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The Analysis of Watson's Personalities From the Perspective of Cooperative Principle — with Reference to Movie Sherlock Holmes

XiaoHuan Zhong
Department of Foreign Language, University of Shanghai for Science and Technology, Shanghai, 200000, China
Email: Enolala1874@163.com

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Abstract

With the vigorous development of the film and television industry, the presentation of novel-adapted works on the screen has attracted increasing attention from academia and audiences, more and more scholars have begun to research these works. This paper chooses The Adventures of Sherlock Holmes, the film adaptation of the classic British mystery novel Sherlock Holmes, as the research object, and deeply analyzes the personalities of the supporting actor John H. Watson from the perspective of Cooperative Principle. In the process of analysis, this paper discusses the embodiment and function of Cooperative Principle in the film, focuses on the analysis of Watson's dialogue interaction, such as how to follow or violate Cooperative Principle, then reveals his unique personalities. Finally, this paper summarizes the results of the analysis of the role's characteristics of Watson in Sherlock Holmes, and proposes that scholars in the future could pay more attention to the supporting characters and further explore the role and personality of them in literary works, providing a richer research perspective for literature and film creation.

Keywords

Cooperative Principle; Characters' Dialogue; Watson's Character Analysis; Sherlock Holmes

1. Introduction

Cooperative Principle is a core part of pragmatics. It refers to the principle that the two parties must cooperate with each other and follow together in order to make the dialogue or cooperation go on more smoothly and achieve the common purpose of communication. Conversation is also an important part of film and television works, which not only runs through the whole work, but also indirectly or directly shows the personality of character to be portrayed. In some specific contexts, people may intentionally or unintentionally follow or violate Cooperative Principle in order

to express the meaning between words. By using language to describe the dialogue scenes, playwrights sometimes capture the image and inner world of the characters in films and television works to better show the characters' personalities.

In order to create a successful work, whether it is a novel, a TV series or a movie, the shaping of characters is extremely important, not only the characters' personalities but also the characters' language. The key of a successful film and television work is not only the protagonist, but also the supporting roles. Watson plays a very important role in the movie Sherlock Holmes, promoting the development of the story plot and helping the audience deepen their understanding and appreciation of the film. Therefore, the study on Watson's personalities from the perspective of Cooperative Principle is also valuable for understanding and appreciating the movie Sherlock Holmes.

2. Literature Review

2.1. The Research Status of Cooperative Principle and Novel-Adapted Works

In 1967, American linguist Paul Grice first proposed the famous theory of conversational implicature in William James' lecture Logic and Conversation at Harvard University. As the core content of pragmatics, Cooperative Principle plays a very important role in daily verbal communication. This principle emphasizes that participants should follow certain norms in communication to ensure smooth and effective communication. These criterion include four aspects: the Maxim of Quantity, the Maxim of Quality, the Maxim of Relevance and the Maxim of Manner.

In foreign studies, scholars mainly analyzed the application and role of Cooperative Principle in English teaching method. For example, Edy Waloyo, Sri Lestari and Ira Mutiaraningrum (2023) explored the research on Cooperative Principle in English teaching and evaluated the duality of Cooperative Principle in teaching method. Suggestions for improvement were made, but these studies were limited to the field of English pedagogy.

In the domestic research on Cooperative Principle, many scholars analyzed the humorous features, characters and conversational meanings of the language of the works in combination with films and literary works. In terms of the characteristics of verbal humor, some scholars have studied the verbal humor in The Big Bang Theory, Friends and Two Broke Girls to prove the role of Cooperative Principle in verbal humor. However, the researches in this part mainly analyze the aspects that violate Cooperative Principle in conversation, few aspects that follow Cooperative Principle. In terms of character's personality, many domestic scholars have used Cooperative Principle to analyze and study characters. For example, in the British drama Sherlock, some scholars combined Cooperative Principle and Politeness Principle to analyze the conversation of Sherlock and explore the character image of Sherlock. Some scholars also analyzed Ogilvie's characters in Le Saut from the

perspective of violation of Cooperative Principle, which can help the audience better understand the work. In terms of conversational meaning, scholars analyzed conversational works from Cooperative Principle, so as to get the real meaning that the speaker wants to express. Also some scholars discussed the conversational meaning of Joe in Little Women, analyzed the aspects of Joe's conversational compliance or violation, so as to get the real meaning she wants to express. Some scholars analyzed Friends from the perspective of pragmatics, with Cooperation Principle and conversational implication the theoretical framework, to explore the subaudition and true connotation of characters' dialogues, and to analyze the plot development and characters' personalities. There are many such researches both at home and abroad, which help readers and audiences to better understand the works.

With the development of domestic and foreign movies and TV series, more and more novels have been adapted into film and television works. For example, The Adventures of Sherlock Holmes, a series of mystery novels created by British writer Arthur Conan Doyle, was adapted into a TV series and a movie in 1984 and 2010 respectively. Sense and Sensibility and Pride and Prejudice by Jane Austen were also adapted into films in 1995 and 2005 respectively. Because the adapted film and television works were different from the original novels, some scholars began to study and publish theses on the adapted films and TV plays.

It can be summarized as follows: First, the research method focuses on two principles of pragmatics. Most of the studies in this part analyze the meaning of conversation in the play from the perspective of violating Cooperation Principle and the Politeness Principle. The research methods are single and the research results are similar, and most of them are violating Cooperation Principle. Second, there are also a small number of comparative studies and subtitle translation studies, which only specifically analyze the differences in plots and narrative angles in the works and the methods used in subtitle translation, while the character image and conversation analysis in film works are largely lacking. Third, the research content focuses on the protagonist's character image and conversation analysis. However, in addition to the image analysis of the supporting characters whose importance is second only to that of the protagonist in particularly famous film and television works, there are some shortcomings in other works. The content focuses on the analysis of the protagonist's conversation and in-depth analysis of the protagonist's characteristics, and there are even fewer works that use the theory of Cooperative Principle to study and analyze the important supporting characters. As far as the film Sherlock Holmes analyzed in this paper is concerned, studies both at home and abroad mainly focused on the image analysis of the protagonist Sherlock, while little analysis of Watson.

2.2. Previous Research on the Adaptation of the Novel The Adventures of Sherlock Holmes

For the British drama Sherlock, some scholars analyzed it from the perspective of Cooperation Principle and Politeness Principle, as well as from the perspective of comparing Chinese and Western works. For example, scholars Wu Nan and Li Huadong (2013) analyzed Sherlock's conversations from the perspective of pragmatics, and explored the personalities of Sherlock who is obsessed with himself, quick in thinking, and disrespectful of the world without losing his tenderness. Some scholars have also conducted comparative studies on similar domestic film and television works. For example, Shen Chunli (2015) found that there are similarities in the narrative techniques of lines in Chinese and foreign detective dramas. That is, the deviation of the Cooperation Principle and its criterion runs through the whole time. Although these two works have many conversations that violate Cooperative Principle, they do not cause communication barriers, but depict more three-dimensional characters, explain the development of the story, and grasp the tension of the plot and the overall development rhythm.

For the film Sherlock Holmes, scholars basically study it from the perspective of translation strategies and methods. For example, Hai Jihong (2011) discusses the subtitle translation of the film from the perspective of functionalist translation theory, and some scholars also discuss it from the perspectives of planning, alienation and text analysis. They all pointed out the specific methods used in the subtitle translation of the film, and some also pointed out the shortcomings. There is also the interpretation of the film, analyzing the director, the plot, the design of the shot and the metaphor of the content, but it is more of a translation strategy study, and there is no other angle of study.

It can be summarized as follows: First, in terms of research methods, the research methods of single adaptation works are relatively monotonous, the study of TV series concentrated conversation, the study of film concentrated subtitles. Second, in terms of research content, the research of the two works focuses on the character image and conversation analysis of the protagonist Sherlock. By focusing on the analysis of Sherlock's conversations, we can deeply analyze the characteristics of Sherlock, but the analysis of Watson, who is second only to the main character, is lacking.

In view of the above research characteristics, this paper will focus on analyzing the image of Watson, an important supporting role in the film, from a different perspective, that is, Cooperative Principle, and also explore the embodiment of Cooperative Principle in the film.

3. Cooperative Principle Employed in the Film

Cooperative Principle is the key of pragmatics. It is a principle that both parties must cooperate with each other and follow together to achieve the common purpose of communication. In the creation of film and television works, both character image and plot development can be shaped and promoted through conversation. In the

film Sherlock Holmes, Cooperative Principle is used, and there are many dialogues that follow and violate the principle in the film. The application of these principles not only promotes the development of the plot, but also shapes the characters from the side, reveals the complex relationship between different characters, and deepens the audience' s understanding and appreciation of the work. Next, this paper will analyze the role of conversation in film from the perspective of the Maxim of Quality and Relevance.

3.1. The Maxim of Relevance

The Maxim of Relevance means that what is said should be related to the topic, so as to maintain the coherence and logic of the conversation and avoid the incongruous words or answers, that is, what is said should be closely related to the topic or purpose of the current conversation. This includes two aspects:

First, relevant content. The speaker should avoid going off topic or answering the wrong question, and ensure that the content expressed is consistent with the focus of the current conversation.

Second, logical coherence. There should be logical connection and coherence between the utterances to avoid inconsistent or jumping expressions.

Example 1

(Blackwood was arrested by the police.)

Lord Blackwood: "Sherlock Holmes. And his loyal dog. Tell me doctor... as a medical man, have you enjoyed my work? "

Watson: "Let me show you how much I ' ve enjoyed it. "

Blackwood is caught asking Watson if he likes his job, and Watson does not answer, but proves his "liking" by his own actions, punching Blackwood and using sarcasm.

Although Watson' s answer is somewhat incoherent, it reflects his dissatisfaction with Blackwood and personal humor, while generating conversational meaning. These violations not only deepen the drama and tension of the dialogue, but also reveal the antagonistic relationships and conflicts between the characters.

Example 2

(On the way out after getting the clue.)

Watson: "you really believe he was resurrected? "

Sherlock: "The question is not if, but how. The game ' s afoot. "

Sherlock: "Follow your spirit—And upon this charge, cry: God for Harry, England and St. George. "

This dialogue violates the Maxim of Relevance. After Watson examines the body for clues, he asks Sherlock if he really believes that people can rise from the dead, and when Sherlock answers, Watson responds with a line from Shakespeare' s Henry V that is not relevant to the case or Sherlock' s answer.

Although Watson does not answer the question, it shows that he and Sherlock have a deep understanding. Watson must have known that Sherlock understood the

meaning of the line, and that’s why he said it. Also, the sentence Follow your spirit —And upon this charge, cry: God for Harry, England and St. George. originated on the eve of the Battle of Agincourt in 1415. The English were facing a vastly outnumbered French army, and King Henry gave a rousing speech to his weary troops to boost their morale. His speech was written by
Shakespeare in Henry V and became a classic. Although this sentence has nothing to do with the plot or conversation here, it represents the determination and courage of Holmes and Watson in the face of complex cases. No matter how difficult the road ahead, they are prepared to devote all their energies to the pursuit of the truth. At the same time, it also reflects the deep understanding and unity between them, which enhances the tension and rhythm of the plot.

3.2. The Maxim of Quality

The Maxim of Quality requires that what is said should be truthful. This includes not saying what you think is false and not saying what you don’t have enough evidence for. This includes two aspects:
First, correct information. The speaker should avoid knowingly stating information that you know to be untrue or false. This requires the speaker to be honest and objective in his delivery, without exaggerating or distorting the truth.
Second, sufficient evidence. The speakers should not make statements that may mislead the listener without sufficient evidence to support them. This requires speakers to base their views or information on sound facts and evidence, and to avoid unfounded speculation or assumptions.
Example 3
(After Blackwood’s “resurrection”, Watson and Sherlock come to his grave to investigate the case.)
Watson: “Who do you think won the match, Clarkie?”
Clarkie: “Sir?”
Watson: “The rugby match. Your boys have done a magnificent job obliterating any potential evidence.”
This conversation violates the Maxim of Quality. When Watson arrives at the cemetery, he finds the scene a mess made by the police. In this example, Watson compares the scene after the police probe to the field after a football game, “praising” them for playing well, but actually insinuating that they have completely destroyed the scene. This reflects Watson’s humor, but also shows Watson as a detective quality, can not bear to see the crime scene tampered with. It also relieves the tension and weirdness and adds a touch of humor.
Example 4
(After the case is over, Mary and Watson go back to see Sherlock.)
Watson: “Don’t worry, dear. Suicide is not in his repertoire.He’s far too fond of himself for that. Holmes.”
Sherlock: “There is a toxin refined from the nectar of the rhododendron ponticum.It’

s quite infamous in the region of Turkry bordering the Black Sea... for its ability to induce an apparently mortal paralysis.”
Mary: “What’s wrong with Gladstone?”
Watson: “Mary, don’t worry. He’s seen far worse.”
Here Watson’s conversation follows the Maxim of Quality. Although Watson saw Sherlock hanging himself and Gladstone lying motionless on the ground, he did not panic. Through his full understanding of Sherlock and the situation on the scene, he judged Sherlock would not commit suicide with sufficient evidence, which reflected his thorough knowledge of Sherlock. It also sets the stage for later episodes, such as when Watson recognizes Sherlock as a doctor.
To sum up, the expression of Cooperative Principle in the film not only promotes the development of the plot, but also creates different atmospheres and constructs specific scenes. At the same time, conversation is also an important way to show the character’s personality, which is the externalization of the character’s inner world. Through the conversation between the characters, the audience can intuitively feel the complex emotions of the characters, such as happiness, sorrow, love and hatred. The next chapter of this paper will focus on Watson’s conversation for in-depth analysis. Through a detailed analysis of Watson’s dialogue and his dialogue performance in different situations, a deeper image of this character is revealed.

4. The Analysis of Watson’s Character Image

In the movie Sherlock Holmes, although Watson is a supporting role, he plays a very important role in promoting the development of the story plot and helping the audience to deepen their understanding and appreciation of the work. Watson is a multi-dimensional doctor, detective and assistant to Sherlock, as well as Mary’s fiance. Next, this paper will analyze Watson’s character image based on Cooperative Principle.

4.1. A Humorous, Intelligent and Rational Detective

Watson is Sherlock’s friend, doctor, and detective. Although he did not immerse himself in the case like Sherlock, he also showed the detective image of wisdom, rationality and humor when investigating the case.
Example 5
（Holmes and Watson secretly rescue the girl.）
Watson: “I like that hat.”
Sherlock: “I just picked it up.”
Watson: “Did you remember your revolver?”
Watson’s two statements have no real relevance to Sherlock’s answer. It was obvious that Watson was talking about Holmes’s hat in the previous sentence, but in the next sentence he was talking about a pistol, and whether he was talking about a hat or a pistol, this was not appropriate in such a tense situation. In fact, this is actually Watson relieving the tense atmosphere and emotions, violating the Maxim

of Relevance of the Cooperation Principle, thus creating a relaxed atmosphere, alleviating certain tension, and creating a humorous image of Watson in case handling.

Example 6

（Watson and Sherlock rescue the girl The police come.）

Sherlock: "Besides, the girl's parents hired me, not the yard. Why they thought you'd require assistance is beyond me."

Lestrade: "well, London will breathe a sigh of relief."

Watson: "Indeed. Congratulations, Lestrade."

Watson and Sherlock save the girl, but Lestrade thinks that the two of them stole the credit and the police's thunder, although Watson expressed congratulations to him, but actually echoed Sherlock, ironic Lestrade's work efficiency is not high, in violation of the Maxim of Quality, reflecting the humorous effect.

Example 7

(Both Sherlock and Watson look for clues from the dead man's pocket watch.)

Sherlock: "Right. Scratches around the keyhole where the watch was wound. What does that tell you?"

Watson: "The man was likely a drunk. Every time he wound the watch, his hand would slip. Here the scratches."

Sherlock: "Yes, very good. Watson. You've developed considerable powers of your own. Let's see now. There are several sets of initials scored."

Watson: "Pawnbroker's marks."

Sherlock: "Excellent. Most recent of which are M.H.What this is for?"

Watson: "Maddison and Haig."

Sherlock asks Watson about the scratch on his pocket watch and the meaning of the word, and Watson immediately determines that the deceased loves to drink, likes to swipe the key when drinking, and then hears M.H. Each conversation follows the four criterion of Cooperative Principle, which reflects Watson's wisdom as a detective. Even a small scratch can deduce so many clues.

Example 8

（Sherlock deliberately carries the body into the room where Watson will be removed for analysis.）

Sherlock: "Yellow flame, green bursts.An industrial worker. Coal, river silt. The slag on his trousers should put him squarely in..."

Watson: "Nine Elms."

Sherlock: "Sorry, what?"

Watson: "The area you're looking for is Nine Elms."

Sherlock: "I wondered. Do you remember where I put the Lords Register of members' interest?"

Watson: "It's on the stepladder."

Sherlock: "Woolwich Arsenal, Limehouse Chemical Works."

Watson: "It ' ll probably be a factory by the river. "

Watson's responses are closely related to Sherlock's reasoning and questions. For example, when Sherlock deduces based on observed clues (yellow flames, green sparks, slag on his trousers, etc.), Watson is able to accurately understand the meaning of these clues and directly answer Nine Elms, the name of an industrial area that is closely related to the content of Sherlock' s reasoning. Similarly, when Sherlock mentions the need to consult the Lords Register of members' interest, Watson pinpoints its location.

Second, Watson's response is informative enough to be neither too brief nor too lengthy. He gave the answer directly, without too much explanation or elaboration, and without missing key information. For example, when Sherlock mentioned: "Do you remember where I put the Lords Register of members' interest?" Watson replied, "It ' s on the stepladder. " Without further ado. These conversations follow the Maxim of Relevance, the Maxim of Quality and the Maxim of Quantity, show that Watson has a high IQ and understanding, can quickly understand Sherlock' s reasoning, and give an accurate response, which reflects his wisdom and accomplishment as a detective.

4.2. A Careful, Attentive and Thoughtful Friend

Watson has both respect for Sherlock and the affection of a friend. He plays a variety of roles in Sherlock' s life, being his work partner, but also his friend and confidant. He fully understands and supports Sherlock's weird behavior and way of thinking, and even when Sherlock is in trouble, he is always the first to come to his aid.

Example 9

(Watson talks to the landlord when he visits Holmes.)

Captain Philips: "That was gunfire. "

Watson: "No, no. Hammer and nail, wasn't it? My colleague ' s probably just putting up a painting. "

Sherlock tries the gun in the room to make a noise, and Watson helps Sherlock by lying to the landlord that he is only driving a nail, which violates the Maxim of Quality, and shows his protection of Sherlock and will help Sherlock deal with trouble when necessary.

Example 10

(Watson persuades Sherlock to stop being deceived by Irene.)

Watson: "Look at you. Why is the only woman you ' ve ever cared about a world class criminal? Are you a masochist. "

Sherlock: "Allow me to explain. Allow me. "

Watson: "She ' s the only adversary who ever outsmarted you. Twice. Made a proper idiot out of you. What ' s she after, anyway? "

Sherlock: "It ' s time to press on. "

Watson: "What could she possibly need? "

Watson's questions and responses are closely related to the current topic of discussion—the relationship between Sherlock and his Irene. Watson questions Sherlock about his feelings for a world-class criminal, questioning her motives and intentions, and how she managed to get Sherlock into trouble twice. These questions and comments are directly related to the topics and facts they are discussing, comply with the Maxim of Quality and the Maxim of Relevance, reflect Watson's concern and concern for Sherlock, directly question why Sherlock has feelings for a criminal and the threat that the criminal may pose to Sherlock, and show him as a friend and assistant of Sherlock. A character who cares about his friends and speaks his mind.

Example 11

(Sherlock finds that Irene is worried about doing something for someone else and confides in Watson.)

Sherlock: "This man intrigues me, Watson. He's got Adler on edge."

Watson: "Which is no mean feat."

Sherlock: "She's intimidated. She's scared of him."

Watson: "Yet she works for him. It's nothing do with me but I advise you leave the case alone."

First, Watson's response remains relevant to Sherlock's statement. Sherlock mentions that the man makes Eileen feel uneasy and afraid, to which Watson responds that she works for him despite Eileen's fear of the man. There is a direct logical link between the two topics, namely that Watson further explores the relationship between Irene and this person mentioned by Sherlock in his response, in line with the Maxim of Relevance.

Second, Watson's response is truthful and accurate. He responded to Sherlock based on what he knew to be true (that Erin worked for this man), meeting the Maxim of Quality. These reflect Watson's caution in handling cases, and he will not easily draw conclusions or ignore important facts. Meanwhile, Watson suggested Sherlock to give up the case, probably because he was worried that Sherlock would fall into danger or get into unnecessary trouble. He was well aware of Sherlock's feelings for Irene, which reflected his careful care for Sherlock.

Example 12

(Watson meets Sherlock for the first time after his injury.)

Sherlock: "You seem to be making a rapid recovery."

Watson: "Yes, took the shrapnel out myself. Mary said I had a lousy doctor."

Sherlock is only commenting on Watson's injury, while Watson refers to the "bad" doctor who has nothing to do with his recovery, and adds that he stitched the wound himself, which violates the Maxim of Quality and the Maxim of Relevance. But in fact, this is Watson's suggestion and ridicule of Sherlock, because Watson is injured to help Sherlock chase Blackwood. Sherlock is very guilty after Watson was injured, but because of the arrest warrant can not go to see Watson, can only dress

up as a doctor to visit him. However, his disguise was also recognized by Mary, so when Mary told Watson about the doctor who treated his wound, Watson knew it was Sherlock. All these reflect that Watson and Sherlock are in good faith. Even if they fail to meet each other, they can know it is Sherlock through other people's words.

4.3. A Well-Founded, Rigorous and Professional Doctor

Watson's occupation in the drama is a doctor, although there is not much in the show of his shrewd medical performance, but there is a show of his "medical skills are not good" plot (Blackwood's faked death is not found), but in the existing plot still shows his professional rigor.

Example 13

(Open casket autopsy site.)

Watson: "Goog Lord."

Clarkie: "That's not Blackwood."

Sherlock: "Time of Death."

Watson: "Diptera is approximately... two thirds of an inch which would put the time of death between 10 and 12 hours ago. Adler's dwarf."

Sherlock: "Midget."

When Watson opens the coffin, he finds that it is not Blackwood but someone else. Sherlock asks the deceased when he died, and Watson is quick to give his answer and his own reasoning. Watson's answer follows the Maxim of Quality, Relevance and Manner, and violates the Maxim of Quantity, but it also reflects Watson's professional ability as a doctor to deduce information reasonably from limited clues.

Example 14

(Watson comes in and notices the eye drops on the table.)

Watson: "You know, it's been three months since your last cases. Don't you think it's time you found another one?"

Sherlock: "My mind rebels at stagnation. Give me problems. Give me work."

Sherlock: "What started merely as an experiment... has brought me to the threshold of a monumental discovery."

Watson: "You do know what you're drinking is meant for eye surgery?"

When Watson notices that Sherlock has consumed the eye drops, he does not answer Sherlock about the experiment or the case, but immediately asks Sherlock if he is aware that what he has consumed is a violation of the Maxim of Relevance. It shows Watson's medical expertise. This detail not only illustrates Watson's precise understanding of the use of the drug, but also implies that he was highly alert to the safety of the drug as a doctor, reflecting his role as a doctor with professional skills and knowledge.

At the same time, Watson's words also imply his warning to Sherlock, that is, to pay attention to the correct use of drugs. This reminder reflects his concern for

Sherlock's health, reflecting his clear understanding as a doctor of the possible consequences of drug abuse.

4.4. A Loyal, Gentle and Kind Man

Watson is also a gentleman of high character in the play. He is gentle, kind, respectful of women, and loyal to love, and these qualities make him a beloved character in the movie.

Example 15

（Watson comes to see Sherlock.）

Captain Philips: "Tell me something. Your new premises... when are you moving in?"

Watson: "I should be in the week. Cavendish Place. And there will be a woman's touch too."

Mr. Philips just asked Watson to move time, but Watson said more to write irrelevant words, said his wife will also live together in a new home, although the conversation violates the Maxim of Quantity in Cooperative Principle, but reflects his love for his fiancee, want to tell you that he has the joy of his fiancee.

Example 16

(Watson invites Holmes to dinner to meet Mary.)

Watson: "Dinner"

Sherlock: "Wonderful."

Watson: "Mary's coming. You're meeting her, Holmes."

Sherlock: "Have you proposed yet?"

Watson: "No, I haven't found the right ring."

Sherlock: "Then it's not official."

Watson: "It's happening, whether you like it or not 8:30, the Royale. Wear a jacket."

When Sherlock asks Watson if he has proposed, although Sherlock says that if he has not proposed to Mary, it will not count, but Watson is adamant that they will marry anyway, and asks Sherlock to dress formally when they meet. These dialogues follow the Maxim of Quality, Quantity, Relevance and Manner, and each question and answer is appropriate and concise, which reflects Watson's eagerness to let his friend Sherlock meet his fiancee, as well as his loyalty to Mary and love.

Example 17

(Watson takes Sherlock to meet Mary.)

Mary: "What about a complete stranger? What can you tell about me?"

Watson: "I don't think... I don't know that. Not at dinner. Some other time."

Mary: "I insist."

Sherlock: "You insist?"

Watson: "You remember we discussed this."

Mary had heard so much about Sherlock that she wanted to test whether he was as good as he was rumored to be, but Watson knew Sherlock's personality, especially

that he did not like Mary and was afraid that Sherlock would say something embarrassing to Mary, so he had told Sherlock not to speculate about Mary before meeting Mary. However, he has not discussed the issue with Mary, so when he hears that Mary wants Sherlock to speculate about her, Watson deliberately avoids giving a direct answer. In this case, his response is interpreted as avoiding an answer or stalling for time, thus violating the Maxim of Quantity or Relevance, reflecting Watson's care and affection for Mary, and the image of a gentleman who does not want to embarrass women in public.

Example 18

(On their way to investigate a case, Watson and Sherlock meet a fortuneteller.)

Flora: "Reckon your future, sir?"

Sherlock: "Absolutely not."

Watson: "No, thank you, ma'am."

Flora: "You have to hear what I have to tell you."

Sherlock: "We have no need of your lucky heather, Flora."

Flora: "Even if it's to do with Mary? Oh... I see two men, brothers.Not in blood, but in bond."

Watson: "What of Mary?"

Flora: "M for Mary, for marriage. Oh, you will be married."

Sherlock: "Go on."

Flora: "I see pattern tablecloths... and, oh, China figures... and lace doilies."

Watson: "Lace doilies? Holmes. Does your depravity know no bounds?"

Sherlock: "No."

Flora: "Oh, she turns to fat and, oh, she has a beard."

...

Watson: "Enough."

Sherlock: "Are they extensive?"

Watson: "Please, enough."

Sherlock: "It's the most apt prediction Flora has made in years. And precisely the reason you can't find a suitable ring."

Watson: "Do you have money?"

Sherlock: "You are terrified of a life without the thrill of macabre."

Watson: "Do you have my cut from the fight? Give me my money!"

Sherlock: "Admit it."

In this conversation, Watson is interacting with someone who claims to be able to predict the future and does not fully believe Flora's words, so his response is based more on hearing more about Mary, which is more of a violation of the Maxim of Quantity and Relevance. As soon as he heard the lace doily, he asked Sherlock. When seeing the shop with a custom ring, Watson immediately looked for Sherlock's attitude to ask for money, and did not respond to Sherlock's words, for fear of missing the shop will not find the right ring for Mary, reflecting his love for Mary,

eager to find the right ring, want to propose to Mary as soon as possible.

Second, in contrast to Sherlock, Watson would use salutations for strangers, and even if he was tired of listening, he would not yell at them, but politely ask them to stop. Even though he understood that Sherlock deliberately arranged people to say this about Mary, he did not quarrel openly with Sherlock in public, reflecting Watson's kindness and gentility. However, when Watson heard Flora say that Mary was not good, he immediately interrupted the dialogue, and did not want to hear any more bad things about Mary, reflecting his loyalty to Mary and hoping that everything was well with Mary, even if it was the "divination" of the diviners.

To sum up, in the movie Sherlock Holmes, the portrayal of the role of Watson can be described as deeply rooted in people's hearts. As Holmes' best friend, doctor and right-hand man, as well as Mary's fiance, he embodies many aspects of his life. Watson with its wisdom and reason, medical skills, gentle and kind characteristics, won the audience's wide love, playing a role comparable to the protagonist. Through well-designed dialogue and plot, the film shows Watson's humorous, loyal and reliable personality, making his image three-dimensional and full. The image of Watson is not only a supplement to the Sherlock Holmes stories, but also a profound interpretation of friendship and love.

5. Conclusion

By analyzing the conversational content and meaning of Watson in the movie Sherlock Holmes, this thesis summarizes the characteristics of Watson, such as humor, carefulness, professional rigor and gentleness. Watson in the play is a detective, a doctor, a friend and a gentleman, and these different personalities and roles are also the highlights of Watson as a supporting role in the film. At the same time, these highlights not only enrich the level and depth of the film, but also play an important role in the development of the plot and the creation of different plot atmospheres. However, this thesis still has some limitations, such as the research method and content is relatively simple. In view of the shortcomings of current research, this thesis hopes that future research in the academic community can adopt more diversified research methods such as interdisciplinary and multi-perspective, so as to more profoundly reveal the rich connotation and multi-dimensional value of various supporting roles in literary works and more comprehensively understand the connotation and value of works.

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