

**Gricean Maxims Flouting of Symbolism
in Omar Al-Mukhtar English Version Movie.**

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Abstract

The use of symbols is a fundamental tool in storytelling and visual communication. This study examines the use of symbols in the film "Lion of the Desert" to convey a message of resistance, struggle, and hope. Through a semiotic analysis of the symbols used in the film, including local, global, public, and private symbols, the study demonstrates how the symbols add depth and complexity to the message of the film. The analysis also provides additional interpretations and insights into the themes and messages conveyed in the movie. The study contributes to a deeper understanding of the cultural and historical context of the film and demonstrates the power of symbolism in visual storytelling.

Keywords: Gricean Maxims, "Lion of the Desert", film analysis, visual communication, symbols, resistance, cultural heritage.

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1 Introduction

Communication is an essential aspect of human interaction, and language plays a crucial role in conveying messages from one person to another. However, language can be ambiguous and may lead to misinterpretation and misunderstanding. In such cases, the Gricean maxims provide guidelines for effective communication. The Gricean maxims are a set of four principles developed by philosopher H.P. Grice to make communication more efficient and effective. These principles include the maxim of quality, quantity, relevance, and manner (Grice, 1975).

The use of symbolism in literature and film can convey complex themes and emotions, but it can also conflict with the Gricean maxims, leading to what is known as Gricean maxims flouting. The purpose of this paper is to explore the Gricean maxims flouting of symbolism in the Omar Al-Mukhtar English Version Movie. Omar Al-Mukhtar is a 1981 Libyan historical drama film directed by Moustapha Akkad, depicting the life of Omar Al-Mukhtar, a Libyan rebel leader who fought against Italian colonization in the early 20th century. The movie is a powerful portrayal of the struggle for independence and the sacrifices made by those who

fought for it. Through the use of symbolism, the movie conveys the complexity of the conflict and the emotions of the characters. This paper will analyze how the use of symbolism in the movie conflicts with the Gricean maxims and how this impacts the interpretation of the film.

Grice's (1975) theory of conversational implicature proposed four maxims that speakers and listeners follow to make communication more efficient and effective. These four maxims are the maxim of quality, quantity, relevance, and manner. The maxim of quality requires speakers to provide truthful and accurate information, while the maxim of quantity requires them to provide just enough information to convey their intended message. The maxim of relevance requires speakers to provide information that is relevant to the conversation, and the maxim of manner requires them to express their ideas clearly and concisely. Following these maxims can lead to effective communication and prevent misinterpretation and misunderstanding.

Symbolism in literature and film can be used to convey complex themes and emotions. However, the use of symbolism can sometimes conflict with the Gricean maxims, leading to Gricean maxims flouting. Gricean maxims flouting occurs when a speaker or writer intentionally violates one or more of the Gricean maxims for a specific effect. In the case of symbolism, the use of symbols can lead to ambiguity and misinterpretation, thus violating the maxim of quality.

In the Omar Al-Mukhtar English Version Movie, the use of symbolism is prominent. For instance, the color green symbolizes hope and freedom, while black symbolizes oppression and tyranny. The use of these symbols can be seen as violating the maxim of quality, as they can be interpreted differently by different viewers, leading to ambiguity and misinterpretation.

Communication is an essential aspect of human interaction, and language plays a crucial role in conveying messages from one person to another (Austin, 1962; Searle, 1969). However, language can be ambiguous and may lead to misinterpretation and

misunderstanding (Sperber & Wilson, 1986). In such cases, the Gricean maxims provide guidelines for effective communication. The Gricean maxims are a set of four principles developed by philosopher H.P. Grice (1975) to make communication more efficient and effective. These principles include the maxim of quality, quantity, relevance, and manner (Grice, 1975).

The use of symbolism in literature and film can convey complex themes and emotions (Chandler, 2002; Abrams, 1999), but it can also conflict with the Gricean maxims, leading to what is known as Gricean maxims flouting (Grice, 1975). The purpose of this paper is to explore the Gricean maxims flouting of symbolism in the Omar Al-Mukhtar English Version Movie. Omar Al-Mukhtar is a 1981 Libyan historical drama film directed by Moustapha Akkad, depicting the life of Omar Al-Mukhtar, a Libyan rebel leader who fought against Italian colonization in the early 20th century (Akkad, 1981). The movie is a powerful portrayal of the struggle for independence and the sacrifices made by those who fought for it (Akkad, 1981). Through the use of symbolism, the movie conveys the complexity of the conflict and the emotions of the characters. This paper will analyze how the use of symbolism in the movie conflicts with the Gricean maxims and how this impacts the interpretation of the film.

Grice (1975) proposed a theory of conversational implicature, which includes four maxims that speakers and listeners follow to make communication more efficient and effective. These four maxims are the maxim of quality, quantity, relevance, and manner (Grice, 1975). The maxim of quality requires speakers to provide truthful and accurate information, while the maxim of quantity requires them to provide just enough information to convey their intended message (Grice, 1975). The maxim of relevance requires speakers to provide information that is relevant to the conversation, and the maxim of manner requires them to express their ideas clearly and concisely (Grice, 1975). Following these maxims can lead to effective communication and prevent misinterpretation and misunderstanding (Grice, 1975).

Implicature can refer to either the action of inferring something from another statement or the object being indicated. The implications of a statement may be conventional (in several senses) or unconventional, depending on the discourse's context or the statement's content. Common figures of speech include metaphor, irony, imprecise language, and damning with faint praise. The diverse applications of implication include verbal effectiveness, sustaining good social relationships, deceit without lying, and communication. Studying one's native tongue also helps one get familiar with common implicatures (Davis, 2016).

Current pragmatism's main focus is on conversational implicatures. The essential conceptual and methodological challenge in semantics is to distinguish between senses, entailments, and general conversational implicatures. The degree to which sentence meaning controls what is spoken is a similar problem. The development of conversational implicatures into idioms is investigated in historical linguistics (McCready, 2010).

To explain and forecast conversational implicatures, as well as how they arise and are perceived, Grice created an influential theory. The cooperation maxim and associated maxims are essential. Neo-Gricean theories slightly alter Grice's ideas, and relevance theories take the place of a communication efficacy premise. Overgeneration, a lack of tenacity, conflicts, and the fact that speakers frequently have other goals are issues with such principle-based theories. A different approach concentrates on the capacity to foresee and explain implicatures in all the possible representations of intentions and rules (Fox, 2014).

Symbolism in literature and film can be used to convey complex themes and emotions (Chandler, 2002; Abrams, 1999). However, the use of symbolism can sometimes conflict with the Gricean maxims, leading to Gricean maxims flouting (Grice, 1975). Gricean maxims flouting occurs when a speaker or writer intentionally violates one or more of the Gricean maxims for a specific effect (Grice, 1975). In the case of symbolism, the use of symbols can lead to ambiguity and misinterpretation, thus violating the maxim of quality (Grice, 1975).

In the Omar Al-Mukhtar English Version Movie, the use of symbolism is prominent (Akkad, 1981). For instance, the color green symbolizes hope and freedom, while black symbolizes oppression and tyranny (Akkad, 1981). The use of these symbols can be seen as violating the maxim of quality, as they can be interpreted differently by different viewers, leading to ambiguity and misinterpretation (Grice, 1975).

Furthermore, the use of symbolism in the film may also violate the maxim of quantity (Grice, 1975). By relying on symbols to convey complex themes and emotions, the film may not provide enough explicit information for the audience to fully understand the intended message (Grice, 1975). This can create confusion and require viewers to rely on their own interpretations, which may not align with the filmmaker's intentions (Akkad, 1981).

Another example of symbolism in the Omar Al-Mukhtar English Version Movie is the recurring image of the desert (Akkad, 1981). The desert can symbolize various concepts, such as the harshness of the Libyan landscape, the isolation of the rebels, or the relentless struggle against the oppressive Italian forces (Akkad, 1981). This multi-layered symbolism can be seen as a violation of the maxim of relevance (Grice, 1975) since it might not be immediately clear how each symbolic interpretation relates to the ongoing conversation or narrative. Consequently, viewers might feel overwhelmed or confused by the multiple possible meanings (Grice, 1975).

Lastly, the use of symbolism in the movie can be seen as a violation of the maxim of manner (Grice, 1975). The maxim of manner requires speakers to express their ideas clearly and concisely, avoiding ambiguity and obscurity (Grice, 1975). However, the nature of symbolism is inherently ambiguous, as symbols often hold multiple meanings and interpretations (Chandler, 2002; Abrams, 1999). In the Omar Al-Mukhtar English Version Movie, the use of symbolism might obscure the intended message or theme, making it difficult for viewers to grasp the film's core ideas and emotions (Akkad, 1981).

Despite the potential conflicts between symbolism and the Gricean maxims, it is essential to recognize that the deliberate flouting of these maxims can create a powerful and memorable experience for the audience (Grice, 1975). By challenging conventional communication norms, filmmakers like Moustapha Akkad invite viewers to engage more deeply with the film's themes and emotions (Akkad, 1981). This active engagement can encourage critical thinking and foster a richer understanding of the historical context and human experiences portrayed in the movie (Akkad, 1981).

In conclusion, effective communication is essential in conveying messages from one person to another. The Gricean maxims provide guidelines for effective communication, including the maxim of quality, quantity, relevance, and manner. However, the use of symbolism in literature and film can sometimes conflict with the Gricean maxims, leading to Gricean maxims flouting. The purpose of this paper was to explore the Gricean maxims flouting of symbolism in the Omar Al-Mukhtar English Version Movie. The analysis showed that the use of symbolism in the movie conflicts with the Gricean maxims, leading to ambiguity and misinterpretation. This paper highlights the importance of effective communication and the need to consider the Gricean maxims.

Thus, the purpose of this study is to analyze the Gricean maxims flouting of symbolism in the Omar Al-Mukhtar English Version Movie. By examining the use of symbolism in the movie and its potential conflict with the Gricean maxims, this study aims to contribute to the understanding of how language and symbols can impact the interpretation of a film.

The significance of this study lies in its potential to shed light on how the use of symbolism can affect communication and interpretation in the context of film. By analyzing the Omar Al-Mukhtar English Version Movie, this study can provide insights into the relationship between language, symbols, and effective communication, as well as the potential pitfalls of using symbolism in film. Furthermore, this study can contribute to the broader discourse on effective communication and its relevance to various forms of media.

Overall, the findings of this study can have implications for filmmakers, linguists, and scholars in various fields who seek to better understand the relationship between language and symbols in film and other forms of media.

2 Literature Review

The Gricean maxims are a set of principles developed by philosopher H.P. Grice, which provide guidelines for effective communication. These maxims include the maxim of quality, quantity, relevance, and manner. The maxim of quality emphasizes that speakers should only say what they believe to be true and have evidence for, while the maxim of quantity suggests that speakers should provide as much information as necessary and not more than that. The maxim of relevance requires that speakers stay on topic, while the maxim of manner suggests that speakers should be clear, brief, and orderly in their communication (Al-Geym & Al-Tamimi, 2023).

The Gricean maxims are essential to communication as they provide a framework for speakers and listeners to follow, ensuring that messages are conveyed in a clear and effective manner. Violations of these maxims can lead to misinterpretation, confusion, and misunderstandings (Fitri & Qodriani, 2016). For example, a speaker who violates the maxim of quality by saying something they do not believe to be true or have evidence for can undermine their credibility and trustworthiness.

Furthermore, the Gricean maxims are not just relevant to spoken communication but also apply to written communication, including emails, texts, and social media posts. In today's digital age, effective communication has become even more critical, and the Gricean maxims provide a useful tool for ensuring that messages are conveyed clearly and accurately (Marlisa & Hidayat, 2020).

Grice's philosophical methodology, as emphasized in the Preface to *Studies in the Way of Words*, focuses on daily language, which distinguishes natural language from formal language. Ordinary language philosophy (OLP) explores how people use language in their daily

lives to understand the development of Grice's theory of implicature and meaning (Blackburn, 1996). On the other hand, ideal language philosophy (ILP) supporters argue that philosophy's main objective should be to analyze scientific assertions and the language used in formal and natural sciences. This view is supported by Lüthi (2006), who states that formal languages of logic and mathematics are concise and structurally balanced, unlike natural language, which is often imprecise, ambiguous, and wrong. Grice's early philosophical career was part of the plain language philosophy movement at Oxford, which employs similar methods to those of common language philosophers, but he emphasized the need to distinguish between the speaker's intended meaning and the typical interpretation of an utterance. He believed that a strategy for language research should consider numerous linguistic studies (Chapman, 2005).

One of Grice's main goals was to propose a theory that explains why a particular speech is misunderstood. He argued that the speaker's meaning was significant to philosophy and could be studied in its own right (Wilson & Sperber, 2012). Grice believed that meaning is a psychological phenomenon, not just a linguistic one, and conducted a thorough study of language by examining how particular language units are used in speech acts and how standard users use them (Wilson & Sperber, 2012). In his articles, Grice distinguishes between the speaker's (utterer's) meaning and timeless meaning, a concern that outlines the difference between conventional and non-conventional meaning and examines various speaker intentions.

Grice proposed the Cooperative Principle, which formed the basis for his invention of implicature, along with conversational maxims. He argued that individuals engaging in a conversation often have similar objectives and adhere to established communication conventions, with speaking being a "shared effort" (Grice, 1989). Grice's view is that conversational actions must follow a few guidelines, regardless of the conversation's topic. The participants' participation is always a crucial aspect of communication in a conversation.

According to Grice, the Cooperative Principle should be followed, which means that conversational contributions should be made as required, at the point at which they occur, by the acknowledged purpose or direction of the talk exchange in which the participants are engaged (Grice, 1989).

In conclusion, Grice's theory of implicature and meaning has been shaped by his philosophical methodology, which focuses on daily language and distinguishes natural language from formal language. Grice's view that meaning is a psychological phenomenon has contributed to the development of his theory of implicature, which emphasizes the speaker's intended meaning and the need to distinguish between conventional and non-conventional meaning. The Cooperative Principle forms the basis for his invention of implicature and conversational maxims, and he argues that conversational actions must follow a few guidelines, regardless of the conversation's topic. Grice's theory of implicature and meaning has had a significant impact on contemporary philosophy of language and linguistics.

3 Methodology

The methodology used in this research on maxim flouting involved both qualitative and quantitative techniques, with a greater emphasis on the qualitative approach. The study utilized a qualitative descriptive research approach to achieve its objectives. The research design was chosen because it allows for a comprehensive analysis of the data, and it was suitable for the research questions being addressed.

Data collection was done through the documentation method, which involved watching the Omar Al-Mukhtar movie and reading its screenplay. The researcher identified and categorized the symbols in the film based on their relevance to the research question. The data was analyzed using descriptive analysis, which involved identifying, categorizing, analyzing, describing, explaining, and drawing conclusions from the data.

To identify the symbols contained in the film, the researcher first watched the movie to collect the data related to symbolism. The data were then categorized based on the

researcher's judgment and grouped according to their relevance to the research questions. This approach facilitated an in-depth understanding of the symbols and their meanings in the film, enabling the researcher to draw informed conclusions.

The symbolic theory approach was used to analyze, describe, and explain the data. This approach involves interpreting symbols based on their archetypal or mythological meanings to understand their significance in the film. This approach provides a comprehensive understanding of the symbols in the movie and their relevance to the research question.

4 Data Analysis

In analyzing the use of symbols in Omar Al-Mukhtar English Version Movie, it is evident that the filmmaker utilizes various symbols to convey messages about the Libyan resistance movement and the values and ideals that it represents.

The use of spectacles , which are a pair of eyeglasses used to treat nearsightedness or farsightedness, are the focus of the scene. Mukhtar's glasses represent his vision, mental acuity, and wisdom in the setting (Sobchack, 1992)

The loss of vision and clarity is a general concept that the viewer may understand outside of the specific context of the movie, therefore it could also be seen as a universal symbol. The personal loss and emotional toll on Mukhtar might also be seen as a private sign because other characters in the scene do not instantly realise or comprehend it (Durand, 1976). Mukhtar's glasses falling represents his loss of mental clarity and his inability to predict the future. The effect of his confinement and the toll it is having on him are represented by this loss of vision. The incident serves to underline the difficulties and sacrifices made by Omar Al-Mukhtar, the commander of the Libyan resistance, in his campaign for freedom and independence (Metz, 1974).

The use of the olive branches symbol, for instance, can be considered an emblematic symbol, as it represents a more abstract idea, in this case peace and hope, rather than a specific object or character. The object of the symbol in this scene is the olive branches, while the symbol itself represents peace and hope for a better future for the Libyan people, as well as their desire for reconciliation and unity. The olive branches symbolize peace and hope for a better future for the Libyan people, as well as their desire for reconciliation and unity. The use of the olive branches serves to convey a message of hope, peace, and a desire for a better future, and emphasizes the importance of reconciliation and unity in the Libyan resistance against Italian colonial rule (Deleuze & Guattari, 1987).

Furthermore, the symbol of the tents in the movie is a representational symbol, representing a specific concept or idea, in this case, the nomadic lifestyle and the adaptability of the Libyan people in their resistance. The tents serve as a visual representation of the Libyan resistance movement and are meant to evoke an image or meaning in the minds of the audience. They symbolize the nomadic lifestyle and the adaptability of the Libyan people in their resistance against Italian colonial rule. The tents stand for the nomadic lifestyle and adaptability of the Libyan people in their fight against Italian colonial domination. The tents act as a physical representation of the Libyan resistance's capacity for adversity-adjustment and survival. This symbol is significant because it demonstrates the Libyan people's tenacity and resolve in the face of extreme adversity and difficulty (Deleuze & Guattari, 1987).

Similarly, the use of camels in the movie as a symbol of the traditional and nomadic way of life and the Libyan resistance's ability to sustain themselves and traverse the desert serves to reinforce the message of resilience, determination, and cultural heritage. The camels symbolize the traditional and nomadic way of life, as well as the Libyan resistance's ability to sustain themselves and traverse the desert. They serve as a visual representation of these concepts and are meant to evoke an image of the Libyan people's cultural heritage and their ability to endure in the face of adversity.

The rugged and challenging terrain of the mountains is also used symbolically in the movie. The mountains symbolize the rugged and challenging terrain, but also the strength and resilience of the Libyan people. They serve as a visual representation of these concepts and are meant to evoke an image of the challenges faced by the Libyan people in their struggle for independence, as well as their resilience and determination in the face of these challenges.

The use of sand dunes in the movie is also symbolic. The sand dunes symbolize the endless and ever-changing nature of the desert and the challenges faced by the Libyan resistance. The sand dunes serve as a visual representation of these concepts and are meant to evoke an image of the challenges faced by the Libyan people in their struggle for independence, as well as their resilience and determination in the face of these challenges.

Finally, the scars on the bodies of the Libyan resistance fighters serve as a representational symbol. The scars represent the physical toll of the struggle and the sacrifices made by the Libyan resistance fighters for their cause. They serve as a visual representation of these concepts and are meant to evoke an image of the tribulations the Libyan resistance fighters have undergone in their pursuit of independence, and the sacrifices they have made for the cause they believe in. The scars serve as a visual representation of these concepts and are meant to evoke an image or meaning in the minds of the audience (Altman, 1982).

5 Results and Discussion

The floated maxim associated with each symbol is designed to create a shared understanding of the challenges faced by the Libyan people and the importance of resilience, determination, and cultural heritage in the face of adversity. The use of symbolism in the film serves to convey these messages to the audience, who are able to interpret and engage with the symbols based on their own perspectives and experiences.

The maxim associated with the olive branches can be categorized as a Quality maxim, as it pertains to the qualities or characteristics associated with the olive branches as symbols of peace, hope, reconciliation, and unity. The maxim is floated, meaning that it is implied

rather than explicitly stated, and is meant to be understood by the audience based on the context and the conventions of the film. The use of the symbol of the olive branches is relevant to the conversation about the Libyan resistance and the values that it represents. The symbol serves to provide insight into the desires of the Libyan people and the ideals that they are fighting for, and the information is relevant to the conversation about the resistance movement.

Similarly, the maxim associated with the tents can be considered a Relation maxim. The maxim is floated, implied rather than explicitly stated, and is designed to emphasize the connection between the symbol of the tents and the values and ideals of the Libyan resistance movement. It highlights the relationship between the nomadic lifestyle and the adaptability of the Libyan people, and their ability to resist Italian colonization. The maxim is intended to create a shared understanding of the challenges faced by the Libyan people and their ability to overcome them, and it is meant to evoke a sense of admiration and respect in the minds of the audience.

The maxim associated with the camels symbol can be related to the Quantity or Relation maxim. The maxim is floated, implied rather than explicitly stated, and is designed to create a connection between the traditional and nomadic way of life and the Libyan resistance's ability to sustain themselves and traverse the desert. This maxim is intended to evoke a sense of admiration and respect in the audience for the Libyan people's cultural heritage and their ability to endure in the face of adversity.

The maxim associated with the mountains symbol can be considered a Relation maxim. The maxim is implied rather than explicitly stated and is meant to be understood by the audience based on the context of the film. The maxim suggests that the mountains symbolize the rugged and challenging terrain and the strength and resilience of the Libyan people, and it creates a relation between these concepts and the audience. The maxim is designed to create a shared understanding of the challenges faced by the Libyan people and

their ability to overcome them, and it is intended to evoke a sense of admiration and respect in the minds of the audience.

The floated maxim in the scene with the sand dunes can be related to the Quality maxim. It emphasizes the qualitative aspect of the sand dunes as a symbol of the challenges faced by the Libyan resistance, as well as their adaptability and resourcefulness in the face of changing circumstances. The maxim implies the idea that the Libyan resistance is constantly facing new and difficult challenges in their struggle for independence, but they are able to adapt and overcome these obstacles through their resilience and determination. The use of the sand dunes as a symbol serves to convey this message to the audience and create a shared understanding of the challenges faced by the Libyan people.

The maxim associated with the scars on the bodies of the Libyan resistance fighters does not necessarily align with one specific type of maxim. Rather, it serves to convey a message about the toll and sacrifices of the resistance movement through the use of powerful and visceral imagery. It could be argued that the maxim is related to the principle of Quantity, as the scars represent a concrete and tangible manifestation of the physical toll of the struggle. However, it could also be argued that it relates to the principle of Quality, as the scars serve as a powerful reminder of the human cost of the conflict and the depth of the commitment of the resistance fighters to their cause.

Ultimately, the maxim associated with the scars is likely to be interpreted in different ways by different viewers, depending on their individual perspectives and experiences. The use of symbolism in "The Olive Branches," "The Tents," "The Camels," "The Mountains," and "The Scars" serves as a powerful tool to convey important themes and messages in the film. Through the use of emblematic, representational, and visceral symbols, the filmmaker is able to evoke a sense of the challenges faced by the Libyan resistance movement and the resilience and determination of its fighters.

Moreover, the floated maxims associated with each symbol serve to emphasize the importance of these themes and messages, by creating a shared understanding of the challenges faced by the Libyan people and their commitment to their cause. The maxims highlight the connection between the physical landscape and the challenges faced by the Libyan people, as well as their ability to adapt and overcome these obstacles through their resilience and determination.

Overall, the use of symbolism and floated maxims in "The Olive Branches," "The Tents," "The Camels," "The Mountains," and "The Scars" contributes to the film's powerful and evocative storytelling. Through the use of visual imagery and implied messages, the filmmaker is able to convey a message of hope, resilience, and determination in the face of adversity, and to emphasize the importance of the Libyan resistance movement and its ideals. These symbols and maxims continue to resonate with audiences today, serving as a reminder of the ongoing struggle for freedom and justice in Libya and beyond.

6 Conclusion

In conclusion, this study explored the use of symbols in the Omar Al-Mukhtar English Version Movie and analyzed the Gricean maxims flouted by these symbols. The study found that the symbols of olive branches, tents, camels, mountains, sand dunes, and scars were used to convey important messages about the Libyan resistance movement and the values and ideals that it represents. The floated maxims associated with each symbol were designed to create a shared understanding of the challenges faced by the Libyan people and their ability to adapt and overcome these obstacles through their resilience and determination. The study found that the use of symbols and the flouting of Gricean maxims was an effective way of conveying important messages and ideas in the Omar Al-Mukhtar English Version Movie. Through the use of powerful and visceral imagery, the movie was able to create a sense of shared understanding and empathy among the audience for the struggles and sacrifices made by the Libyan resistance fighters. The symbols used in the movie served as a visual

representation of the central themes and messages of the film, emphasizing the importance of resilience, determination, cultural heritage, and the human cost of the conflict.

Future studies could expand on this analysis by examining other movies or forms of media related to the Libyan resistance movement and analyzing the use of symbols and Gricean maxims in these works. This would provide a more comprehensive understanding of how symbols and Gricean maxims are used to convey messages and ideas related to the Libyan resistance movement and could help identify common themes and messages across different works. Additionally, future studies could explore the effectiveness of using symbols and Gricean maxims in conveying messages and ideas related to social justice movements in general. By examining the use of symbols and Gricean maxims in a variety of contexts, researchers could identify patterns and strategies that could be used to effectively communicate messages and ideas related to social justice issues to a wide audience. This could have important implications for activism and social change efforts.