

**THE FLOUTING AND HEDGING MAXIMS
USED BY THE MAIN CHARACTERS IN “ROMEO AND JULIET”
MOVIE**

THESIS

By:

MOCH. IN'AM RAHMANI

03320126



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG**

2008

**THE FLOUTING AND HEDGING MAXIMS
USED BY THE MAIN CHARACTERS IN “ROMEO AND JULIET”
MOVIE**

THESIS

Presented to
The State Islamic University of Malang
In Partial Fulfillment of The Requirement For The Degree of *Sarjana Sastra*

By:

MOCH. IN'AM RAHMANI

03320126



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
THE STATE ISLAMIC UNIVERSITY OF MALANG**

2008

APPROVAL SHEET

This is to certify that the thesis entitled **“The Flouting and Hedging Maxims Used By The Main Characters In *Romeo and Juliet* Movie”** written by Moch. In’ Am Rahmani has been approved by the advisor, for further approval by the Board of Examiners.

Malang, 29 September 2007

Approved by
Advisor,

Acknowledged by
Head of English Letters and
Language Department,

Drs. Nur Salam, M. Pd.
NIP. 131 602 091

Dra. Hj. Syafiyah, MA.
NIP. 150 246 406

Approved by
The Dean of Faculty of Humanities and Culture,

Drs. H. Dimjati Ahmadin, M. Pd.
NIP. 150 035 072

LEGITIMATION SHEET

This is to certify that the *Sarjana's* thesis of Moch. In' Am Rahmani entitled **“The Flouting and Hedging Maxims Used By The Main Characters In *Romeo and Julie* Movie”** has been legitimated by the Board of Examiners as the requirement for the degree of *Sarjana Sastra* (S.S) in English Letters and Language Department, Faculty of Humanities and Culture, The State Islamic University of Malang.

The Board of Examiners

Signatures

1. Dra. Rohmani Nur Indah, M. Pd. (Chair of Examiner)
NIP. 150 327 258

2. Drs. H. Dimjati Ahmadin, M. Pd. (Main Examiner)
NIP. 150 035 072

3. Drs. Nur Salam, M. Pd.
NIP. 131 602 091 (Secretary/Advisor)

Legitimated by
The Dean of Faculty of Humanities and Culture,

Drs. H. Dimjati Ahmadin, M. Pd.
NIP. 150 035 072

MOTTO

أَنْظُرْ مَا قَالَ وَ لَا تَنْتَظِرْ مَنْ قَالَ

Look at what the said and not who says it

**Strength does not come from physical capacity.
It comes from indomitable will.**

DEDICATION

This thesis is dedicated to

My beloved father (H. Fathurrahman), and mother (Sofiah Sulistyowati)

for endless love, pray, guidance, care,

and everything you have done since I was born up to now.

My dearest bigger brother (Wafiyuddin) and sister-in law (Ratna Widhyarti)

for beautiful unforgettable togetherness.

My grandmother and grandfather: Uti (Hj. Siti Bandiyah), Akung Lor (H.

Hasyim Boiman), EmaK (Hj. Siti Masrikah), Akung Kidul (H. Sanimun)

for prays, supports and materials.

My uncles and aunts (Pak Uki, Pak Adib, Pak Agus, Pak Adin, Pak Ahsin,

Bulik Susi, Bulik Ella, Bulik In)

For prays, supports and and suggestions.

All of my best friends in the boarding house,

for easy going friendship and creating unforgettable experiences.

And thank very much for all people who help me

in the process of thesis writing.

ACKNOWLEDGMENT

Alhamdulillah, this thesis has been completed with the blessing of the Merciful and Almighty, Allah S.W.T. Shalawat and Salam are also delivered to our prophet Muhammad SAW., who has been a good model in the overall of our life.

I realize that my thesis compilation will never get success without any interference from other people. Therefore, it is my pleasure to acknowledge the following people for their contribution to the writing of this thesis.

First of all, I would like to give my sincere gratitude to Prof. Dr. H. Imam Suprayogo, the rector of UIN Malang; Drs. Dimjati Ahmadin. M. Pd, the dean of Humanities and Culture faculty; and Dra. Hj. Syafiyah, M.A., the head of English Letters and Language Department, who have allowed me to conduct the research in this faculty and all of the lecturers of English Letters and Language department for being so kind, patient, and generous in leading me to the world in linguistics, literature and anything about Language with the invaluable knowledge inputs.

Secondly, I would like to express great gratitude to Mr. Drs. Nur Salam, M. Pd. as my advisor, for the invaluable guidance and encouragement, understanding, and hundreds of corrections in completing this thesis and for giving me suggestions and lending me a book as my reference.

Furthermore, my sincere thank goes to my beloved family, especially my parents (Bpk. Fathurrahman and Ibu Sofiah Sulistyowati), thank you for endless love, pray, care, and everything you have done since I was born. My bigger

brother (Wafiyuddin) and sister-in law (Ratna Widyarti), thank you for giving love and beautiful unforgettable togetherness. My grandfather and grandmother (Uti and Akung *lor*, Emak and Akung *kidul*), thank you for prays, supports and materials. My aunts and uncles, thanks for suggestions and supports.

Besides, thanks for all of my best friends, Anang Fatkhurrazi (for the supports, motivations and advises), Afif Al-Ahzar (my roommate), Ndaru Suseno (thank you very much, you have look for this movie CD for me), Ika Tea' (thank you very much for the script of this movie), Mas Heru and Ansorinya Anna (thank for the repair of my computer when there was troubles), Cemet, Anita and Ninik (thanks for togetherness looking for references and the advisor), my friends in PMII (Pergerakan Mahasiswa Islam Indonesia) especially Rayon Ibnu Aqiel and all of my lovely friends who I cannot mention one by one, especially in English Department (thanks for easy going friendship).

Hopefully, this thesis will be useful for anyone, who needs information related to this thesis. The constructive critics and suggestion are expected from all the readers.

Malang, September 2007

The Researcher

ABSTRACT

Rahmani, Moch. In'Am. 2007. **“The Flouting and Hedging Maxims Used By The Main Characters In “Romeo and Juliet” Movie”**. Thesis. English Letters and Language Department, Faculty of Humanities and Culture. The State Islamic University of Malang. Advisor: Drs. Nur Salam, M.Pd.

Key Words: Flouting Maxims, Hedging Maxims.

This study is focused on analyzing flouting and hedging maxims of utterances used by the main characters in “Romeo and Juliet” movie. Maxims are the rules of cooperative principle, one part of Discourse Analysis study which is distinguished into four categories: Maxims of Quality, Maxims of Quantity, Maxims of Relevant, and Maxims of Manner. If these maxims are used in conversation, they can go on smoothly, but when people make conversation they often break the maxims overtly (flouting the maxims) and sometimes break the maxims secretly (hedging the maxims). The main characters, especially in movie, often flout and hedge the maxims in their conversation. Based on that background, the research about flouting and hedging maxims of utterance used by the main characters of “Romeo and Juliet” movie was conducted with the following problems: 1. What are the maxims flouted and hedged by the main characters in “Romeo and Juliet” movie? 2. How are the maxims flouted and hedged by the main characters in “Romeo and Juliet” movie?

This research was conducted using descriptive qualitative method based on the theory known as Grice’s maxims. The data are in the form of utterances used by the main characters in “Romeo and Juliet” movie.

Data analysis revealed some findings covering the formulated research questions. The maxims could be flouted or hedged by speakers. The maxims are flouted if the speaker breaks some maxims when using the utterance in the form of rhetorical strategies, namely: tautology, metaphor, overstatement, understatement, rhetorical question and irony. On the other hand, maxims are hedged when the information is not totally accurate or not clearly stated but seems informative, well founded and relevant.

Based on the findings, it is suggested that although it is very difficult to obey and use all of the maxims in using utterance, especially in movie, in order the communication can go on smoothly. Besides, it is suggested for the next researchers use other relevance theories in investigating the same area of the research, especially relevance theory proposed by Spewber and Winston.

TABLE OF CONTENT

	Page
COVER	
APPROVAL SHEET	i
LEGITIMATION SHEET	ii
MOTTO	iii
DEDICATION	iv
ACKNOWLEDGEMENT	v
ABSTRACT	vii
TABLE OF CONTENT	viii
 CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Problems of the Study	4
1.3 Objectives of the Study	4
1.4 Significance of the Study	4
1.5 Scope and Limitation of the Study	5
1.6 Definition of the Key Terms	5
 CHAPTER II REVIEW OF THE RELATED LITERATURE	
2.1 Discourse Analysis	7
2.2 Context	8
2.3 Written and Spoken Discourse	9
2.4 Implicature	12
2.5 Cooperative Principle	14
2.5.1 Maxims of Quality	15
2.5.2 Maxims of Quantity	16
2.5.3 Maxims of Relation	17
2.5.4 Maxims of Manner	18
2.6 Flouting Maxim	20
2.6.1 Tautology	22
2.6.2 Metaphor	22
2.6.3 Overstatement	23
2.6.4 Understatement	24
2.6.5 Rhetorical Question	24
2.6.2 Irony	25
2.7 Hedging Maxims	25
2.8 Synopsis of “Romeo and Juliet” Movie	27
2.9 Previous Study	28

CHAPTER III RESEARCH METHOD	
3.1 Research Design.....	30
3.2 Research Subject.....	30
3.3 Data Sources.....	30
3.4 Research Instrument.....	31
3.5 Data Collection.....	31
3.6 Data Analysis.....	31
3.7 Triangulation	32
CHAPTER IV RESEARCH FINDINGS AND DISCUSSION	
4.1 Research Findings.....	33
4.2 Discussion	70
CHAPTER V CONCLUSION AND SUGGESTION	
5.1 Conclusion.....	71
5.2 Suggestion.....	72
BIBLIOGRAPHY	73
APPENDIX	
CURRICULUM VITAE	
THE DATA TRANSCRIPTION OF “ROMEO AND JULIET” MOVIE	

CHAPTER I

INTRODUCTION

This chapter presents background of the study, problem of study, objectives of study, significance of the study, scope and limitation and definition of key terms.

1.1 Background of Study

If we analyze how a sentence works in a sequence to produce coherent sentences of language, at least there are two main point approaches which can be used, i.e. discourse analysis which focuses on the structure of naturally spoken language and text analysis which focuses on the structure of written language. However, in particular both discourse analysis and text analysis can be used in much broader sense to include all language units with definable communication function, whether spoken or written (Edmonson, 1981:4).

Brown and Yule (1983:9) specify the meaning of discourse analysis as the study of human use language to communicate in particular, how adresses work on the linguistics messages in order to interpret them. In short, discourse analysis as the frame work deals with the language in use and how it is that language users interpret what other language uses intend to convey, what has essential role in the study of language.

The cooperative principle and maxims, as in discourse studies, are often referred give a clear description of how readers and listeners can sift information from an utterance although that information has not been mentioned outright. In

another words, when we used the cooperative principle that conversation or communication can go smoothly.

There are four comments from Grice and Renkema (1993:11) concerning with cooperative principle. First, some maxims are rather vague. Second, making difficult information does not necessarily have to mean that it is this maxim that is being violated, since it can also be seen as a waste of time, energy and thus as a violation of some efficiency principles. Third, there are esthetic or social points of views. Grice suggests the maxims be “polite”. Fourth, the validity of maxims is only for language use.

Dealing with cooperative principle, Grice proposes some maxims. The maxims are phrased as if they were prescriptive rules, but this is not how they are intended; rather Grice’s point is that people generally interpret utterances on the assumption that the speaker is following these rules.

Not all communication either verbal or nonverbal communication uses four maxims of this cooperative principle. It disobeys Grice’s maxims either one maxim or more. They are called “flouting and hedging maxims”. Moreover, it is flouting when the speaker violates some maxims in producing the utterance in the form of rhetorical strategies, namely tautology, metaphor, overstatement, understatement, rhetorical question and irony. But, the maxims are hedged when the information is not totally accurate but it seems informative, well founded and relevant, moreover the speaker quotes the information from other people.

Everyone can produce utterances whenever and wherever they are, for instance in office, school, home, movie, etc. In movie, the characters produce

utterance to make conversation with others. There are many kinds of movies such as: comedy movies, action movies, romantic drama movies, etc. One of the examples is romantic movie. This study focused the investigation on romantic movie. The researcher choose movie “Romeo and Juliet” as the object of research. The object of this study is chosen because of some reasons: *first*, up to now, the romantic movie is still popular in the world, include in Indonesia. *second*, this is one of the famous works of Shekespear created on 1597. *third*, in the movie when the main characters delivering their opinions, expressing ideas and feeling, they often flouted and hedged the maxims to strong, defend or maintain their opinions.

This movie is categorized as romantic movie. The main characters in this movie are: Romeo and Juliet. This movie is the new version which released by Twentieth Century Fox in 1996, based on the story of Romeo and Juliet. After that, there is no movie of Romeo and Juliet produced by any production house.

This movie tells us how Romeo and Juliet fall in love each other. Unfortunately, their family are feuding each other in a long time but their great love can meet them although in paradise. Romeo passed away after drinking poisons, and Juliet passed away after shoot her head by herself. This movie is very interesting to be analyzed espescially using flouting and hedging maxims. When the main characters speak to the other, their utterances will show flouting and hedging maxims.

1.2 Problems of the Study

From the background of the study, this study is intended to answer the following questions:

1. What are the maxims flouted and hedged by the main characters in “Romeo and Juliet” movie?
2. How are the maxims flouted and hedged by the main characters in “Romeo and Juliet” movie?

1.3 Objectives of the Study

As stated in the problem of the study, the objectives of this study are:

1. To describe the kind of maxim which are flouted and hedged by the main characters in “Romeo and Juliet” movie.
2. To describe the way the maxims are flouted and hedged by the main characters in “Romeo and Juliet” movie.

1.4 Significance of the Study

The findings of this research were supposed to give valuable contributions theoretically and practically. Theoretically, the findings of this study were expected to be one of the source in discourse studies particularly on the analysis of flouting and hedging maxims spoken language. Practically, it is expected that this study would be useful for the teachers and students of UIN Malang, especially at English Department. It is expected to be one of input in discourse analysis and to give knowledge how to analyze flouting and hedging maxims in

spoken language. This study is also expected to give an important direction for others who are interested in doing similar research in field in the future.

1.5 Scope and Limitation of the study

This study is focused on analyzing the utterances of flouting and hedging maxims used by the main characters in “Romeo and Juliet” movie.

Actually there are many components dealing with flouting and hedging maxims. The first, cooperative principle which contained of four maxims; maxim of quality, maxim of quantity, maxim of relevance or relation, and maxim of manner. The second, is implicature which is divided into conventional implicature and conversational implicature, moreover conversational implicature is divided into generalized and particularized implicature. In this research the researcher analyzes the utterances used by the main characters in “Romeo and Juliet” based on flouting and hedging maxim theory above.

1.6 Definition of Key Terms

To avoid misunderstanding of this study, the definition of the key terms as state as follows:

1. Discourse Analysis

The study how human use language to communicate and in particular, how addresses work on the linguistics.

2. Implicature

Utterances that are inferred from utterances produced by the main characters in “Romeo and Juliet” movie.

3. Utterance

The words which are spoken by the main characters in “Romeo and Juliet” movie.

4. Flouting Maxims

The main characters breaks the maxims when producing the utterance in the forms of rethorical strategies, namely tautology, metaphor, overstatement, understatement, rhetorical question and irony.

5. Hedging Maxims:

The main characters breaks the maxims when the information being conveyed is not totally accurate but seems informative, well founded and relevant, he quotes the information from other people.

6. Romeo and Juliet:

Romantic movie, which takes place in Verona, created by William Shakespeare that narrate of forbidden love story between Romeo and Juliet because of feuding in long time between their families.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents and discusses the review or related literature including the description about Discourse Analysis, Context, Written and Spoken Discourse, Implicature, Cooperative Principle, Flouting Maxims, Hedging Maxims, The synopsis of Romeo and Juliet, as well as Previous Studies.

2.1 Discourse Analysis

Brown and Yule(1981:1) explains about discourse analysis. They said discourse analysis is doing a research about how and what used language. It means that discourse analysis is concern with the language used for communication and how adresses work on linguistic message in order to interpret them.

Alvesson and Skolberg (2002:205), discourse analysis concerns with the language use in social context and in particular interaction and dialogue between the speakers. Besides, discourse analysis claims that through language people engage in constructing the social word. There are three aspects to this. *First*, they are continually and actively involved in selecting some of the infinite number of words and meaning construction available and in rejecting others. *Second*, the choosen construction has its consequences, the mode of expression has an effect, it influences ideas. *Third*, people actively create accounts on basis previously existing linguistic resources, generate responses and so on.

Cook (1989:1) explains that discourse analysis check how stretches of language considered in their full contextual, social and psychological context, become meaningful and unified for their users. It means that how the language users, used text to convey their intended meaning if related with the social and psychological interaction.

Based on the explanation above, understanding the speaker's intended message is insuperable from understanding the context of situation, which carries it, since both of them are interconnected in communication.

2.2 Context

Brown and Yule (1983:25) said that environments, circumstances, and context are important aspects, which must be referred.

It means that between speakers and context are related to each other, on the particular occasion. Besides, language is not made a meaning of word in speech. When we know the speaker is and who hearer is, it can say the meaning of sentences is right. This is the reason why we should know the context. Cook (1989:10) states that context is the unity of discourse with considering the word at large, and it is influenced by the situation when we receive the messages, cultural and social relationship within the participant, what we know and assume the sender knows. In addition, discourse analysis is describing text and context all together in the process of communication.

Hymes, in Brown and Yule (1989:38-39) sets about specifying the features of context, which may be relevant to the identification of a type of speech event.

He abstracts the role of: 1) *Addressor* (the speaker or writer who produces the utterances) and *addressee* (the hearer or reader who is accept of the utterance). The analyst can imagine what that particular person likely to say from knowledge of the addressor in a given communicative. 2) *Setting* is where the event is situated in place and time, and in terms of the physical relations of the interactants with respect to posture and gesture and facial expression. 3) *Topic* is what is being talked about. 4) *Code*, what language or dialect or style of language is being used 5) *Channel*, how is contact between the participants in the event being maintained by speech. 6) *Purpose*, what did the participants intend should come about as a result of the communicative event. 7) *Key*, which involves evaluation-was it good sermon, a pathetic explanation etc. 8) *Event*, the nature of the communicative event within which a genre may be embedded, thus a sermon or prayer may part of the larger event in a church service. 9) *Message form*, what form is intended-chat, debate, sermon, fairy tale, sonnet, love-letter, etc.

2.3 Written and Spoken Discourse

There are differences between spoken and written discourse. Chafe in Renkema (1993:86), there are two factors, which explain the differences between spoken and written discourse. The first factor is responsible for the detachment from reading public in written language as opposed to the involvement that is present with verbal interaction. Speakers and listeners are more involved in communication than writers and readers.

The second factor is responsible for what Chafe calls integration in written language as opposed to the fragmentation that supposedly takes place in verbal interaction. The difference can also be described in terms of situation. Verbal interaction is a part of shared situation, which includes both speakers and listeners. In such a situation, information is also passed along through means than other language, such as posture, intonation, hand gestures, and etc. Moreover, speaker can quickly react to non-verbal reactions on the part of listeners. A written discourse, in other hand, is not part of a shared situation existing between writers and readers.

The difference can also be described in terms of situation. Verbal interaction is a part of shared situation, which includes both speakers and listeners. A written discourse, in other hand, is not part of a shared situation existing between writers and readers. Besides, Crystal (1993: 291) states that in spoken language there is an opportunity to rethink an utterance while it is in progress (starting again, adding a qualification), but error, once spoken cannot be withdrawn. However, in written error and other perceived indecencies can be eliminated in later drafts without the reader ever knowing they were there. Interruptions, if they have occurred while writing, are also invisible in the final product.

There are some features, which characterize spoken language (Brown and Yule, 1983: 15-17). *First*, the syntax of spoken language is typically much less structured than that of written language. It means that spoken language contain many incomplete sentences, often simply sequences of phrases. Moreover, spoken

language typically contains rather little subordination, and in conversational speech where sentential syntax can be observed, active declarative forms are normally found. *Second*, in written language an extensive set of metalingual markers exist to mark relationship between clauses (*that* complementisers, *when* or *while* temporal makers, so called logical connectors like *besides*, *moreover*, *however*, *in spite of*, *and etc.*), in spoken language the largely practically organized chunks are related by *and*, *but*, *then* and, more rarely, *if*. *Third*, in written language, rather heavily premodified non phrases (like *that one*) are quite common, it is rare in spoken language to find more than two premodifying adjectives and there is a strong tendency to structure the short chunks of speech so that only one predicate is attached to a given referent at a time. *Fourth*, whereas written language sentences are generally structured in subject predicate form, in spoken language it is quite common to find. *Fifth*, in formal speech the occurrence of passive construction is relatively infrequent. That use of the passive in written language, which allows non-attribution of agency, is typically absent from conversational speech. Instead, active constructions with inanimate group agents are noticeable. *Sixth*, in chat about immediate environment, the speaker may rely on gaze direction to supply a referent. *Seventh*, the speaker may replace or refine expressions as he goes along. *Eight*, the speaker typically uses a good deal of rather general used vocabulary: *a lot of*, *got*, *do*, *think*, *nice*, *stuff*, *place* and *thinks like that*. *Ninth*, the speaker frequently repeats the same syntactic form several times over, as thus fairground inspector does. And *the last*, the speaker may

produce a large number of prefabricated fillers: *will, I think, you know, if you see what I mean, of course and so on.*

2.4 Implicature

A speaker's words often convey more than the literal meaning of the words. The term implicature is used by Grice to account for what a speaker can imply, suggest, or mean, as distinct from what the speaker literally says (Brown and Yule, 1983:31). As a brief account of how the term 'implicature' is used in discourse analysis, Brown and Yule (1983:33) have summarized the important points in Grice's proposal. They would like to emphasize the fact that implicatures are pragmatic aspects of meaning and have certain identifiable characteristics. They are partially derived from the conventional or literal meaning of an utterance produced in a specific context, which is shared by the speaker and the hearer; and depend on recognition by the speaker and the hearer of the cooperative principle and its maxims. An implicature is the result of an addressee drawing an inductive inference as to the likeliest meaning in the given context (Grundy, 2000:80-1-82). Besides, Yule (1996: 36) adds that implicature is a primary example of more being communicated than is said, but in order for them to be interpreted, some basic Cooperative Principle must first be assumed to be in operation. An implicature is a result of an addressee drawing an inductive inference as to the likeliest meaning given in context. So, when someone is trying to tell us something, it will give rise to quite different implicature from that inferred. For example: "*Some of Aremania attending stadium to watching the*

football match”, it means that *Not all of Aremania attending stadium to wathing the football match*. There are two kinds of implicature, *conventional* and *conversational* implicature. Conventional implicature is an implicature that is part of a lexical item’s or expressions agreed meaning, rather than derived from principles of language use and not part of the conditions for the truth of the item or expression (Levinson 1983: 127-128). For example, a speaker using the word *but* between coordinate clauses thinks that some contrast or concession relation is relevant between the clauses: “Aline isn’t beautiful, but she is good-looking” (<http://www.sil.org/linguistics/GlosaaryOfLinguisticTerms?WhatIsConventionalImplicature.htm>). Conversational implicature is an implicature that is drawn in accordance with pragmatic principles, such as the cooperative principle or the informativeness principle; rather than the meaning of a lexical item or expression. It is based on addressee’s assumption that the speaker is following the conversational maxims or at least the cooperative principle (Levinson, 1983: 127-128, 131-132a). For example, “I have a black pen”, it means that I have only one black pen and not more (<http://www.sil.org/linguistics/GlossaryOfLinguisticTermsWhatIsConversationalImplicaure.htm>). Conversational implicature must be treated as inherently indeterminate since they derive from a supposition that the speaker has the intention of conveying meaning and of obeying the cooperative principle (Brown and Yule, 1983:33).

Grice drew a distinction between what he termed ‘generalized’ and particularized conversational implicature. Generalized conversational implicature

arise irrespective to the context in which they occur. It is context-free. For example: *some* clothes are washed by Andreas. It means, the same inferences (not all; not more) will always be drawn whatever the particular context. Particularized implicatures are inferences that we need to draw if we are to understand how an utterance “it’s a big surprise for me” is derived only from the utterance, but from the utterance in context. It is stated in different reaction between a girl who got a birthday surprise from her friends, and a boy who was told that his girl friends had married with another boy. So, the implicature would be what the addressee had to assume to render the utterance maximally relevant in its context. But, generalized conversational implicature has little or nothing to do with the most relevant understanding of an utterance; it derives entirely from the maxims (Grundy, 2000: 81-82).

2.5 Cooperative Principle

For a succesful outcome of speech acts, in communication, there must be conditions to facilitate them. Imagine what would happen to language if there were no rules to follow during conversations. Then it would be perfectly acceptable to follow “Hi, how are you doing?” or just to lie to every statement we made. It is clear that in normal conversation we do not simply say whatever we please, but instead, follow some general guidelines as to waht is acceptable and what is not (<http://www.universalteacher.org.uk/lang/speech.htm>).

The succes of a conversation depends on the various speakers’ approaches to the interaction. One of the most basic assumptions we must make for succesful.

Communication is that both people in conversation are **cooperating**. The way in which people try to make conversations works is sometimes called a co-operative principle: “Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged” (Renkema, 1993:9). The cooperative principle can be explained by four underlying rules or maxims. They are also named Grice’s maxims, after the language philosopher, H.P Grice). They are maxims of quality, quantity, relation and manner. Grice’s four maxims can be expressed in synopsis as: be brief, be true, be relevant, and be clear (Grundy, 2000:74-75).

There are some reasons why people tend to use maxims; these maxims allow us to be briefer in communicating, since we do not need to say everything we would need to if we were being perfectly logical. Also, they allow us to say things indirectly to avoid some of the discomfort which comes from saying unpleasant things directly. They also allow us to insult or deride people indirectly without as much danger of confrontation. They allow us to imply dissatisfaction or anger without putting us in position where we will have to directly defend our views. One of the main uses of the maxims, aside from describing how communication generally takes place, is to signal the presence of indirect speech. (<http://www.ling.ohio-state.edu/~kdk/201/spring02/slides/pragmatics2-4up.pdf>.)

2.5.1. Maxim of Quality

Speakers’ contributions ought to be true-especially that they should not say what they believe to be false, adequate evidence.

It means that speakers should tell the truth. They should not say what they think is false, or make statements for which they lack evidence.

1. Do not say what you believe to be false. (i.e., “don’t lie”)
2. Do not say that for which you lack adequate evidence. (i.e., “don’t say things which you can’t back up”).

Examples:

- a) Most of the third class students of MAN 3 Malang, always get bad marks for their English test. So, they have some difficulties in memorizing tenses.

Then, it can be proved that the statement below is true:

English is difficult

Being assumed to be well founded gives rise to the implicature, the speaker believes or has evidence that it is. So, it fulfills the maxim of quality.

- b) Andreas is one of Milanisti (AC Milan’s fans). Last night, AC Milan were matched with another team. But he did not watch because he slept. Then, he asked his friend who watched that match. So, it is true when he asked:

What are the score?

It fulfills the maxims of quality since it is assumed to be sincere question, gives rise to the implicature that the speaker does not know, has a reason for wanting to know, and think the addressee does know.

2.5.2. Maxim of Quantity

Speakers’ contribution should be as informative as is required for the current purpose of the exchange and should not be unnecessarily informative.

It means that a contribution should be as informative as is required for the conversation to proceed. It should be neither too little, nor too much. (It is not clear how one can decide what quantity of information satisfies the maxim in given case).

1. Make your contribution as informative as is required. (i.e., “Don’t say too little”).
2. Do not make your contribution more informative than is required. (i.e., “Don’t say too much”).

We usually assume that people tell us everything we need to know. When they do not say something, then we assume they simply do not know that information.

Example:

When Paul reads the book, his brother, Steve, asked him to play football with him, but directly Paul answered:

“I am study”.

From this answer, Steve understood that his brother did not want to play with him because he was studied. This kind of answer fulfills the maxim of quantity, because it is informative and implicitly tells the refusal to play without telling too much information.

2.5.3. Maxim of Relation

Grice in Grundy states that Maxims of Relation are the utterance must relevant with the topic being discussed (Grundy, 2000: 74)

Speaker's contributions should related clearly to the purpose of the exchange, it should be relevant.

Example:

Robbie was preparing his dinner, a fried chicken, and put it on the table. There was also a cat sitting under the table. Robbie left his fried chicken for a moment and went to the bathroom. Esteban was just coming when Robbie come out from the bathroom, but Robbie could not find it lunch. Then he asked Esteban:

Robbie : "Where's my fried chicken?"

Esteban : "I saw the cat running through the window!"

Any competent speaker knows that Esteban means something like "The answer to your question is that the fried chicken has been eaten by cat." Of course, he does not say that-we work it out on the basis, first, that he says is relevant to what he has been asked. If he mentions the cat, then the cat must be some kind of answer. This perhaps the most utterly indispensable and foundational assumption we make about the talk we hear-that is relevant to what has immediately gone before. So, it fulfills the maxim of relation.

2.5.4. Maxim of Manner

The speakers' contribution should be perspicuous-in particular, that it should be orderly and brief, avoiding obscurity and ambiguity.

Grice in Grundy said that the characteristics of maxim of manner are:

firstly, avoid ambiguity; *secondly*, avoid obscurity of expression; *thirdly*, be brief

(avoid unnecessary prolixity); *fourthly*, be orderly. The maxims are intended to be perspicuous (Grundy, 2000: 75).

These maxims related to the form of speech we use. Speakers should not use words they know their listeners do not understand or say things, which they know could be taken multiple ways. Speakers should also not state something in a long, drawn-out way if they could say it in a much simpler manner.

Example:

Mr. Jackson is a geography teacher of first class at SMP 4 Surabaya. When he wants to end the class, he gives some question to his students. The students who can answer his question directly go home. One of his questions:

Mr. Jackson : “Is there anyone who can draw the Kalimantan Island?”

Calvin : “I can do it”.

Calvin is one of his students. Calvin’s statement shows that he can draw the Kalimantan Island. So, the statement above fulfils the maxim of manner because it is brief and not ambiguous.

Moreover, Levinson (1992: 102) summarizes that these maxims specify what participant have to do in order to converse in a maximally efficient and cooperative way. They should speak sincerely, relevantly and clearly while providing sufficient information. Therefore, Cooperative principle is needed to make easier explanation on the relationship between what is stated and what is implied. Thus, these maxims are not always fulfilled. A speaker may quietly flout or hedge a maxim such a way that listener can be assumed to understand that it is being done.

In conclusion, although to obey and use all of the Cooperative Principle and its maxims in uttering sentence is very difficult, it is essential to follow the Cooperative Principle and its maxims in order the language user use language more effective and efficient in communication.

2.6 Flouting Maxims

There are sometimes when meaning is derived from deliberate violations or 'flouting' as Grice calls them-of the cooperative principle, always provided that the sender intends the receiver does perceive them; if the sender does not intend violations of the principle to be perceived as such, or the receiver does not realize that they deliberate, then communication degenerates into lying, obfuscation, or simply breaks down altogether (Cook, 1989:31). Flouting maxim is a particularly silent way of getting an addressee to draw inferences and hence recover an implicature (Grundy, 2000:78). The maxims are basic assumptions, and they can be broken. Grice distinguishes between the speaker successfully obey the rule and the one breaking the maxims such as by lying, which he termed violating or hedging maxims and overtly breaking them for some linguistic effect, which he calls flouting maxims. If one of the maxims is violated by some utterances, and yet we are still assuming that the person cooperates with us in communication, we can take the violation as a sign that something is being said indirectly. This is called **exploiting** or **flouting** a **maxim** (deliberately violating it)

(<http://www.ling.ohio-state.edu/~kdk/201/spring02/slides/pragmatics2-4up.pdf>).

It is possible to flout the quality maxim without lying. Example: "I have called you million times"; it depends upon the assumption that they will be interpreted as deliberate flouting of the charge to 'be true'. Note the importance of the sender's correct estimation of the receiver's state of knowledge. When we speak to a child or to someone from another culture, we can easily estimate this knowledge incorrectly (Cook, 1989:31). Just as the quality maxim can be flouted, the quantity maxim is violated in both directions: creating prolixity if we say too much and if we are too brief. We often say more than we need, perhaps to mark a sense of occasion, or respect; and we often say less than we need, perhaps to be rude, or blunt, or forthright. Sometimes we deliberately flout the charge to be relevant: to signal embarrassment or a desire to change the subject. Lastly, the maxim of manner is violated either for humour, or in order to establish solidarity between speakers and exclude an over hearer from the conversation (Cook, 1989:31-32).

The flouting of each maxim is determined on the basis of the following criteria:

- 1) A speaker flouts the maxim of quantity when his contribution is not informative as is required for the current purpose of the exchange and more informative than is required.
- 2) A speaker flouts the maxim of quality when his contribution is not true and he says something for which lacks adequate evidence.
- 3) A speaker flouts the maxim of relation if his contribution is not relevant.

- 4) A speaker flouts the maxim of manner if contribution is not perspicuous it may be obscure, ambiguous and disorderly

(<http://www.artsci.wustl.edu/~Mind> Dict/grice.html)..

Flouting maxims usually can be found on Tautology, Metaphor, Overstatement, Understatement, Rhetorical question and irony (Grundy, 2000: 76-77). The detailed description is as follows:

2.6.1 Tautology

A tautology is a statement which is true by its own definition, and is therefore fundamentally uninformative. Logical tautologies use circular reasoning within an argument or statement. In linguistics, a tautology is a redundancy due to superfluous qualification. A linguistic tautology is often a fault of style. Tautology is saying something again in different ways without making one's meaning clearer or more forceful, needless repetition (Hornby, 1974: 886). Example: "*I have three angles triangle*" is tautologous because a triangle, by definition, has three angles. A tautology may be intended amplify or emphasize a certain aspect of the thing being discussed. For example: a "gift" is by definition free of charge, but one might talk about a "free gift" if the fact that no money was paid is of particular importance (<http://www.absoluteastronomy.com/encyclopedia/t/ta/tautology.htm>).

2.6.2 Metaphor

One of the most frequent violations of Grice's conversational principles occurs when we use metaphor. Metaphor uses words to indicate something

different from the literal meaning (Hornby, 1974: 533). In metaphor, a word in literal usage denotes one kind of thing. Metaphors like “*you are the cream in my coffee*” or when a boy tells his girlfriend: “*you are my soul mate*”, obviously violate the maxim of quality since they state propositions that are not literally true. This example uses symbolic meaning, so the listener must conclude the implied meaning of the utterance.

2.6.3 Overstatement

If we communicate by using overstatement, we exaggerate our statements; we speak more than what is necessary that may also convey implicatures.

Overstatement is exaggerated statement, so it is too or more imperative (Hornby, 1974: 600). It is violating the maxim of quantity by choosing a point that lies far beyond what is said, which is higher than the actual state of affairs. For example: “Christian has *millions of cats* in his house”. It does not mean that her cats are exactly millions like what has been said, but it might be more than 20-30 cats. It is because Christian’s house looks so crowded with the cats. Overstatement also conveys an excuse or an apology, for example: “I sent my articles to Jawa Pos so *many times*, but refuse all. It means that I had sent my articles more three times. This is the reason why I used *many times* because I did not remember exactly how many times I sent it, it was so often.

2.6.4 Understatement

In Understatement the statement is less informative or too economical so it is not informative (Hornby, 1974: 940).

Understatement is also one way of violating the maxims. It is a typical way by choosing a point on a scalar predicate (e.g. tall, good, nice) that is well below the point that actually describes the state of affairs. Example:

X: "What do you think of George?"

Y: "*Nothing's special from him*"

This example is classified as understatement because the speaker gives less informative statement. It can also be in the form of accepting a complement.

Example: Marcel : "What beautiful place you have, here!"

Carlo : "*Oh, it's just an old house*".

Understatement may also be used in accepting an offer, example:

Martha : "Would you like another food?"

Ellen : "*Well, if you don't mind*".

2.6.5 Rhetorical Question

Rhetorical Question is used when someone asks for the sake of effect, to impress people, no answer being needed or expected (Hornby, 1974: 728).

Example:

1. "What can I say about it?" (I cannot say anything, it worse than I thought).
2. "How many times do I have to call you?" (I have called you many times, but you were not there).

These examples are classified as rhetorical question because the speaker does not expect the answer from the hearers.

2.6.6 Irony

In communication, people often say something which is the opposite of what they mean, by using some clause that that will indirectly convey the intended meaning.

Irony is the expression of one's meaning by saying something, which is the direct opposite of one's thoughts, in order to make one's remark forceful (Hornby, 1974: 450). Irony refers to the sense of difference between what is asserted and what is actually the case. Example:

"How beautiful you are, Ann!" (After Ann wakes up from her sleep). It is classified as irony because the speaker says the opposite, not the real condition.

2.7 Hedging Maxims

Hedging a maxim is an avoidance of making bold statement. Speakers frequently use highly grammaticalized and intensifiers to inform their addressees of the extent to which they are abiding by the maxims (Grundy, 2000:80).

Irony is the expression of one's meaning by saying something, which is the direct opposite of one's thoughts, in order to make one's remark forceful (Hornby, 1974: 450). One important point about these maxim hedges or intensifiers is that none of them adds truth value to the utterances to which they are attached. This confirms that the hedges and intensifiers are more common in

the extent to which the speaker is abiding by the maxims which guide our conversational contributions than a part of what is said or conveyed (Grundy, 2000: 78-79).

Goody: 169-171, said that quality hedges may suggest that the speaker is not taking full responsibility for the truth of his utterance. It redresses advice or criticism for making promise. For example: *They say an egg is good for our brain.* *They say* would be understood as a hedge on the maxim of quality and would serve as a warning to the addressee that the speaker's information might not be as well founded as would normally be expected. Quantity hedges may be used to redress complaints or request. Example: *All I know an egg is good for our brain.* By prefacing it with *all I know* the speaker simultaneously advises the addressee that the quantity of information being conveyed is limited. Thus, the maxim of quantity is 'hedged'. Relevance hedges are useful ways of redressing offers or suggestions. Example: *Where's your sister by the way.* Here, *by the way* shows that what the speaker has just said is not as relevant at the stage at which it occurs in the conversation as he is entitled to expect. Goody: 176 said manners hedges can be used to redress all kinds of FTA. Example: *I'm afraid to death-if you see what I mean.* *If you see what I mean* hedges the maxim of manner. Having said *I'm afraid to death*, and so added *if you see what I mean* to advise us of the obscurity of her utterance. In this case speakers sometimes use some expressions such as *I think, I absolutely, they say, It seems, as I remember, as you and I both know, well, by the way*, etc.

2.8 The synopsis of “Romeo and Juliet” movie

Romeo and Juliet is probably the most familiar of all Shakespearean tales. It is a wonderful romantic tragedy. It contains all the elements that keep an audience enthralled.

The story takes place in Verona, Italy, during the later middle Ages. Two families who reside there, the Capulets and the Montagues, have been feuding for so long that no one can remember what started their quarrel. However, Prince Escalus, ruler of Verona, has had it with the constant feuding, and the resulting fighting that goes on in his streets. He has ordered that all fighting cease upon penalty of death.

The Montagues are concerned about their son Romeo, who has begun to lead a life of solitude. His friends, Benvolio and Mercutio, discover that he is pining away for a beautiful girl named Rosaline. In order to cheer him they decide to put on a disguise and attend the Capulet’s ball that night.

As soon as Romeo and Juliet set eyes on each other they fell in love. After the party that night, Romeo watches Juliet on her balcony. He realizes that she has fallen in love with him. He makes his presence known, and before morning they have agreed to a secret marriage.

But before the wedding day is over, Romeo is provoked into killing Juliet’s cousin Tybalt. Tybalt has just slain Romeo’s friend, Mercutio, and Romeo feels he had no choice but to duel with Tybalt. In fear of his life he flees Verona, but arranges with Juliet to meet her later.

Juliet's father, Lord Capulet, has decided that she must marry someone else. To save herself from marrying someone she does not love and participate in a ceremony where she is already married, she swallows a drug given to her by the friar. The potion puts her into a deathlike trance until word can be sent to Romeo to come and take her away with him. But Romeo hears she is dead. He arrives frantically in Verona and poisons himself to lie at the foot of her bier. Waking from her trance, Juliet sees the dead Romeo, and immediately stabs herself with Romeo's dagger.

As the two families discover the tragedy that has occurred, they vow that their deaths will heal the feud forever.

2.9 Previous Study

The study of discourse has been done by some of university students from many perspectives. Hanifa (2001) investigates flouting of the felicity conditions of conversational maxims in Oliver Goldsmith's *She Stops The Conqueror*. She finds that the flouting of the felicity conditions covers the flouting of the preparatory rule, the sincerity rule and the essential rule on the act of stating or giving information, the act of requesting or ordering, questioning, advising and promising. She also finds that the flouting of two rules of conversations has function to 1) develop ridiculous plot, 2) provide the readers of drama with the amusing situation, 3) keep the readers to read it, and 4) criticize existing habit.

Syaifullah (2002) investigates implicatures on the headlines of The Jakarta Post covering particularized and generalized implicature. Generalized implicature

is used when the information being conveyed was clear, brief, in chronological order and no context was required by reader to understand the information in the headlines. In addition, particularized implicature was used when the clarity, brevity, sufficiency and information did not be given by the journalist to the reader. The context is required by the reader to understand the journalist's intended messages. Moreover, he also finds that the maxims in the headlines of the Jakarta Post could be flouted and hedged.

Harianto (2003) investigates the use of conversational maxims on the special terms used by Indonesian Chatters in IRC Malang. He applies the maxims on the special terms are hedged and flouted the maxims for the Beginner Chatters. The special terms are flouted the maxims when these terms are sent to the beginner chatters and these special terms are hedged when the maxims the chatters sent less information of the messages on the special terms.

Based on the previous studies explanations, the researcher would like to discuss flouting and hedging maxim in spoken language, that is flouting and hedging maxims used by the characters in "Romeo and Juliet" movie. Moreover, the previous studies are used as a source or comparison on this study.

CHAPTER III

RESEARCH METHOD

This chapter presents the research method in conducting the research.

They are Research Design, Research Subject, Data Source, Research Instrument, Data Collection, Data Analysis and Triangulation.

3.1 Research Design

In this study, the researcher uses a descriptive qualitative method. In analyzing collecting data and analyzing them, he bases on the Grice's theory of Cooperative Principle because the purpose of this study is to describe about how the maxims are flouted and hedged by the main characters in "Romeo and Juliet". These descriptions are related to the objectives of this study.

3.2 Research Subject

The subject of this research are utterances, which contain of flouting and hedging maxims used by the main characters of "Romeo and Juliet" movie.

3.3 Data Source

The data source in this research is the movie under the title "Romeo and Juliet". The data are in the form of utterances containing flouting and hedging maxims.

3.4 Research Instrument

Research instrument is important to obtain the data of this study for it is a set of methods, which used to collect the data. Here, the researcher is the main instrument of this research because it is impossible analyzing the data directly as well without any interpretation from the researcher himself. Moreover, the researcher needs other instruments, such as: watching the movie and reading script of the movie.

3.5 Data Collection

In collecting the data, the researcher applies the systematic ways as follows. *First*, transcribing the data of utterances, this produced by the main characters in “Romeo and Juliet” movie into written text. It is intended to make the data available to be analyzed. *Second*, understanding the data, which have been transcribed. *Third*, selecting the data, which contain of flouting and hedging maxims.

3.6 Data Analysis

Data analysis is a systematic search for meaning. It is a way to process qualitative data so that what has been learned can be communicated to others. (Hatch, 148).

After obtaining the data, the data are analyzed as follows: first, categorizing the data in accordance with the flouting and hedging maxims. Second, discussing and interpreting the data from each category based on Grice's

theory of Cooperative Principle. Third, discussing the whole data and continuing by making conclusion from the result of analysis to find out the answer of the research question.

3.7 Triangulation

Triangulation is one technique to investigate validity data (Moeloeng, 2002:178). This techniques uses to multiple lines of sigts to be combined in order to obtain a better, more substantive picture of reality, a rather and more complete array of symbols, and it is usually used to investigate the same phenomenon. According to Miles and Huberman (1994:224) stated that triangulation supposed to support a finding by showing that independent measures of it agree with it or at least, do not contradict with it. Denzin in Berg (1989:5) has idenfied several types of triangulation. The first, triangulation of data sources where researcher use some sources to collect the same data. The second is, investigater triangulation consist of using multiple rather than single perspectives in relation to the same set of object.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

In this chapter, the analysis of the data is done in line with the formulated research questions. The data are analyzed based on Grice's theory of Cooperative Principle particularly its maxims, namely; maxim of quantity, maxim of quality, maxim of relevant and maxim of manner. To answer the problems, the data are classified into flouting and hedging maxims. Flouting means that the speaker breaks the maxims when producing the utterance in the form of rhetorical strategies, namely; tautology, metaphor, overstatement, understatement, rhetorical question and irony. In addition, hedging maxims means that the information is not totally accurate but seems informative, well founded, and relevant. As the next part, the discussion is done which is geared toward deriving conclusion.

4.1 Research Findings

There are some data obtained from the utterances of Romeo and Juliet when they are delivering or maintaining their utterances in "Romeo and Juliet" movie that can be classified into flouting and hedging maxims. Those are follows:

Data 1

Romeo : Alas, that love, whose view is muffled still, should without eyes, see pathways to his will! Where shall we dine? O me! What fray was here? Yet tell me not, for I have heard it all.

Here's much to do with hate, but more with love. Why then,
O brawling love! O loving hate! O anything, of nothing first
create! O heavy lightness! Serious vanity! Misshapen chaos
of well seeming forms! Feather of lead—

(Benvolio Snickers)

Dost thou not laugh?

Benvolio : No, cuz, I rather weep.

Romeo : **Good heart**, at what?

Context:

This utterance is stated by Romeo when he is asking to Benvolio after listening his story.

When the speaker states the utterance, he uses an exaggerate statement in calling his cousin, which makes the information too or more informative than what is required or it is categorized as overstatement by saying “*Good heart*”. Actually, the speaker is enough to say “*my cousin, at what?*” because it seems informative. But in this utterance, the speaker change the utterance by saying “*good heart*” to strengthen his relationship. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”.

Data 2

Romeo : In sadness, cousin, I do love a woman.

Benvolio : I aim'd so near, when I supposed you loved.

Romeo : A right good marks-man! **And she's fair I love.**

Context:

This utterance is stated by Romeo when describe about the woman that he love to Benvolio.

When the speaker states the utterance, he uses an exaggerated statement to convey his opinion, which too strong or more informative than he really is or it is categorized as overstatement. In this case, the speaker is enough to says "*And she is beautiful*" but the speaker says it to emphasize the statement he being conveyed. Therefore, the information is too or more informative than what is required. Thereby, the speaker overtly flouts the first and the second maxims of quantity, those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*".

Data 3

Benvolio : Go thither, and, with untainted eye, compare her face with
some that I shall show, and I will make thee think thy swan a
crow.

Romeo : I'll go along, no such sight to be shown, **but to rejoice in
splendor of mine own.**

Context:

This utterance is stated by Romeo when Benvolio invites him to come to Capulet's party.

When the speaker states the utterance, he uses an exaggerated statement to convey his opinion, which is too strong or more informative than he really is or it is categorized as overstatement by saying “*but to rejoice in splendor of mine own*”.

Actually, the speaker is enough to say “*but to rejoice in*” but the speaker says it to emphasize the statement he is conveying. Therefore, the information is too or more informative than what is required. Thereby, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”.

Data 4

Lady Capulet : Juliet!!! Juliet! Juliet! Juliet! Nurse. Nurse, where's my daughter? Call her forth to me.

Nurse : I bad her come. God forbid! Juliet! Juliet! Juliet!

Juliet : Madam, I'm here. **What is your will?**

Lady Capulet : Nurse, give leave awhile, we must talk in secret. Nurse, come back again I have remember'd me, thou's hear our counsel.
Nurse, thou know'st my daughter's of a pretty age.

Nurse : Thou wast the prettiest babe that e'er I nursed.

Lady Capulet : By my count, I was your mother much upon these years, you are now a maid. Thus then in brief: The valiant Paris seeks you for his love.

Context:

This utterance is stated by Juliet when she meets her mother, because her mother looks for her.

When the speaker is asking of call, she states the utterance “*What is your will?*” signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide her with the indicate information. Meanwhile, she already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain and affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, she flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false.*”

Data 5

Mercutio : Young hearts run free. Never be caught up, caught up like Rosaline and thee. Nay, gentle Romeo, we must have you dance.

Romeo : **Not I, Not I (5.1).** Believe me: you have dancing shoes with nimble soles: **I have a soul of lead (5.2).**

Mercutio : You are a lover; borrow Cupid’s wings, and soar with them above a common bound.

Romeo : Under love’s heavy burden do I sink.

Mercutio : Too great oppression for a tender thing.

Romeo : **Is love a tender thing? (5.3).** It is too rough, too rude, too boisterous, **and it pricks like thorn (5.4).**

Mercutio : If love be rough with you, be rough be love; Prick love for pricking, and you beat love down.

Context:

This utterance is stated by Romeo; when he refused of Mercutio ask to dance with him.

When the speaker states the utterance, he uses an exaggerated statement to convey his opinion by repeating the words more than once. That is “*Not I, Not I*” (5.1), which makes his opinion too strong than he really is or more informative than what is required. Actually the speaker is enough to say “*Not I*” once but the speaker says it more than one to emphasize his opinion being conveyed.

Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”. In this case, it is classified as tautology because there is repetition of the word that is the word “*Not I*”.

In addition, when the speaker states the utterance, he uses an exaggerate statement to convey his statement which is too strong and appears worse than he really is or it is indicated as overstatement and the speaker uses words to indicate something different from the literal meaning or uses symbolic by saying “*I have a soul of lead*” (5.2). This utterance invites an implied meaning that Mercutio have strong personality. As the result, the speaker overtly flouts the first and the second

maxims of quantity, those are *“make your contribution as informative as is required”* and *“do not make your contribution more informative than is required.”* Besides, the speaker also overtly flouts the maxim of quality *“do not say what you believe to be false”* because he uses the word not in the real condition but uses symbolic or it is indicated as metaphor.

Besides, when the speaker is delivering his opinion, he states the utterance *“Is love a tender thing?”* (5.3) signify that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide him with the indicated information. Meanwhile, he already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is *“do not say what you believe to be false”*.

When the speaker states the utterance, he uses an exaggerate statement to convey his statement which is too strong and appears worse than he really is or it is indicated as overstatement and the speaker uses words to indicate something different from the literal meaning or uses symbolic by saying *“and it pricks like thorn”* (5.4). This utterance invites an implied meaning that love can make us sad. As the result, the speaker overtly flouts the first and the second maxims of quantity, those are *“make your contribution as informative as is required”* and *“do not make your contribution more informative than is required.”* Besides, the speaker also overtly flouts the maxim of quality *“do not say what you believe to*

be false” because he uses the word not in the real condition but uses symbolic or it is indicated as metaphor.

Data 6

- Romeo** : **Did my heart love till now?(6.1)** Forswear it, sight! For I ne'er saw true beauty till his night.
- Romeo** : If I profane with my unworthiest hand this holy shrine, the gentle sin is this: **My lips, two blushing pilgrims, (6.2)** ready stand to smooth that rough touch with a tender kiss.
- Juliet** : Good pilgrim, you do wrong your hand too much, which mannerly devotion shows in this; For saints have hands that pilgrims' hands do touch, and palm to palm is holy palmers' kiss.
- Romeo** : **Have not saints lips, and holy palmers too? (6.3)**
- Juliet** : Ay, pilgrim, lips that they must use in prayer.
- Romeo** : Well, then, dear saint, let lips do what hands do; They pray, grant thou, lest faith turn to despair.
- Juliet** : Saints do not move, though grant for prayers' sake.
- Romeo** : Then move not, while my prayers' effect I take. Thus from my lips, by yours, my sin is purged.
- Juliet** : **Then have my lips the sin that they have took?(6.4)**
- Romeo** : **Sin from my lips? (6.5)**O trespass sweetly urged! Give me my sin again.

Juliet : You kiss by the book.

Nurse : Madam, your mother craves a word with you. Come lets away.

Romeo : **Is she a Capulet? (6.6)**

Context:

This utterance is stated by Romeo and Juliet when they meet in Juliet's house (Capulet's family party).

This utterance invites implicature that between Romeo and Juliet are falling in love in the first meeting.

When the speaker is delivering his opinion, he states the utterance "*Did my heart love till now?*" (6.1) signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide him with the indicated information. Meanwhile, he already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is "*do not say what you believe to be false*".

When the speaker states the utterance, he uses an exaggerate statement to convey his statement which is too strong and appears worse than he really is or it is indicated as overstatement and the speaker uses words to indicate something different from the literal meaning or uses symbolic by saying "*My lips, two blushing pilgrims,*" (6.2) This utterance invites an implied meaning that Romeo will give the best thing to Juliet if he is to be her boy friend or husband. As the

result, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required.*” Besides, the speaker also overtly flouts the maxim of quality “*do not say what you believe to be false*” because he uses the word not in the real condition but uses symbolic or it is indicated as metaphor.

When the Romeo and Juliet are dancing together, they state the utterance “*Have not saints lips, and holy palmers too?*”(6.3), “*Then have my lips the sin that they have took?*”(6.4), “*Sin from my lips?*” (6.5), “*Is she a Capulet?*” (6.6), signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, he already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

Data 7

Juliet : My only love sprung from my only hate! Too early seen
unknown, and known too late! Prodigious birth of love it is to
me, **that I must love a loathed enemy.**

Context:

This utterance is stated by Juliet after knows that Romeo is from Montague's family, the enemy of Capulet.

When the speaker states her opinion, she use expresses one's meaning by saying something which is direct opposite of one's thoughts, in order to make one's remark forceful by saying "*that I must love a loathed enemy*". This utterance invites an implicature that she falling in love with her family's enemy. Therefore, the information too informative than is required. Thereby, the speaker overtly flouts the maxim of quality "*do not say what you believe to be false*" and it is indicated as irony.

Data 8

Romeo : He jests at scars that never felt a wound. But, soft! **What light through yonder window breaks? (8.1)**. It is the east, and **Juliet is the sun (8.2)**. Arise, fair sun, and kill the envious moon, who is already sick and pale with grief, that thou her maid art far more fair than she. Be not her maid, since she envious; Her vestal livery is but sick and green and none but fools do wear it; oh cast it off. It is my lady, O, it my love! O, that she knew she were.

Context:

This utterance is stated by Romeo when he comes back to again to Juliet's house. He was inside of swimming pool and look at Juliet's bedroom.

When the speaker states his opinion, he says “*What light through yonder window breaks?*”(8.1) signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide him with the indicated information. Meanwhile, he already knows the answer. In this case, this utterance is classified into rhetorical question because the question asked is only to gain an effect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

Besides, when the speaker states the utterance, the speaker uses metaphor to convey his statement by saying “*Juliet is the sun*” (8.2) because he uses the word not in the real condition but uses symbolic. In this case, the word “*Juliet is the sun*” as connotation or something different from literal meaning. Therefore, the speaker overtly flouts the maxim of quality that is “*do not say what you believe to be false.*”

Data 9

Juliet : Romeo, O Romeo! **Wherefore art thou Romeo?** Deny thy father and refuse thy name; or, if thou wilt not, be but sworn my love, and I'll no longer be a Capulet.

Context:

This utterance is stated by Juliet when she is outside of her bedroom, near from swimming pool. She doesn't know if Romeo spies on her.

When the speaker is delivering her opinion, she states the utterance “*Wherefore art thou Romeo?*” signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, she already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, she flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

Data 10

Romeo : **Shall I hear more, or shall I speak at this?**

Context:

This utterance is stated by Romeo when listen to Juliet’s spoken.

When the speaker is delivering her opinion, he states the utterance “*Shall I hear more, or shall I speak at this?*” signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, he already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts

the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

Data 11

Juliet : Tis but thy name that is my enemy; Thou art thy self, though not a Montague. **What’s Montague?** It is nor hand, nor foot, nor arm, nor face, nor any other part belonging to a man. O, be some other name! **What’s in name?** that which we call a rose by any other word would smell as sweet; So Romeo would, were he not Romeo call’d, Retain that dear perfection which he owes without that title. O Romeo, doff thy name, and for that name which is no part of thee take all my self.

Context:

This utterance is stated by Juliet when at outside of her bedroom, near from swimming pool.

When the speaker is delivering her opinion, he states the utterance “*What’s Montague?*” and “*What’s in name?*” signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, he already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity

condition. Therefore, he flouts the truth maxim called maxim of quality that is
“do not say what you believe to be false”.

Data 12

Romeo : I take thee at thy word.

Juliet : Ahh!

Juliet : **Art thou not Romeo and a Montague? (12.1)**

Romeo : Neither, fair maid, if either thee dislike.

Juliet : **How camest thou hither, tell me, and wherefore? (12.2)**

The garden walls are high and hard to climb, and the place
death, considering who thou art, if any of my kinsmen find
thee here.

Romeo : With love's light wings did I o'erperch these walls; For stony
limits cannot hold love out, and what love can do that dares
love attempt; therefore thy kinsmen are no let to me.

Juliet : If they do see thee, they will murder thee.

Romeo : I have night's cloak to hide me from their eyes, and but thou
love me, let them find me here: My life were better ended by
their hate, than death prorogued, wanting of thy love.

Juliet : Thou know'st the mask of night is on my face, else would a
maiden blush bepaint my cheek for that which thou hast
heard me speak to-noght fain would I dwell on form, fain,
fain deny what I have spoke: but farewell compliment! **Dost**

thou love me? (12.3) I know thou wilt say 'Ay,' and I will
take thy word: yet if thou swear'st, thou mayst prove false. O
gentle Romeo, if thou dost love, pronounce it faithfully.

Romeo : Lady, by yonder blessed moon I swear that tips with silver all
these fruit-tree tops-

Juliet : O, swear not by the moon, the inconstant moon, that monthly
changes in her circled orb, lest that thy love prove likewise
variable.

Romeo : **Well what shall I swear by? (12.4)**

Juliet : Do not swear at all; Or, if thou wilt, swear by thy gracious
self, which is the god of my idolatry, and I'll believe thee.

Romeo : If my heart's dear love—

Juliet : Do not swear: although I joy in thee, I have no joy of this
contract to-night: **It is too rash, too unadvised, too sudden;**
Too like the lightning, (12.5) which doth cease to be ere one
can say 'It lightens.' Sweat, good night! This bud of love, by
summer's ripening breath, may prove a beauteous flower
when next we meet. Good night.

Romeo : **O, wilt thou leave me so unsatisfied? (12.6)**

Juliet : **What satisfaction canst thou have to-night? (12.7)**

Romeo : The exchange of thy love's faithful vow for mine.

Juliet : I gave thee mine before thou didst request it!

Context:

This utterance is stated by Romeo and Juliet when they meet in swimming pool, in Juliet's house.

When the speaker is delivering her opinion, they state the utterance "*Art thou not Romeo and a Montague?*" (12.1), "*How camest thou hither, tell me, and wherefore?*" (12.2), "*Dost thou love me?*" (12.3), "*Well what shall I swear by?*" (12.4), "*O, wilt thou leave me so unsatisfied?*" (12.6), and "*What satisfaction canst thou have to-night?*" (12.7) signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, they already know the answer. In this case, these utterances are classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, they flout the truth maxim called maxim of quality that is "*do not say what you believe to be false*".

When the speaker states the utterance, she uses an exaggerated statement to convey his opinion, which is too strong or more informative than he really is or it is categorized as overstatement. In this case, the speaker says "*It is too rash, too unadvised, too sudden;*" (12.5) which have the same meaning. Actually, the speaker is enough to say "*too rash*" or "*too unadvised*" but the speaker says it to emphasize the statement she being conveyed. Therefore, the information is too or more informative than what is required. Thereby, the speaker overtly flouts the

first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”. Besides, the speaker uses metaphor to convey her statement because she uses the word not in the real condition but uses symbolic by saying “*Too like the lightning,*” which is indicated as connotation or something different from literal meaning. Therefore, in this utterance, the speaker overtly flouts the maxim of quality “*do not say what you believe to be false*”.

Data 13

Benvolio : Here comes Romeo. Romeo!

Romeo : Ho Ho, Capital Punks!

Mercutio : Signior Romeo, bon jour! There’s a French salutation to your French slop. You gave us the counterfeit fairly last night.

Romeo : Good morrow to you both. **What counterfeit did I give you?**

Mercutio : The slip, son, the slip; can you not conceive?

Context:

This utterance is stated by Romeo when he meets with Benvolio and Mercutio in a beach.

When the speaker is talking with his friend, he states the utterance “*What counterfeit did I give you?*” signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, he already knows

the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

Data 14

Juliet : O honey nurse, **what news? Nurse?**

Nurse : I am a-weary, give me leave awhile: Fie, how my bones ache!
What a jaunt have I!.

Juliet : I would thou hadst my bones, and I thy news: I pray thee,
speak.

Nurse : What haste? Can you not stay awhile? Do you not see that I
am out of breath?

Juliet : How art thou out of breath, when thou hast breath to say to
me that thou art of breath? **Is the news good, or bad?**
Answer to that;

Nurse : Well, you have made a simple choice; you know not how to
choose a man: Romeo! No, not he; though his face be better
than any men's; and for a hand, and a foot, and a body.

Juliet : But all this did I know before. **What says he of our
marriage? What of that?**

Nurse : Lord, how my head aches! What a head have I! O, my back!
Other' other side,-O, my back.

Juliet : I' faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse, tell me, **what says my love?**

Nurse : Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous,--
Where is your mother?

Juliet : Where is my mother! How oddly thou repliest! Your love says, like an honest gentleman, where is your mother?

Nurse : O lady dear! Are you so hot? Henceforward do your messages yourself.

Juliet : Here's such a coil! **Come, what says Romeo?**

Nurse : Have you got leave to go to confession to-day?

Juliet : I have.

Context:

This utterance is stated by Juliet when asking information to the nurse about her meeting with Romeo.

When the speaker is delivering her asking, she states the utterance "*what news? Nurse?*", "*Is the news good, or bad?*", "*What says he of our marriage? What of that?*", "*what says my love?*", and "*Come, what says Romeo?*" signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, she already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an

affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, she flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

Data 15

- Tybalt** : Romeo! The love I bear thee can afford no better term than this. Thou art a villain!
- Romeo** : Tybalt, the reason that I have to love thee doth much excuse the appertaining rage to such a greeting: villain am I none. Therefore farewell. I see thou knowest me not.
- Tybalt** : Boy this shall not excuse the injuries that thou have done me! Turn and draw! Turn and draw! Turn and draw! Turn and draw! Turn and draw!
- Romeo** : I do protest I never injured thee, but love thee better than thou cans't devise. Till thou shall know the reason of my love. And so good Capulet whose name I tender as dearly as mine own **be satisfied. Be satisfied.**

Context:

This utterance is stated by Romeo when he meets with Tybalt, and Tybalt is hitting to Romeo.

When the speaker states the utterance, he uses an exaggerated statement to convey his opinion by repeating the words more than once. That is “...*be satisfied. Be satisfied.*” which makes his opinion too strong than he really is or

more informative than what is required. Actually the speaker is enough to say “*Be satisfied*” once but the speaker says it more than one to emphasize his opinion being conveyed. Therefore, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”. In this case, it is classified as tautology because there is repetition of the word that is the word “*Be satisfied*”.

Data 16

Juliet : Come gentle night. Come loving black-browed night give me my Romeo. And when I shall die, take him and cut him out into little stars, **and he will make the face of heaven so fine that the entire world be in love with night and pay no worship to the garish sun (16.1). O, I have bought the mansion of love but not possessed (16.2)**, and though I am sold, not yet enjoyed. O, tedious is this day, as the night before some festival to an impatient child that new robes and may not wear them.

Context:

This utterance is stated by Juliet when she imagine about her wedding party with Romeo.

This utterance invites an implicature that Juliet is imagine about Romeo, and impatient to meet with him in their wedding party.

When the speaker states the utterance, she uses an exaggerated statement to convey her statement which is too strong and appears worse than he really is or it is categorized as overstatement by saying “*and he will make the face of heaven so fine that the entire world be in love with night and pay no worship to the garish sun.*” (16.1). Actually, the speaker doesn’t need to say it, but she says it to inform that Romeo is the special person. Therefore, the information is more informative than is required. As the result, the speaker overtly flouts the first and the second maxims of quantity, those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*”.

In addition, the speaker expresses one’s meaning by saying something which is direct opposite of one’s thoughts, in order to make one’s remark forceful by saying “*O, I have bought the mansion of love but not possessed,*”(16.2). Therefore, the information too informative than is required. Thereby, the speaker overtly flouts the maxim of quality “*do not say what you believe to be false*” and it is indicated as irony.

Data 17

Romeo : Banishment? Be merciful, say death; for exile hath more terror in his look much more than death. Do not ay banishment.

Father Lawrence : Affliction is enamored of thy parts, and thou art wedded to calamity. Hence from Verona art thou banished. Be patient, for the world is broad and wide.

Romeo : There is no world without Verona walls, hence banished is banished from the world and world's exile is death. Then banished is death mis-termed. Calling death banished, thou cut'st my head off with a golden axe and smiles upon the stroke that murders me.

Context:

This utterance is stated by Romeo when dialog with Father Lawrence, after killing Tybalt. Father Lawrence give some advises to Romeo.

When the speaker states the utterance, he uses an exaggerated statement to convey and defend his opinion by saying "*There is no world without Verona walls,*" which is too strong and appears worse than he really is or it is categorized as overstatement. Actually, the utterance is informative without saying it but he says it to strengthen and explain his opinion being conveyed more clearly. Therefore, the information too informative than is required. As the result, the speaker overtly flouts the first and the second maxim of quantity; those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*".

Data 18

Nurse : I come for my lady Juliet.

Father Lawrence : Welcome.

Nurse : Where's my Lady's lord?

Father Lawrence : Romeo, come forth.

Romeo : Nurse.

Nurse : Sir. Ah, sir. Death the end of all.

Romeo : **Speakest thou of Juliet? Where is she? And how doth she?**
And what say my concealed lady of our canceled love?

Nurse : O, she says nothing sir, but weeps and weeps, and then on
Romeo cries and then falls down again.

Context:

This utterance is stated by Romeo when he meets with Nurse that brings the news about Juliet. They meet in Father Lawrence's house.

When the speaker is asking the news about Juliet to the Nurse, he states the utterance "*Speakest thou of Juliet? Where is she? And how doth she? And what say my concealed lady of our canceled love?*" signify that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, he already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is "*do not say what you believe to be false*".

Data 19

Juliet : O God. **Did Romeo's hand shed Tybalt's blood? O serpent heart hid with a flowering face. Was ever book containing such vile matters so fairly bound?** O that deceit should dwell in such a gorgeous palace.

Context:

This utterance is stated by Juliet when she feels confused about Romeo's problem. Romeo kills Tybalt.

When the speaker is thinking about Romeo's problem, she states the utterance *"Did Romeo's hand shed Tybalt's blood? O serpent heart hid with a flowering face. Was ever book containing such vile matters so fairly bound?"* signify that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, she already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is *"do not say what you believe to be false"*.

Data 20

Juliet : **Wilt thou be gone? (20.1)**It is not yet near day.

Romeo : I must be gone and live, or stay and die.

Juliet : That light is not daylight, I know it. **It is some meteor that the sun exhales (20.2)** to light thee on thy way to Mantua.

Therefore stay yet. Thou needest not be gone.

Romeo : Let me be taken, let me be put to death. I have more care to stay then will to go. Come death, welcome, Juliet wills it so.

How is't my soul? (20.3) Let us talk it is not day.

Juliet : It is, it is! Hie, hence, he gone away. O, now be gone. More light and light it grows.

Romeo : More light and light, more dark our woes.

Context:

These utterances are stated by Romeo and Juliet when they sleep together.

When the speakers are talking each others, they state the utterance "*Wilt thou be gone? (20.1)*" and "*How is't my soul?*" (20.3) signify that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, they already know the answer. In this case, these utterances are classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, they flout the truth maxim called maxim of quality that is "*do not say what you believe to be false*". Besides, when the speaker states the utterance, they uses metaphor to convey their statement by saying "*How is't my soul?*" (20.3) and "*It is some meteor that the sun exhales*" (20.2). In their

statement, they use the word not in the real condition but uses symbolic or same with “connotation”. It is indicated as metaphor. As the result, the speaker overtly flouts the maxim of quality “*do not say what you believe to be false.*”

Data 21

Juliet : O God, I have an ill-divining soul. Methinks I see thee, **now thou art so low, as one dead** in the bottom of a tomb. O fortune, fortune. Be fickle, fortune, for then I hope that thou will not keep him long but send him back.

Context:

This utterance is stated by Juliet when Romeo is falling into swimming pool from Juliet’s bedroom. Juliet push him because her mother suddenly entering to Juliet bedroom. It makes them surprised.

When the speaker states the utterance, she uses metaphor to convey her statement because she uses the word not in the real condition but uses symbolic by saying “*now thou art so low, as one dead*” which is indicated as connotation or something different from literal meaning. Actually Romeo is not dead. Just quiet at the water and look like dead. Therefore, in this utterance, the speaker overtly flouts the maxim of quality “*do not say what you believe to be false.*”

Data 22

Capulet : How now, wife? Have you delivered to her our decree?

Gloria : Ay Sir! But she will none, she gives you thanks. I would the fool were married to her grave.

Capulet : How? Will she none? Is she not proud? Doth she not count her blest, unworthy as she is, that we have wrought so worth a gentleman to be her bride?

Juliet : Not proud you have, but thankful that you have. **Proud can I never be of what I hate?**

Capulet : Thanks me no thanking, nor proud me no prouds, but fettle your joints 'gaints Thursday next.

Context:

This utterance is stated by Juliet when she refused her father's asked to marry with Dave.

When the speaker is delivering her refused, she states the utterance "*Proud can I never be of what I hate?*" signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, she already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is "*do not say what you believe to be false*".

Data 23

Nurse : Faith, here it is. I think it best you marry with this Paris. O' he's lovely gentleman. I think you are happy in this second match, for it excels your first; or if it did not, your first is dead—or 'twere as good he were as living here and you no use to him.

Juliet : **Speakest thou from thy heart? (23.1)**

Nurse : And from my soul too. Else beshrew them both.

Juliet : **Amen (23.2).**

Context:

This utterance is stated by Juliet when she tells her problem to the nurse.

Juliet does not want to marry with Dave.

When the speaker is delivering her opinion, she states the utterance "*Speakest thou from thy heart?*" (23.1) signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, she already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is "*do not say what you believe to be false*".

Besides, the word “*Amen*” (23.2) is also hedged by the speaker because this utterance is not totally accurate which make the information is less informative than what is required because it makes the listeners don’t understand what is the word “*Amen*” means, without knowing the context. Therefore, the speaker overtly hedged the first maxim of quantity that is “*make your contribution as informative as is required*”. Moreover, this utterance is also not clearly stated what the utterance means and creates an ambiguity. Therefore, this utterance is also categorized as hedging maxim of manner because it is not clearly stated and make an ambiguity without knowing the context.

Data 24

Juliet : What if this mixture does not work at all? Shall I be married then tomorrow morning?

Context:

This utterance is stated by Juliet when she will drink sleep medicine after came back from church and met with Father Lawrence. She does it in front of Mary Mother statue.

When the speaker is delivering her opinion, she states the utterance “*What if this mixture does not work at all? Shall I be married then tomorrow morning?*” signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, she already knows the answer. In this

case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

Data 25

Romeo : And all this day an unaccustomed spirit lifts me above the ground with cheerful thoughts. I dreamt my lady came and found me dead and breathed such life with kisses in my lips that **I revived and was an emperor (25.1)**. Ah I, how sweet love itself possessed when is but love's shadows are so rich in joy. News from Verona. **How now, Balthasar?! Dost thou not bring me letters from the priest? How doth my lady? Is Father well? How doth my lady Juliet? (25.2)** For nothing can be ill if she be well.

Balthasar : If she is well then nothing can be ill. Her body rest in Capel's monument and her immortal part with the angel's live. I saw her laid low. Pardon me bringing this ill news.

Context:

This utterance is stated by Romeo when he wait a news from Verona that bring by Balthasar (25.1), and then in view minutes Balthasar comes and tell to Romeo what he saw about Juliet (25.2).

When the speaker states the utterances, he uses an exaggerated statement, which makes the information too or more informative than what is required or it is indicated as overstatement and the speaker uses words to indicate something different from the literal meaning or uses symbolic by saying "*I revived and was an emperor*" (25.1). Therefore, in this utterance, the speaker overtly flouts the first and the second maxims of quantity, those are "*make your contribution as informative as is required*" and "*do not make your contribution more informative than is required*". Besides, the speaker also overtly flouts the maxim of quality "*do not say what you believe to be false*" because he uses the word not in the real condition but uses symbolic or it is indicated as metaphor.

In addition, when the speaker is asking the news from Verona that bring by Balthasar, he states the utterance "*How now, Balthasar?! Dost thou not bring me letters from the priest? How doth my lady? Is Father well? How doth my lady Juliet?*" (25.2) signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate information. Meanwhile, he already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is "*do not say what you believe to be false*".

Data 26

Balthasar : Have patience!

Romeo : Leave Me!

Balthasar : You looks are pale and wild and do import some
misadventure.

Romeo : Tush, thou art deceived. **Hast thou no letters to me from the
priest?** (Balthaar shakes his head no). No matter. Well,
Juliet, I will lie with thee tonight. I will hence tonight.

Context:

This utterance is stated by Romeo when want to go to Verona, in confused
and angry condition, after listen that Juliet was die.

When the speaker is delivering his opinion, he states the utterance “*Hast
thou no letters to me from the priest?*” signifies that it is not a sincere question. It
means that the speaker asking a question with no intention of obtaining an answer
and it tends to break a sincerity condition on question, namely that the speaker
wants the hearer to provide his with the indicate information. Meanwhile, he
already knows the answer. In this case, this utterance is classified into rhetorical
question because question asked is only to gain an affect and not affecting any
answer, but also the speaker breaks the sincerity condition. Therefore, he flouts
the truth maxim called maxim of quality that is “*do not say what you believe to be
false*”.

Data 27

Romeo : O my love, my wife, death that hath sucked the honey of thy breath, hath no power yet upon thy beauty, thou art not conquered. Beauty's ensign yet is crimson in thy lips and in thy cheeks, and death's Pale flag is not advanced there. **Ah, dear Juliet, why art thou yet so fair? Shall I believe that unsubstantial death is amorous and keeps thee here in the dark to be his paramour?** For fear of that I still will stay thee. Here, oh, here will I set up my everlasting rest, and shake the yoke of inauspicious stars from this world-wearied flesh. Eyes look your last, arms take your last embrace, and lips, O you the doors to breathe, seal with a righteous kiss. A dateless bargain, to engrossing death.

Context:

This utterance is stated by Romeo when he sits beside Juliet who still sleeps. Romeo thinks Juliet was dying. After that, Romeo drinks the poison that he brings to following Juliet.

When the speaker is delivering his opinion, he states the utterance "*Ah, dear Juliet, why art thou yet so fair? Shall I believe that unsubstantial death is amorous and keeps thee here in the dark to be his paramour?*" signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide his with the indicate

information. Meanwhile, he already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

Data 28

Juliet : Romeo. **What’s here? Poison. Drunk all? And left no friendly drop to help me after?** I will kiss thy lips. Happily some poison yet doth hang on them. Thy lips are warm.

Context:

This utterance is stated by Juliet when she was get up from her sleep and look at Romeo who agony after drank the poison.

When the speaker is delivering her opinion, she states the utterance “*What’s here? Poison. Drunk all? And left no friendly drop to help me after?*” signifies that it is not a sincere question. It means that the speaker asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide her with the indicate information. Meanwhile, she already knows the answer. In this case, this utterance is classified into rhetorical question because question asked is only to gain an affect and not affecting any answer, but also the speaker breaks the sincerity condition. Therefore, he flouts the truth maxim called maxim of quality that is “*do not say what you believe to be false*”.

4.2 Discussions

After obtaining the data, the writer needs to discuss the findings in order to clarify the answers of research questions.

Based on the first problem (What are the maxims flouted by the main characters in “Romeo and Juliet” movie?), it is found that the maxims are flouted by Romeo and Juliet when they are delivering and maintaining their opinions, such as by using the utterance in the form of rhetorical strategies, namely; tautology, metaphor, overstatement, rhetorical question and irony. When the utterance is produced by using tautology, the maxim of quantity those are “*make your contribution as informative as is required*” and “*do not make your contribution more informative than is required*” are broken because in tautology the utterances produced are more informative than what is required.

Besides, the maxim of quality can also be flouted when the speaker uses the utterance in the form of metaphor. In this case, the speaker uses the word not in the real condition but uses symbolic or what is literally said is different from what is implied. For example: “*and it pricks like thorn*”. Furthermore, the maxim of quantity is also flouted when the speaker uses the utterance in the form of overstatement. In this case, the speaker uses exaggerated statements or utterances to convey his opinion which is too strong and appear worse than he really is. Therefore, the information becomes more or too informative than what is required. For examples: “*It is too rash, too unadvised, too sudden,*”.

Moreover, the maxim of quality that is “*do not say what you believe to be false*” is also flouted when the speaker produces the utterance in the form of

rhetorical questions. In this case, the speaker signifies that it is not a sincere question. It means that the speaker is asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question, namely that the speaker wants the hearer to provide him by indicating information. For examples: *"What's here? Poison. Drunk all? And left no friendly drop to help me after?"* and so on. Besides, the first point of maxim of quality *"do not say what you believe to be false"* is also flouted when the speaker uses the utterance in the form of irony. In this case, what is spoken by the speaker expresses one's meaning by saying something which is direct opposite of one's thoughts, in order to make one's remark forceful. For example: *"that I must love a loathed enemy"*. In addition, based on the second problem (How are the maxims hedged by the main characters in "Romeo and Juliet"?), it is found that the maxims are hedged when the utterance used is not totally accurate but it seems informative, well founded and relevant. In this case, the maxim of manner is hedged when the speaker uses Juliet's opinion being conveyed is less informative and not clearly stated and ambiguity without knowing the context. For example: *"Amen "*.

CHAPTER V

CONCLUSION AND SUGGESTION

After obtaining and analyzing the data in the previous chapter, the writer presents the conclusion and suggestion at the last part of this writing. The conclusion is drawn based on the formulated research questions while suggestion is intended to give information to the next researchers who are interested in doing future research in this area.

5.1 Conclusion

In line with the previous chapter, the conclusion of the writing can be formulated as follows:

The researcher found some phenomena of flouting and hedging maxims in this movie, which used by the main characters.

In this movie, the main characters flout the maxims when they broke the utterances in delivering their opinion with other characters, by using the utterances in the form of rhetorical strategies, namely: tautology, metaphor, overstatement, rhetorical question and irony.

The main characters also hedge the maxims when their utterances are not totally accurate, but seem informative well founded and relevant. The maxim of quantity is hedged when the speaker's opinion being conveyed is less informative. Besides, the maxims of manner is also hedged when the utterance is not clearly stated and ambiguity without knowing the context. For examples: "*Amen*".

From the findings, the maxims are not obeyed by the main characters, moreover the maxims are flouted and hedged by the main characters when they are talking and delivering their opinion to another characters. However, although it is very difficult to obey and use all of the maxims in producing utterances especially in debate, it is essential and efficiently in communication, therefore, communication can go on smoothly.

5.2 Suggestion

According to the findings of this research, it is suggested that the findings will become additional references in the field of discourse. It is also recommended that the next researchers use Grice's maxims to conduct the research on the other areas. In addition, it is also suggested to the next researchers use other relevance theories to investigate different topics in the same area of the research.

Besides, to the readers after watching or reading the script of this movie, can get some lesson, that revenge and hostility are truly damaging us. Romeo and Juliet died because of their families are not give permission to their love. This is effect from the hostility between their families.

BIBLIOGRAPHY

- Brown & Yule. 1983. *Discourse Analysis*. Cambridge: Cambridge University Press.
- Cook. 1989. *Discourse*. Oxford: Oxford University Press.
- Creswell. 1994. *Research Design: Qualitative & Quantitative Approach*. London: Sage Publications.
- David, Crystal. 1991. *A Dictionary of Linguistics and Phonetics*. Third Edition. Basil Blackwell. Cambridge, Massachusetts. USA.
- Goody. *Questions and politeness: Strategies in Social Interaction*. Cambridge: Cambridge University Press.
- Grundy. 2000. *Doing pragmatics*. London: Arnold.
- Hornby. 1995. *Oxford, Advanced Learner's Dictionary*. Oxford: Oxford University Press.
- Hatch. 2002. *Doing Qualitative Research in Education Settings*. New York: State University of New York Press.
- Leech, Geoffrey. 1983. *Principles of Pragmatic*. London and New York. Longman
- Renkema. 1993. *Discourse Studies An Introductory Textbook*. Amsterdam: John Benjamins Publishing Company.
- Schiffin, Deborah. 1994. *Approaches to Discourse*. Cambridge: Blackwell.
- Silverman. 1993. *Interpreting Qualitative Data: Methods for Analyzes Talk, Text and Interaction*. London : Sage Publications.
- Sobur. 2001. *Analysis text media*. Bandung: PT.Remaja Rosda Karya.
- Stubbs. 1983. *Discourse Analysis, the Sociolinguistics Analysis of Natural Language*. Great Britain: The University of Chicago Press.
- Trudgill. 1992. *Introducing Language and Society*. London: Penguin Books.

Wardaugh. 1986. *An Introduction to Sociolinguistics*. New York: Basil Blackwell



APPENDIX

NO	SPEAKER	DATA	FLOUTING MAXIM						HEDGING MAXIM
			T	M	O	U	R	I	
1	R	Good heart , at what?			✓				
2	R	A right good marks-man! And she's fair I love.			✓				
3	R	I'll go along, no such sight to be shown, but to rejoice in splendor of mine own.			✓				
4	J	Madam, I'm here. What is your will?					✓		
5	R	Not I, Not I (5.1). Believe me: you have dancing shoes with nimble soles: I have a soul of lead (5.2). Is love a tender thing? (5.3). It is too rough, too rude, too boisterous, and it pricks like thorn (5.4).	✓ 1	✓ 2 ✓ 4	✓ 2 ✓ 4		✓ 3		
6	R (6.1;6.2;6.3;.6.5; 6.6) J (6.4)	Did my heart love till now?(6.1) Forswear it, sight! For I ne'er saw true beauty till his night. If I profane with my unworthiest hand this holy shrine, the gentle sin is this: My lips, two blushing pilgrims, (6.2) ready stand to smooth that rough touch with a tender kiss. Have not saints lips, and holy palmers too? (6.3) Then have my lips the sin that they have took?(6.4) Sin from my lips? (6.5) O trespass sweetly urged! Give me my sin again. Is she a Capulet? (6.6)	✓ 1	✓ 2	✓ 2		✓ 3 ✓ 4 ✓ 5 ✓ 6		
7	J	My only love sprung from my only hate! Too early seen unknown, and known too late! Prodigious birth of love it is to me, that I must love a loathed enemy.						✓	
8	R	He jests at scars that never felt a wound. But, soft! What light through yonder window breaks? (8.1). It is the east, and Juliet is the sun (8.2). Arise, fair sun, and kill the		✓ 2			✓ 1		

		envious moon, who is already sick and pale with grief, that thou her maid art far more fair than she. Be not her maid, since she envious; Her vestal livery is but sick and green and none but fools do wear it; oh cast it off. It is my lady, O, it my love! O, that she knew she were.							
9	J	Romeo, O Romeo! Wherefore art thou Romeo? Deny thy father and refuse thy name; or, if thou wilt not, be but sworn my love, and I'll no longer be a Capulet.					✓		
10	R	Shall I hear more, or shall I speak at this?					✓		
11	J	Tis but thy name that is my enemy; Thou art thy self, though not a Montague. What's Montague? It is nor hand, nor foot, nor arm, nor face, nor any other part belonging to a man. O, be some other name! What's in name? that which we call a rose by any other word would smell as sweet; So Romeo would, were he not Romeo call'd, Retain that dear perfection which he owes without that title. O Romeo, doff thy name, and for that name which is no part of thee take all my self.					✓		
12	J (12.1;12.2;12.3; 12.5;12.7) R (12.4;12.6)	Art thou not Romeo and a Montague? (12.1). How camest thou hither, tell me, and wherefore? (12.2) The garden walls are high and hard to climb, and the place death, considering who thou art, if any of my kinsmen find thee here. Thou know'st the mask of night is on my face, else would a maiden blush bepaint my cheek for that which thou hast heard me speak to-noght fain would I dwell on form, fain, fain deny what I have spoke: but farewell compliment! Dost thou love me? (12.3) I know thou wilt say 'Ay,' and I will take thy word: yet if thou swear'st, thou mayst prove false. O gentle Romeo, if thou dost love, pronounce it faithfully. Well what shall I swear by?	✓	5	✓	5	✓ 1 ✓ 2 ✓ 3 ✓ 4 ✓ 6 ✓ 7		

		(12.4). Do not swear: although I joy in thee, I have no joy of this contract to-night: It is too rash, too unadvised, too sudden; Too like the lightning, (12.5) which doth cease to be ere one can say 'It lightens.' Sweat, good night! This bud of love, by summer's ripening breath, may prove a beauteous flower when next we meet. Good night. O, wilt thou leave me so unsatisfied? (12.6). What satisfaction canst thou have to-night? (12.7)							
13	R	Good morrow to you both. What counterfeit did I give you?					✓		
14	J	O honey nurse, what news? Nurse? How art thou out of breath, when thou hast breath to say to me that thou art of breath? Is the news good, or bad? Answer to that; But all this did I know before. What says he of our marriage? What of that? I' faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse, tell me, what says my love? Here's such a coil! Come, what says Romeo?					✓		
15	R	I do protest I never injured thee, but love thee better than thou cans't devise. Till thou shall know the reason of my love. And so good Capulet whose name I tender as dearly as mine own be satisfied. Be satisfied.	✓						
16	J	Come gentle night. Come loving black-browed night give me my Romeo. And when I shall die, take him and cut him out into little stars, and he will make the face of heaven so fine that the entire world be in love with night and pay no worship to the garish sun (16.1). O, I have bought the mansion of love but not possessed (16.2), and though I am sold, not yet enjoyed. O, tedious is this day, as the night before some festival to an impatient child that new robes and may not wear them.	✓ 1					✓ 2	

17	R	There is no world without Verona walls , hence banished is banished from the world and world's exile is death. Then banished is death mis-termed. Calling death banished, thou cu'st my head of with a-golden axe and smiles upon the stroke that murders me.			✓				
18	R	Speakest thou of Juliet? Where is she? And how doth she? And what say my concealed lady of our canceled love?					✓		
19	J	O God. Did Romeo's hand shed Tybalt's blood? O serpent heart hid with a flowering face. Was ever book containing such vile matters so fairly bound? O that deceit should dwell in such a gorgeous palace.					✓		
20	J (20.1;20.2) R (20.3)	Wilt thou be gone? (20.1) It is not yet near day. That light is not daylight, I know it. It is some meteor that the sun exhales (20.2) to light thee on thy way to Mantua. Therefore stay yet. Thou needest not be gone. Let me be taken, let me be put to death. I have more care to stay then will to go. Come death, welcome, Juliet wills it so. How is't my soul? (20.3) Let us talk it is not day.	✓ 2 ✓ 3				✓ 1 ✓ 3		
21	J	O God, I have an ill-divining soul. Methinks I see thee, now thou art so low, as one dead in the bottom of a tomb. O fortune, fortune. Be fickle, fortune, for then I hope that thou will not keep him long but send him back.	✓						
22	J	Not proud you have, but thankful that you have. Proud can I never be of what I hate?					✓		
23	J	Speakest thou from thy heart? (23.1). Amen (23.2).					✓ 1		✓ 2
24	J	What if this mixture does not work at all? Shall I be married then tomorrow morning?					✓		
25	R	And all this day an unaccustomed spirit lifts me above the ground with cheerful thoughts. I dreamt my lady came	✓ 1	✓ 2			✓		

		and found me dead and breathed such life with kisses in my lips that I revived and was an emperor (25.1) . Ah I, how sweet love itself possessed when is but love's shadows are so rich in joy. News from Verona. How now, Balthasar?! Dost thou not bring me letters from the priest? How doth my lady? Is Father well? How doth my lady Juliet? (25.2) For nothing can be ill if she be well.							
26	R	Tush, thou art deceived. Hast thou no letters to me from the priest? (Balthasar shakes his head no). No matter. Well, Juliet, I will lie with thee tonight. I will hence tonight.					✓		
27	R	O my love, my wife, death that hath sucked the honey of thy breath, hath no power yet upon thy beauty, thou art not conquered. Beauty's ensign yet is crimson in thy lips and in thy cheeks, and death's Pale flag is not advanced there. Ah, dear Juliet, why art thou yet so fair? Shall I believe that unsubstantial death is amorous and keeps thee here in the dark to be his paramour? For fear of that I still will stay thee. Here, oh, here will I set up my everlasting rest, and shake the yoke of inauspicious stars from this world-wearied flesh. Eyes look your last, arms take your last embrace, and lips, O you the doors to breathe, seal with a righteous kiss. A dateless bargain, to engrossing death.					✓		
28	J	Romeo. What's here? Poison. Drunk all? And left no friendly drop to help me after? I will kiss thy lips. Happily some poison yet doth hang on them. Thy lips are warm.					✓		

NOTES:

R : Romeo.

J : Juliet.

T : Tautology.

M : Metaphor.

O : Overstatement.

U : Understatement.

R : Rhetorical Questions.

I : Irony



CURRICULUM VITAE

A. IDENTITY

Name : Moch. In'Am Rahmani
Reg. No : 03320126
Date of Birth : 24th of June 1985
Place : Surabaya
Sex : Male
Religion : Islam
Nationality : Indonesia
Address : Jl. Menur No. 03 RT 01/RW 02 Gandu Mlarak Ponorogo
East Java 63472

B. EDUCATION

Elementary School "SDN Gandu I" (1991-1997).

Junior High School "MTs. Al-Islam" (1997-2000).

Senior High School "MA. Al-Islam" (2000-2003).

The State Islamic University of Malang (2003-2008).



DEPARTEMEN AGAMA
UNIVERSITAS ISLAM NEGERI MALANG
FAKULTAS HUMANIORA DAN BUDAYA

Jl. Gajayana No. 50 Malang, Tlp. (0341) 551354, Fax (0341)
572533

BUKTI KONSULTASI SKRIPSI

Nama Mahasiswa : Moch. In'Am Rahmani
Nomor Induk Mahasiswa : 03320126
Fakultas : Humaniora dan Budaya
Jurusan : Bahasa dan Sastra Inggris
Pembimbing : Drs. Nur Salam, M. Pd.
Judul Skripsi : The Flouting and Hedging Maxims Used By
The Main Characters In "**Romeo and Juliet**"
Movie

No.	Tanggal	Materi	Tanda Tangan
1.	20 Februari 2007	Pengajuan Judul dan Outline	1.
2.	17 Maret 2007	Pengajuan Proposal	2.
3.	12 April 2007	Seminar Proposal	3.
4.	23 April 2007	Pengajuan Bab I, II dan III	4.
5.	8 Mei 2007	Konsultasi Bab I, II dan III	5.
6.	15 Mei 2007	Revisi Bab I, II dan III	6.
7.	23 Mei 2007	ACC Bab I, II dan III	7.
8.	24 September 2007	Pengajuan Bab IV & V	8.
9.	25 September 2007	Konsultasi Bab IV, V & Abstrak	9.
10.	26 September 2007	Revisi Bab IV, V & Abstrak	10.
11.	27 September 2007	ACC Bab IV, V & Abstrak	11.
12.	28 September 2007	ACC keseluruhan	12.

Malang, 29 September 2007

Dekan

Drs. H. Dimjati Ahmadin, M. Pd.
NIP. 150 035 072

THE DATA TRANSCRIPTION OF “ROMEO AND JULIET” MOVIE

Romeo + Juliet
by
William Shakespeare

ANCHOR WOMAN

Two households both alike in dignity in fair Verona,
Where we lay our scene, From ancient grudge break to
new mutiny, Where civil blood makes civil hands
unclean, From forth the fatal loins of these two
foes, A pair of star crossed lovers take their life,
Whose misadventured piteous overthrows doth with
their death, Bury their parents strife. The fearful
passage of their death marked love, And the
continuance of their parents rage, Which but their
children's end not could remove, Is now the two hours
traffic of our stage.

SAMPSON

A dog of the house of Capulet moves me!

BENVOLIO

The quarrel is between our masters.

GREGORY

And us their men.

SAMPSON

Bubble, bubble, toil and trouble. And I am a pretty
piece of flesh, I am a pretty piece of Flesh! Here
comes of the house of Capulet!

GREGORY

Quarrel, I will back thee.

ABRAHAM

Boo! Ah, ha ha. Ooh. Boo! Ha ha ha.

SAMPSON

I will bite my thumb at them; which is a disgrace to
them, if they bear it.

ABRAHAM

Do you bite your thumb at us, sir?

SAMPSON

I do bite my thumb, sir!

ABRAHAM

Do you bite your thumb at us? Sir.

SAMPSON

[Aside to GREGORY]

Is the law on our side, if I say ay?

GREGORY

No!

SAMPSON

No, sir, I do not bite my thumb at you, sir, but I
bite my thumb, sir.

GREGORY

Do you quarrel, sir?

ABRAHAM

Quarrel sir! no, sir.

SAMPSON

If you do, sir, I am for you. I serve as good a man
as you.

ABRAHAM

No better?

SAMPSON

Uh? Uh?

GREGORY

Here comes our kinsmen say better!

SAMPSON

Yes, sir better.

ABRAHAM

You lie. Draw, if you be men.

BENVOLIO

Part, fools! you know not what you do. Put up your
swords.

TYBALT

What, art thou drawn among these heartless hinds?
Turn thee, Benvolio, look upon thy death.

BENVOLIO

I do but keep the peace. Put up thy sword, Or manage
it to part these men with me.

TYBALT

Peace. Peace? I hate the word, As I hate hell, all
Montagues, and thee.

BOY

Bang Bang! Bang Bang!

TYBALT

Bang.

MONTAGUE

Give me my long sword, ho!

LADY MONTAGUE

Thou shalt not stir a foot to seek a foe.

PRINCE

Rebellious subjects, enemies to peace, Throw your
mistemper'd weapons to the ground! On pain of
torture, from those bloody hands Throw your
mistemper'd weapons to the ground! Three civil

brawls, bred of an airy word, By thee, old Capulet,
and Montague, Have thrice disturb'd the quiet of our
streets, If ever you disturb our streets again, Your
lives shall pay the forfeit of the peace.

LADY MONTAGUE

O, where is Romeo? saw you him to-day? Right glad I
am he was not at this fray.

BENVOLIO

Madam, underneath a grove of sycamore so early
walking did I see your son.

MONTAGUE

Many a morning hath he there been seen, With tears
augmenting the fresh morning dew.

LADY MONTAGUE

Away from the light steals home my heavy son, And
private in his chamber pens himself, Shuts up his
windows, locks far daylight out And makes himself an
artificial night.

MONTAGUE

Black and portentous must this humour prove, Unless
good counsel may the cause remove.

BENVOLIO

So please you, step aside; I'll know his grievance,
or be much denied.

MONTAGUE

Come, madam, let's away.

ROMEO

Why then, O brawling love, O loving hate, O anything
of nothing first create. heavy lightness. Serious
vanity. Misshapen chaos of well seeming forms.

BENVOLIO

Good-morrow, cousin.

ROMEO

Is the day so young?

BENVOLIO

But new struck cuz.

ROMEO

Ay me! Sad hours seem long. Was that my father that
went hence so fast?

BENVOLIO

It was. What sadness lengthens Romeo's hours?

ROMEO

Not having that, which, having, makes them short.

BENVOLIO

In love?

ROMEO

Out--

BENVOLIO

Of love?

ROMEO

Out of her favour, where I am in love.

BENVOLIO

Alas, that love, so gentle in his view, Should be so tyrannous and rough in proof!

ROMEO

Alas, that love, whose view is muffled still, Should, without eyes, see pathways to his will! Where shall we dine? O me! What fray was here? Yet tell me not, for I have heard it all. Here's much to do with hate, but more with love. Why, then, O brawling love! O loving hate! O any thing, of nothing first create! O heavy lightness! Serious vanity! Misshapen chaos of well-seeming forms! Feather of lead--

[Benvolio Snickers]

Dost thou not laugh?

BENVOLIO

No, cuz, I rather weep.

ROMEO

Good heart, at what?

BENVOLIO

At thy good heart's oppression.

ROMEO

Farewell, my cuz.

BENVOLIO

Soft! I will go along; An if you leave me so, you do me wrong.

CAPULET

But Montague is bound as well as I, In penalty alike; and 'tis not hard, I think, For men so old as we to keep the peace.

PARIS

Of honourable reckoning are you both; And pity 'tis you lived at odds so long. But now, my lord, what say you to my suit?

CAPULET

But saying o'er what I have said before: My child is yet a stranger in the world; Let two more summers wither in their pride, Ere we may think her ripe to be a bride.

PARIS

Younger than she are happy mothers made.

CAPULET

And too soon marr'd are those so early made. This night I hold an old accustom'd feast, At my poor

house look to behold this night Fresh female buds
that make dark heaven light. Hear all, all see,
Come, go with me.

BENVOLIO

Tell me in sadness, who is that you love.

ROMEO

In sadness, cousin, I do love a woman.

BENVOLIO

I aim'd so near, when I supposed you loved.

ROMEO

A right good marks-man! And she's fair I love.

BENVOLIO

A right fair mark, fair cuz, is soonest hit.

ROMEO

Well, in that hit you miss: she'll not be hit With
Cupid's arrow; Nor bide the encounter of assailing
eyes, Nor open her lap to saint-seducing gold:

BENVOLIO

Then she hath sworn that she will still live chaste?

ROMEO

She hath, and in that sparing makes huge waste.

BENVOLIO

Be ruled by me, forget to think of her.

ROMEO

Teach me how I should forget to think.

BENVOLIO

By giving liberty unto thine eyes; Examine other
beauties. Why, Romeo, art thou mad?

ROMEO

Not mad, but bound more than a mad-man is; Shut up in
prison, kept without my food, Whipp'd and tormented.
Good day, good fellow.

NEWSCASTER

Now I'll tell you without asking the great rich
Capulet holds an old accustomed feast--A fair
assembly. Signior Placentio and his lovely daughters.
The lady widow of Vitravio; and her lovely nieces
Rosaline.

BENVOLIO

At this same ancient feast of Capulet's Sups the fair
Rosaline whom thou so lovest, With all the admired
beauties of Verona:

NEWSCASTER

If you be not of the house of Montague come and crush
a cup of wine.

BENVOLIO

Go thither; and, with untainted eye, Compare her face
with some that I shall show, And I will make thee
think thy swan a crow.

ROMEO

I'll go along, no such sight to be shown, But to
rejoice in splendor of mine own.

LADY CAPULET

JULIET!!!! Juliet! Juliet! Juliet! Nurse.
Nurse, where's my daughter? call her forth to me.

NURSE

I bade her come. God forbid! Juliet! Juliet! Juliet!

JULIET

Madam, I am here. What is your will?

LADY CAPULET

Nurse, give leave awhile, We must talk in secret.
Nurse, come back again; I have remember'd me, thou's
hear our counsel. Nurse, Thou know'st my daughter's
of a pretty age.

NURSE

'Thou wast the prettiest babe that e'er I nursed.

LADY CAPULET

By my count, I was your mother much upon these years,
You are now a maid. Thus then in brief: The valiant
Paris seeks you for his love.

NURSE

A man, young lady! Lady, such a man As all the world-
-why, he's a man of wax.

LADY CAPULET

Verona's summer hath not such a flower.

NURSE

Nay, he's a flower; in faith, a very flower.

LADY CAPULET

This night you shall behold him at our feast; Read
o'er the volume of young Paris' face, And find
delight writ there with beauty's pen; This precious
book of love, this unbound lover, To beautify him,
only lacks a cover: So shall you share all that he
doth possess, By having him, making yourself no less.

NURSE

Nay, bigger; women grow by men.

LADY CAPULET

Speak briefly, can you like of Paris' love?

JULIET

I'll look to like, if looking liking move: But no
more deep will I endart mine eye Than your consent to

give strength to make it fly.

SERVANT

Madam, the guests are come.

LADY CAPULET

Go! We follow thee. Juliet, Blah!

NURSE

Go, girl, seek happy nights to happy days.

MERCUTIO

Young hearts run free. Never be caught up, caught up
like Rosaline and thee. Nay, gentle Romeo, we must
have you dance.

ROMEO

Not I, Not I believe me: you have dancing shoes With
nimble soles: I have a soul of lead

MERCUTIO

You are a lover; borrow Cupid's wings, And soar with
them above a common bound.

ROMEO

Under love's heavy burden do I sink.

MERCUTIO

Too great oppression for a tender thing.

ROMEO

Is love a tender thing? It is too rough, Too rude,
too boisterous, and it pricks like thorn.

MERCUTIO

If love be rough with you, be rough with love; Prick
love for pricking, and you beat love down.

BENVOLIO

Every man betake him to his legs.

ROMEO

But 'tis no wit to go.

MERCUTIO

Why, may one ask?

ROMEO

I dream'd a dream to-night.

MERCUTIO

And so did I.

ROMEO

Well, what was yours?

MERCUTIO

That dreamers often lie.

ROMEO

In bed asleep, while they do dream things true.

MERCUTIO

O, then, I see Queen Mab hath been with you. She is
the fairies' midwife, and she comes In shape no

bigger than an agate-stone On the fore-finger of an
alderman, Drawn with a team of little atomies Over
men's noses as they lie asleep; Her chariot is an
empty hazel-nut Her wagoner a small grey-coated gnat,
And in this state she gallops night by night Through
lovers' brains, and then they dream of love; O'er
lawyers' fingers, who straight dream on fees,
Sometime she driveth o'er a soldier's neck, And then
dreams he of cutting foreign throats, And being thus
frighted swears a prayer or two And sleeps again.
This is the hag, when maids lie on their backs, That
presses them and learns them first to bear, Making
them women of good carriage: This is she--This is
she!

ROMEO

Peace, good Mercutio, peace! Thou talk'st of nothing.

MERCUTIO

True, I talk of dreams, Which are the children of an
idle brain, Begot of nothing but vain fantasy, Which
is as thin of substance as the air And more
inconstant than the wind, who woos Even now the
frozen bosom of the north, And, being anger'd, puffs
away from thence, Turning his face to the dew-
dropping south.

BENVOLIO

This wind, you talk of, blows us from ourselves;
Supper is done, and we shall come too late.

ROMEO

I fear, too early: for my mind misgives Some
consequence yet hanging in the stars Shall bitterly
begin his fearful date With this night's revels and
expire the term Of a despised life closed within my
breast By some vile forfeit of untimely death. But
He, that hath the steerage of my course, Direct my
sail! On, lusty gentlemen.

ROMEO

Your drugs are quick.

CAPULET

Ahhh! I have seen the day That I could tell A
whispering tale in a fair lady's ear, Such as would
please.

NURSE

Madam, your mother calls. Come, lets away.

PARIS

Will you now deny to dance?

LADY CAPULET

A man young lady, such a man.

TYBALT

What dares the slave Come hither, To fleer and scorn
at our solemnity? Now, by the stock and honour of my
kin, To strike him dead, I hold it not a sin.

CAPULET

Why, how now, kinsman! wherefore storm you so?

TYBALT

Uncle, this is that villain Romeo, a Montague, our
foe.

CAPULET

Young Romeo is it?

TYBALT

'Tis he.

CAPULET

Content thee, gentle cuz, content thee. Let him
alone; I would not for the wealth of all the town
Here in my house do him disparagement: Therefore be
patient, take no note of him

TYBALT

I'll not endure him.

CAPULET

He shall be endured

TYBALT

Uncle, 'tis a shame.

CAPULET

Go to! What, Goodman boy! I say, he shall: go to;
Make a mutiny among my guests?!

ROMEO

Did my heart love till now? forswear it, sight! For I
ne'er saw true beauty till this night.

ROMEO

If I profane with my unworthiest hand This holy
shrine, the gentle sin is this: My lips, two blushing
pilgrims, ready stand To smooth that rough touch with
a tender kiss.

JULIET

Good pilgrim, you do wrong your hand too much, Which
mannerly devotion shows in this; For saints have
hands that pilgrims' hands do touch, And palm to palm
is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

JULIET

Ay, pilgrim, lips that they must use in prayer.

ROMEO

Well, then, dear saint, let lips do what hands do;

They pray, grant thou, lest faith turn to despair.

JULIET

Saints do not move, though grant for prayers' sake.

ROMEO

Then move not, while my prayer's effect I take. Thus
from my lips, by yours, my sin is purged.

JULIET

Then have my lips the sin that they have took.

ROMEO

Sin from my lips? O trespass sweetly urged! Give me
my sin again.

JULIET

You kiss by the book.

NURSE

Madam, your mother craves a word with you. Come lets
away.

ROMEO

Is she a Capulet?

NURSE

His name is Romeo, and he's a Montague; The only son
of your great enemy.

MERCUTIO

Away, begone; the sport is at the best.

ROMEO

Ay, so I fear; the more is my unrest.

JULIET

My only love sprung from my only hate! Too early seen
unknown, and known too late! Prodigious birth of love
it is to me, That I must love a loathed enemy.

TYBALT

I will withdraw: but this intrusion shall Now seeming
sweet convert to bitterous gall.

BENVOLIO

Romeo! Romeo!

MERCUTIO

Romeo! humours! madman! passion! lover! I conjure
thee by Rosaline's bright eyes, By her high forehead
and her scarlet lip, By her fine foot, straight leg
and quivering thigh! O, Romeo that she were An open
ass, and thou a poperin pear! Romeo, good night: I'll
to my truckle-bed; This field-bed is too cold for me
to sleep.

ROMEO

He jests at scars that never felt a wound. But, soft!
what light through yonder window breaks? It is the
east, and Juliet is the sun. Arise, fair sun, and
kill the envious moon, Who is already sick and pale

with grief, That thou her maid art far more fair than
she: Be not her maid, since she is envious; Her
vestal livery is but sick and green And none but
fools do wear it; oh cast it off. It is my lady, O,
it is my love! O, that she knew she were!

JULIET

Ay me!

ROMEO

She speaks: O, speak again, bright angel!

JULIET

Romeo, O Romeo! wherefore art thou Romeo? Deny thy
father and refuse thy name; Or, if thou wilt not, be
but sworn my love, And I'll no longer be a Capulet.

ROMEO

[Aside]

Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy; Thou art thyself,
though not a Montague. What's Montague? it is nor
hand, nor foot, Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name! What's in
a name? that which we call a rose By any other word
would smell as sweet; So Romeo would, were he not
Romeo call'd, Retain that dear perfection which he
owes Without that title. O Romeo, doff thy name, And
for that name which is no part of thee Take all
myself.

ROMEO

I take thee at thy word.

JULIET

Ahhh!

JULIET

Art thou not Romeo and a Montague?

ROMEO

Neither, fair maid, if either thee dislike.

JULIET

How camest thou hither, tell me, and wherefore? The
garden walls are high and hard to climb, And the
place death, considering who thou art, If any of my
kinsmen find thee here.

ROMEO

With love's light wings did I o'er-perch these walls;
For stony limits cannot hold love out, And what love
can do that dares love attempt; Therefore thy kinsmen
are no let to me.

JULIET

If they do see thee, they will murder thee.

ROMEO

I have night's cloak to hide me from their eyes, And
but thou love me, let them find me here: My life were
better ended by their hate, Than death prorogued,
wanting of thy love.

JULIET

Thou know'st the mask of night is on my face, Else
would a maiden blush bepaint my cheek For that which
thou hast heard me speak to-night Fain would I dwell
on form, fain, fain deny What I have spoke: but
farewell compliment! Dost thou love me? I know thou
wilt say 'Ay,' And I will take thy word: yet if thou
swear'st, Thou mayst prove false. O gentle Romeo, If
thou dost love, pronounce it faithfully:

ROMEO

Lady, by yonder blessed moon I swear That tips with
silver all these fruit-tree tops--

JULIET

O, swear not by the moon, the inconstant moon, That
monthly changes in her circled orb, Lest that thy
love prove likewise variable.

ROMEO

Well what shall I swear by?

JULIET

Do not swear at all; Or, if thou wilt, swear by thy
gracious self, Which is the god of my idolatry, And
I'll believe thee.

ROMEO

If my heart's dear love--

JULIET

Do not swear: although I joy in thee, I have no joy
of this contract to-night: It is too rash, too
unadvised, too sudden; Too like the lightning, which
doth cease to be Ere one can say 'It lightens.'
Sweet, good night! This bud of love, by summer's
ripening breath, May prove a beauteous flower when
next we meet. Good night.

ROMEO

O, wilt thou leave me so unsatisfied?

JULIET

What satisfaction canst thou have to-night?

ROMEO

The exchange of thy love's faithful vow for mine.

JULIET

I gave thee mine before thou didst request it!

NURSE

Juliet!

JULIET

Three words, dear Romeo, and good night indeed. If that thy bent of love be honourable, Thy purpose marriage, send me word to-morrow, By one that I'll procure to come to thee, Where and what time thou wilt perform the rite; And all my fortunes at thy foot I'll lay And follow thee my lord throughout the world.

NURSE

[Within]
Juliet!

JULIET

I uh, by and by I come--But if thou mean'st not well, I do beseech thee--

NURSE

[Within]
Juliet!

JULIET

By and by, I come: -- To cease thy strief, and leave me to my grief: To-morrow will I send.

ROMEO

So thrive my soul--

JULIET

A thousand times good night! Exit, above

ROMEO

A thousand times the worse, to want thy light. Love goes toward love, as schoolboys from their books, But love from love, toward school with heavy looks.

JULIET

Romeo! At what o'clock to-morrow Shall I send to thee?

ROMEO

By the hour of nine.

JULIET

I will not fail: 'tis twenty year till then.

JULIET

Good night, good night! Parting is such sweet sorrow, that I shall say good night till it be morrow.

NURSE

Juliet!

FATHER LAWRENCE

O, mighty is the powerful grace that lies in plants, herbs, stones, and their true qualities: for nought so vile that the earth doth live but to the earth some special good doth give, nor aught so good, but strain'd from that fair use revolts from true birth, stumbling on abuse: virtue itself turns vice, being

misapplied; and vice sometimes by action dignified.
Within the infant rind of this weak flower poison is
resident and medicine power: for this, being smelt,
with that part cheers each part; being tasted, slays
all senses with the heart. Two such empossed kings
encamp them still in man as well as herbs, grace and
rude will; and where the worser is predominant, full
soon the canker death eats up that plant.

ROMEO

Good marrow, father!

FATHER LAWRENCE

Benedicite! What early tounge so sweet saludeth me?

ALTAR BOYS

Good marrow, Romeo.

ROMEO

Good marrow.

FATHER LAWRENCE

Young son, it argues a distemper'd head so soon to
bid good marrow to thy bed: or if not so so, then
here I hit it right, our Romeo hath not seen his bed
tonight.

ROMEO

The last is true; the sweeter rest was mine.

FATHER LAWRENCE

God pardon sin, was thou with Rosaline!?

ROMEO

Rosaline? My ghostly father no; I have forgot that
name, and that name's woe.

FATHER LAWRENCE

That's my good son: but where hast thou been

ROMEO

I have been feasting with mine enemy, where on a
sudden one hath wounded me, that's by me wounded;
both our remeidies within thy help and holy physic
lies.

FATHER LAWRENCE

Be plain, good son, and homely in thy drift; riddling
confession finds but riddling shrift.

ROMEO

Then plainly know my hearts dear love is set, on the
fair daughter of rich Capulet. We met, we wooed, we
made exchange of vow. I'll tell thee as we pass; but
this I pray, that thou consent to marry us today.

FATHER LAWRENCE

Holy Saint Francis, what a change is here! Is
Rosaline that thou didst love so dear so soon
forsaken? Young men's love then lies not truly in

their hearts but in their eyes.

ROMEO

Thou chid'st me oft for loving Rosaline.

FATHER LAWRENCE

For doting; not for loving, pupil mine.

ROMEO

I pray thee, chide me not; whom I love now doth grace
for grace and love for love allow; the other did not
so.

FATHER LAWRENCE

O, she new well. Thy love read by rote and could not
spell. Come, young waverer, come, go with me, In one
respect I'll thy assistant be; for this alliance may
so happy prove, to turn your household rachor to pure
love.

ROMEO

O, let us hence; I stand on sudden haste.

FATHER LAWRENCE

Wisely and slow; they stumble that run fast.

MERCUTIO

Where the devil should this Romeo be? Came he not
home to-night?

BENVOLIO

Not to his father's; I spoke with his man.

MERCUTIO

Why that pale hard-hearted wench, that Rosaline.
Torments him so, that he will sure run mad.

BENVOLIO

Tybalt, the kinsman of old Capulet, Hath sent a
letter to his father's house.

MERCUTIO

A challenge, on my life.

BENVOLIO

Romeo will answer it?

MERCUTIO

Any man that can write may answer a letter.

BENVOLIO

Nay, he will answer the letter's master, how he
dares, being dared.

MERCUTIO

But alas poor Romeo! he is already dead; stabbed with
a white wench's black eye; shot through the ear with
a love-song; the very pin of his heart cleft with the
blind bow-boy's butt-shaft: and is he a man to
encounter Tybalt?

BENVOLIO

Why, what is Tybalt?

MERCUTIO

More than prince of cats. He is the courageous captain of compliments. He fights as you sing prick-song, keeps time, distance, and proportion; he rests his minim rest, one, two, and the third in your bosom: the very butcher of a silk button, a duellist, a duellist; a gentleman of the very first house, of the first and second cause: the immortal passado! punto reverso! the hail!

BENVOLIO

The what?

BENVOLIO

Here comes Romeo. Romeo!

ROMEO

Ho Ho, Capital Punks!

MERCUTIO

Signior Romeo, bon jour! there's a French salutation to your French slop. You gave us the counterfeit fairly last night.

ROMEO

Good morrow to you both. What counterfeit did I give you?

MERCUTIO

The slip, son, the slip; can you not conceive?

ROMEO

Pardon, good Mercutio, my business was great; and in such a case as mine a man may strain courtesy.

MERCUTIO

That's as much as to say, such a case as yours constrains a man to bow in the hams.

ROMEO

Meaning, to court'sy.

MERCUTIO

Thou hast most kindly hit it.

ROMEO

A most courteous exposition.

MERCUTIO

Nay, I am the very pink of courtesy.

ROMEO

Pink for flower.

MERCUTIO

Right.

ROMEO

Why, then is my pump well flowered.

MERCUTIO

Sure Witt! Now art thou sociable, now art thou Romeo;

now art thou what thou art, by art as well as by nature.

ROMEO

Here's goodly gear!

NURSE

I desire some confidence with you.

MERCUTIO

A bawd, a bawd, a bawd! so ho! Romeo! Romeo! Romeo! Will you come to your father's? we'll to dinner, thither.

ROMEO

I will follow you.

MERCUTIO

Farewell, ancient lady; farewell,

NURSE

If ye should lead her into a fool's paradise, as they say, it were a very gross kind of behavior, as they say: for the lady is young; and, therefore, if you should deal double with her, truly it were an ill thing, and very weak dealing.

ROMEO

Bid her to come to confession this afternoon; And there she shall at Father Laurence' cell Be shrived and married.

JULIET

O honey nurse, what news? Nurse?

NURSE

I am a-weary, give me leave awhile: Fie, how my bones ache! what a jaunt have I!

JULIET

I would thou hadst my bones, and I thy news: I pray thee, speak.

NURSE

What haste? can you not stay awhile? Do you not see that I am out of breath?

JULIET

How art thou out of breath, when thou hast breath To say to me that thou art out of breath? Is the news good, or bad? answer to that;

NURSE

Well, you have made a simple choice; you know not how to choose a man: Romeo! no, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body,

JULIET

But all this did I know before. What says he of our marriage? what of that?

NURSE

Lord, how my head aches! what a head have I! O, my back! Other' other side,--O, my back.

JULIET

I' faith, I am sorry that thou art not well. Sweet, sweet, sweet nurse, tell me, what says my love?

NURSE

Your love says, like an honest gentleman, and a courteous, and a kind, and a handsome, and, I warrant, a virtuous,--Where is your mother?

JULIET

Where is my mother! How oddly thou repliest! Your love says, like an honest gentleman, Where is your mother?'

NURSE

O lady dear! Are you so hot? Henceforward do your messages yourself.

JULIET

Here's such a coil! Come, what says Romeo?

NURSE

Have you got leave to go to confession to-day?

JULIET

I have.

NURSE

'Then hie you hence to Father Laurence' cell; There stays a husband to make you a wife

FATHER LAWRENCE

These violent delights have violent ends. And in their triumph die; like fire and powder, which as they kiss consume. The sweetest honey is loathsome in it's own deliciousness. Therefore love moderately. Romeo, shall thank the daughter for us both.

BENVOLIO

I pray thee good Mercutio let's retire. The day is hot. the Capel's are abroad, and if we meet we shall not 'scape a brawl, for in these hot day is the mad blood stirring.

MERCUTIO

Keep away the cats! Thou art like one of these fellows that, when he enters the confines of a tavern claps me his sword upon the table and says, "God send me no need of thee." and by the operation of the second cup draws him on the drawer, when indeed there is no need.

BENVOLIO

Am I like Such a fellow?

MERCUTIO

Thou art as hot a Jack in thy mood as any in Verona.

BENVOLIO

By my head here come the Capulets.

MERCUTIO

By my heel, I care not.

TYBALT

Follow me close. Gentlemen, goodbye. A word with one of you?

MERCUTIO

OH, and but one word with one of us? Couple it with something. Make it a word and a...a blow.

TYBALT

You shall find me apt enough to that, sir. And you will give me occasion.

MERCUTIO

Could you not take some occasion without giving?

TYBALT

Mercutio! Thou art consortest with Romeo?

MERCUTIO

Consort? What does thou make us minstrels? An thou make minstrels of us look to hear nothing of discords. Here's my fiddlestick. Here's that shall make you dance! Zounds, Consort!

BENVOLIO

Either withdraw unto some private place, or reason coldly of your grievances, or else depart. Here all eyes gaze on us.

MERCUTIO

Men's eyes were made to look, and let them gaze. I will not budge for no man's pleasure, I.

TYBALT

Peace be with you sir, Here comes my man.

ROMEO

MERCUTIO!

TYBALT

ROMEO! The love I bear thee can afford no better term than this. Thou art a villain!

ROMEO

Tybalt, the reason that I have to love thee doth much excuse the appertaining rage to such a greeting: villian am I none. Therefore farwell. I see thou knowest me not.

TYBALT

Boy this shall not excuse the injuries that thou has done me! Turn and Draw! Turn and draw! Turn and draw! Turn and draw! Turn and draw!

ROMEO

I do protest I never injured thee, but love thee
better than thou cans't devise. till thou shall know
the reason of my love. And so good Capulet who's name
I tender as dearly as mine own, Be satisfied. Be
satisfied.

MERCUTIO

Calm, Dishonorable, Vile Submission! Thou art my
souls hate! Tybalt! You ratcatcher, will you walk?

TYBALT

What wouldst thou have with me?

MERCUTIO

Good king of cat's, nothing but one of your nine
lives.

TYBALT

I am for you.

ROMEO

Forbear this outrage, good Mercutio.

BENVOLIO

Art thou hurt?

MERCUTIO

Ay, ay, a scratch, a scratch. Ay, a scratch, a
scratch. HA HA HA.

ROMEO

Courage man, the hurt can not be much.

MERCUTIO

'Twill serve. Ask for me tomorrow and you shall find
me a grave man. A plague o' both your houses. They
have made worms meat of me. A plague on both your
Houses! Why the devil did you come between us? I was
hurt under your arm.

ROMEO

I thought all for the best.

MERCUTIO

A Plague o' both your houses.

ROMEO

NO! Mercutio!

JULIET

Come gentle night. Come loving black-browed night
give me my Romeo. And when I shall die, take him and
cut him out into little stars, and he will make the
face of heaven so fine that all the world will be in
love with night and pay no worship to the garish sun.
O, I have bought the mansion of love but not
possessed, and though I am sold, not yet enjoyed. O,
tedious is this day, as the night before some
festival to an impatient child that hath new robes

and may not wear them.

ROMEO

Mercutio's soul is but a little way above our heads
staying for thine to keep him company!

TYBALT

Thou, wretched boy shalt with him hence.

ROMEO

Either thou, or I, or both, must go with him! Either
thou, or I, or both, must go with him! Either thou,
or I, or both, must go with him! I am Fortunes fool!

CAPTIAN PRINCE

ROMEO! Away begone stand not amazed! Away!

GLORIA

Tybalt!

CAPTIAN PRINCE

Where are the vile beginners of this fray? Benvolio,
who began this bloody fray?

BENVOLIO

Romeo, he cries aloud, Hold friends. Tybalt her is
slain. Romeo's hand did slay. Romeo spoke him fair.
could not take truce with the unruly spleen of
Tybalt, deaf to peace.

GLORIA

It's the kinsman to the Montague, affection makes him
false! I beg for justice which thou prince must give,
Romeo slew Tybalt! Romeo must not live!

PRINCE

Romeo slew him, he slew Mercutio; Who now the price
of his dear blood doth owe?

TED MONTAGUE

Not Romeo, Prince, he was Mercutio's friend; his
fault concludes but what the law should end, the life
of Tybalt.

PRINCE

And for that offense Immediately we do exile him.

TED MONTAGUE

Noble Prince--

PRINCE

I will be deaf to pleading and excuses; Nor tears nor
prayers shall purchase out abuses, Therefore use
none. Let Romeo hence in haste, Else when he is found
that hour is his last> Romeo is banished!

ROMEO

Banishment? Be merciful, say death; for exile hath
more terror in his look much more than death. Do not
say Banishment.

ROMEO

Affliction is enamoured of thy parts, and thou art wedded to calamity. Hence from Verona art thou banished. Be patient, for the world is broad and wide.

ROMEO

There is no world without Verona walls, hence banished is banished from the world and worlds exile is death. Then banished is death mis-termed. Calling death banished, thou cu'st my head off with a golden axe and smiles upon the stroke that murders me.

FATHER LAWRENCE

O deadly sin, O rude unthankfulness! This is dear mercy and thou sees it not. Hence!

NURSE

I come for my lady Juliet.

FATHER LAWRENCE

Welcome.

NURSE

Where is my Lady's lord?

FATHER LAWRENCE

Romeo, come forth.

ROMEO

Nurse.

NURSE

Sir. Ah, sir. Death the end of all

ROMEO

Speakest thou of Juliet? Where is she? And how doth she? And what say my concealed lady of our canceled love?

NURSE

O, she says nothing sir, but weeps and weeps, and then on Romeo cries and then falls down again.

ROMEO

As if that name, Shot from the deadly level of a gun did murder her, as that name's cursed hand did murder her kinsman.

FATHER LAWRENCE

I thought thy disposition better tempered! Thy Juliet is alive. There art thou happy. The law that threatened death becomes thy friend and turns it to exile. There art thou happy. A Pack of blessings light upon thy back. Wherefore railst thou on thy birth the heaven and earth? Since birth and heaven and earth all three do meet in thee at once.

NURSE

Sir, a ring my lady bid me give you.

ROMEO

How well my comfort is revived by this.

FATHER LAWRENCE

Hie you make haste! But look thou stay not till the watch be set, for then thou canst not pass to Mantua where thou shalt live till we can find a time to blaze your marriage, reconcile your friends, beg pardon of the Prince and call thee back with twenty hundred times more joy, than thou wentst forth in lamentation. Quick hence! Be gone by break of day! Sojourn in Mantua.

ROMEO

Farewell.

JULIET

O God. Did Romeo's hand shed Tybalt's blood? O serpent heart hid with a flowering face. Was ever book containing such vile matter's so fairly bound? O, that deceit should dwell in such a gorgeous palace.

GLORIA

She'll not come down tonight.

DAVE

These times of woe afford no time to woo.

CAPULET

Look you, she loved her kinsman Tybalt dearly.

GLORIA

And so did I.

GLORIA

Well, we were born to die.

GLORIA

I'll know her mind early tomorrow, but tonight she's mew'd up to her heaviness.

CAPULET

I will make a desperate tender of my child's love. I think she will be ruled in all respect by me; Nay, more, I doubt it not. But what say you to Thursday?

DAVE

My lord, I... I would that Thursday were tomorrow.

CAPULET

A Thursday let it be then. Wife, you go to Juliet ere you go to bed. Tell her, a Thursday she will be married to this noble sir!

JULIET

Wilt thou be gone? It is not yet near day.

ROMEO

I must be gone and live, or stay and die.

JULIET

That light is not daylight, I know it, I. It is some meteor that the sun exhales to light thee on thy way to Mantua. Therefore stay yet. Thou needest not be gone.

ROMEO

Let me be taken, let me be put to death. I have more care to stay then will to go. Come death, Welcome, Juliet wills it so. How is't my soul? Let us talk it is not day.

JULIET

It is, It is! Hie hence, be gone, away. O, now be gone. More light and light it grows.

ROMEO

More Light and light, more dark and dark our woes.

NURSE

Madam! Your lady mother is coming to your chamber

GLORIA

Ho, daughter are you up?

JULIET

'Then window, let day in and let life out. O, think'st thou we shall ever meet again?

ROMEO

I doubt it not. Trust me, love, all these woes shall serve for sweet discourses in our times to come. Adieu.

JULIET

O God, I have an ill-divining soul. Methinks I see thee, now thou art so low, as one dead in the bottom of a tomb. O fortune, fortune. Be fickle, fortune, for then I hope that thou will not keep him long but send him back.

GLORIA

Thou hast a careful father, child: One who, to put thee from thy heaviness, hath sorted out a sudden day of joy that thou expects nor I looked not for.

JULIET

Madam, in happy time what day is that?

GLORIA

Marry my child next Thursday Morn. The gallant, young and noble gentleman, Sir Paris, at Saint Peter's Church, shall make thee there a joyful bride.

JULIET

What? Now. St. Peter's Church, and Peter too, he shall not make me there a joyful bride!

GLORIA

Here comes your father, tell him so yourself.

CAPULET

How now, wife? Have you delivered to her our decree?

GLORIA

Ay Sir! But she will none, she gives you thanks. I would the fool were married to her grave.

CAPULET

How? Will she none? Is she not proud? Doth she not count her blest, unworthy as she is, that we have wrought so worth a gentleman to be her bride?

JULIET

Not proud you have, but thankful that you have. Proud can I never be of what I hate!

CAPULET

Thanks me no thanking, nor proud me no pouds, But fettle your joints 'gainst Thursday next.

JULIET

Hear me with patience.

CAPULET

Speak not, reply not, do not answer me.

GLORIA

Fie, Fie, are you mad?

CAPULET

Hang thee, young baggage, disobedient wretch.

NURSE

God in heaven bless her! You are to blame my lord, to rate her so!

CAPULET

Peace you mumbling fool! I tell thee what-get thee to church o' Thursday Or never after look me in the face an you be mine, I give you to my friend. An you be not, hang, beg, starve, die in the streets, Trust to it. Bethink you. I'll not be forsworn!

JULIET

O sweet my mother cast me not away. Delay this marriage for a month, a week. Or if you do not make the bridal bed in that dim monument where Tybalt lies.

GLORIA

Talk not to me, for Ill not speak a word. Do as thou wilt for I have done with thee.

JULIET

O God!--O Nurse, how shall this be prevented? What sayest thou? Hast thou not a word of joy? Some comfort nurse.

NURSE

Faith, here it is. I think it best you marry with

this Paris. O, he's a lovely gentleman. I think you are happy in this second match, for it excels your first; or if it did not, your first is dead--or 'twere as good he were as living here and you no use to him.

JULIET

Speakest thou from thy heart?

NURSE

And from my soul too. Else beshrew them both.

JULIET

Amen

NURSE

What?

JULIET

Well, thou hast comforted me marvelous much. Go in and tell my lady I am gone, having displeased my father to Father Lawrence to make confession and be absolved.

DAVE

Immoderately she weeps for Tybalts death. Now, sir, her father counts it dangerous that she doth give her sorrow so much sway, and in his wisdom hastes our marriage to stop the inundation of her tears. Happily met, my lady, and my wife.

JULIET

That may be, sir, when I may be a wife.

PARIS

That "may be," must be, love, on Thursday next.

JULIET

What must be, shall be.

FATHER LAWRENCE

Well, that's a certain text.

DAVE

Come you to make confession?

JULIET

Are you at leisure Holy Father, now? Or shall I come to you at evening mass?

FATHER LAWRENCE

My leisure serves me, pensive daughter now. We must entreat the time alone.

DAVE

God shield I Should disturb devotion. Juliet, on Thursday early will I rouse Ye, Till then, adieu, and keep this holy kiss.

JULIET

Tell me not, Father, that thou hearest of this, Unless thou tell me how I may prevent it.

FATHER LAWRENCE

It strains me past the compass of my wits.

JULIET

If in thy wisdom thou canst give no help Do thou but
call my resolution wise, And with this I'll help it
presently!

FATHER LAWRENCE

Hold Daughter!

JULIET

Be not so long to speak I long to die.

FATHER LAWRENCE

I do spy a kind of hope, Which craves as desperate
and execution as that is desperate which we would
prevent. If, rather than to marry Paris, Thou hast
the strength of will to slay thyself, Then it is
likely thou wilt undertake a thing like death, to
chide away this shame. No warmth, no breath shall
testify thou livest. Each part, deprived of supple
government, shall stiff and stark and cold appear,
like death. Now when the bridegroom in the morning
comes to rouse thee from thy bed, there art thou
dead. Thou shalt be borne to that same ancient vault
where all the kindred to the Capulet lie. In the
meantime, against thou shalt awake, shall Romeo by my
letters know our drift, and hither shall he come. And
that very night shall Romeo bear thee hence to
Mantua. Take thou this vial, being then in bed, and
this distilling liquor drink thou off. I'll send my
letters to thy lord post haste to Mantua.

JULIET

What if this mixture do not work at all? Shall I be
married then tomorrow morning?

GLORIA

What, daughter are you busy? Need you my help?

JULIET

No, madam. We have culled such necessities as our
behoveful for our state tomorrow. so please you, let
me now be left alone, and let the nurse this night
sit up with you. for I am sure you have your hands
full in all this so sudden business.

GLORIA

Geth thee to bed and rest, for thou has need.

JULIET

Farewell. God knows when we shall meet again.

GLORIA

Goodnight.

JULIET

Romeo, I drink to thee.

FATHER LAWRENCE

As the custom is, in all her best array, bear her to church.

ROMEO

And all this day an unaccustomed spirit lifts me above the ground with cheerful thoughts. I dreamt my lady came and found me dead and breathed such life with kisses in my lips that I revived and was an emperor. Ah me, how sweet is love itself possessed when but love's shadow's are so rich in joy. News from Verona. How now, Balthasar?! Dost thou not bring me letters from the Priest? How doth my lady? Is my Father well? How doth my lady Juliet? For nothing can be ill if she be well.

BALTHASAR

If she is well then nothing can be ill. Her body rests in Capel's monument, and her immortal part with the angel's lives. I saw her laid low. Pardon me for bringing these ill news.

ROMEO

Then I defy you, stars! JULIET! JULIET! I will hence tonight.

BALTHASAR

Have patience!

ROMEO

Leave Me!

BALTHASAR

Your looks are pale and wild and do import some misadventure.

ROMEO

Tush, thou art deceived. Hast thou no letters to me from the priest?

[Balthasar shakes his head no.]

No matter. Well, Juliet, I will lie with thee tonight. I will hence tonight.

POLICE OFFICER

Romeo is within Verona Wall's.

ROMEO

Let me have a dram of poison, such some speeding gear, as will disperse itself through all the veins, that the life weary taker may fall dead

CRUSTY

Such mortal drugs I have, but Verona's law is death to any that utters them.

ROMEO

The world is not thy friend, nor the world's law. Then

be not poor, but break it, and take this.

CRUSTY

My poverty, but not my will consents.

ROMEO

I pay thy poverty, and not thy will.

CRUSTY

Drink it off and, if you had the strength of twenty men it would dispatch you straight.

ROMEO

Here is my gold. Worse poison to men's souls, than these poor compounds that thou mayest not sell.

FATHER LAWRENCE

The letter was of dear import.

CLERK

I could not send it nor get a messenger to bring it thee.

FATHER LAWRENCE

The neglecting it may do much damage.

ROMEO

Live and be prosperous; and farewell good fellow.

BALTHASAR

Then I'll leave thee.

ROMEO

Tempt not a desperate man!

CAPTIAN PRINCE

Hold! Hold!

ROMEO

O my love, my wife, Death that hath sucked the honey of thy breath, hath no power yet upon thy beauty, thou art not conquered. Beauty's ensign yet is crimson in thy lips and in thy cheeks, and death's pale flag is not advanced there. Ah, dear Juliet, why art thou yet so fair? Shall I believe that unsubstantial death is amorous and keeps thee here in the dark to be his paramour? For fear of that I still will stay thee. Here, oh, here will I set up my everlasting rest, and shake the yoke of inauspicious stars from this world-wearied flesh. Eyes look your last, arms take your last embrace, and lips, O you the doors to breath, seal with a righteous kiss. A dateless bargain, to engrossing death.

JULIET

Romeo. What's here? Poison. Drunk all, and left no friendly drop to help me after. I will kiss thy lips.

Happily some poison yet doth hang on them. Thy lips are warm.

ROMEO

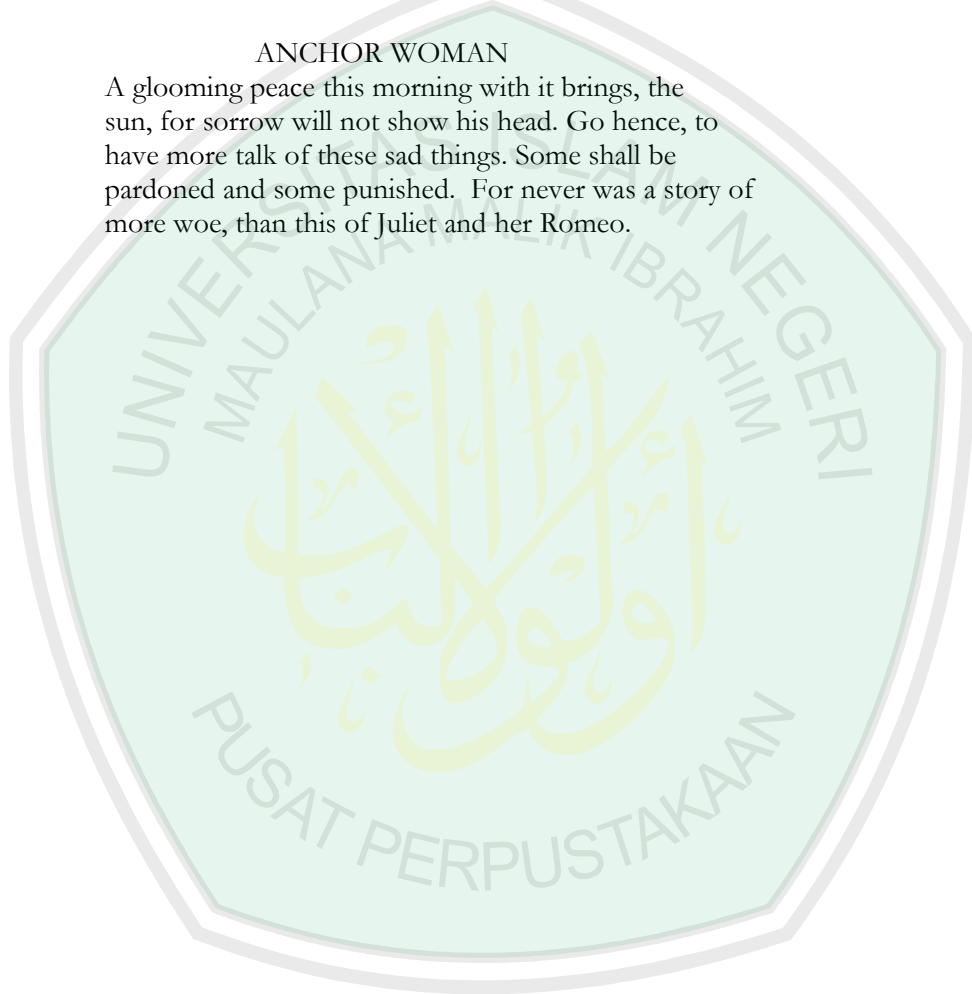
Thus..... with a kiss..... I die.

CAPTIAN PRINCE

See what a scourge is laid upon your hate, that
heaven finds means to kill your joys with love. And
I, for winking at your discords too, have lost a
brace of kinsman. All are Punished. ALL ARE PUNISHED!

ANCHOR WOMAN

A glooming peace this morning with it brings, the
sun, for sorrow will not show his head. Go hence, to
have more talk of these sad things. Some shall be
pardoned and some punished. For never was a story of
more woe, than this of Juliet and her Romeo.



Certificate of the Authorship

The undersigned,

Name : Moch. In' Am Rahmani

Reg. Number : 03320126

Faculty/Department : Humanities and Culture/English Letters and Language

Certify that the thesis I wrote to fulfill the requirement for the degree of *Sarjana Sastra* in English Letters and Language Department, Faculty of Humanities and Culture, The State Islamic University of Malang entitled "The Flouting and Hedging Maxims Used By The Main Characters In *Romeo and Juliet* Movie" is truly my original work. It does not incorporate any materials previously written or published by another person except those indicated in quotations and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 29 September 2007

The Researcher,

Moch. In' Am Rahmani
NIM. 03320126