt feelings and protest subtly through sarcasm and wordplay.

Flouting Conversational Maxim of Quality

When someone makes a false statement, it means that they flouting conversational maxim of quality (Grice, 1975). This type of flouting is usually used as a form of sarcasm, irony, hyperbole. Irony or hyperbole is a pragmatic strategy used by speakers to express criticism or frustration implicitly without open conflict (Attardo, 2000). In the script of *Wicked* (2024) itself, flouting conversational maxim of quality occurs 10 times. For example:

Data 1

Fiyero: "You're good."

Glinda: "It was nothing. I love helping others. Oh, and I happen to be free tonight. After all--"

In this scene, Fiyero praises Glinda after Glinda asks Boq (her male friend) to invite Nessarose to the party, saying, "*You're good*," to which Glinda replies, "*It was nothing. I love helping others. Oh, and I happen to be free tonight. After all--*" Glinda's statement flouting conversational maxim of quality, because she is not being completely honest with what she says. She pretends to be humble and says that she "*likes to help others*," when in fact her statement is intended to attract Fiyero's attention. The implication of this statement is that Glinda is subtly flirting and wants to show her interest in Fiyero. The pragmatic function is to convey romantic intentions indirectly through pretense and humour.

Data 2

The Wizard: "Girls--this road will change the future of Oz. Folks need direction. Once it's built, they'll always know, if they just follow the road, it'll lead 'em right to me!"

This scene occurs when the Wizard shows Glinda and Elphaba a miniature model of "The Oz of Tomorrow." When the Wizard said, "*This road will change the future of Oz, if they just follow this road, it'll lead 'em right to me!*", he claimed that the road was made to help people, but from the end of the story it is clear that his real goal was to lead everyone to him. He flouting the conversational maxim of quality by putting forward seemingly noble reasons ("for the future of Oz") when his own words revealed a different goal, namely that everyone should "*right to me*." He deliberately said something that was not entirely true so that his listeners would understand the hidden meaning. This flouting conversational maxim of quality shows that the road project was not actually intended to help the people, but rather to control them, so that all citizens would always look to the Wizard and strengthen his position as the centre of power.

Flouting Conversational Maxim of Relation

When someone shares irrelevant information during a conversation, they flouting the maxim of relation. In the movie script *Wicked* (2024), this kind of flouting appears eight times in the dialogue between the main characters. For example:

Data 1

Elphaba: "Well? Are you coming?"

Glinda: "Elphie, you're trembling. Here, put this around you."

In this scene, Elphaba asks Glinda if she will come with her, indicating an urgent and emotional situation. However, Glinda does not answer the question directly. Instead, she says, "*Elphie, you're trembling. Here, put this around you*," while covering Elphaba with something. This statement flouting conversational maxim of relation because Glinda's response is irrelevant to the question asked. Linguistically, the shift in focus from "questions about decisions" to "comments about physical appearance" shows that Glinda changed the topic of conversation to avoid giving a direct answer. This shift shows that Glinda is not yet ready to say "yes," but also does not want to say "no." By focusing on physical appearance, she subtly conveys her refusal without having to say it explicitly.

Data 2

Glinda: "Why, Miss Elphaba, you're beautiful."

Elphaba: "I-- I have to go--"

Glinda: "You're welcome!"

This scene takes place when Elphaba and Glinda are in her room, and Glinda compliments Elphaba's appearance. Although Elphaba feels momentarily pleased with her appearance, she does not respond to Glinda's compliment, "*Why, Miss Elphaba, you're beautiful*." Instead of responding to Glinda's compliment, she rushes off, saying, "*I--I have to go--*." Here, Elphaba clearly flouting conversational maxim of relation because her response is irrelevant to Glinda's statement. However, listeners can understand the meaning behind Elphaba's irrelevant response, which is that Elphaba feels embarrassed and unworthy of the compliment, so she changes the subject. Glinda's spontaneous response at the end, "*You're welcome!*" also flouts the maxim of relation, as it is completely irrelevant to Elphaba's statement. Pragmatically, Glinda's comment can be understood as an expression of her cheerful and spontaneous character, who wants to keep the situation light and pleasant.

Flouting Conversational Maxim of Manner

When someone speaks unclearly, ambiguously, unnecessarily, or even irregularly, it means that they are flouting the maxim of manner. In movie script *Wicked* (2024), this kind of flouting occurs 6 times. For example:

Data 1

Morrible: “How long have you had this talent?”

Elphaba: “Talent? No. Something just-- comes over me, sometimes. Something I can’t control (the talent) And when it does, bad things happen.”

This context of the conversation is when Miss Morrible first witnesses Elphaba's powers in her classroom. Miss Morrible asks a specific question, “*How long have you had this talent?*”, but instead of answering with a specific time, Elphaba explains her mysterious condition, “*Something just-- comes over me, sometimes. Something I can’t control (the talent) And when it does, bad things happen.*” Elphaba's answer flouting conversational maxim of manner because her answer does not provide the information the listener needs, but instead creates ambiguity. Whether Elphaba's power is a gift, a curse, or simply uncontrolled emotions is up to the audience and Morrible to interpret for themselves. Thomas (1995) refers to this form as deliberate vagueness, which is ambiguity that is intentionally used by the speaker to avoid judgment or pressure.

Data 2

Elphaba: “What? What are you staring at? Oh, do I have something in my teeth?”

This scene takes place when Glinda stares at Elphaba in surprise and awkwardness during their first meeting at Shiz University. Elphaba realizes that she is being stared at and says, “*What? What are you staring at? Oh, do I have something in my teeth?*”. This statement flouting conversational maxim of manner, because Elphaba's response is indirect and instead asks a rhetorical question that is literally irrelevant. This ambiguity suggests that Elphaba deliberately avoids direct questions such as “Why are you staring at me?” in order to hide her discomfort. The implication understood by the listener is that Elphaba feels awkward and defensive, but does not want to reveal it directly. Pragmatically, this strategy maintains her image and eases social tension in a stiff first encounter, thus not only depicting the character's behaviour but also helping readers understand how indirectness is used to regulate social relationships.

After analyzing the data and determining the maxim in conversational implicatures flouted by the characters in movie script *Wicked* (2024), the findings are presented as follow:

Table 2. The Percentages of the Flouting Conversational Maxims in Conversational Implicatures

Flouting Conversational Maxims in Conversational Implicatures	Frequency	Percentage (%)
Flouting Conversational Maxim of Quantity	12	33.3
Flouting Conversational Maxim of Quality	10	27.8
Flouting Conversational Maxim of Manner	8	22.2
Flouting Conversational Maxim of Relation	6	16.7
Total	36	100

Discussion

This study shared several similarities with the study entitled “Pragmatic Analysis of Conversational Implicatures in *Uglies* (2024)” by Firdaus & Satria (2025). The similarity between the two studies is that both analysed types of implicatures, namely Generalized and Particularized, as well as flouting maxim in conversational implicature, including Quantity, Quality, Relation, and Manner using Grice's (1975) theory as the main framework. However, there are significant differences between this study and the study by Firdaus and Satria (2025). Firdaus and Satria mainly analysed implicatures and flouting of conversational maxims as linguistic phenomena to understand how hidden meanings function in movie conversations. In contrast, this study not only analysed pragmatic aspects in *Wicked* (2024) but also aims to develop authentic teaching materials for pragmatic learning in higher education.

Based on the above discussion, it was found that there is something new in this study regarding implicatures and their forms of flouting, which differs from the study by Firdaus & Satria (2025). The different is that in this study, the result shows that General Conversational Implicatures are the most common type of implicature in the movie *Wicked* (2024), with a percentage of 52.8%, of the total data. This shows that without a specific context, the implied meaning in the dialogue can be easily understood by readers or viewers. Hyperbolic statements, insinuations, or sarcasm are often used by characters in this story, such as Elphaba, Glinda, and The Wizard. The dominance of general implicatures shows that the communication strategy in this movie emphasizes the universal aspects of implied meaning that can be easily understood by a wide audience.

In addition, the results of the study also show that the flouting conversational Maxim of Quantity are most frequently found compared to other maxims, with a percentage of 33.3%. These flouting of conversational implicatures occur when the speaker provides too much or too little information compared to what is necessary in the context of the conversation. In the movie *Wicked* (2024), flouting of this maxim are often used to describe characters, such as Elphaba, who talks excessively to hide her discomfort with other people's views of her as “strange,” or Glinda, who adds unnecessary

information to maintain her image. Flouting Maxim of Quantity also produce implicatures that enrich the meaning of communication and create dramatic effects in dialogue.

These findings show that this study contributes linguistically and pedagogically by highlighting how movie scripts can help students understand how implied meaning and flouting of conversational maxims operate in real communicative situations. The movie script *Wicked* (2024) uses effective pragmatic strategies to build dynamic relationships between characters through the use of exaggerated or incomplete speech. From a pedagogical perspective, these results can be used as authentic pragmatic teaching materials, as students can learn how implied meaning emerges through the use of everyday language in real contexts such as movie scripts. Teachers can use the dialogues analysed in this study for simple but practical classroom activities, such as giving students dialogue excerpts and asking them to determine the types of implicatures and implied meanings that arise. Another example of an activity is guided analysis, in which students work in pairs to identify the maxims that are violated and discuss the reasons why the speakers use these strategies. Such activities allow students to practice understanding meaning based on context, not just literal meaning.

However, because this study only focuses on linguistic analysis without designing a complete learning model, further research is needed to develop more comprehensive pedagogical applications. Further research could develop a systematic learning framework, for example, by compiling teaching modules, designing structured learning steps, or testing the effectiveness of using movie dialogues in improving students' pragmatic abilities. Thus, this study provides an empirical foundation and a collection of authentic data that can be developed into more applicable teaching strategies in subsequent studies.

Conclusion

This study analysed the types of conversational implicatures and forms of flouting conversational maxims found in the movie script *Wicked* (2024) using Grice's Cooperative Principles theory (1975). The results show that Generalized Conversational Implicatures are more dominant than Particularized Conversational Implicatures, meaning that most of the implied meanings in the movie script can be understood without a specific context. Meanwhile, the quantity maxim is the most frequently violated maxim among the four conversational maxims. This shows that the characters in the movie provide excessive or insufficient information in an effort to convey a certain meaning.

From a pragmatic perspective, these findings show that the movie script *Wicked* (2024) utilizes implied meaning and flouting maxim in conversational implicature to highlight characters, conflicts, and emotional value in conversations. From an educational perspective, these research results have implications for the development of movie script-based pragmatic teaching materials. This type of analysis not only can help students understand the concepts of implicature and cooperative principles but also help teachers in preparing materials for teaching pragmatics especially in conversational implicature material.

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