

		MEILIN: It'll be on me. The snacks, the tunes...							snacks, the tunes..." provides sufficient and relevant information to ease her friends' disappointment. She does not offer excessive detail nor withhold crucial information. Therefore, Meilin is observing the Maxim of Quantity, as her contribution fits the context and provides just the right amount of information.
4.	FQN4	MOTHER: You're ten minutes late. What happened? Are you hurt? Are you hungry? MEILIN: Um...	✓	-	Quantity	-	✓	-	When her mother anxiously asks whether Meilin is hurt, hungry, or something has happened, Meilin merely says, "Um..." This response is extremely minimal and fails to provide the necessary information to reassure her mother. While it is not a lie, Meilin intentionally gives an under-informative reply that does not sufficiently address the concerned questions. This reflects a flouting of the Maxim of Quantity, as her

									contribution is inadequate for a context that demands clear explanation.
5.	FQN5	MOTHER: How was school today? MEILIN: Killed it per usual.	✓	-	Quantity	✓	-	-	When her mother asks, "How was school today?", Meilin provides a sufficiently informative response that meets the conversational needs. She neither offers too little nor excessive information. Her answer is concise yet effectively conveys the essence of how her day at school was.
6.	FQN6	MOTHER: Do you want a snack? MEILIN: Cool, great, thanks.	✓	-	Quantity	-	✓	-	When her mother offers her a snack, Meilin does not directly answer the question posed to her; instead, she responds with a statement that sounds positive but does not clarify whether she wants a snack or not. Her utterance is overly verbose and fails to provide sufficient information according to the conversational needs.

7.	FQN7	MOTHER: Mei-Mei, what's going on, honey? Are you sick? Is it a fever? A stomach ache? Chills? Constipation? MEILIN: No!	✓	-	Quantity	-	✓	-	In this scene, Meilin's mother bombards her with a series of yes/no questions about her health—asking whether she is sick, has a fever, stomach ache, chills, or constipation. Meilin only responds with a brief “No” without giving any clear explanation. Her utterance is too minimal and fails to provide the amount of information expected in the situation, causing her mother to remain confused and concerned.
8.	FQN8	MOTHER: I'm coming. MEILIN: No!	✓	-	Quantity	-	✓	-	When her mother says she is coming into the room, Meilin simply responds with, “No!” This one-word reply is extremely brief and fails to explain why her mother should not enter. Given the context which the mother is clearly concerned and seeking clarification, Meilin's response is under-informative. Therefore, she

10.	FQN10	MOTHER: Mei-Mei? MEILIN: Don't look at me! Stay back!	✓	-	Quantity	✓	-	-	When Meilin says, "Don't look at me! Stay back!", she is trying to prevent her mother from seeing her red panda form. Though brief, the utterance is clear and sufficiently conveys her intent to be left alone. In this context, Meilin is observing the Maxim of Quantity, as her response provides the appropriate amount of information required without unnecessary elaboration.
11.	FQN11	MOTHER: Mei-Mei, it's one thing to stay calm at home or school, but a concert? You'll get whipped up into a frenzy and panda all over the place. MEILIN: I won't, I won't! I	✓	-	Quantity	✓	-	-	When her mother expresses concern that Meilin might lose control at the concert, Meilin responds, "I won't, I won't! I promise! You saw me keep it in!" This reply is sufficiently informative, as she makes a promise and supports it with past behavior as evidence. Her contribution is not excessive but gives enough detail to reassure her mother. Thus, Meilin is observing

		promise! You saw me keep it in!								the Maxim of Quantity, as her response matches the informational need of the conversation.
		PRIYA: My parents said I could go when I'm 30. ABBY: Mine called it stripper music! What's wrong with that?!								Meilin begins her statement by acknowledging that her mother is worried, then trails off with an unfinished comment: "she's just so... so...". This utterance does not provide complete information about what Meilin truly thinks of her mother's behavior. She stops short of specifying it directly, even though her friends are able to infer the intended meaning. This indicates that Meilin is intentionally withholding part of the message, possibly out of discomfort or reluctance to speak openly. Therefore, Meilin is flouting the Maxim of Quantity, as she consciously contributes less information than expected, though
12. FRQN12		MIRIAM: Mine said yes, but I have to buy the ticket. Who the heck's got that kind of cash? MEILIN: I know my mom's	-	✓	Quantity	-	✓	-	-	

14. FRQ14	ABBY: Know what'll help me think? A little panda. MEILIN: Abby...	-	✓	Quantity	-	✓	-	Meilin only says "Abby...", which is extremely brief and uninformative, deliberately providing less information than is required in the conversation. This utterance tends to avoid further discussion or serves as a vague cue without offering a clear explanation.
15. FRQ15	MIRIAM: Girl, relax. ABBY: Yeah. We're doing our best. MEILIN: It's not enough! The concert's this Saturday and we're still a hundred short! I knew we should	-	✓	Quantity	-	✓	-	When her friends try to comfort her about their lack of funds, Meilin provides more information than is literally required in the context of the conversation. She not only states that they are short on money but also adds emotional and exaggerated remarks as a form of complaint and frustration. By piling on expressions like "stupid" and blaming past decisions, she intentionally flouts the maxim of quantity, offering an excessive

17. FQN17	MOTHER: I was mathletes champ in grade 8, you know? MEILIN: Uh-huh.	✓	-	Quantity	-	✓	-	-	Meilin's "Uh-huh" is an underdetailed response to her mother's proud personal story. The short reply does not match the amount of information expected in return, especially in a bonding context. This shows she is flouting the Maxim of Quantity by giving less than what is required. It's minimal, dismissive, and signals lack of interest.
18. FRQN18	PRIYA: But we only have enough for three tickets. ABBY: Then I'll stay home. MEILIN: Abby, no! I'll stay home.	-	✓	Quantity	✓	-	-	-	In a situation where they only have enough money for three tickets, Meilin promptly offers an alternative by volunteering to stay home instead, as a gesture of self-sacrifice. Her utterance, "Abby, no! I'll stay home," is a direct, clear, and sufficiently informative response to Abby's previous statement. She does not add unnecessary details or obscure her intent. Her statement contributes

		MEILIN: Guys, I can't be like this forever. My whole family would freak. Especially my mom. All her hopes and dreams are pinned on me.								
20. FRQN20		MIRIAM: Mei, chill. PRIYA: It's okay. MEILIN: No, it isn't! I can't miss 4-Town! We worked so hard! But the ritual. I'll let everyone down!	-	✓	Quantity	-	✓			In this utterance, Meilin flouts the Maxim of Quantity by expressing more information than is necessary in an emotionally charged way. Her response includes several overlapping concerns—missing the concert, their efforts, the ritual, and fear of disappointing others—despite her friends only trying to comfort her. Instead of giving a simple reassurance or clarification, she overwhelms the conversation with excessive emotional detail,

23.	FQN23	MOTHER: You can do it. Keep going! MEILIN: No!	✓	-	Quantity	-	✓	-	During a crucial moment when her mother encourages her to continue the ritual, Meilin responds with just one word—"No!". This utterance is highly under-informative and lacks any explanation for her refusal. She does not express her discomfort, inner conflict, or decision verbally, thereby failing to meet the informational needs of the situation. Meilin is flouting the Maxim of Quantity, as she consciously provides a contribution that is far too brief in a context requiring elaboration.
24.	FQN24	GRANDMA: Stop! Get a hold of her! MOTHER: Mei-Mei! Stop! AUNTY LILY:	✓	-	Quantity	✓	-	-	Meilin provides a clear response to her family's shouted commands. She not only refuses firmly but also explains her reason—she wants to go to the concert. This information is complete and appropriately detailed, neither excessive nor insufficient. Therefore, this is an

Observance and Non-Observance of the Maxim of Quality

	Notes	Context	Non-Observance			
	reward. Ninety-nine Australian tour, with the Girl I Love Your Jeans remix. MEILIN: O-M-G, Mir! I'll guard it with my life!					enthusiastically replies, "O-M-G, Mir! I'll guard it with my life!" This utterance, taken literally, implies that Meilin would risk her life to protect the CD. Clearly, it is a deliberate hyperbole not meant to be interpreted literally. Meilin's intention is not to deceive but to express her excitement in an exaggerated manner. Therefore, this is a flouting of the Maxim of Quality, as she says something factually untrue for expressive purposes, expecting the listener to understand the exaggeration.
28.	FQL3 MOTHER: Who are these hip-hoppers? And why are they called "4-Town" if there are five of them?	✓	-	-	-	When her mother inquires about the boy band "4-Town," Meilin provides - information. She actually knows about 4-Town and is very fond of them, but chooses to conceal this fact from her mother. This constitutes a violation, as her mother is unaware that Meilin is being dishonest.

		you?							“No! It’s just made up, Mom! It’s not real.” However, the drawing reflects Meilin’s genuine feelings. She consciously hides the truth and her statement contradicts reality. This makes her utterance a violation of the Maxim of Quality, since it is a - statement delivered without any sign of irony or exaggeration that would signal dishonesty.
31.	FQL6	MOTHER: That hat. Is that the sketchy clerk from the Daisy Mart? MEILIN: Mom, no!	✓	-	Quality	-	✓	-	In this final denial, Meilin tries to reject her mother’s accurate guess that the boy in her drawing is Devon. However, the drawing clearly includes Devon’s distinctive features (like his hat), and Meilin’s panicked tone reveals that she is not being truthful. Her mother’s reaction — becoming even more alarmed and eventually going to confront Devon — demonstrates that the lie is not accepted. Therefore, this is also a flouting of the Maxim of Quality, as

									the untruth is transparent and prompts a strong reaction.
32.	FQL7	MOTHER: Now, is there anything else I should know about, Mei-Mei? MEILIN: Nope. All good.	✓	-	Quality	-	-	✓	When her mother asks if there's anything else she should know, Meilin replies, "Nope. All good." However, this comes right after a major incident at the supermarket involving her drawing. Meilin hides the truth and offers a statement that contradicts reality. This is a violation of the Maxim of Quality, as Meilin knowingly lies and gives no indication that she is being dishonest.
33.	FQL8	MOTHER: It's going to be okay. MEILIN: No, it's not! Will you just get out? MOTHER: Excuse me?	✓	-	Quality	-	✓	-	After angrily yelling at her mother, Meilin says, "I didn't mean that. I'm a gross red monster!" This utterance is clearly not literally true that she is not a monster, but serves as an emotional exaggeration to express shame and self-disgust. Since Meilin does not intend to deceive but instead uses hyperbole to convey her internal state, this is considered a flouting of

									the Maxim of Quality rather than a violation. The speaker expects the listener to recognize the emotional not factual intention behind the utterance.
									In this exchange, Meilin flouts the Maxim of Quality by claiming that "it's okay," even though the situation is clearly not okay. She has just undergone a major transformation and is visibly distressed. Her utterance contradicts what she knows to be true, indicating an attempt to hide her real condition from her mother. This flouting is evident as her mother remains curious and concerned, continuing to seek the truth. If Meilin were violating the maxim, her intention would be to deceive successfully, and her mother would likely stop questioning. However, the mother's continued concern shows that the untruth is
34.	FQL9	MEILIN: I didn't mean that. I'm a gross red monster!	✓	-	Quality	-	✓	-	
		MOTHER: Mei-Mei. Perhaps we should talk about why this is happening.							
		MEILIN: No! I mean, nah, it's okay.							

									awkward tone, along with her friends' subtle reactions, shows that they sense something is off. This makes the untruth noticeable and classifies it as flouting.
37. FRQL12	MIRIAM: Uh, Mei? Why are you staring at Carter Murphy-Mayhew? MEILIN: I wasn't.	-	✓	Quality	-	✓	-	-	Meilin flouts the Maxim of Quality by denying she was staring at Carter Murphy-Mayhew, despite it being clearly observable. In reality, she was clearly staring at him because of her attraction. Her defensive reaction and body language suggest she is lying to cover up her feelings, and Miriam's skeptical tone indicates that her denial is not fully believed. This false claim, which fails to convince the hearer, is an instance of flouting.
38. FRQL13	MIRIAM: What is with you? You're being weird.	-	✓	Quality	-	✓	-	-	In this excerpt, Miriam expresses confusion over Meilin's unusual behavior by directly questioning her. Meilin responds by saying she's simply excited about math.

								However, this response is clearly implausible and does not fit the emotional or social context. Meilin is, in fact, hiding the truth about her red panda transformation. Her statement, "I'm just really excited about math," is a flouting of the maxim of quality because she is not being truthful, and the untruth is recognizable to her interlocutor. Miriam does not accept the answer at face value and continues to investigate, as evidenced by her note-passing during class. This shows that Meilin's lack of sincerity is detectable, making this a deliberate and noticeable violation of the principle of truthfulness.
								When asked how she controls her red panda, Meilin says, "It's easy. When I start to get emotional, all I do is imagine the people I love most in the whole world. Which is you guys."
								✓
								-
								-
							Quality	
							-	
							✓	
	MEILIN: I'm just really excited about math.							
39.	FQL14	FATHER: Mei. MOTHER: How is this possible? What happened to						

	you want to go so badly? MEILIN: Like I said, I just want to broaden my musical horizons.							she presents - information in a serious tone.
41. FRQL16	MIRIAM: I'm in, girl. We'll say it's a sleepover at my house. ABBY: The perfect crime. MEILIN: Yes! My mom will never know.	-	✓	Quality	-	✓	-	In this conversation, Meilin confidently declares that her mom will never find out about their plan to secretly attend the concert. This utterance follows Abby's comment, "The perfect crime," which frames the exchange in a humorous and imaginative tone. Meilin is aware that there is a high possibility her mother might discover the truth, and she does not fully believe what she is saying. However, the statement is made in the spirit of encouragement and solidarity among her friends. Therefore, Meilin is flouting the

								of the entire situation. However, Meilin knows this is not entirely true, as her mother is known to be highly protective and reactive toward her behavior. Additionally, Meilin and her friends are actively planning to hide the truth. There is no irony or figurative language in her utterance—she presents it as a fact. Therefore, Meilin is violating the Maxim of Quality, as she knowingly states something she does not believe to be true, intending others to accept it as accurate.
44. FQL19	MEILIN: Okay, I'm heading off to mathletes. See you later! MOTHER: Wait, what about dinner? I made all your favorites.	✓	-	-	Quality	-	✓	When her mother mentions dinner, Meilin lies once again by claiming that she will have dinner at Miriam's house because there will be pizza. In truth, she does not intend to eat at Miriam's house. She uses this excuse to conceal her real activities. Therefore, this is a violation of the Maxim of Quality, as Meilin

									knowingly gives a - explanation to avoid suspicion from her mother.
45.	FQL20	MEILIN: Thanks, but Miriam's dad is, uh, ordering pizza. Save me leftovers?							
		MOTHER: Don't be silly. We're already on the way. MEILIN: But I don't want you to!	✓	-	Quality	✓	-	-	When her mother says they are already on the way, Meilin firmly responds, "But I don't want you to!" This utterance honestly expresses her true feelings without any deception or manipulation. Meilin's response is clear and sincere, making it an observance of the Maxim of Quality, as she truthfully conveys her internal state.
46.	FQL21	GRANDMA WU: So, Mei-Mei, you've been managing to keep the panda in?	✓	-	Quality	-	✓	-	Meilin's utterance "Yep. Totally" flouts the Maxim of Quality because she gives an overly confident affirmation to her grandmother's serious question. Her tone appears casual and certain, yet it does not

		MEILIN: Yep. Totally.							align with how the grandmother perceives the situation. In the immediate context, Grandma Wu still seems doubtful and cautious, suggesting that Meilin's claim is not fully convincing. The mismatch between Meilin's certainty and the seriousness of the question makes the untruth detectable.
47.	FQL22	MOTHER: She just thinks of my love for her, and it gives her the strength to stay calm. MEILIN: Exactly.	✓	-	Quality	-	-	✓	Meilin agrees with her mother's assumption that it is her love that gives Meilin the strength to stay calm. In reality, it is her thoughts of her friends that help her stay composed. Her response "Exactly" serves as a - agreement to an inaccurate belief. Since Meilin does not signal any dishonesty, this is a violation of the Maxim of Quality.
48.	FQL23	GRANDMA WU: I found this. Strange for a girl who hasn't let her	✓	-	Quality	-	✓	-	When Grandma Wu presents a piece of red panda fur and remarks that it's odd for a girl who hasn't released her panda to have left such evidence,

	panda out. MEILIN: It's, uh... It's not mine.							Meilin responds with an unconvincing denial: "It's not mine." This utterance is clearly -, as Meilin knows the fur belongs to her. However, in this context, her grandmother already suspects the truth, and Meilin's hesitant, nervous tone reflects her awareness that the denial won't be believed. Therefore, Meilin is flouting the Maxim of Quality, as she says something literally - while implying that the truth is already evident and difficult to deny.
49. FRQL24	PRIYA: Dang. He is working you. ABBY: What a diva! MEILIN: It'll all be worth it. Tomorrow, we	-	✓	Quality	-	✓	-	In this conversation, Meilin declares that all their efforts will be worth it because tomorrow they will walk into the concert as girls and come out as women. This utterance expresses a personal hope and imaginative vision, yet it is delivered in a tone that presents it as if it were a certainty. Meilin uses metaphorical

	are walking into that concert girls and coming out women. Literally goosebumps.								and hyperbolic language to emphasize the emotional significance of the moment they are anticipating. She does not intend to deceive, and her friends likely interpret it as motivational expression rather than literal fact. Therefore, Meilin is flouting the Maxim of Quality, as she states something uncertain as though it were true, trusting that the emotional meaning will be understood.
50. FQL25	FATHER: Your grandma didn't approve of me but, you should've seen your mom. She was...incredible. MEILIN: But, I'm a monster.	✓	-	Quality	-	✓	-		Meilin's statement "I'm a monster" is factually inaccurate when taken literally, as she is not a monster. Given the context, the utterance is clearly figurative and not intended to be taken as a true claim. Therefore, it flouts the maxim of quality by intentionally stating something - in a non-deceptive way.

51.	FQL26	GRANDMA: What did she say? AUNTY HELEN: Keeping it? MEILIN: I'm keeping it!	✓	-	Quality	✓	-	-	Meilin directly states her decision to keep her red panda side. Her utterance is honest, assertive, and reflects the truth of her emotions and intentions. This statement also explicitly responds to her relatives' inquiry, without any exaggeration or concealment. Therefore, Meilin is observing the Maxim of Quality, as her contribution is grounded in personal conviction and conveys what she genuinely believes to be true.
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53.	FRV2	MOTHER: You ready? MEILIN: Let's do this.	✓	-	Relevance	✓	-	-	When her mother asks, "You ready?", Meilin immediately replies, "Let's do this," directly indicating her readiness. Her response is on-topic and appropriately aligned with the context of the interaction. She does not digress or add unnecessary remarks. Therefore, Meilin is observing the Maxim of Relevance by giving a response that is direct and appropriately tied to the question.
54.	FRV3	(MAN AND WOMAN CONVERSING IN CANTONESE ON TV) (SINISTER MUSIC PLAYING ON	✓	-	Relevance	✓	-	-	While watching TV, her mother makes a comment about a character in the show. Meilin replies, "Totally. Siu-Jyu is so two-faced," showing that she is paying attention and understands the storyline. Her comment is relevant to the topic and demonstrates her engagement in the conversation. Hence, Meilin is observing the Maxim of Relevance,

57.	FRV6	MOTHER: Mei-Mei... are you up? MEILIN: Coming!	✓	-	Relevance	✓	-	-	When her mother calls out, "Mei-Mei... are you up?" Meilin responds with a quick, "Coming!" Meilin provides an appropriate and relevant response to her mother's question. Her utterance is brief, clear, and directly addresses the call with the necessary information—that she will come shortly.
58.	FRV7	MOTHER: Mei-Mei, is everything okay? MEILIN: Don't come in here!	✓	-	Relevance	✓	-	-	In this exchange, Meilin's mother asks a direct question which expects an informative answer such as "yes," "no," or an explanation of her situation. However, Meilin does not respond to the core of the question. Although irrelevant on the surface, her response implies she is hiding something. Therefore, Meilin is flouting the Maxim of Relevance, as she avoids answering directly but conveys meaning through indirect expression.

59.	FRV8	MOTHER: It's going to be okay. MEILIN: No, it's not! Will you just get out?	✓	-	Relevance	-	✓	-	Meilin's utterance flouts the Maxim of Relevance. Instead of responding cooperatively to her mother's comforting words, she abruptly rejects the statement and demands space, which shifts the conversation away from its intended supportive tone. This sudden redirection makes the utterance irrelevant in the context.
60.	FRV9	MOTHER: Mei-Mei, I know this is upsetting, but we are going to get through this together. I have ibuprofen, vitamin B, a hot water bottle, and pads. Regular, overnight,	✓	-	Relevance	-	✓	-	Meilin's response flouts the Maxim of Relevance because it avoids addressing the real situation—her transformation into a red panda. Instead of correcting her mother's mistaken assumption, she gives a minimal reply that contributes nothing meaningful to the topic at hand. Her utterance shifts away from the expected subject, making her avoidance noticeable and deliberate.

									to the ongoing discourse, thereby flouting the Maxim of Relevance.
62.	FRV11	FATHER: I saved Wilfred. MEILIN: Thanks, Dad.	✓	-	Relevance	✓	-	-	In this scene, Meilin's father says he saved Wilfred, which appears to be something important to Meilin. She immediately responds with, "Thanks, Dad." Her utterance expresses gratitude directly and remains focused on the topic. Therefore, she is observing the Maxim of Relevance, as her contribution fits the context and purpose of the interaction.
63.	FRRV12	MIRIAM: Wait, she doesn't? MEILIN: I'll call you, I promise.	-	✓	Relevance	-	✓	-	When Miriam asks, "Wait, she doesn't?", Meilin replies, "I'll call you, I promise." This response does not directly address the question and instead diverts the conversation by making a promise. She avoids the actual topic and shuts down the discussion. This is a flouting of the Maxim of Relevance, as Meilin consciously offers a contribution

									that does not directly relate to the conversational need.
64.	FRV13	MOTHER: Everything okay? I thought I heard... MEILIN: Mom, I think I've made a breakthrough.	✓	-	Relevance	-	✓	-	When her mother asks, "Everything okay? I thought I heard...", Meilin replies, "Mom, I think I've made a breakthrough." This response does not directly address the mother's concern, which stems from hearing a disturbance. Instead, Meilin redirects the conversation to an unrelated topic—her so-called breakthrough. Her utterance attempts to cover up the real situation in her room. Therefore, Meilin is flouting the Maxim of Relevance, as her contribution intentionally avoids responding to the actual concern and introduces a new, unrelated topic.
65.	FRV14	MOTHER: See? Your father agrees. No concert, and	✓	-	Relevance	-	✓	-	Meilin's utterance "Okay, well, thanks for listening. Good night." avoids responding directly to the parental command. Rather than

		doing? Linear equations? Geometry? I have a double-jointed elbow! Look! I can make a perfect circle!							double-jointed elbow. Instead of directly responding, Meilin says, "Wow! Yeah, but it'll be super boring. Wouldn't you rather hang with Dad?" She deflects the conversation by mentioning something unrelated. Therefore, this is a flouting of the Maxim of Relevance, as Meilin avoids her mother's offer and tries to shift the focus to her father.
68.	FRV17	MOTHER: I was mathletes champ in grade 8, you know? MEILIN: Uh-huh.	✓	-	Relevance	-	✓	-	Her mother shares her past achievements in Mathletes and proudly mentions being called the "Uncommon Denominator." Meilin responds with, "Cool. Oh, uh, Jade Palace is on tonight. Can't miss that, right?" She shifts the topic

								Nevertheless, the utterance implicitly indicates that she did make the video and is expressing guilt or regret through her action. Therefore, Meilin is flouting the Maxim of Relevance, as she avoids answering directly but provides a response that still conveys meaning implicitly and can be interpreted by her listener.
72. FRV21	MOTHER: Mei-Mei. It's okay. We can do it again. Mei-Mei?	✓	-	Relevance	-	✓	-	Instead of directly addressing her mother's offer to repeat the ritual, Meilin announces her personal decision to keep her panda side. Her utterance fails to respond directly to the topic at hand—whether to proceed with the ritual. This is a flouting of the Maxim of Relevance, as Meilin deviates from the conversational flow, even though the underlying meaning may be inferred.

									Miriam's statement and instead reflect Meilin's attempt to deflect or dismiss the seriousness of the topic. Her sarcastic and rebellious tone shifts the focus away from the original concern. However, the emotional meaning remains interpretable—Meilin is frustrated and asserting her independence. Therefore, Meilin is flouting the Maxim of Relevance, as she deliberately avoids a direct reply and instead delivers an emotionally charged response with an implied message.
75.	FRV24	GRANDMA WU: We have to save your mother!	✓	-	Relevance	-	✓	-	While Meilin's family is urgently discussing how to save her mother, she responds with a comment on her mother's size. Though it expresses shock, her utterance fails to contribute to the immediate topic of taking ritual action. This constitutes a flouting of the Maxim of

		doing?							with a sarcastic remark, "You like that? Yes!", which does not directly answer the question. Her utterance is intended to provoke rather than to explain her actions. This is a flouting of the Maxim of Relevance, as Meilin deliberately shifts the focus of the conversation and shows disregard for her mother's authority.
78. FRV27		MOTHER: Stop moving like that! MEILIN: What's wrong? Is this bothering you?	✓	-	Relevance	-	✓	-	Instead of complying with her mother's command to stop moving, Meilin responds with rhetorical questions that redirect the conversation to her mother's emotions. She does not acknowledge or act upon the direct request. Thus, this constitutes a flouting of the Maxim of Relevance, as Meilin intentionally diverts the conversation away from the specific action being addressed.

79.	FRV28	MOTHER: Stop it! MEILIN: Huh? Take it, Mom! Take it!	✓	-	Relevance	-	✓	-	When her mother orders her to stop, Meilin responds with “Take it, Mom! Take it!”, which does not address the command directly. Her reply diverts the conversation away from the intended instruction and introduces a new focus. Therefore, Meilin is flouting the Maxim of Relevance, as she intentionally provides an utterance that does not match the communicative purpose of the moment, even though its emotional context is implicit.
80.	FRV29	MOTHER: I never went to concerts! I put my family first! I tried to be a good daughter! MEILIN: Well, sorry I'm not perfect, sorry	✓	-	Relevance	-	✓	-	In this exchange, Meilin's mother expresses that she gave up her personal desires for the sake of her family and tried to be a good daughter. However, Meilin does not respond directly to her mother's statement. Instead, she reacts with an emotional outburst and a series of rhetorical apologies, expressing her rejection of her mother's

		I'm not good enough, and sorry I'LL NEVER BE LIKE YOU!							expectations. Her utterance is not directly relevant to her mother's comments, yet it conveys deep frustration and emotional pressure. Therefore, Meilin is flouting the Maxim of Relevance, as she chooses not to provide a logical or informative reply but instead expresses her inner feelings in a way that can still be understood by her interlocutor.
81. FRV30		MOTHER: No. Mei-Mei, please. Just come with me. MEILIN: I'm changing, Mom. I'm finally figuring out who I am. But... I'm scared it'll take	✓	-	Relevance	-	✓	-	When her mother pleads for Meilin to come with her, Meilin does not directly respond to the request. Instead, she expresses an emotional statement about her personal transformation and her fear of growing distant from her mother. This utterance is not literally relevant to the mother's request to "come with her," as it does not contain a clear acceptance or refusal. However, the message

		me away from you.						carries an implied meaning: Meilin is torn between her desire to discover who she is and her fear of losing connection with her mother. Therefore, Meilin is flouting the Maxim of Relevance, as she avoids a direct response but conveys an emotional meaning that is interpretable by her interlocutor.
82. FRRV31		MIRIAM: Ready to get your karaoke on? MEILIN: Totally	-	✓	Relevance	✓	-	Meilin responds briefly yet relevantly to Miriam's question about karaoke readiness. Though consisting of just one word, "Totally" is an appropriate, contextually fitting response that demonstrates engagement in the conversation. Therefore, Meilin is observing the Maxim of Relevance, as her reply stays on topic and directly addresses the prompt.
83. FRV32		MOTHER: Hold on. You're not going out	✓	-	Relevance	-	✓	When her mother questions her appearance in panda form before going out, Meilin does not directly

		like that, are you?							answer whether she will go out like that. Instead, she responds with a
Observance and Non-Observance of the Maxim of Manner									
No	Data Code	Utterance	Context		Maxim	Observance	Non-Observance		Explanation
			Family	Friend			Flouting	Violating	
84.	FMN1	MOTHER: Wait. Is it... that? Did the... Did the red peony bloom? MEILIN: No! Maybe?	✓	-	Manner	-	✓	-	In this dialogue, Meilin's mother uses a metaphor, "Did the red peony bloom?", referring indirectly to menstruation. Meilin responds, "No! Maybe?"—a contradictory statement that lacks clarity and order. The utterance is ambiguous and inconsistent, offering two opposing answers simultaneously. Rather than providing a straightforward response to a clearly phrased question, Meilin conveys her anxiety in a disorganized way. This is a clear flouting of the Maxim of Manner, as she deliberately fails to be orderly, brief, or unambiguous in her contribution.
85.	FMN2	MOTHER: It's nothing to be embarrassed about.	✓	-	Manner	-	✓	-	Meilin's utterance "Mom, please!" is emotionally charged and lacks explicit clarity. Rather than articulating her request in a

		revealed. End of story...							she delivers her explanation in a disorganized, unclear, and non-transparent manner during a moment that demands clarity.
87. FRMN4		MIRIAM: Mei? PRIYA: Are you a werewolf? MEILIN: No! What?	-	✓	Manner	-	✓	-	Meilin's utterance "No! What?" is emotionally charged and delivered in a disorganized way. The phrase lacks clarity and structure, reflecting her panic and attempt to deflect the question. Her abrupt denial followed by a confused exclamation creates ambiguity, as she does not provide a clear or orderly explanation. This flouts the Maxim of Manner by failing to be clear and structured, even though the intent is somewhat understandable.
88. FRMN5		MIRIAM: Priya, Abby, quit it. Mei, what the heck happened? MEILIN: It's just some, you know,	-	✓	Manner	-	✓	-	While trying to explain her condition, Meilin's response is full of filler words, hesitation, and vague expressions, making it difficult to grasp her intended meaning. This is a flouting of the Maxim of Manner, as her utterance lacks clarity, order, and precision.

		inconvenient, uh, genetic thingy I got from my mom. I mean... It'll go away. Eventually. Maybe.								leading to confusion for the listener.
89.	FRMN6	ABBY: Is it gone? MEILIN: For now. But if I get too excited, it'll come right back... Ow! Abby, what the heck? Huh? Something feels different. Abby, hit me.	-	✓	Manner	-	✓	-		When asked whether the panda is gone, Meilin' utterance is filled with sudden shifts, interjections, and lacks coherence, making it difficult to understand the intended message clearly. This is a flouting of the Maxim of Manner, as Meilin intentionally delivers her thoughts in a disorganized and unclear manner.
90.	FRMN7	MIRIAM: We're all asking our parents tonight. We're making our stand.	-	✓	Manner	-	✓	-		When asked whether she will join the concert plan, Meilin says, "But I can't ask my mom. I'm a furry ticking time bomb!" This utterance uses a dramatic metaphor to express her instability, but it lacks literal

		ABBY: Yeah. You in or you out?							clarity. Although her friends may understand the intended meaning, the metaphor itself flouts the Maxim of Manner, as Meilin chooses an emotionally charged figurative expression instead of a straightforward and clear explanation.
91. FRMN8		MOTHER: What if I come with you? MEILIN: uh;Wha...	✓	-	Manner	-	✓	-	When her mother says she wants to come along, Meilin responds with a confused, "uh-Wha..." Meilin flouts the Maxim of Manner by responding unclearly and incoherently. Her stuttered response shows she is panicked and caught off guard by her mother's offer to accompany her. The confusion is perceptible to the hearer, making it flouting.
92. FRMN9		MIRIAM: Are you feeling okay? MEILIN: Guys, it's hard to explain, but just, hmm... Just trust	-	✓	Manner	-	✓	-	Meilin answers Miriam's question in a vague and indirect manner. Her use of phrases like "hard to explain" and "just trust me" avoids providing a clear reason. Her utterance lacks clarity and coherence, making it difficult for

		me on this. I can't panda anymore. I'm sorry.						her interlocutors to understand her true intent. Therefore, this is a flouting of the Maxim of Manner, as Meilin communicates in an obscure and disorganized way.
93. FRMN10	MIRIAM: Mei, what if you didn't do the ritual? What if you kept the panda? MEILIN: What?	-	✓	Manner	-	✓	-	“What?” is a response that does not give clear information. It is vague and not well-structured. Instead of answering Miriam’s question directly, Meilin gives a confusing reply that can be understood in different ways. This shows a flouting of the Maxim of Manner, because she avoids the clarity and order expected.
94. FRMN11	MIRIAM: Oh, no. 4-Town's the same night as the ritual? MEILIN: NOOOO! The same night? The same night? WHAT?!	-	✓	Manner	-	✓	-	In this scene, Meilin finds out that the 4-Town concert is scheduled on the same night as her ritual. She reacts with exaggerated repetition and emotional shouting. Her utterance lacks order and clarity, making it difficult to follow. Thus, this is a flouting of the Maxim of Manner, as her speech is disorganized and not delivered in a concise or structured way.

95. FRMN12	MIRIAM: Mei, you threw us under the bus. MEILIN: I know and I'm sorry. I've been, like, obsessed with my mom's approval my whole life. I couldn't take losing it, but losing you guys feels even worse.	-	✓	Manner	✓	-	-	Meilin delivers her apology and explanation in a very clear, organized, and understandable manner. She uses well-structured sentences to express her regret and feelings without ambiguity. Her utterance demonstrates orderly communication that goes straight to the point. Thus, Meilin is observing the Maxim of Manner, as she communicates her intention in a systematic, unambiguous, and direct way.
96. FMN13	MOTHER: What?! MEILIN: It was my idea to hustle the panda. My idea to go to Tyler's (birthday) party! It was all ME! I like boys! I like loud music! I like	✓	-	Manner	✓	-	-	Although delivered in an angry and emotional tone, Meilin expresses her statement in a clear, coherent, and structured manner. She asserts her identity and independence directly and explicitly, using language that is easy to understand. As there is no ambiguity or confusion in her delivery, Meilin is observing the Maxim of Manner, by communicating in an orderly,

		grrating! I'M 13, DEAL WITH IT!								transparent, and comprehensible way.
97.	FMN14	MOTHER: Get back here! MEILIN: Make me!	✓	-	Manner	-	✓	-		Meilin's response "Make me!" is a confrontational challenge that is ambiguous and lacks clear structure. She deliberately chooses a provocative tone that deviates from the expectation of clarity and orderliness in communication. While the listener understands the implication, the utterance violates communicative norms of clarity. Hence, this is a flouting of the Maxim of Manner, as Meilin intentionally delivers her message in a vague and defiant way.