Dragon Age Origins
A look at character consistency and complexity through dialogues

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Abstract

This paper takes a look at two non-player characters in the game *Dragon Age Origins* and analyzes if their dialogues spoken are contributing to making the characters examined complex and also seeing if the dialogues spoken on a specific topic are being consistent. That the characters are having the same view on the topic does not matter to any other non-player characters to whom they speak. Thirty dialogues are being analyzed. Fifteen of them are delivered by the character Alistair and the other fifteen by the character Leliana. As an analyzing tool, Paul Grice's maxim of quantity and maxim of manner has been used. The conclusion suggests how Paul Grice's maxims could be used as a helping tool when writing dialogue for games.
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1 Introduction

I will start with an introductory remark. Many of my sources are taken from Safari books online which is an on-demand digital library providing technology, digital media, and business books and videos online to academic and library users. However, the books do not use page numbers and therefore, my references refers to which chapter they are taken from instead of which page.

“Dialog works very well in some games and not at all in others. It tends to slow down the action and become repetitive, and, if not very well written, it can be boring or annoying. Some players have the patience to enjoy well-written dialog, while others do not.” (Perry 2009:chapter 16).

Dialogues can bring characters to life and give them complexity and uniqueness. In many cases the characters are projections of the player, so if there are plenty of dialogue options to chose from, the player will have more identities to choose from.

“Video games have become notorious for cheesy, corny, and just plain bad dialogue.” (Rabin 2009:chapter 2.2). An example taken from the game Resident Evil (Capcom 1996) three characters, including the player, are trapped inside a zombie infested mansion. Jill just escaped from a trap and Barry speaks: “...you were almost a Jill sandwich!”. Barry chuckles about Jill being close to death, and puts it in the context of a phrase normally reserved for sexual reference. Jill likes the comment and giggles about her close to death experience.

This type of dialogue could be prevented if the studios hired professional writers and actors. If the studios decide to use voice actors, then the actors need to be aware of the history, background and goals of the characters.

“Voice actors need this information to step into the role as the character and deliver its dialogue in a convincing way. However, the dialogue should be brief and quickly go to the point but without breaking its character. If the conversation is short, it is more likely that the player will understand what has been said and so remember important clues and hints. If the dialogue is too long, much of what has been said is usually forgotten by the player.” (Rabin 2009:chapter 2.2).

A philosopher named Paul Grice (1913-1988) invented four “rules “, which are called Grice's maxims. Grice stated that if these four maxims were followed during a conversation, then effective communication would be achieved. The four maxims are: the maxim of quality, the maxim of quantity, the maxim of manner and the maxim of relation. The four maxims can be broken in a legitimate way, by flouting them or violating them. If the maxims are being flouted or violated the maxims are still following the “rules “.

This paper uses two of Grice's maxims to take a look at thirty (fifteen from each character) dialogues delivered from two non-player characters in the game Dragon Age Origins (BioWare 2009). The purpose is to see if the characters are complex, in having different relationships with the different other non-player characters, but also to see if the characters are consistent in their view of the subjects being discussed. The two maxims used are the maxim of quantity and the maxim of manner.
Definitions

Single-player: Is a video game where input from only one player is expected throughout the course of the gaming session. (Oosterhuis. Feireiss 2006:108).

Third-person: In video games, "third person" refers to a graphical perspective rendered from a fixed distance behind and slightly above the player character (Adams 2010:412).

Role-playing game: Role-playing games are a video game genre where the player controls the actions of a protagonist as this character lives immersed in a fictional world (Adams. Rollings 2003:347).

Non-player character: A non-player character (NPC), sometimes known as a non-person character or non-playable character, in a game is any character not controlled by a player (Byl 2004).

PC: Stands for "Personal computer." PC' are what most of us use on a daily basis for work or personal use.

Xbox 360: The Xbox 360 is a video game console developed by and produced for Microsoft.

PlayStation 3: The PlayStation 3 is a video game console developed by and produced by Sony Computer Entertainment.

Dragon Age Origins: Was developed by BioWare's Edmonton studio and was published by Electronic Arts. When I refer to Dragon Age Origins I am referring to the PC version that was released 2009.

Party: Is a group of four characters including the player's own character. The other three characters are non-player characters.

Grey Warden: The Grey Wardens are an ancient organization of warriors of exceptional ability dedicated to fighting darkspawns throughout the land (Dragon Age Origins Wiki 2013). Grey wardens are a group of fictional characters that exist in the Dragon Age Origins universe.

Archdemon: Archdemons are the old gods manifested in the form of powerful and terrifying dragons and are tainted by darkspawn (Dragon Age Origins Wiki 2013). Archdemons are fictional characters existing in the Dragon Age Origins universe.

Darkspawn: The darkspawn are a race of mostly-humanoid tainted creatures (Dragon Age Origins Wiki 2013). Darkspawn are fictional characters existing in the Dragon Age Origins universe.

Ferelden: Ferelden is a relatively young kingdom located in southeastern Thedas (Dragon Age Origins Wiki 2013). Ferelden is a fictional country existing in the Dragon Age Origins universe.

Thedas: Thedas is a continent in the southern hemisphere, and the only known continent of the Dragon Age universe, upon which all of the Dragon Age games are set (Dragon Age Origins Wiki 2013). Thedas is a fictional continent existing in the Dragon Age Origins universe.

The Joining: To become part of the Grey Wardens, a recruit must first go through a ritual called the Joining (Dragon Age Origins Wiki 2013). The Joining is a fictional ritual which can be performed in the Dragon Age Origins universe.
*The Blight:* A Blight refers to a period when darkspawn find and corrupt one of the old gods, which is transformed into an archdemon and leads the horde to attack the surface world ([Dragon Age Origins Wiki 2013](https://dragonage.fandom.com/wiki/The_Blight)). The Blight exists in the Dragon Age Origins universe.

*The Maker:* The Maker is the entity worshiped by the Chantry. He is referred to as a male, and the prophetess Andraste, who inspired the foundation of the Chantry, is considered to be His wife ([Dragon Age Origins Wiki 2013](https://dragonage.fandom.com/wiki/The_Maker)). The Maker is a fictional god existing in the Dragon Age Origins universe.

*Chantry:* The Chantry is the dominant religious organization in Thedas. It is based on the Chant of Light, a series of teachings written by Andraste, the prophet of the Maker, and was founded by Kordilius Drakon, the first emperor ([Dragon Age Origins Wiki 2013](https://dragonage.fandom.com/wiki/The_Chantry)). The Chantry is a religious organization existing in the Dragon Age Origins universe.
2 Purpose

The purpose of this paper is to take a look at two non-player characters in the game Dragon Age Origins (Bioware 2009) and to see if their dialogues spoken are contributing to making the characters examined complex, and also to see if the dialogues spoken on the same subject are being consistent.

Complexity is defined as: if the characters' dialogues are examined, they will show that the character is having different relationships to the different non-player characters. The definition is only for this specific paper and thesis. If the characters show that they have different relationships to the different non-player characters, then they are more complex than if they would not have different relationships to the different non-player characters.

Consistency is defined as: if the characters' dialogues are examined, they will show that they are giving the same view of a topic, no matter to which other non-player character the characters are talking to.

All dialogues chosen are spoken by the non-player characters, Alistair and Leliana. All dialogues are spoken between Alistair and another non-player character or by Leliana and another non-player character. All dialogues are spoken when the player is permitted to do any action within the game context. All conversations are only between non-player characters and the player never participates in the conversations.

As a tool, two of Paul Grice's maxims are used to examine the dialogue spoken. The two maxims used are the maxim of quantity and the maxim of manner.
3 Background

The background chapter is divided into four sections. The first section explains dialogues and their role in storytelling. The second section describes briefly what *Dragon Age Origins* is all about. The third section describes the character Alistair and his role in *Dragon Age Origins*. The fourth and last section are describing the character Leliana and her role in *Dragon Age Origins*.

3.1 Dialogues and their role in storytelling

When a game developer tells a story in a game, they are making sure that it will complement the actions that the player will do in the game. If the story is not tied in to the actions that the player is doing, the story could be seen irrelevant for the player and she might feel interrupted from the game. The developers are trying to create a story that complements the actions that the player is performing and so enhances the overall experience that the player will feel while playing the game. “If at all possible, make sure the story fits the game play well and works with it to enhance the experience.” (Anglin 2010:chapter 8.7).

Many games today use dialogue to drive their story forward and characters use dialogue to communicate their thoughts and feelings. Dialogue is used to advance the story and to give the player critical information that she might need. It is also a way to get more insight to the character, their feelings and relationships. One element that is unique to the interactive media is that the characters can communicate directly to the player and the player can then respond. This can be done by using a non-player character who is communicating to the player.

The way games usually handle dialogue is to let the player choose to speak to a non-player character or if the non-player character wants to speak to the player. When the dialogue commences, the game limits the player and the normal actions the player can perform become unavailable. The player can now only take part in the conversation. The player does not speak but instead gets a pre-written dialogue of options to choose from. The player chooses its input and the non-player character gives the appropriate response. The dialogue is usually in text, spoken or both. The dialogue continues until the player chooses to end it or when the non-player character has nothing more to say or ends the conversation.

Dialogues are usually told during cut-scenes. Cut-scenes are similar to short movies which are showed between major accomplishments that the player has finished. During these cut-scenes the player has no control and therefore they can be seen as a distraction for the player, due to the lack of interactivity. “Many dedicated designers and players hate these cut-scenes. The trick is to keep them short and relevant and to make every word the characters says count. If done well, they can be a special treat to watch.” (Anglin 2010:chapter 8.7.1.1).

Another way to communicate what was supposed to be said in a cut-scene is to make the non-player characters and player, communicate with each other while the player is free to do whatever is accepted within the game context.

“A nice trick used in *Dragon Age Origins* is to have your companions chatting as you go along your business. It does not force the player to stop and listen, but still provides extra depth to the characters.” (Anglin 2010:chapter 8.7.1.2).

This statement shows that there are other ways to deliver important and interesting dialogues to the player without forcing them to participate in lengthy dialogue or cut-scenes.
3.2 What Dragon Age Origins is about

Dragon Age Origins is a single-player third-person role-playing game developed by BioWare. The game was released on PC, Xbox 360 and the PlayStation 3 in 2009. “The player plays as a Grey Warden, one of the last guardians. With the return of an ancient foe and the kingdom engulfed in civil war, the player has been chosen by fate to unite the shattered lands and slay an archdemon.” (Dragon Age Origins Wiki 2013).

3.3 Alistair from Dragon Age Origins

The character Alistair was created by David Gaider and his voice was delivered by Steve Valentine. “Alistair is the newest of Ferelden's Grey Wardens, Alistair is the first party companion that joins the player when he helps them prepare for the Joining. Alistair is proud to be a Grey Warden, and informs the player of several of the sacrifices that being a Grey Warden entails. Alistair takes his responsibility to end the Blight seriously and will stand by the player to see this done, even if the player acts in a way he disapproves of.” (Dragon Age Origins Wiki 2013).

3.4 Leliana from Dragon Age Origins

The character Leliana was created by Sheryl Chee and voiced by Corinne Kempa. “Leliana believes that she has received a vision from the Maker, which compels her to assist the player in ending the impending blight. Despite the Chantry's claim that the Maker does not communicate directly with individuals, Leliana is firm in her belief.” (Dragon Age Origins Wiki 2013).
4 Theory

The theory chapter describes Paul Grice's maxims and how his maxim of quantity and maxim of manner is used as an analyzing tool for the dialogues spoken by Alistair and Leliana.

4.1 Paul Grice and his four maxims

People don't always talk in complete sentences, the wrong words are used, and grammatical errors occur; but somehow, people can still understand each other. Part of the reason is that there are rules of grammar and rules of speech and when we combine them with previous knowledge, it makes the speech coherent. Much of the previous knowledge is knowledge of who is speaking, who is listening, what objects are being discussed and general facts about the world we live in.

“Often what we say is not literal what we mean. When we ask “How are you?” we are not necessarily asking for a list of ailments. Instead, we are saying “Hello.” If you say “You're standing on my foot”, then you are probably asking the person to get off your foot and are not making conversation. When we say “It is cold in here” we mean that someone needs to shut the window. All these statements depend on real-world situations and conditions at the time of speaking.” (Hurley 1996).

“Make your contribution such as it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged (Grice 1989:28) ”

The quote above is meant to describe how people normally behave in conversation and is also known as “the cooperative principle”. The cooperative principle can then be divided into four different rules which are referred to as Grice's maxims or conversational maxims.
The four maxims are as follows.

1. Maxim of quality, which can be seen as truth.
   - Be truthful
   - Do not say what you believe to be false
   - Do not say that for which you lack adequate evidence

   The maxim of quality requires the speaker to always speak the truth and not say things that are believed to be false or something that the speaker lacks the adequate evidence for.

   Here is one example when following the maxim of quality.
   Speaker A: “Why did you come late last night?”
   Speaker B: “The car was broken down”
   In this example, speaker B gives the truth when telling that his car broke down and that was the reason for him being late.

   Here is one example when defying the maxim of quality.
   Speaker A: “Teheran is in Turkey, isn’t that right, teacher?”
   Speaker B: “And London is in America I suppose.”
   In this example, speaker B’s reply is supposed to suggest that speaker A is incorrect and speaker B is therefore defying the maxim of quality, by not telling the truth.
2. Maxim of quantity, which can be seen as information.
   • Make your contribution as informative as is required
   • Do not make your contribution more informative than is required

   The maxim of quantity demands the speaker to contribute as much information that is required for the second speaker to understand. However, the speaker is also required to not give more information than is required, to avoid confusion for the second speaker.

   Here is one example when following the maxim of quantity.

   Speaker A: “Where are you going?”
   Speaker B: “I’m going to the post office.”

   In this example, speaker B answers speaker A’s question without adding any unnecessary information. The answer from speaker B, must not be confusing and misunderstood.

   Here is one example of defying the maxim of quantity

   Speaker A: “Are you going to work tomorrow?”
   Speaker B: “I am on jury duty, but I'll have to go to the doctor in the evening. I have asked the manager for permission.”

   In this example, speaker B’s reply is defying the maxim of quantity because speaker B does not give the information as required by speaker A. Speaker B could have answered yes or no. Instead, speaker B gives more information than needed and is therefore defying the maxim of quantity.

3. Maxim of relation, which can be seen as relevance.

   • Be Relevant

   The maxim of relevance requires the speaker to be relevant.

   Here is one example when following the maxim of relation.

   Speaker A: “Where is my box of chocolates?”
   Speaker B: “It is in your room.”

   In this example, speaker B’s reply relates to the question and speaker B is not talking about something else.

   Here is one example when defying the maxim of relation.

   Speaker A: “Where is my box of chocolates?”
   Speaker B: “I do not know where mine is either.”

   In this example, speaker B’s answer is not relevant to speaker A’s question. Speaker B is not answering speaker A’s question, but is instead saying something that is not a part of speaker A’s problem.
4. Maxim of manner, which can be seen as clarity.

- Avoid obscurity of expression
- Avoid ambiguity
- Be brief
- Be orderly

“Not... to what IS said but, rather, to HOW what is said is said...” (Grice 1975:47)

The maxim of Manner requires the speaker to avoid obscurity of expression and ambiguity. The maxim of manner demands the speaker to be brief and orderly.

Here is one example when following the maxim of manner

Speaker A: “Where was Alfred yesterday?”
Speaker B: “Alfred went to the store and bought some whiskey.”

In this example, speaker B’s answer are being orderly and brief, because speaker B is giving a clear explanation where Alfred was yesterday.

Here is one example when defying the maxim of manner

Speaker A: “How is your boyfriend?”
Speaker B: “Yeah”

In this example speaker B’s answer is being very vague and ambiguous. Speaker B’s response would require more explanation and context for Speaker A to understand.

To achieve the most efficient, rational and cooperative communication, the four maxims should be followed. “The participant should speak sincerely, relevantly, and clearly while providing sufficient information.” (Lavinson. Brown 1983:103)

However, the four maxims are often flouted or violated. This is the reason that Grice calls them maxims rather than rules.

Violate

If we violate a maxim, we break it in secrecy or in a sneaky way so that other people do not know. If we violate the maxim of quality, we lie. If we violate the maxim of quantity by not giving enough information, if someone finds out, we can then be accused of being thrifty with the truth.

Flout

If we flout a maxim, we break it in an obvious way, so that it is obvious to all concerned that it has been broken. When this happens it is clear that the speaker is intending the hearer to understand that there is an extra meaning over what has been said. If a meaning is being flouted, then the underlying meaning is called an implicature.

When you flout or violate a maxim, you are still doing efficient communication and the conversation progress as normal. However, if you are defying a maxim, you are no longer following the maxim and therefore the communication is broken and the conversation fails.
4.2 Implicature

Implicature is a word used when you want to imply or suggest one thing, by saying something else. Implicatures can be a part of a sentence meaning and it can be conventional or unconventional.

“The implicature has become the subject of figure of speech such as metaphor, irony and understatement and the term implicature was created by Paul Grice. Paul Grice also classified the phenomenon, developed a theory to explain and predict implicatures, and described how they arise and are understood.” (Wayne 2013).

“The maxim of quantity is often flouted by the use of irony. You are giving the information that is asked for, but in an ironic way. The following shows an example of flouting the maxim of quantity, which is also a good example for use of ironic utterance.

A teenage girl might say

“He is all right “

The understated implicature is implicating

“I think he is awful “

or the implicature could also implicating

“I think he is fabulous “

In this way the maxim of Quantity is flouted.” (Levinson 1978:218).
5 Method

To see if the dialogues spoken by the two non-player characters, Alistair and Leliana, are contributing to making the two characters complex, and also to see if the dialogues spoken on the same subject are being consistent, several of the dialogues delivered are being analyzed.

The reason I chose the characters Alistair and Leliana is because I needed to chose characters that are speaking about the same subject with several of the other non-player characters so that I could look at their consistency.

The analyzing tool used is Paul Grice's work in his book *Logic and Conversation* (1975) on the cooperative principle and more specifically, his four maxims. However, due to the size of the study, only two of Grice's maxims previously mentioned have been used for analyzing the dialogues, the maxim of quantity and the maxim of manner.

The reason I chose the maxim of quantity is because the maxim is about giving enough information without giving too much information. This is something that we as game designers could have use for, since we need to deliver information to the player. If we give too much information, we run the risk of losing the player's interest.

The reason I chose the maxim of manner is because the maxim is about the necessity of being brief, orderly and not being ambiguous or use any obscure expressions. The maxim of manner could also be of use when it comes to game design. We need to give information to the player in an orderly, brief and as clear manner as possible, so that the player understands the information given.

The dialogues analyzed are taken when the player is free to do whatever he or she wants within the confine of the game context. The player are never a part of the conversation. The dialogues being analyzed are only between Alistair and another non-player character or between Leliana and another non-player character. This means that the dialogues always will be consistent throughout each play through. The dialogues will always be the same no matter how many times the player plays the game. The dialogues do not contain any information needed for the player to finish the game.

All dialogues being analyzed are taken from the *Dragon Age Origins Wiki* (2013). The wiki is considered to be a reliable source, because when playing *Dragon Age Origins*, you can chose to have the subtitles turned on or off. All dialogues written in the wiki is gathered from *Dragon Age Origins*, when played with the subtitles turned on.

All Alistair's dialogue examples are about his relationship with the player’s character and about his claim to the throne of Ferelden. Each example is between Alistair and one of the different non-player characters that the player can chose to recruit to his/her party.

All Leliana's dialogue examples are talking about her faith. Each example is between Leliana and one of the different non-player characters that the player can choose to recruit to his/her party.
To get a wider result, no dialogues between Alistair and Leliana were chosen. This is because, if conversations spoken between Alistair and Leliana were included, the analysis on that specific conversation would take space from another non-player character and thereby limit the amount of different non-player characters and the result spread would be smaller.

An important element to remember in this exercise is that the proof of this thesis lies in only looking at Alistair's and Leliana's dialogues and not those of any other characters who are participating in the conversation. Only Alistair's and Leliana's dialogues are being analyzed.

The result is based upon my interpretation and understanding of Paul Grice's maxim of quantity and maxim of manner.
6 Result

The result chapter is divided into two parts, each part consisting of one character and fifteen example of dialogues. The first fifteen of the dialogues are between Alistair's and one of the other non-player characters and the other fifteen dialogues are between Leliana and one of the other non-player characters.

6.1 Alistair

Under Alistair's section fifteen dialogues are being analyzed using Paul Grice's maxim of quantity and maxim of manner. The first six of the dialogues are talking about Alistair's heritage and claim to the throne. The last nine dialogues are about Alistair and his relationship with the player's character. All dialogues are between Alistair and one of the other non-player characters that are recruited into the player's party. All dialogues are retrieved from the *Dragon Age Origins Wiki*.

6.1.1 Example 1

Alistair is having a conversation with Morrigan, a witch from the wilds who joins the player's party. Alistair and Morrigan are discussing Alistair's heritage.

- **Morrigan**: There is one thing I do not understand, Alistair.
- **Alistair**: Just the one thing?
- **Morrigan**: About you, perhaps. Why the deception over your parentage?
- **Alistair**: I'd figure you'd be the sort who knows all about deception.
- **Morrigan**: I do. And what use the deception might have had ended when King Cailan perished, did it not?
- **Alistair**: Maybe. I guess I was sort of hoping that would go away.
- **Morrigan**: The truth does not "go away".
- **Alistair**: I didn't say it was a good plan.

Alistair is flouting the maxim of quantity twice during his dialogue with Morrigan. First time is when Alistair is saying,

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“Just the one thing?”
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Here Alistair is implying that Morrigan usually has more questions and he is creating an implicature in that he says one thing and means something else. In this case he means that Morrigan usually has more to say.

The second time he is flouting the maxim of quantity is when Alistair is saying,

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“I'd figure you'd be the sort who knows all about deception. “
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Alistair is implying that Morrigan is a person who is always being deceptive and evil. He is implying that she knows all about deception, when in fact Alistair already thinks she is deceptive. An implicature is created because Alistair is saying one thing and implying something else.
6.1.2 Example 2

Alistair has been announced to be king over Ferelden and he and Morrigan are discussing the subject.

**Alistair:** So you've heard, I hope? How I'm going to be king? With a crown and everything.

**Morrigan:** Proud of yourself, are you?

**Alistair:** Well, they don't let just anyone be king, you know. They don't let evil forest witches be king for instance.

**Morrigan:** There was a Ferelden king once who drooled on himself in such volume that he required a constant attendant to wipe his chin in court.

**Alistair:** You're making that up.

**Morrigan:** Not at all. The kings of old would be pleased to see their bloodline has not strayed very far from its roots.

In this conversation Alistair is flouting the maxim of quantity when he says

“They don't let evil forest witches be king for instance. “

Here Alistair is creating an implicature by saying one thing and meaning something else. The implicature is stating that Morrigan could never be king. Alistair is flouting the maxim of quantity by using irony.

The rest of the conversation is following both the maxim of quantity and the maxim of manner. Alistair is delivering the information that is required for Morrigan's statements, which is to follow the maxim of quantity. Alistair is also being orderly, brief and is using clear language, which is to follow the maxim of manner.
6.1.3 Example 3

Alistair is having a conversation with Shale, a stone creature, who is another character that the player can recruit to his/her party and they are discussing that Alistair has become the king of Ferelden.

Shale: So it has become king after all, yes?

Alistair: It looks that way.

Shale: Is this not a good thing? This is a position of importance, no? Did it not want to be king?

Alistair: Not really, no. We don't always get what we want, however, do we?

Shale: If I were king, I would order that all birds be shot out of the sky. I would arm everyone with bows and put them on constant vigil.

Alistair: Well, let's be glad you're not king, then.

Shale: I suspect it thinks that would be a pointless endeavor. But it would be wrong.

Alistair: Ummm, right... just as an aside? This bird fixation? Creepy.

Alistair is following the maxim of manner throughout the dialogue. However, when Alistair is saying

“Well, let's be glad you're not king, then. “

Alistair is implying that the idea of shooting all the birds, is not good idea and we should be glad that Shale is not king. This is the result of flouting the maxim of quantity which results in the implicature that the idea is not good and we should be glad that Shale is not king.
6.1.4 Example 4

Alistair and Sten, who is another character the player can recruit to the party, are discussing Alistair's future as king.

   Alistair: So I suppose once I'm actually king I could end up in negotiations with the Qunari one day.

   Sten: My people do not negotiate.

   Alistair: What do you mean? They negotiated a peace treaty after the war, and as far as I know they've kept to its terms.

   Sten: They signed a piece of paper. But only because they knew that you believed in it.

   Alistair: And what is the difference between that and negotiating?

   Sten: They stopped fighting for their own reasons. And they will resume it again, one day. The agreement means nothing to them.

   Alistair: But I thought you said your people believed in honor.

   Sten: They do. The honor of the Qunari is what will bring our warships back to your shores.

In this conversation Alistair is following both the maxim of quantity and the maxim of manner throughout the whole conversation. Alistair is being orderly by responding to the question or statement said by Sten.

   “What do you mean? They negotiated a peace treaty after the war, and as far as I know they've kept to its terms. “

Alistair first answers by asking a question and then by following the question with his knowledge of the subject. He is following the maxim of quantity by giving the information and then following the maxim of manner by being orderly, asking question followed by giving his information. Also he is being brief and does not use any obscure expressions.
6.1.5 Example 5

Alistair is talking to Wynne, a older mage, who is another character the player can recruit to the party. He talks about his relationship with the deceased king Cailan who was Alistair's half-brother. The conversation is taking place, after that Alistair's heritage has been revealed to the player.

**Wynne:** Did you speak often with Cailan?

**Alistair:** You're asking me if I have a relationship with my "brother", aren't you?

**Wynne:** Yes. I wonder what he thought of you.

**Alistair:** I don't think he cared much about my existence. I didn't mean anything to him. Anyway, to answer your original question, no, we never spoke. Well, maybe once. Maric and Cailan had come to Redcliffe to visit the arl. I was very young then. We were introduced. I believe I said, "Greetings, your Highness." He said, "Ooh! Swords!" and ran off to the armory. So, yes, that was the extent of our relationship. We drifted apart after that. Very sad.

Alistair is following both the maxims during the start of the conversation. When Alistair is explaining his relationship with his “brother“, Cailan.

“I don't think he cared much about my existence. I didn't mean anything to him. Anyway, to answer your original question, no, we never spoke. Well, maybe once. Maric and Cailan had come to Redcliffe to visit the arl. I was very young then. We were introduced. I believe I said, "Greetings, your Highness." He said, "Ooh! Swords!" and ran off to the armory. So, yes, that was the extent of our relationship. We drifted apart after that. Very sad. “

He is being orderly, which is to follow the maxim of manner. He starts by answering Wynne’s most recent question and once finished with that one, moves over to answer the second question. Alistair is also giving the information that Wynne is asking about in her questions, without giving too much information. This is to follow the maxim of quantity. However in the sentence:

“We drifted apart after that “

Alistair is being ironic, due to the previous information he has given. The information says that he only spoken to Cailan once and therefore his statement

“We drifted apart after that “

is being ironic and seen as flouting the maxim of quantity by creating the implicature that Alistair and his brother never had any relationship, so they never really could drift apart.
6.1.6 Example 6

Alistair and Zevran, a elf who is another character the player can recruit to the party, are having a conversation. The conversation takes place after that the player has found out that Alistair is actually the dead king’s brother and therefore an heir to the throne.

**Zevran:** You know, Alistair, Antiva has a long tradition of royal bastards.

**Alistair:** You don't say?

**Zevran:** Oh, yes. They've led wars to claim the throne. Some of them have become kings. In fact, I'd say the current royal line in Antiva stems from bastard blood several times over.

**Alistair:** Well aren't you just chock full of useless trivia today.

**Zevran:** Sadly, whenever a royal bastard rears their head in public and declares themselves, it often goes poorly for them.

**Alistair:** Let me guess: they get assassinated?

**Zevran:** Only the very popular ones.

**Alistair:** And the unpopular ones?

**Zevran:** Well, they get by somehow, I'm sure. There was one fellow who did quite well working as a prostitute based on his uncanny resemblance to the king. Charged a fortune.

**Alistair:** Couldn't afford him, I take it?

**Zevran:** That cynicism will serve you well, my friend. Hold onto it.

Alistair's first response:

“You don't say? “

He is flouting the maxim of quantity in creating the implicature that Zevran is saying something that could be interpreted as being sarcastic towards Alistair, since he is a royal bastard. Alistair's responses are more implying that Alistair is interested in what Zevran will say, but is anticipates that it will be something mocking him and totally uninteresting. This is also revealed in Alistair's next dialogue

“Well aren't you just chock full of useless trivia today. “

Alistair is once again flouting the maxim of quantity by creating the implicature that Zevran is full of useless information, that Alistair rather wants Zevran to keep his information for himself. In Alistair's last piece of dialogue in this conversation.

“Couldn't afford him, I take it? “

Alistair is flouting the maxim of quantity by creating the implicature that Zevran wanted to have sex with the prostitute, but could not afford him.
6.1.7 Example 7

Alistair is having a romantic relationship with the player's character and another character, Oghren, who is a dwarf, is commenting on the relationship.

Oghren: So. With the boss, aye?

Alistair: Pardon?

Oghren: You and the boss. Rolling your oats.

Alistair: I don't know--

Oghren: Polishing the footstones.

Alistair: --what you're--

Oghren: Tapping the midnight still, if you will.

Alistair: What are you going on about?

Oghren: Forging the moaning statue. Bucking the forbidden horse. Donning the velvet hat.

Alistair: Are you just making these up right now?


Alistair is following both the maxims. He is trying to answer Oghren's questions, but he does not understand what Oghren is talking about. Alistair is trying to understand Oghren, who is not interested in listening to Alistair. However, Alistair is following the maxims while trying to inform Oghren that he doesn’t understand him. Alistair’s attempts to get Oghren’s attention is done briefly and orderly,

“Pardon? “

“I don't know--“

“--what you're--“

Since Alistair does not understand Oghren, he gets his attention by asking a question. The question gives the information needed for understanding,

“Are you just making these up right now? “

And Oghren responds his understanding,

“Nope. Been saving ‘em.”
6.1.8 Example 8
Alistair and Oghren are continuing to talk about the relationship between the player's character and Alistair.

Oghren: You know what would do you some good?
Alistair: A pair of nose plugs?
Oghren: Go out, find a girl. Doesn't matter who, as long as there's no pants involved.
Alistair: What makes you think I haven't?
Oghren: I can smell purity a mile away. It's a talent.
Alistair: That proves to be useful, I'm sure.
Oghren: Not that often, it turns out. Be much better if I could smell cheese.
Alistair: You have my deepest condolences.

Alistair is starting by flouting the maxim of quantity and creating an implicature when he says "A pair of nose plugs?"

Here Alistair is not really asking for a pair of nose plugs, but implying that Oghren is smelling bad. Then when Alistair is saying "You have my deepest condolences."

He is once again flouting the maxim of quantity by being ironic. Alistair is not really meaning that Oghren has got Alistair's deepest condolences, but rather that he has not got it.
Alistair is continuing the conversation with Oghren regarding the relationship between Alistair and the player's character.

**Oghren:** So, uh, what did you do with her legs?

**Alistair:** Whose legs?

**Oghren:** Her legs. That's the problem with dwarven legs. They're useless as an accessory.

**Alistair:** I didn't do anything with them. I don't know what--

**Oghren:** Ah, say no more. Just got 'em outta the way and went about your business. Good on you, son.

**Alistair:** Uhm. Thanks.

Alistair is here following both the maxims throughout the conversation. He is being brief in his answers

“Whose legs? “

“I didn't do anything with them. I don't know what-- “

“Uhm. Thanks. “

All according to the maxim of manner. He is also giving the information needed for Oghren, to continue the conversation.

“Whose legs? “

“I didn't do anything with them. I don't know what-- “

This according to the maxim of quantity.
6.1.10 Example 10
Alistair and Oghren's conversation about the relationship between Alistair and the player's character continues.

Oghren: Ah. Yep. Lots of tension around here.
Alistair: You think so, do you?
Oghren: Know what I do to relieve tension?
Alistair: I hesitate to wonder.
Oghren: I polish the ol' weapon.
Alistair: Really.
Oghren: Yep. Give it a good shine. With a dry rag, then with a little grease.
Alistair: That's disgusting.
Oghren: You're telling me you never gave yer blade the old spit-shine?
Alistair: I think that's private.
Oghren: Really? Sodding Chantry and its rules. I like to do it right out in the open.
Alistair: Where people can see you?
Oghren: Yep.
Alistair: Wait, what are you talking about?
Oghren: What are you talking about?
Alistair: (Sigh) Never mind.

In this piece of dialogue both the maxim of quantity and the maxim of manner is being followed by Alistair. Alistair's answers are short and he avoids obscurity in his language.

“You think so, do you? “
“I hesitate to wonder. “
“Really“

These statements are all example of being short and as informative as required for Oghren to continue the conversation. All are consistent with both the maxim of quantity and the maxim of manner.
6.1.11 Example 11

Alistair is having a conversation regarding his relationship with the player's character. The conversation is between Alistair and Wynne.

**Alistair:** Why are you smiling like that? You look suspiciously like the cat who swallowed the pigeon.

**Wynne:** Canary.

**Alistair:** What?

**Wynne:** I look like the cat that swallowed the canary.

**Alistair:** I once had a very large cat, but that's not my point. My point is why are you smirking?

**Wynne:** (Chuckles) You were watching her. With great interest, I might add. In fact, I believe you were...enraptured.

**Alistair:** She's our leader. I look to her for guidance.

**Wynne:** Oh, I see. So what guidance did you find in those swaying hips, hmm…

**Alistair:** No no no, I wasn't looking at...you know her...hind-quarters

**Wynne:** Certainly.

**Alistair:** I gazed...glanced, in that direction, maybe, but I wasn't staring...or really seeing anything even.

**Wynne:** Of course.

**Alistair:** I hate you. You're a bad person.

Alistair starts by saying

“*You look suspiciously like the cat who swallowed the pigeon.* “

Here Alistair is flouting the maxim of quantity by saying one thing and meaning another. Alistair is not literally meaning that Wynne is looking like a cat, that has swallowed a pigeon, but what he means is that Wynne looks guilty of discovering a secret, which is an implicature of the original statement, even though the correct term in the saying is “canary” and not “pigeon”. Then further down in the dialogue Alistair says.

“*No no no, I wasn't looking at...you know her...hind-quarters* “

Here Alistair is violating the maxim of manner by not being brief. He speaks before he actually knows what to say, which means that the expression is being ambiguous and violating the maxim of manner. The final piece of dialogue spoken by Alistair,

“I hate you. You're a bad person. “

This is, once again flouting the maxim of quantity by creating an implicature. Alistair does not hate Wynne and think she is a bad person, but is implying that she is right and therefore he is wrong and that leads to the utterance.

“I hate you. You're a bad person. “

This is implying that Alistair means, “I hate that you are being right.”
6.1.12 Example 12

Alistair and Wynne are continuing to discuss the relationship between Alistair and the player's character.

**Wynne:** Alistair, may I have a word?

**Alistair:** Of course, anything for my favouritest mage ever.

**Wynne:** It seems you and our fearless leader are inseparable these days. Joined at the hip, almost.

**Alistair:** That's a bit of an overstatement, don't you think?

**Wynne:** Well then, now that you're in an intimate relationship, you should learn about where babies really come from.

**Alistair:** Pardon?

**Wynne:** I know the Chantry says you dream about your babies and the good Fade spirits take them out of the Fade and leave them in your arms...but that's not true. Actually what happens is that when a girl and a boy really love each other --

**Alistair:** Andraste's flaming sword! I know where babies come from!

**Wynne:** Do you? Do you really?

**Alistair:** I certainly hope so.

**Wynne:** Oh, all right then. Aww, look, you're all red and mottled. How cute.

**Alistair:** You did that on purpose!

**Wynne:** Now, now Alistair, why would I do such a thing?

**Alistair:** Because you're wicked. That frail old lady act? I'm so not fooled. I'm on to you now.

Alistair is following both maxims until the final end where he is flouting the maxim of quantity in saying.

“Because you're wicked. That frail old lady act? I'm so not fooled. I'm on to you now.

In the statement Alistair is implicating that Wynne likes to tease him and that she enjoys doing it. Alistair's whole statement is an implicature.
6.1.13 Example 13
Alistair and Wynne are expanding their discussion regarding Alistair's relationship.

Alistair: Soooo, what would you do if someone told you that they loved you?
Wynne: Check their eyesight first, perhaps. Is this someone I should know about?
Alistair: No. I mean, pretend you're a woman...
Wynne: I am a woman, Alistair. That shouldn't be too hard, but I'll give it a try.
Alistair: Ahhh, that's... not what I meant. Just... pretend you're another woman. And someone told you that they loved you. How would you react?
Wynne: Well, that depends. Does this someone just blurt it out? Do I love them back? I need context.
Alistair: I... I don't know if you love them back. Maybe you do. You've... spent a lot of time with this person.
Wynne: Perhaps you need to wait for the right moment? You could get her alone in camp, give her a gift perhaps.
Alistair: Oh, I wasn't talking about me... just... forget I said anything.
Wynne: (Chuckles) As you wish.

When Alistair says, "No. I mean, pretend you're a woman... "

He is violating the maxim of manner by being ambiguous, as we can see in Wynne’s response. Wynne has not gotten the information that she needs, because Alistair is being too ambiguous. The result we can also see in Alistair's answer.

"Ahhh, that's... not what I meant. Just... pretend you're another woman. And someone told you that they loved you. How would you react? "

Alistair is forced to rephrase the question, which if he was following the maxim of manner in the first place, would not have had to do.
6.1.14 Example 14

Alistair and Wynne are continuing their discussion regarding Alistair and his relationship.

**Wynne:** I think you make her very happy.

**Alistair:** Not this again. I'm ready this time.

**Wynne:** I just wanted to say that this was something good, for both of you. Being a Grey Warden isn't easy. I'm glad you found each other.

**Alistair:** Oh, yes, I bet you are, indeed.

**Wynne:** Cherish this. It may not last.

**Alistair:** And?

**Wynne:** That's all I had to say.

**Alistair:** Really? No pinching my cheeks? No making me blush?

**Wynne:** Of course not. I like you, Alistair. You deserve to be happy.

**Alistair:** Not even pinching my cheeks a little?

Two times during this conversation, Alistair is flouting the maxim of quantity and creating implicatures. The first one is when he says.

“Oh, yes, I bet you are, indeed. “

Here Alistair is being ironic. He actually are questioning if Wynne really think so, due to the previous conversation with her, regarding the same topic. The implicature is created that he is in doubt if Wynne really are glad that Alistair found someone.

The second time Alistair is flouting the maxim of quantity is when he says.

“Not even pinching my cheeks a little? “

Here Alistair is implicating that he likes when Wynne is teasing him and he wants her to do it just a little. An implicature is created by flouting the maxim of quantity.
6.1.15 Example 15

Alistair and Zevran are having a discussion regarding the relationship between Alistair and the player's character.

Alistair: Do you mind if I ask you a personal question?

Zevran: You may ask, but I may choose not to answer.

Alistair: Fair enough. Have you... had very many women in your time? I mean... you seem like the sort of man who would...

Zevran: I have indulged from time to time, perhaps, when my interest is not elsewhere.

Alistair: Right. Well, how do you... woo them? Is there a... technique? Or...

Zevran: "Woo them?" Are you quite serious?

Alistair: Er... yes? I don't know what else to call it.

Zevran: So let me get this straight. You have... never wooed? Not once? You are woo-less, as it were?

Alistair: All right. Bad idea. Never mind.

Alistair is following both the maxims throughout the whole conversation. He is being brief and orderly. He starts by asking if he can ask a question and when permission is given, he ask the question. When he gets an answer, he continues to ask his next question. Then he is given a question back and is responding to it. Alistair is being brief, orderly and is not being ambiguous, which is following the maxim of manner. At the same time Alistair is giving the information that Zevran needs to answer his question. Alistair is therefore following the maxim of quantity.
6.2 Leliana

Under Leliana's section, fifteen dialogues are being analyzed using Paul Grice's maxim of quantity and maxim of manner. All fifteen dialogues are dealing with Leliana's beliefs and faith in the Maker. All dialogues are between Leliana and one of the other non-player characters that are recruited into the player's party. All dialogues are recovered from the Dragon Age Origins Wiki.

6.2.1 Example 1

Leliana and Morrigan are having a conversation regarding beliefs and religion. The conversation goes as follows.

Leliana: I'm wondering Morrigan... do you believe in the Maker?
Morrigan: Certainly not. I've no primitive fear of the moon such that I must place my faith in tales so that I may sleep at night.
Leliana: But this can't all be an accident. Spirits, magic, all these wondrous things around us both dark and light. You know these things exist.
Morrigan: The fact of their existence does not presuppose an intelligent design by some absentee father-figure.
Leliana: So it is all random, then? A happy coincidence that we are all here?
Morrigan: Attempting to impose order over chaos is futile. Nature is, by its very nature, chaotic.
Leliana: I don't believe that. I believe we have a purpose. All of us.
Morrigan: Yours apparently being to bother me.

In this example Leliana is following the maxim of quantity throughout the entire conversation. She is always making her contribution as informative as possible and is not giving more information than is required. Leliana is also following the maxim of manner by being orderly and brief. Leliana is also avoiding the use of obscure expressions.
6.2.2 Example 2

Leliana and Morrigan are continuing discussing Leliana's beliefs.

**Leliana:** So you truly do not believe in any sort of higher power?

**Morrigan:** It has been bothering you, I see. No, I do not. Must I?

**Leliana:** What do you believe happens to you after you die then? Nothing?

**Morrigan:** I do not go sit by the Maker's side, if that's what you mean.

**Leliana:** Only those who are worthy are brought to the Maker's side. So many other sad souls are left to wander in the void, hopeless and forever lost.

**Morrigan:** And what evidence of this have you? I see only spirits, no wandering ghosts of wicked disbelievers.

**Leliana:** It must be so sad to look forward to nothing, to feel no love and seek no reward in the afterlife.

**Morrigan:** Yes, the anguish tears at me so. You have seen through me to my sad, sad core.

**Leliana:** Now you're simply mocking me.

**Morrigan:** You notice? It appears your perceptive powers know no bounds.

Leliana is following both the maxim of quantity and the maxim of manner throughout the whole conversation. Leliana is asking her question in an orderly and brief manner and is giving Morrigan the information she needs to understand the question and in turn be able to answer it. When Morrigan is asking a question, Leliana is answering it briefly and with enough information for Morrigan to understand what she means.

Leliana is following the maxim of manner by being brief, orderly and she does not use any obscure language that can be misinterpreted by Morrigan. Leliana is always giving Morrigan the information she needs to understand Leliana and she do not give more information than is needed, which is to follow the maxim of quantity.
6.2.3 Example 3
Leliana and Morrigan are continuing their discussion about the Maker’s existence.

**Leliana:** Let me ask you this, then, Morrigan. What if there really was a Maker?

**Morrigan:** Then I would wonder why He has abandoned His creation. It seems terribly irresponsible of Him.

**Leliana:** He left us because we were determined to make our own way, even if we hurt ourselves, and He could not bear to watch.

**Morrigan:** But how do you know? You cannot ask Him this. Perhaps He has gone to a new creation elsewhere, and abandoned this as a dismal failure, best forgotten.

**Leliana:** I do not need to know because I have faith. I believe in Him and feel His hope and His love.

**Morrigan:** “Faith. “ How quickly those who have no answer invoke that word.

**Leliana:** How can someone who practices magic have so little capacity to believe in that which she cannot see?

**Morrigan:** Magic is real. I can touch it and command it and I need no faith for it to fill me up inside. If you are looking for your higher power, there it is.

**Leliana:** But only if you can control it. I do not envy the loneliness you must feel at times Morrigan.

**Morrigan:** I... leave me be. Loneliness would be preferred to this... endless chatter.

Leliana is continuing to follow both the maxim of quantity and the maxim of manner. Leliana is making her statement as informative as it needs to be and is not flouting or violating the maxims and therefore no implicatures are created. She is also still being brief and orderly and is avoiding unnecessary obscure expressions.
6.2.4 Example 4

Leliana is having a conversation with Sten about her beliefs.

**Sten:** You were in the Chantry. You are a priest?
**Leliana:** No, no. I was a lay sister of the Chantry.
**Sten:** Which means?
**Leliana:** I lived and worked in the Chantry, but I did not take any vows.
**Sten:** So you... dabbled in priesthood, then?
**Leliana:** Oh no, the lay sisters don't have the same sorts of duties as priests at all.
**Sten:** So you were not a priest, did none of their duties, and took no vows, but you lived among them?
**Leliana:** Yes!

**Sten:** ...You were a house guest of the Chantry?
**Leliana:** Um... sort of...

Again Leliana is following both the maxims throughout the conversation. She answers Sten's questions orderly, briefly and without using any obscure expressions which could lead to misunderstandings. All this is according to the maxim of manner. When she answers Sten's questions, she is giving the information required for Sten to understand and she never gives more information than is required, which is according to the maxim of quantity.
6.2.5 Example 5

Leliana is having a conversation with Zevran that involves her beliefs.

**Zevran:** So what is it, exactly, that the sisters of the Chantry do for amusement?

**Leliana:** Do they not have sisters in Antiva, Zevran?

**Zevran:** Naturally. Yet we are... hesitant to speak with the sisters back home. They are "atiya nagrano"... how do you say it? Pure. Not to be spoiled.

**Leliana:** And you would spoil them just by speaking to them?

**Zevran:** You really have no idea, do you?

**Leliana:** I wasn't born in the Chantry, Zevran. Sisters... we had many ways to pass the time. Work, for instance. And prayer.

**Zevran:** No time for leisure at all?

**Leliana:** I was not there for idle pursuits and pleasure, Zevran. I was there to contemplate my relationship to the Maker.

**Zevran:** And that's it? Sounds bloody boring.

**Leliana:** What did you imagine your Antivan sisters did, exactly?

**Zevran:** Well, in Antiva the chantries make much of the wine, so I suppose I assumed they... drank it?

**Leliana:** I... doubt that very much.

**Zevran:** And there goes one childhood dream. To think I once longed to be a brother.

Leliana is avoiding obscure expressions and is being clear in what she is saying. Leliana is therefore avoiding ambiguity. She is saying everything orderly and is being brief. She is therefore following the maxim of manner.

When Leliana is answering or asking a question, she is giving the information needed for Zevran to understand and respond properly. Leliana is not giving more information than is needed for Zevran to understand and by doing so following the maxim of quantity.
6.2.6 Example 6

Leliana and Zevran are continuing the conversation regarding Leliana's beliefs.

**Zevran:** How long were you in that cloister, my dear woman?

**Leliana:** Just over two years. Why do you ask?

**Zevran:** And... and all the brothers and sisters there, they had taken vows?

**Leliana:** Most of them, yes.

**Zevran:** For two years you had no contact with anyone but men and women who... who are promised to some uncaring god?

**Leliana:** What are you getting at?

**Zevran:** Didn't you... didn't you desire companionship, during those two years? Two years! The very thought makes me weak.

**Leliana:** My time in the cloister was a time of contemplation. I occupied myself with thoughts of the Maker, and other... worthy pursuits.

**Leliana:** But like I said, most of the brothers and sisters had taken vows. Not all of them. Some were just affirmed, like me.

**Zevran:** A-ha! That is not so bad then.

**Leliana:** Nothing happened, Zevran. It would not be right to engage in that behavior in a house devoted to the Maker.

**Zevran:** Why? The Maker made us who we are. He made our urges; He gave us these parts. You think He made them for looks?

Leliana is answering Zevran's questions informative and without giving too much information. She is also being brief and orderly, always answering Zevran's questions. When needed, she is clarifying her previous statement.

“But like I said, most of the brothers and sisters had taken vows. Not all of them. Some were just affirmed, like me. “

Leliana never uses any language that can be misinterpreted or is using any obscure expressions. She is following both the maxim of manner and the maxim of quantity.
6.2.7 Example 7

Leliana and Zevran are talking about Leliana's beliefs and the vision that Leliana has experienced.

Zevran: So tell me of this vision of yours, Leliana.
Leliana: I'm not certain I wish to discuss my vision with you. You'll make fun of me.
Zevran: No-o-o-o, why would I ever do such a thing?
Leliana: See? There you go. No, I am not speaking to you of it.
Zevran: Hmm. Yes, I suppose the Maker would not want you to spread His words. Very well, I'll accept your reproach.
Leliana: I... why do you even wish to know?
Zevran: Why, to make fun of you, of course.
Leliana: You are utterly impossible.
Zevran: On the contrary, I am often told how very easy I am, my dear.

Leliana is being orderly and brief in her response to Zevran's questions.

“I'm not certain I wish to discuss my vision with you. You'll make fun of me. “ and then,

“See? There you go. No, I am not speaking to you of it. “

Then when she is asking a question herself, she is also being brief and orderly.

“I... why do you even wish to know? “

Finally in her statement at the end, she is also being orderly and brief.

“You are utterly impossible. “

She is following the maxim of manner throughout the conversation. Leliana is also giving the information needed to answer Zevran's questions, which is to follow the maxim of quantity. Once again Leliana is following both the maxims throughout a whole conversation.
6.2.8 Example 8

Zevran continues to try and get Leliana to tell him about her vision.

**Zevran:** So come, now. I am serious this time. Tell me of your vision.

**Leliana:** Tell you? Certainly not.

**Zevran:** You've told the Grey Wardens of your vision, have you not? Why them and not I?

**Leliana:** You said that you intended to make fun of me. You actually said that.

**Zevran:** It was funny at the time. But, come... surely you can see I am serious now. I honestly wish to know.

**Leliana:** That's too bad. I honestly don't wish to tell you.

**Zevran:** Then I suspect you don't even believe in your own vision.

**Leliana:** What? I... that's not true! I do believe in it!

**Zevran:** Then you would stand by it, no matter what the consequences.

**Leliana:** Do you intend to make fun of me?

**Zevran:** Well, yes... I can't help it.

**Leliana:** (angrily) I... you... I simply...

**Zevran:** (laughing) I know, I know. Terrible.

Leliana is following both maxims throughout the conversation, except for her last line.

“(angrily) I... you... I simply...”

Here she is flouting the maxim of manner by not being orderly and brief. She is also being very ambiguous and does not make herself understood, because she never completes her sentence. Leliana also is flouting the maxim of quantity by not giving enough information. Since she is not completing her sentence the information given is lacking. However, as we can see in Zevran’s response

“ (laughing) I know, I know. Terrible. “

He actually understands what she is trying to say and that is the reason why she is flouting the maxims instead of defying them.
6.2.9 Example 9

Leliana is having a conversation with Oghren that involves what kind of clothes she needed to wear while in the Chantry.

**Oghren:** They tell you what to wear in the Chantry?

**Leliana:** You have robes and such that you must wear.

**Oghren:** And uh, so. Robes. What else?

**Leliana:** Well... sometimes there are vestments and ceremonial garments...

**Oghren:** Right. Right. And... and then?

**Leliana:** Why are you so interested in this?

**Oghren:** Oh sod it. Under the robes: pants? No pants?

**Leliana:** What?

**Oghren:** Stop stalling. Naked or not?

**Leliana:** What difference does it make?

**Oghren:** All right. Stonewall me. I'll find out one way or the other.

**Leliana:** Uh, right. Good luck with that.

When Leliana is answering,

“**What?**“

and also when she is answering,

“**What difference does it make?**“

She is not following the maxim of quantity. She is not giving the information that asked of from Oghren's questions and she is therefore defying the maxim of quantity.

The rest of her dialogue follows both the maxim of manner by being brief, orderly and using clear language; and the maxim of quantity by giving the information required of Oghren's questions.
6.2.10 Example 10

Shale is curious about Leliana's beliefs and is asking her about them.

**Shale:** So I am to understand the sister is a follower of this "Maker"?

**Leliana:** Am I the sister? Aw... that's so cute. It's like you're my big brother, or sister... or whatever.

**Shale:** I am a creature of stone. I doubt that we will be related in any shape or form.

**Leliana:** Oh I didn't mean literally! Don't you think people can be related in spirit?

**Shale:** I notice that humans tend to believe in a great number of things that are not true, even when given evidence to the contrary.

**Leliana:** Believing in things when there is no proof is what faith is all about, Shale.

**Shale:** Believing in things when there is no proof is what gullibility is all about.

**Leliana:** So I am gullible now?

**Shale:** I, ah, take it we are no longer sisters in spirit?

In Leliana's first response to Shale's question.

"So I am to understand the sister is a follower of this "Maker"?"

She is defying the maxim of manner, when she answers

"Am I the sister? Aw... that's so cute. It's like you're my big brother, or sister... or whatever."

Leliana's answer is being ambiguous and Shale misunderstands her, as we can see in Shale’s response:

"I am a creature of stone. I doubt that we will be related in any shape or form."

Leliana is thereby defying the maxim of manner by being obscure and then defying the maxim of quantity, due to insufficient information.

During the rest of the conversation Leliana is following both of the maxims.
6.2.11 Example 11

Leliana and Shale are continuing their conversation regarding Leliana's beliefs and Shale feels she needs to apologize for her comment in the previous conversation.

Shale: I, uh, may have a cause to apologize to the sister.

Leliana: Apologize? For what?

Shale: For suggesting that the sister is gullible for believing in things which were not real.

Leliana: Oh that. I've already forgotten about that. Thank you for reminding me.

Shale: I suppose it would offer some... comfort... to believe that things occur according to some grand purpose. All those years I spent in Honnleath, unable to move, it would be comforting to think there was some reason for it.

Leliana: Do you know there wasn't? Maybe the Maker did it to bring you here, to us. You once said that you have no purpose. Perhaps you were simply looking for it in the wrong place.

Shale: Perhaps. I shall think on this.

Leliana is following both the maxims throughout the conversation. Leliana is answering Shale's question orderly, briefly and without using any obscure expressions that could be misinterpreted and therefore are following the maxim of manner.

Leliana is also following the maxim of quantity by giving the information that Shale is expecting through her questions. Leliana is not giving any redundant information, this according to the maxim of quantity.
6.2.12 Example 12

Shale has thought about what Leliana said during their previous conversation and is ready to respond.

**Shale:** I have thought about what the sister said.

**Leliana:** Our last talk? And?

**Shale:** I would like the sister to explain to me the purpose of birds.

**Leliana:** Birds? What... kind of birds?

**Shale:** Any kind. The evil little demons that strafe the ground with their droppings. What reasons could your Maker have for such things?

**Leliana:** The same reason he has for any...evil. Such as the darkspawn, if one were to... equate the two.

**Shale:** I have a hard time believing a higher power inflicting any evil upon this world. Does it enjoy such jest?

**Leliana:** Perhaps there is a lesson to learn in it. Not all lessons are easy, Shale.

**Shale:** Hmph. It's any wonder this Maker has so many followers. I mean... Birds! What was He thinking?

Leliana is following the maxim of quantity throughout the conversation, by giving the expected information to Shale's questions. Leliana is not giving any redundant information, all according to the maxim of quantity.

Leliana is also following the maxim of manner by being orderly, brief and not using any obscure expressions. Leliana is being clear and explicit, so Shale cannot misunderstand Leliana's answers. All of this is according to the maxim of manner.
6.2.13 Example 13
Shale has done some further thinking since last spoken with Leliana and is now ready to speak some more about the Maker.

**Shale:** I have thought a little more about the sister's Maker.

**Leliana:** He's not just my Maker Shale. He's your Maker too. He created everything.

**Shale:** I happen to know exactly who my maker is.

**Leliana:** I think you're wrong. The important part of you... that part which make you you... He made that.

**Shale:** And the sister simply believes this, even though there is no proof?

**Leliana:** I do.

**Shale:** And the sister still believes that she and I could be sisters? In spirit?

**Leliana:** I do. I think that would be nice.

**Shale:** I suppose there are worse things that could happen. Like being assaulted by a flock of pigeons.

**Leliana:** I'm glad to hear it.

Leliana is following both the maxims throughout the conversation. The maxim of quantity by giving the information expected and not give any unnecessary information. The maxim of manner is being followed by being clear and not using obscure expression. Leliana is also following the maxim of manner by being orderly and brief in her answers.
6.2.14 Example 14

Leliana is asking Wynne about her beliefs.

**Leliana:** You are not religious, yes? You do not believe?

**Wynne:** I do, to some extent. It does not govern my life, however. Why do you ask?

**Leliana:** Oh, nothing. You are just a very good person, and it shows, and I thought at first you were religious, like some of the revered mothers. But now, I thought about it and I realized that you are not.

**Wynne:** I do what I do because I enjoy it; because I enjoy teaching others, helping them. I do not seek recognition for my works. I do not seek the approval of my peers nor the approval of a distant god.

**Leliana:** That is admirable, doing good for its own sake. Some I knew were not like that. They bragged about what they did, trying to impress others. "Oh, Lady Adele, you fed and clothed twenty orphans, how noble!" "No, no, it is nothing, Lady Clarabelle. You treated forty lepers, and gave them massages!" Like a competition, with false modesty. Sickening.

**Wynne:** Er, did Lady Clarabelle really give forty lepers massages?

**Leliana:** Who knows. Lady Clarabelle had strange tastes. I wouldn't be surprised if she did that, and more.

Leliana is following both maxims when she is asking her questions to Wynne. Leliana is asking the questions briefly, orderly and with clarity, so that Wynne cannot misunderstand what Leliana wants to know. Leliana is also giving the information needed in her questions for Wynne to understand. When Leliana is answering Wynne’s question,

"Er, did Lady Clarabelle really give forty lepers massages?"

She is giving Wynne the information asked for and with clarity, all according to both the maxim of manner and the maxim of quantity.
6.2.15 Example 15

Wynne is asking Leliana if she is missing her time in the cloister.

**Wynne:** Do you miss the cloister much? I heard you were quite happy there.

**Leliana:** Yes, I was, generally. It was peaceful and it gave me a new start. No one knew who I was... But sometimes I am glad I am away and back on the road. There were bothersome things about the place... well, bothersome people. Some of the brothers and sisters would talk to you like... like the Chant they spoke was more pleasing to the Maker. Oh, I hated the way they talked down at me. So sometimes I forget the words to the Chant, or say them wrong, but so what? The Maker looks into your heart, no? So it doesn't matter what your lips say as long as your heart is true.

**Wynne:** I think you're missing the point, my dear. The Chantry believes the Chant of Light should be spread around the world. You cannot spread it, if those that are speaking the Chant are speaking it incorrectly.

**Leliana:** But I came to the Maker before I had even heard all of the Chants. The Maker speaks to people; they just don't know how to listen. It is all a power game, I think. If they convince others they know more, then they must be respected.

**Wynne:** Ah, child, it is precisely this kind of talk that made them wary of you. Opinions that differ from your own are always threatening.

Leliana is defying the maxim of manner when she is answering Wynne’s question,

“Do you miss the cloister much? I heard you were quite happy there. “

Leliana's response is wordy, which is defying the maxim of manners by not being brief. Leliana is answering Wynne’s question, but is using too many words while doing so. She could have said,

“Yes, I was, it was peaceful and gave me a new start. But sometimes I am glad I am away and back on the road. However, there were some bothersome people. People who said that their Chant was more pleasing to the Maker. I hated the way they talked down to me. So sometimes I forget the words to the Chant, or say them wrong. The Maker looks into your heart, no? So it doesn't matter what your lips say as long as your heart is true. “

This would have made her response more brief and not defying the maxim of manner. Leliana is also defying the maxim of quantity by giving too much information. Leliana is giving more information than is asked for and the response feels redundant. However, during the rest of the conversation, Leliana is following both the maxims.
7 Analysis

The analysis chapter is divided into two sections, the first section analyzing Alistair's dialogues and the second section analyzing Leliana's dialogues. Each section is analyzing its character and sees if the dialogues analyzed are adding to the characters complexity. Also analyzed are the subjects being discussed and if the characters are being consistent when discussing the same topic no matter to whom she is speaking to.

7.1 Alistair

This section is divided into two parts. The first part is analyzing whether or not the dialogues spoken by Alistair are showing that he has different relationships to the different non-player characters. The second part is then looking to see if Alistair's view on the subject being discussed changes depending on which character he speaks to. The dialogues being analyzed are dealing with two different subjects. Therefore, the second part is divided into two sub-sections, each dealing with one subject. In the first sub-section the subject being analyzed is Alistair's heritage and claim to the throne. The second sub-section is about Alistair's relationship with the player's character.

7.1.1 Complexity

Alistair shows complexity through his dialogues with the different non-player characters. Alistair approaches the different non-player characters differently. Alistair is having different relationships to each one of the non-player characters.

When Alistair is having a conversation with Morrigan, the conversation reminds you of a sibling relationship. You can feel the hate-love that is present in Alistair's response and question asked. There is always a bickering going on. In the following example taken from Example 1 under Alistair section of the result chapter,

“Just the one thing?“

“I'd figure you'd be the sort who knows all about deception. “

In both of Alistair's response to Morrigan's questions, we can see that Alistair is teasing / mocking Morrigan. Alistair is flouting the maxim of quantity both times and is creating implicatures using irony. In the following example taken from Example 2 under the Alistair section of the result chapter.

“Well, they don't let just anyone be king, you know. They don't let evil forest witches be king for instance. “

Alistair is flouting the maxim of quantity using irony and creating the implicature that Morrigan never can be king.
When Alistair and Oghren are having a conversation, Alistair takes the position as someone who really does not understand who Oghren is and his typical sense of humor. Alistair always shows that he does not understand Oghren. In the following example taken from Example 7 under the Alistair section of the result chapter,

“Pardon? “
“I don't know--”

Alistair is showing us that he does not understand what Oghren is talking about. In the following example taken from example 9 under the Alistair section of the result chapter.

“Whose legs? “
“I didn't do anything with them. I don't know what--“

Once again Alistair shows us that he does not understand Oghren and therefore is forced to ask Oghren to clarify.

When Alistair is having a conversation with Shale, the relationship feels very neutral. Shale is asking questions and Alistair is answering and not much feeling is being shown. In the following taken from Example 3 under the Alistair section of the result chapter,

“It looks that way. “
“Not really, no. We don't always get what we want, however, do we? “

Alistair is answering Shale's question and explaining without giving too much feeling. Alistair is then flouting the maxim of quantity by saying,

“Well, let's be glad you're not king, then. “

Alistair is here implying that it would not be a good idea if Shale was a king due to Shale's previous statement that she would order all birds to be shot. Alistair is creating an implicature that if Shale would be king, then there would not be any birds left. However in Shale's response she is acknowledging Alistair's answer, but not really caring.

“I suspect it thinks that would be a pointless endeavor. But it would be wrong. “

When Alistair is talking to Sten, he is trying to engage a relationship with Sten. Alistair is trying to connect with Sten, who in contrary does not want to have any kind of relationship with Alistair. In the following example taken from Example 4 under the Alistair section of the result chapter,

“So I suppose once I'm actually king I could end up in negotiations with the Qunari one day.”

First Alistair is trying to connect to Sten by saying that they will probably have to negotiate at some point in the future and in so establishing a relationship. Then later in the conversation Alistair says,

“But I thought you said your people believed in honor.“

Alistair tries to understand why they will not have a relationship.
When Alistair is having a conversation with Wynne, the conversation take the tone of that being a conversation between mother and son. Alistair is always being shy, embarrassed and a little uncomfortable when answering questions regarding his relationship to the player's character. In the following example taken from Example 11 under the Alistair section of the result chapter.

“No no no, I wasn't looking at...you know her...hind-quarters “

Alistair is trying to explain himself regarding where his eyes haves lingered. The answer feels unsure and you can feel that Alistair is feeling uncomfortable. Alistair is also here violating the maxim of manner by not being brief. Alistair speaks by not being sure what to say, which means that his expression is being ambiguous. This shows that he is being uncomfortable.

In the following example taken from Example 13 under the Alistair section of the result chapter,

“No. I mean, pretend you're a woman... “

Alistair is violating the maxim of manner by not being clear on what he wants to ask Wynne. He is being nervous and uncomfortable by stating something he knows is obvious. Alistair knows that Wynne is a woman and therefore his actions speak of being nervous and uncomfortable. Further down in the same conversation, Alistair is stating what he actually was meant to say.

“ Ahhh, that's... not what I meant. Just... pretend you're another woman. And someone told you that they loved you. How would you react? “

Alistair is trying to explain what he meant by his question and the whole thing feels insecure and that Alistair does not really know how to explain himself.

When Alistair is having a conversation with Zevran, Alistair is showing that he does not like Zevran and that he feels that Zevran is cocky and self-important. Alistair is therefore always being short with Zevran, both in answers and in questions. However, Alistair is seeking Zevran's guidance when it comes to women. In the following example taken from Example 15 under the Alistair section of the result chapter,

“Right. Well, how do you... woo them? Is there a... technique? Or... “

Here, Alistair is asking Zevran for help, but Alistair is still being short in his question. Later in the conversation, Alistair is showing that he does not like Zevran, by giving his opinion on how good his answer really was.

“All right. Bad idea. Never mind. “

In the following example taken from Example 6 under the Alistair section of the result chapter,

“You don't say? “

“Well aren't you just chock full of useless trivia today. “

Alistair is showing Zevran that he does not like him by being short and ironic in his response. Alistair is flouting the maxim of quantity by being ironic and in both cases creating implicatures. The first one meaning that Alistair is prepared that the next statement from Zevran will be something totally uninteresting for Alistair. In the second line of dialogue Alistair is creating an implicature that Zevran is full of unnecessary knowledge and that Alistair is not really interested.
All of these examples show that Alistair has different relationships with the different other non-player characters and it is shown through his use of language. Alistair is most of the time following the maxim of quantity and the maxim of manner. However, Alistair is flouting the maxim of quantity at several times by using irony, which adds to the complexity of Alistair's relationship to the different other non-player characters. Alistair is also violating the maxim of manner at two different occasions when speaking to Wynne. However, both times Alistair is caught violating the maxim of manner and this adds to his relationship to Wynne.

7.1.2 Consistency

This section is divided into two sub-sections. In the first sub-section the subject being analyzed is Alistair's heritage and claim to the throne. The second sub-section is about Alistair's relationship with the player's character.

7.1.2.1 Consistency when talking about Alistair's heritage

Alistair also shows consistency when he talks about the two topics being analyzed. When Alistair talks about his heritage regarding the king's crown, he talks about how he never expected to be offered the crown and how he does not want the crown. However, if the crown was given to him, he would take his responsibility.

In the following example taken from Example 1 under the Alistair section of the result chapter,

“Maybe. I guess I was sort of hoping that would go away. “

Alistair answers one of Morrigan's questions about him hiding his heritage and how he was hoping that it would simply go away.

When Alistair is having a conversation with Shale after Alistair has been proclaimed the new king of Ferelden, we see in Example 3 under the Alistair section of the result chapter,

“Not really, no. We don't always get what we want, however, do we? “

Alistair is saying how he does not want to be king, but that you do not always get what you want. Alistair will take his responsibility and be the new king of Ferelden.

In the following example taken from Example 5 under the Alistair section of the result chapter,

“I don't think he cared much about my existence. I didn't mean anything to him. Anyway, to answer your original question, no, we never spoke. Well, maybe once. Maric and Cailan had come to Redcliffe to visit the arl. I was very young then. We were introduced. I believe I said, "Greetings, your Highness." He said, "Ooh! Swords!" and ran off to the armory. So, yes, that was the extent of our relationship. We drifted apart after that. Very sad. “

Alistair explains to Wynne that when he meets his brother the king for the first time when they were small children, that his brother never really noticed him and in doing so, Alistair indirectly expected not to be king, due to his brother's non-acceptance of him.
When Alistair is talking about his heritage he is sometimes flouting the maxim of quantity by being ironic. However, every time he does that, the subject is not the heritage in itself but rather a statement leading into or out from that subject. Whenever Alistair is explaining something about his heritage specifically, Alistair is following the maxim of quantity. This indicates that Alistair is taking the subject seriously and wants the other characters to know that.

7.1.2.2 Consistency when talking about Alistair's relationship with the player's character

When Alistair is talking about his relationship with the player's character, he is always being shy and showing a sense of pureness. Alistair is showing that he is being insecure and that he does not have any experience in the subject of partnership.

In the following example taken from Example 8 under the Alistair section of the result chapter,

“What makes you think I haven't? “

Alistair is asking Oghren why he thinks that he has never been with a woman to which Oghren replies,

“ I can smell purity a mile away. It's a talent. “

And Alistair responds,

“That proves to be useful, I'm sure. “

Alistair is never denying that he has never been with a woman, but instead tries to joke it away. In doing so he is hinting that he is inexperienced when it comes to women.

In the following example taken from Example 10 under the Alistair section of the result chapter,

“I think that's private.“

Alistair wants to keep his personal life to himself and once again showing that he is shy about the subject of the relationship between him and the player's character.

In the following example taken from Example 11 under the Alistair section of the result chapter, Wynne has caught Alistair looking at the player's character in a loving way and Alistair is responding,

“No no no, I wasn't looking at...you know her...hind-quarters “

Alistair is trying to defend himself from the accusation about Wynne accusing him of looking at the player's character in a loving way. Alistair's response is violating the maxim of manner by not being brief and clear, and in turn indicates that he is being shy. However when Wynne is pushing some more on the subject Alistair responds,

“I gazed...glanced, in that direction, maybe, but I wasn't staring...or really seeing anything even. “

He admits that he in fact was looking at that player's character in a loving way, but he is still being shy by trying to explain that he never really did see anything.

In Example 12 under the Alistair section of the result chapter, Wynne wants to explain to Alistair where babies come from. It tells us that Wynne has gotten the feeling that Alistair has no experience and knowledge of women, indicating his pureness.
In the following example taken from Example 13 under the Alistair section of the result chapter,

“So... what would you do if someone told you that they loved you?”

Alistair is asking Wynne what she would do if someone told her that they loved her. Here Alistair is showing us that he has little experience with female relationships and that he wants to proceed honorably, which is an indication of his pureness. Also, he is seeking knowledge to be able to do the right thing with his relationship between him and the player's character.

In the following example taken from Example 15 under the Alistair section of the result chapter,

“Right. Well, how do you... woo them? Is there a... technique? Or... “

Once again Alistair is seeking knowledge on how a relationship is working and what you can do to woo a woman. This time he is seeking the knowledge from Zevran whom Alistair sees as cocky and self-important and therefore is making the assumption that Zevran has been with a lot of women.

Alistair is flouting the maxim of quantity by using irony several times, no matter to whom he is speaking. He uses irony as a defense mechanism when someone is teasing him or when he does not want to speak. This shows us his insecurity. In example Example 8 under the Alistair section of the result chapter,

“You have my deepest condolences.”

Alistair wants to end an unpleasant conversation by using irony. Alistair tries to make the conversation about Oghren and not about himself. Alistair wants to protect himself with the use of irony.

In Example 12 under the Alistair section of the result chapter,

“Because you're wicked. That frail old lady act? I'm so not fooled. I'm on to you now. “

After Wynne has confronted Alistair to ask if he knows where babies come from, Alistair is defending himself by using the implicature that Wynne is teasing him and that he knows what she is up to. Alistair is using his ironic remark as defense to protect himself from being teased.

In Example 13 under the Alistair section of the result chapter,

Alistair is saying to Wynne,

“No. I mean, pretend you're a woman... “

Alistair is violating the maxim of manner by being ambiguous. Alistair once again shows that he is nervous and insecure by asking an obvious question.

Whenever Alistair is talking about his relationship with the player's character, he is being shy and showing a sense of pureness. Alistair is showing that he is being insecure and that he does not have any experience in the subject of partnership.
7.2 Leliana

Leliana's section is also divided into two parts: the first part is analyzing if the dialogues spoken by Leliana are showing that she has different relationships to the different non-player characters and in so being complex. The second part is then looking to see if Leliana's view on the subject being discussed changes depending on which character she speaks to. The subjects that are being discussed are Leliana's belief.

7.2.1 Complexity

Leliana shows no complexity through her dialogues with the different non-player characters. Leliana is approaching the different non-player characters in the same way. Leliana is having the same relationship with all the other non-player characters.

Leliana's relationship to all the other non-player characters is the one of being wiseacre. Leliana always wants to do what is considered to be morally right and she knows what is right. She talks about her beliefs and wants to preach, and teach the others about them. Whenever Leliana is speaking about her beliefs, she is being very serious and does not appreciate it when any of the other non-player character are being funny about her beliefs or faith. Leliana also has a naive conception of life. If someone is good, then they probably are religious too.

When Leliana is speaking to Morrigan, she is trying to preach for Morrigan about her beliefs. In Example 1 under the Leliana section of the result chapter,

“But this can't all be accident. Spirits, magic, all these wondrous things around us both dark and light. You know these things exist “

Leliana is trying to get Morrigan to understand that it cannot all be an accident, but that it must serve a higher purpose.

When Leliana is speaking to Sten, she is telling him about her role in the Chantry. In Example 4 under the Leliana section of the result chapter,

“Sten: You were in the Chantry. You are a priest? “
“Leliana: No, no. I was a lay sister of the Chantry. “
“Sten: Which means? “
“Leliana: I lived and worked in the Chantry, but I did not take any vows. “
“Sten: So you... dabbled in priesthood, then? “
“Oh no, the lay sisters don't have the same sorts of duties as priest at all. “

Leliana is correcting Sten throughout the conversation. She is explaining about her role in the Chantry and is being very correct. She still has the same relationship towards Sten as she has towards Morrigan.
When Leliana speaks to Zevran, she is once again explaining about what she did in the Chantry. Leliana is being high-class and is being very correct as shown in Example 5 under the Leliana section of the result chapter.

“Leliana: I wasn’t born in the Chantry, Zevran. Sisters... we had many ways to pass the time. Work, for instance. And prayer. “

“Zevran: No time for leisure at all? “

“Leliana: I was not there for idle pursuits and pleasure, Zevran. I was there to contemplate my relationship to the Maker. “

Oghren is speaking to Leliana and he wants to know what the sisters in the Chantry had to wear, clothes-wise, more specifically if the sisters had any underwear under their robes. Leliana is responding by being very excellently fine as we can see in Example 9 under the Leliana section of the result chapter,


“Oghren: Stop stalling. Naked or not? “

“Leliana: What difference does it make? “

Leliana is avoiding the question from Oghren and instead asks a counter-question. Leliana is defying the maxim of quantity by not giving the information that Oghren is asking for. She is fine and being morally right. She does not change her approach to Oghren compared to the other non-player characters.

When Leliana is speaking to Shale, she is preaching about her beliefs.

In Example 10 under the Leliana section of the result chapter,

“Believing in things when there is no proof is what faith is all about, Shale. “

Leliana is preaching about faith and is being serious and correct about it. Leliana is having the same relationship to Shale as she has with any of the other non-player characters. She is being the “teacher” type and is preaching about her belief and faith.

When Leliana is speaking to Wynne, she is speaking about religion and faith and what her life in the Chantry was like. In Example 14 under the Leliana section of the result chapter,

“Leliana: You are not religious, yes? You do not believe? “


“Leliana: Oh, nothing. You are just a very good person, and it shows, and I thought at first you were religious, like some of the revered mothers. But now, I thought about it and I realized that you are not. “

Leliana is first making the assumption that Wynne is religious because she is being a good person. But after asking, she changes her mind. Leliana is showing the same relationship towards Wynne as she does to the other non-player characters. Leliana is talking about her beliefs in a correct way and is being serious about it.
Leliana is following the maxim of quantity and the maxim of manner throughout eleven of the fifteen dialogues analyzed. She is only flouting the maxim of quantity and the maxim of manner one time and it’s done in the same sentence in the Example 8 under the Leliana section of the result chapter,

“(angrily) I... you... I simply...

When Leliana speaks, she tries to follow the maxim of quantity and the maxim of manner without flouting or violating them. She wants the communication to go as directly as possible, which is in line of how she is towards the other non-player characters. Being morally right, excellently fine, wiseacre and proclaiming her beliefs.

Leliana is defying the maxim of quantity four times and two of the times are in Example 9 under the Leliana section of the result chapter. And the third one is in Example 10 under the Leliana section of the result chapter. And the final one is Example 15 under the Leliana section of the result chapter. When she is defying the maxim of quantity in Example 9, she is showing her excellently fine side by not wanting to answer Oghren's question and it shows how morally correct she really is. When she is defying the maxim of quantity in Example 10, she does so by trying to be funny. She points out the wrong use of the word sister and tries to be funny at Shale's expense. Leliana is being a wiseacre in correcting Shale, by trying to be funny. When she is defying the maxim of quantity in Example 15, Leliana is giving to much information when answering Wynne's question. The response becomes redundant.

Leliana also defies the maxim of manner twice. First time it’s done in Example 10 under the Leliana section of the result chapter and the second time is done in Example 15 under the Leliana section of the result chapter. When Leliana defies the maxim of manner in Example 10, she is simply trying to be funny, but Shale does not understand this and the communication is broken. In Example 15, Leliana is being too wordy when she talks about her experience in the cloister. She is proclaiming her beliefs and the whole statement becomes wordy and defies the maxim of manner.

Leliana shows no complexity through her dialogues with the different non-player character and Leliana is approaching the different non-player characters in the same way.

7.2.2 Consistency

In the following example taken from Example 1 under the Leliana section of the result chapter and the example taken from Example 2 under the Leliana section of the result chapter, we can see how Leliana is trying to understand why Morrigan is not religious. In the first example, she starts by saying,

“I'm wondering Morrigan... do you believe in the Maker? “

and then in the second example, she starts by saying,

“So you truly do not believe in any sort of high power? “

Leliana is first asking about Morrigan’s beliefs and when Morrigan does not believe in anything special, Leliana cannot let it go, but has to continue the conversation. When the conversation continues, Leliana is starting to preach about the Maker's will,

“Only those who are worthy are brought to the Maker's side. So many other sad souls are left to wander in the void, hopeless and forever lost. “
In the following example taken from Example 6 under the Leliana section of the result chapter, Leliana is telling Zevran what she did during her time in the cloister.

“My time in the cloister was a time of contemplation. I occupied myself with thoughts of the Maker, and other... worthy pursuits."

Leliana is telling about her beliefs and preaching for Zevran what you should try and attain.

In the following example taken from Example 10 under the Leliana section of the result chapter, Leliana is telling Shale what faith is all about.

“Believing in things when there is no proof is what faith is all about, Shale. “

In the following example taken from Example 15 under the Leliana section of the result chapter, Leliana is showing that she has been a believer before being in the Chantry,

“But I came to the Maker before I had even heard all of the Chants. The Maker speaks to people; they just don't know how to listen. It is all a power game, I think. If they convince others they know more, then they must be respected. “

The only time Leliana is flouting the maxim of quantity is when Zevran is making fun of her and her vision. In the following example taken from Example 8 under the Leliana section of the result chapter,

“(angrily) I... you... I simply... “

Leliana becomes angry with Zevran and is flouting the maxim of quantity by not giving Zevran the information needed. Leliana is also flouting the maxim of manner by not being orderly and brief. She is also being ambiguous. However, Zevran knows what she wants to say, so therefore the maxims are being flouted instead of defied. When she is flouting the maxims it is consistent with her strong feeling of her beliefs and that she does not want people to make fun of them.

The maxim of quantity is being defied four times. Two of the times because she takes her beliefs very seriously and does not want the others to be funny to her detriment as seen in the following from Example 9 under the Leliana section of the result chapter,

“What? “

“What difference does it make? “

Both these times, Leliana is refusing to answer Oghren's rather sexist question. Both times she defies the maxim of quantity by simply not giving Oghren the information he wants; the second time she does this by asking a question of her own. The third time, the maxim of quantity is being defied is when Leliana is trying to be funny with Shale and fails, so that Shale misunderstands her. This is shown in the following from Example 10 under the Leliana section of the result chapter,

“Shale: So I am to understand the sister is a follower of this “Maker”? “

“Leliana: Am I the sister? Aw... that's so cute. It's like you're my big brother, or sister... or whatever. “

“Shale: I am a creature of stone. I doubt that we will be related in any shape or form. “
Leliana is trying to make fun of Shale's use of the word “sister”, which Shale misunderstands completely. It shows that Leliana is being serious about her beliefs, in that she needs to correct Shale in her misuse of the word sister.

Leliana is defying the maxim of manner twice in the fifteen examples being analyzed. Once it is done in the example above because Leliana is being obscure so that Shale misunderstands. The second time the maxim of manner is being defied is in the following example taken from Example 15 under the Leliana section of the result chapter, Wynne has asked Leliana if she misses the cloister and Leliana answers,

“Yes, I was, generally. It was peaceful and it gave me a new start. No one knew who I was...But sometimes I am glad I am away and back on the road. There were bothersome things about the place... well, bothersome people. Some of the brothers and sisters would talk to you like... like the Chant they spoke was more pleasing to the Maker. Oh, I hated the way they talked down at me. So sometimes I forget the words to the Chant, or say them wrong, but so what? The Maker looks into your heart, no? So it doesn't matter what your lips say as long as your heart is true. “

Leliana is being too wordy in her response which is to defy the maxim of manner, by not being brief. This is consistent with her need to preach for the others about her beliefs. She becomes too eager and the statement becomes wordy. This is also the fourth time Leliana is defying the maxim of quantity. Leliana is being too eager to tell about her life in the cloister and gives more information than is asked for by Wynne. Leliana is showing her need to preach about her beliefs to the other non-player characters.

Leliana is consistent when talking about her beliefs and faith, no matter to which other non-player characters she is talking. Leliana is always being correct and she often wants to talk about her beliefs and influence the others into believing. Leliana's beliefs are a serious subject and she does not appreciate when any of the other characters are making fun of her beliefs or faith.
8 Conclusion

The conclusion chapter is divided into three sections. The first two sections are covering one character each and the last section is about my final thoughts about Paul Grice's maxims and how they could be used as a helping tool when creating characters.

8.1 Alistair

Alistair's section is divided into two parts. The first part resolves the question as to whether or not Alistair's dialogues contribute to the complexity of Alistair's character. The second part resolves the question as to whether or not Alistair's conversation on the same topic is being consistent.

8.1.1 Complexity

Alistair shows that he is a complex character in the sense of having different relationships to the different other non-player characters. He is following both the maxim of quantity and the maxim of manner throughout the fifteen dialogues being analyzed. Alistair never defies any of the two maxims, which is to do effective communication according to Paul Grice.

Alistair is often being ironic and flouting the maxim of quantity fifteen times during the fifteen dialogues. Only once is the flouting without the use of irony. This adds to Alistair's complexity, by adding a depth to his dialogues. If Alistair were to follow the maxims without any flouting or violating, then Alistair's dialogues would have felt more strict and tedious. With the use of flouting the maxim of quantity by incorporating irony, Alistair’s dialogues feel more varied and funny to listen to.

8.1.2 Consistency

Alistair's character is consistent when he is talking about his heritage and also when he is talking about his relationship with the player's character. Whenever Alistair's heritage is being discussed, he is very serious about it and shows us that he does not want to be king, but that he will take the responsibility if he is asked to. Alistair is flouting the maxim of quantity six times when his heritage is being discussed. Five times out of the six he is using irony when flouting the maxim. When his relationship with the player's character is being discussed, Alistair is flouting the maxim of quantity nine times, and each time using irony. Alistair is being more serious when talking about his heritage than when he talks about his relationship with the player's character.

When Alistair's relationship with the player's character is being discussed, Alistair is using irony to disguise his shyness and his inexperience with women. Alistair is also violating the maxim of manner twice when discussing his relationship with the player's character. Both times it is done because of Alistair's nervousness with the subject, which is pointing to him being insecure and lacking experience with women.

Alistair is being consistent through his dialogues when he talks about his heritage and also when he discusses his relationship with the player's character.
8.2 Leliana

Leliana's section is divided into two parts. The first part gives a conclusion to how Leliana's dialogues are contributing to the complexity of Leliana's character. The second part concludes whether or not Leliana's conversations with the different non-player characters regarding the same topic are being consistent.

8.2.1 Complexity

Leliana shows that she has no complexity when it comes to having different relationships between the different other non-player characters. She approaches all the other non-player characters in the same way, and the other characters see her as being self-righteous, always morally correct and excellently fine. Leliana only flouts the maxim of quantity once and the maxim of manner once. Both times it is done in the same sentence and she does it due to being mocked for her beliefs. However, she is defying the maxim of quantity four times and the maxim of manner two times. Two of the times she defies the maxim of quantity by refusing to answer another character's question, because of her being fine. And the third time, she is being misunderstood by another character, because she is being a wiseacre. And finally she is being to eager to tell about her life in the cloister. All four times that the maxim of quantity is being defied is due to her personality and not her relationship towards the other characters.

Leliana also defies the maxim of manner two times. Both of the times she defies the maxim of manner, it is done because of her personality and not because she has different relationships with the different other non-player characters.

8.2.2 Consistency

Leliana is being consistent when she talks about her beliefs and faith, no matter which of the other non-player character she is talking to. Leliana preaches to the others about the way of the Maker and is trying to influence the other into believing in the Maker. When any of the other characters are making fun of her beliefs or faith, Leliana is offended. The only time she is flouting the maxim of manner is because her beliefs are being mocked by another character, which is consistent with her being faithful towards her beliefs.

Leliana defies the maxim of manner twice: once by being ambiguous and the second time when she speaks about her experience in the cloister and her statement becomes too wordy, due to her being too eager to tell all about the cloister. Leliana's statement also defies the maxim of quantity by giving to much information and this is consistent to her wanting to preach to the other characters.

Leliana is being consistent when she talks about her beliefs and faith, no matter which of the other non-player character she is talking to.
8.3 Final thoughts

When I have been working with Paul Grice's maxim of quantity and maxim of manner, I have realized that the use of the maxims could be a good way to see if your dialogues are being consistent with the character created and if the character is being complex through his/her dialogues. If you have created a character who is supposed to be funny, then she needs to flout the maxim of quantity and create implicatures; one example would be to use irony. This could make your character humorous, but also more complex due to the flouting of the maxim of quantity. If you have created a character who is supposed to be uptight and very correct, then you follow the maxims without flouting, violating or defying them. In so the character will always be very correct in his/her use of the language. To use Paul Grice's maxims when controlling your written dialogues in your game could help to enhance the overall quality of your dialogues and help bring complexity and consistency to your characters.
References


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