

**A STUDY OF HEDGING AND FLOUTING OF
CONVERSATIONAL MAXIMS IN THE MOVIE OF
*JOHN TUCKER MUST DIE***

THESIS

Presented to
The State Islamic University of Malang
in Partial Fulfillment of the Requirement for the Degree of *Sarjana Sastra (S.S)*

AKHMAD NAPIS
03320129



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES AND CULTURE
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2008

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Hereby, I certify that the thesis I wrote to fulfill the requirement for Sarjana Sastra (S.S) entitled “A Study of Hedging and Flouting of Conversational Maxims in the Movie of *John Tucker Must Die*” 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 the fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, 25 June 2008

Ahmad Nafis

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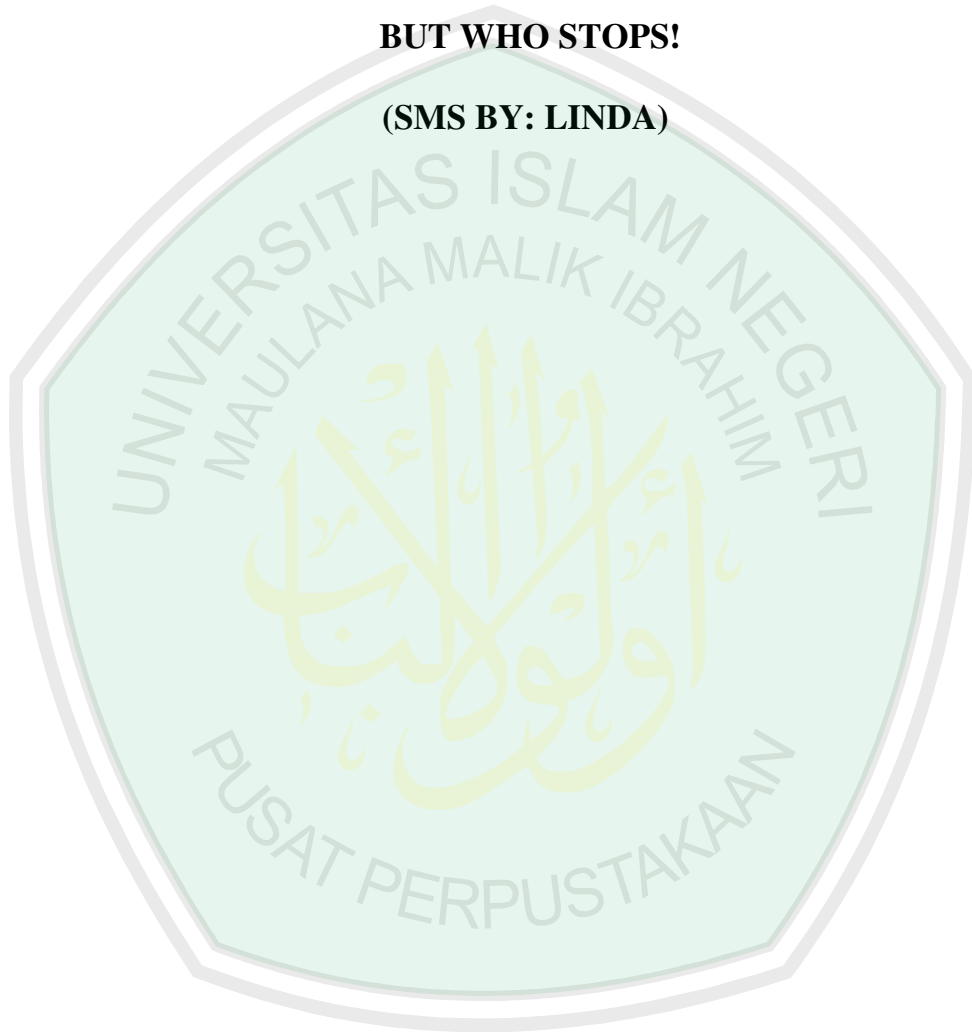
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MOTTO

**A LOSER IS NOT WHO FAILS,
BUT WHO STOPS!**

(SMS BY: LINDA)



DEDICATION

This thesis is dedicated for:

🏠 My family in Banjarmasin Bapak Mas'ud Arsyad , Ibu Asmaniyah,

And my three brothers Fuadi, Ridho and Dicky

And my four sisters Ka' Juairiyah, Ka' Imah, Mawaddah, Ummi

Sa'adah

Mas Didin & Mas DeWa

Thanks for the love, Sacrifice, and pray.

Thanks for giving me a fascinating spirit and giving me

A true example of a nice family

Everybody who admires themselves

Living equally and fairly

In this universe

My family everywhere: Mudah, QQ, Mama & Abah SBY

My Best Friends: Bahtiar, Sopan, Danang, Djoko, Imam, Rinda

Linda Sofia & Risa Wulandari,

Thanks for never ending love, peace, place, happiness, and

laugh

Thanks for supporting, supporting and supporting me

To finish this Thesis

Thanks for teaching and for inspiring me

To have a wonderful personality

I love U All

ACKNOWLEDGEMENT

Bismillahirrahmanirrahim

Proudly, I would like to express my best gratitude to our greatest God Allah who has given me a drop of knowledge with a million powers. Peace and salutation be upon to greatest reformer in Islam, he is Muhammad Saw. Through his endless mediation that I am recognized as a true exist Moslem.

Because of that divine gift of grace from Allah, I am finally able to finish this thesis entitled A Study Of Hedging And Flouting Of Conversational Maxims In The Movie Of *John Tucker Must Die* as the requirement for the degree of S1 in English Letters and Language Department, Faculty of Humanities and Culture at the State Islamic University of Malang.

In addition, along in process of finishing this thesis I would like to dedicate my best thank to:

1. The Rector of the State Islamic University of Malang, Prof. Dr. Imam Suprayogo, giving me the chance and the opportunity to study in this Green University.
2. The Dean of Faculty of Humanities and Culture, Drs. Dimjati Ahmadin, M.Pd, providing tool and infrastructure which support the smoothness of learning and studying in this faculty.
3. The Head of English Letters and Language Department, Dra. Syafiyah, MA, and all of the lecturers of English Letters and Language Department. Many thanks for the valuable knowledge
4. Drs. H. Djoko Susanto M. Ed Ph.D as my advisor who always leads and inspires me to get a better critical thoughts and ideas in finishing this thesis.

5. My pride Father and Mother, thanks for prays, loves, supports, understandings, cares, and affections. My beloved brother, sister and all members of my families, many thanks for your endless love and pray.
6. And all people helping me to finish this thesis, which I cannot mention one by one. Thank you.

Last but not least, I invite the reader's suggestions and critics responding to the presence of my thesis. Hopefully, this research will give many advantages to all of people who much concern in English language.

Finally, there is no rose without thorn.

Alhamdulillah rabbil 'alamin

Malang, 25 June 2008

The writer

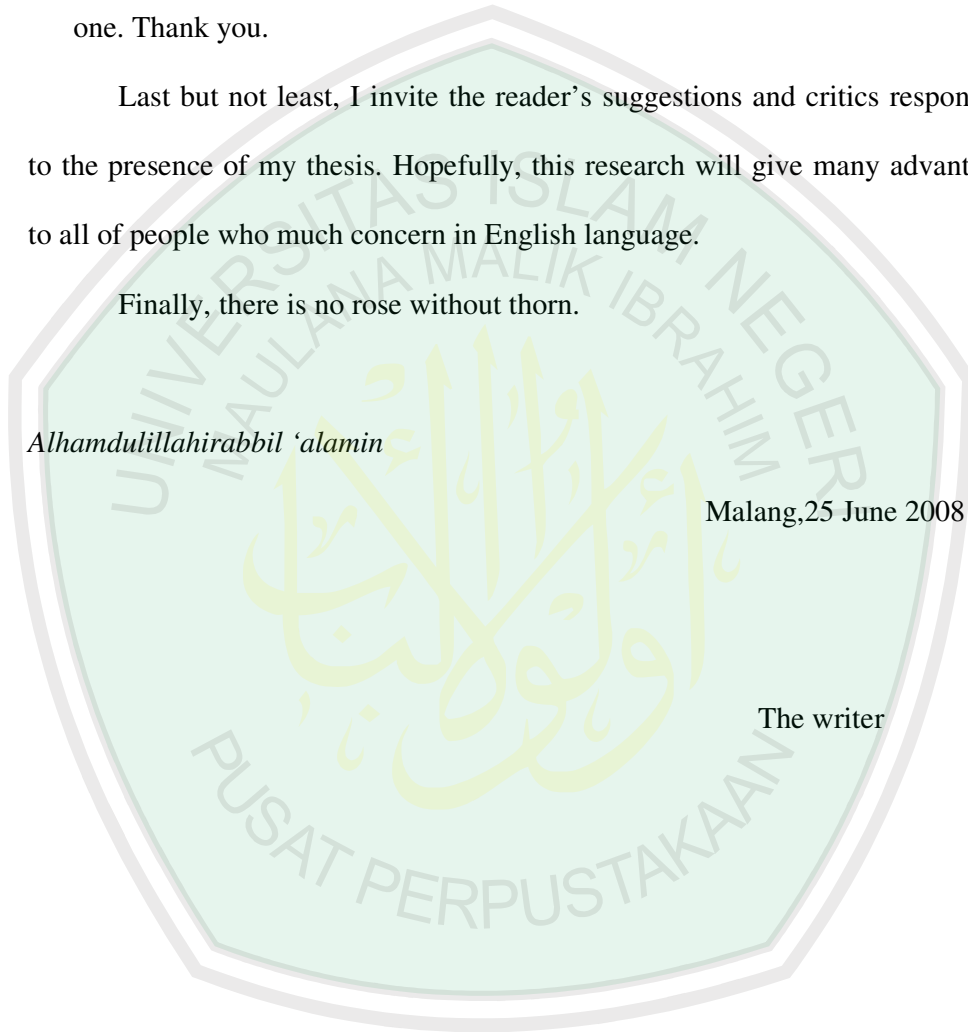


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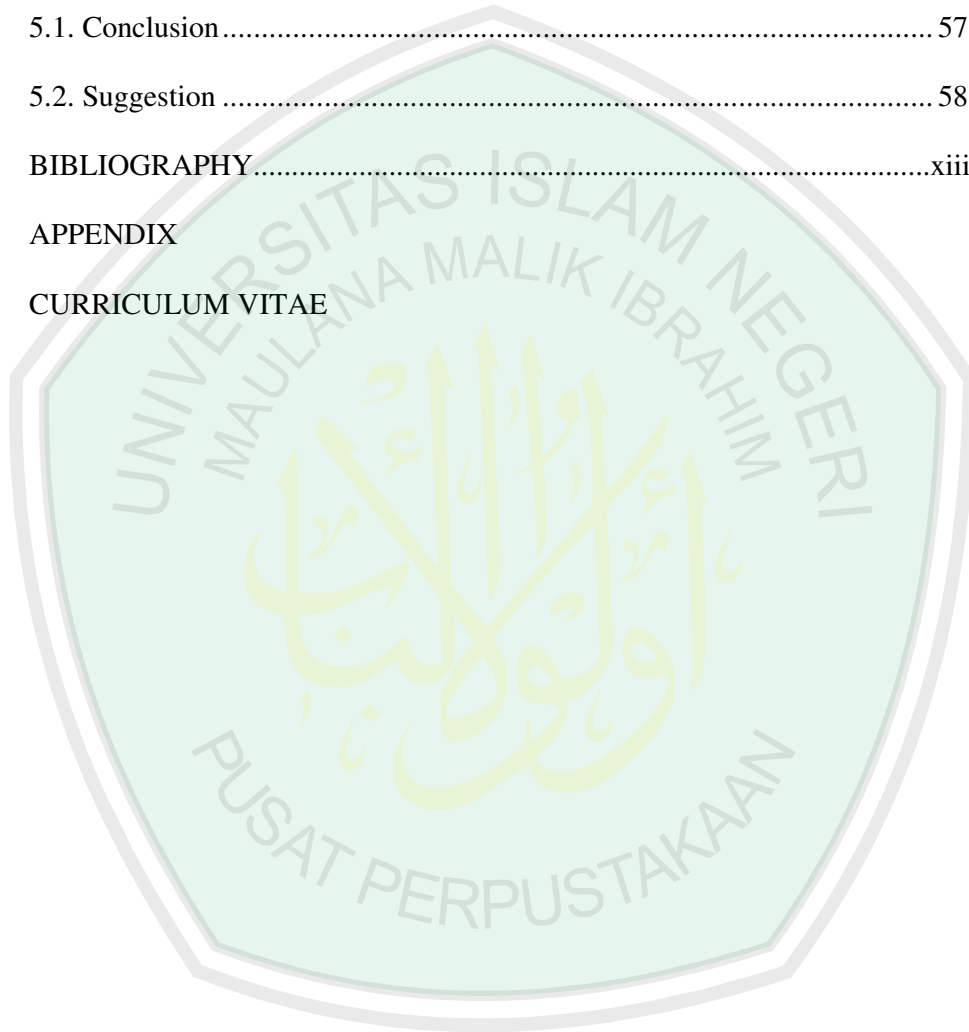
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CURRICULUM VITAE



ABSTRACT

Napis, A. 2008. A Study of Hedging and Flouting of Conversational Maxims in the Movie of *John Tucker Must Die*
Thesis, English Letters and Language Department, Faculty of Humanities and Culture, the State Islamic University of Malang.
Advisor: Drs. H. Djoko Susanto M.Ed, PhD
Key word: Hedging Maxims, Flouting Maxims.

This study focuses on analyzing flouting and hedging maxims of conversational maxims spoken by the characters in the movie of John Tucker Must Die. Maxims are the rules of cooperative principle: Maxims of Quality, Maxims of Quantity, Maxims of Relevant, and Maxims of Manner. If these maxims are used in conversation, they can go 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 characters (players) especially in movie often flout and hedge their conversation. Based on that background, the research about flouting and hedging maxims of conversations in the movie of John Tucker Must Die was conducted with the following problem: What maxims are flouted and hedged in John Tucker Must Die 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 conversation used by characters in the movie of John Tucker Must Die.

Data analysis revealed some findings covering the formulated research questions. The maxims could be flouted or hedged by all 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 data analysis and findings, it is suggested to the readers try to obey the role of conversation that although it is very difficult to obey and use all of the maxims in the conversation. Especially in movie, to make their communication can go on smoothly players or character in the movie are ordered to obey the director's command, and then the story can run properly. Besides, it is suggested to the next researchers to use other relevance theories in investigating the same area of the research briefly and clearly to find the best result of research, especially for other subject beside the movie.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

In daily conversation, people share ideas, information, and express their feeling. In such giving and receiving information, people can understand each other well if they successfully fulfill the rules of smooth communication. It means, between sender and receiver or in this case is the speaker and hearer should obey the rules that arrange how to communicate precisely. This is the way how a successful communication should be achieved. Otherwise, they may experience misunderstanding or break down the communication. To avoid those misunderstanding in conversation, it conversation should follow certain principles.

Grice (1975) proposes a principle called “cooperative principle”. In order to have a successful conversation Grice states four maxims to be obeyed. They are maxim of quality has a keyword, truth or in statement, do not say what you believe to be false, do not say that for which you lack of adequate evidence. Second, maxim of quantity is information that makes your contribution as informative as is required for the current purposes of the exchange. Do not make your contribution more informative than is required. Next, maxim of relation requires us to speak relevance. The last role proposed by Grice is maxims of manner that states we should avoid obscurity of expression and ambiguity and should be brief and orderly (Schiffin, 1997:194).

However, not all communication either verbal or nonverbal communication uses four maxims or cooperative principles. It disobeys the Grice's maxims either one maxim or more or it is called by *flouting and hedging maxims*. It is also flouted when the speaker violates some of maxims in producing utterances in the form of rhetorical strategies, namely tautology, metaphor, overstatement, understatement, rhetorical question, and irony. Furthermore, the maxims are hedged when the information is not totally accurate but seem informative, well founded and relevant and the speaker quotes the information from other people.

Under certain circumstances, we may not give our responses as required in our conversations. This means that we may flout those four conversational maxims when we talk to another one. For example, we suddenly change the topic of conversation because we do not want to talk about the topic. Here, we flout the maxims of relevance. For instance, when a boy is lying about his bad mark in school to avoid punishments from his parents, here the child flouts the maxim of quality, which requires him to say something that he thinks to be true. These situations show that the flouting maxims may cause misunderstanding in conversation or breaking down communication.

As human beings, we cannot avoid communicating with other people in daily life. Communication is important in maintaining and establishing good relation with others. In communication people usually produce many kinds of conversation which could end with resolution consensus and misunderstanding argument. The same cases also created or directed in the

movie. Therefore, in this research the researcher is interested in analyzing conversations especially in movie. He argues the movie conversations are created or directed to walk the scheme that planned by its director. Movie also has the relationship with language as a tool of communication.

In discussing the relationship between language and movie, we have to define what the movie is. According to the Screen Writing Glossary, Movie is a dramatic performance that is recorded as a moving image, whether on film or videotape. Wikipedia define Movie is cultural artifacts created by specific cultures, which reflect those culture and in turn affect them. Movie is considered to be an important art form, a source of popular entertainment and a powerful method for educating or indoctrinating citizens. The visual elements of movie give motion pictures a universal power of communication. Some movies have become popular worldwide attractions by using dubbing or subtitles that translate the dialogue.

From the explanation above, the researcher concludes there were relations between language as a tool of communication and movie as an artifact created by specific cultures. He thought that the study of movie also defined as a study of culture because the present of movie turns affect to the culture or society whose watch its movie. The researcher understood that language was a social phenomenon, so that he could not separate the speech with its context. A study of language totally without reference to its social context would lead to “the omission of some of the more complex and interesting aspects of language and to loss of opportunities for further theoretical progress” (Trudgill, 32:1983)

The movie that will be analyzed is under the title *John Tucker Must Die*. In this movie, the researcher recognizes that there is a relation between every conversation that happened in the movie with the aim of this movie. This movie aimed to show us the effect of bad attitude when we build a relationship with our friend. This movie also advices us to be a good boy and educates to be honest. This movie is chooses because of the researcher's interest to the drama comedy movie especially for the movie from Hollywood's product. Another reason in choosing movie is because theme of this movie educates young people how to build a good relationship.

In accordance to that the researcher decides to search the flouting and hedging of conversational maxims in *John Tucker Must Die* movie. In this case, the researcher claims that the characters at movie may flout those maxims in their conversational action. They may make misunderstanding argument, ambiguous, overstatement, irony and rhetorical question by giving too much information, lying, being irrelevant and being ambiguous. The researcher also claims that their flouting and hedging maxims did not bring the conversation to an end. Therefore, the researcher is interested to conduct a research on what kind of the conversational maxims are flouted and hedged.

Related studies have been conducted by several people. Rahmani studied the flouting and hedging maxims used by the main characters in "Romeo and Juliet" movie 2007. He found that the conversational maxims are not obeyed by speakers, moreover the maxims are flouted and hedged by the characters when they are talking and delivering their opinion to another characters in the story of Romeo and Juliet. However, although it is very

difficult to obey and use all of the maxims in producing utterances especially in conversation it is essential in communication, therefore, communication can go on smoothly. The same study is done by Funny (2004) who search the flouting of maxims in Srimulat show Sampek Engtay. Funny concludes that flouting the Grice's maxims can cause humorous effect.

I am interested in studying and analyzing the flouting and hedging of conversational maxims in *John Tucker Must Die* movie because John Tucker in this movie as a playboy who indicated violating maxims when he talked to his girlfriends: Kate, Heather, Carrie and Beth. Other violations were also acted by others characters in their conversation in the movie. To make some jokes or tricks, some players made some false evidences. So, they violated or disobeyed the roles of conversational maxims.

In the end, the researcher decides to search "**A study of hedging and flouting of conversational maxims in the movie of John Tucker Must Die**"

1.2 Statement of the Problem

Based on the background of the study, this study is conducted to answer the following question:

1. What maxims are flouted and hedged in John Tucker Must Die movie?

1.3 Objectives of the Study

This study is aimed at studying as well as comprehending the flouting and hedging of conversational maxims in *John Tucker Must Die*

line with the problems stated above, furthermore, this research is also intended for the following objective:

1. To find out what maxims those are flouted and hedged in the *John Tucker Must Die* movie which is directed by Betty Thomas in USA.

1.4 Significances of the Study

Theoretically, this study on flouting and hedging of conversational maxims in *John Tucker Must Die* movie is definitely significant to enrich our understanding in discourse analysis field, precisely in studying the rules in having a smooth communication verbally or nonverbally. At least, there are several significances that can be taken from this research as follows:

1. Theoretically, the findings of this study are expected to be one of the sources in discourse studies. Particularly, in analyzing flouting and hedging maxims of spoken language.
2. Practically, it is expected that this study to be useful for the lecturers and students of UIN Malang, especially for English Letters and Language Department students. It is expected to be one of contribution in discourse analysis and to give a piece of understanding of how to analyze flouting and hedging maxims in spoken language. Finally, this study is also expected to give a significant contribution for those who are interested in studying the similar of research field.

1.5 Scope and Limitation

This study focuses only on the conversations spoken by all characters or players in *John Tucker Must Die* movie directed by Betty Thomas in 2006 in the USA. More specifically, this study focuses on the character's utterances containing flouting and hedging maxims. This research analyzes the data by using the theory of Gricean maxims (1975).

1.6 Operational Definition of the Key Terms

In order to help the readers understand what is being discussed in this thesis, the definition of some terms there are:

Conversational Maxims : Is a rule of conversation that proposed by Grice in 1975 to have a smooth communication between the speaker and the hearer or between writer and reader.

Flouting of conversational Maxim : Is disobeying act of speaker or writer against the role in conversational maxim in the form of tautology, metaphor, overstatement, understatement, rhetorical question and irony.

Hedging of Conversational Maxim : Is the violation in conversational maxim that is not totally accurate but seems informative, well founded and relevant.

John Tucker Must Die : Is a romantic comedy movie from Century Fox Studio in USA. The movie was launched in October 26, 2006. Directed by Betty Thomas and written by Jeff Lowell and stared by Jesse Metcalf as John Tucker.

1.7 The Synopsis of John Tucker Must Die

The story of the *John Tucker Must Die* movie begins when three gorgeous, popular girls from competing high school cliques discover that they have each been dating the same guy: the school's basketball team captain, John Tucker (*Jesse Metcalfe*). After comparing notes, school's reporter Carrie (*Arielle Kebbel*), head cheerleader Heather (*Ashanti*), and vegan activist Beth (*Sophia Bush*) conspire to teach Tucker a lesson he will never forget. They decide to attack his game and make this guy, who is never without a date.

Unfortunately, every wacky, grossly embarrassing scheme they hatch to undermine John Tucker backfires and only makes him more popular than ever.

Desperate, the girls realize they will have to step up their assault. There is only one way left to take: to break his heart the same way he was broken theirs. Carrie, Heather, and Beth then recruit a pretty, but anonymous school newcomer, Kate (*Brittany Snow*), to get the hot jock to fall for her, so she can ceremoniously dump him. Kate's hesitant to play along but, desperate for new friends and a chance to finally she agrees to help the girls execute their dastardly plan.

They soon turn Kate into the girl of John Tucker's dreams and, right on schedule, he falls head over heels for the attractive blonde. At first, Kate plays hard to get, which completely confound Tucker, a guy who usually has women falling at his feet. But, despite her best efforts to resist him, Kate finds herself drawn to Tucker, and gets caught between her loyalty to her new gal pals and her unexpected attraction to John.

Meanwhile, Kate's struck up a friendship with her chemistry lab partner, Scott (*Penn Badgley*), who just happens to be John Tucker's younger brother. Scott, who has used to taking a backseat to his sibling, cannot let Kate know how he really feels about her, especially as he sees her falling for John. Even Kate's single mother, Lori (*Jenny McCarthy*), who's on her own dating merry-go-round, tries to warn Kate against her mission to dupe the unsuspecting John Tucker. But Kate was in too deep, there was no turning back now. Eventually, Kate falls in love with John Tucker, but she cannot, she feels guilty with all Tucker's enemies. Up to the end of their mission, when Carrie hides in the guys locker room she videos John saying Let us just say, at tonight's away game John Tucker going to be scoring more than baskets. In a later scene when Carrie replays the video to Kate he says I will have you know, at tonight's away game I'm going to be scoring more than baskets. Kate knows about that, and she return to crush tucker again up to John Tucker is died.

CHAPTER II

REVIEW RELATED LITERATURE

2.1 Discourse Analysis

Discourse studies is the discipline devoted to the investigation of the relationship between form and function in verbal communication. According to Brown & Yule (1983:1) discourse analysis is defined as a general term for a number of approaches to analyzing written, spoken or signed language use. The objects of discourse analysis discourse can be writing, talk, conversation, and other communicative event.

Brown & Yule (1983:1) argue that discourse analysis is a study that concerns with the language use in social context and in particular interaction and dialogue between the speakers. There are three aspects of discourse analysis: (1) it is continually and actively involved in selecting some of the infinite number of words and meaning construction available and in rejecting others; (2) the chosen construction has its consequences, the mode of expression and effect, it also can influence the ideas; (3) people actively create accounts on basis previously existing linguistic resources, generate responses and so on.

Cook (1989:1) explains that discourse analysis is a check of how the stretches of language is considered in their full contextual, social and psychological context. It means that how the language users use text to convey their intended meaning when it is related with the social and psychological interaction.

Based on the explanation above, understanding the speaker's intention in delivering message is definitely something inseparable from understanding the context beyond the speaker themselves, which carries the message since both of the speaker and hearer are interconnected in having communication.

2.2 Context

Context refers to the conditions in which something exists or occurs. Linguistically, this is the part of a surrounding word or passage that helps make its meaning clear. Brown & Yule (1983:25) said that the environmental, circumstances, and context are the important aspects which must be referred to its basic condition. It means that between speakers and context are interrelated to each other. When we want to know that the hearer can understand what is said by the speaker, this is the reason why we should know the context. Cook states that context is the unity of discourse with considering the word at large, and it is influenced by the situation when we receive some messages, cultural and social relationship within the participant (Cook 1989:10). In addition, discourse analysis is describing text and context all together in the process of communication.

Hymes, in Brown and Yule (1983: 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 accept the utterance). The analyst can imagine what particular person likely to say from knowledge of the addressor in a given communication. 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*, is the participants intention 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 be part of the larger event in a church service. 9) *Message form*, what form is intended, for example chat, debate, sermon, fairy tale, sonnet, love-letter, etc.

2.3 Written and Spoken Discourse

In discourse analysis study, there are differences between spoken and written discourse. Chafe in Renkema (1993:86) said that there are two factors which explain the differences between spoken and written discourse. The first is the responsibility 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 beside verbal language, such as posture, intonation, hand gestures, etc. Moreover, speaker can quickly react to non-verbal reactions on the part of listeners. A written discourse, in the other hand, is not part of a shared situation existing between writers and readers.

Next, there are some features which characterize spoken language (Brown & Yule, 1983: 15-17):

(1) The syntax of spoken language is typically much less structured than that of written language. It means that spoken language contains 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;

(2) In written language an extensive set of metalingual markers exist to mark relationship between clauses that complement, like: *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*.

(3) 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.

(4) Whereas written language sentences are generally structured in subject predicate form, in spoken language it is quite common to find;

(5) In formal speech the occurrence of passive construction is relatively infrequent. The use of passive in written language, which allows non-attribution of agency, is typically absent from conversational speech. Instead, active constructions within terminate group agents are noticeable;

(6) In chat about immediate environment, the speaker may rely on gaze direction to supply a referent;

(7) The speaker may replace or refine expressions as he goes along;

(8) 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*;

(9) The speaker frequently repeats the same syntactic from several times over, as thus fairground inspector does; and

(10) 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 The Cooperative Principle

For a successful outcome of speech acts in communication, there must be conditions to facilitate them. There should be roles that should be followed in conversation to have a good language. 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, to follow some general guidelines to know what is acceptable and what is not.

Indeed, to have a successful conversation it depends on the various speaker approaches to have interaction each other. One of the most basic

assumptions we must make for successful communication is that the cooperative between the speaker and hearer. The way in which people try to make conversations works is sometimes called as a cooperative principle. Grice states in Renkema “make your conversational contribution such as is required” (Renkema, 1993:9).

2.5 Conversational Maxims

Whenever language is practiced, it requires a speaker and listener. The theory of conversational maxims provides some clues, although they are phrased as a set of guidelines for how people should choose what to say. This theory is based on the realization that communication is a cooperative effort between speaker and listener. The speaker must choose some utterance, so that the listener can understand what the speaker means (Hofmann, 1993:274).

Moreover, the cooperative principle can be explained by four underlying rules or maxims or Grice’s maxims. 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.

2.5.1 Maxims of Quantity

Maxim of quality states that the one must give as much as information as is needed. It means that the speaker must answer or speak as much as what they heard. For instance, when you are asking me for a question then I have to give an answer for a question. That means I have obeyed the maxim of quantity (Renkema, 1993:9).

Maxim of quantity 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.

3. Make your contribution as informative as is required. Don't say too little.
4. Do not make your contribution more informative than is required. In example do not say too much.

2.5.2 Maxims of Quality

Maxim of quality is also called as super-maxim (Renkema, 1993:10) this maxim states to avoid saying what you believe to be false or "don't lie", adequate evidence or do not say things which you cannot back up and try to make your contribution one that is true. For example, most of the third class students of MAN 3 Malang always get bad marks for their English test. Because, they have some difficulties in memorizing tenses. Then, we can conclude that statement below is true: "*English is difficult*"

This conclusion is considered an "*English is difficult*" to be true Being assumed to be well founded gives rises to the implicature, the speaker believes or has evidence that it is. So, it fulfills the maxim of quality.

2.5.3 Maxims of Manner

According to Grice, this maxim is also called as super-maxim (1975). In this role, the speakers' contribution should be perspicuous-in-particular, that it should be orderly and brief, avoiding obscurity and ambiguity. Be orderly means it is orderly to present events in which they occur. By obeying this role in our conversation, we can avoid the obscurity, ambiguity and unnecessary prolixity between the first speaker and second or between speaker and audiences in public. Speakers should also not state something in a long, drawn-out way if they could say it in a much simpler manner. For a brief explanation, see the following Example:

Mr. Brown 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. Brown: "Is there anyone who can draw the Borneo Island?"

Clark : Standing and says "I can do it, sir".

Based on the example above, Clark is one of Mr. Brown students. Clark's statement shows that he can draw the Kalimantan Island. So, the statement above fulfills the maxim of manner because it is practiced briefly and unambiguous.

2.5.4 Maxims of Relevance

In the literature on Grice's maxims special attention is given to the maxim of relevance. It is unclear how it can be determined whether a

contribution to a conversation is relevant or not. A number of suggestions have been made in the direction of a clear description of relevance. It has, however, proved to be exceedingly difficult to determine exactly when the maxim of relevance has been violated (Renkema, 1993:11).

Even though Grice said that it is difficult to determine exactly when the maxim of relevance is violated, Grice in Grundy states that Maxims of Relevance must be relevant with the topic being discussed (Grundy, 2000: 74). Speaker's contributions should be related clearly to the purpose of the exchange, it should be relevant.

For the 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!"

From the dialogue above, we can imply the idea that Esteban mean then 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, he said it is relevant to what he has been asked. If he mentions the cat, then the cat must be some kinds of answer. This is 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.

2.6 Flouting Maxims

Flouting maxims is when the speaker violates or disobeys some maxims in producing the utterance. 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 obeying the rule and the one breaking the maxims such as 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 maxims. There are forms of rhetorical strategies for flouting maxims namely *tautology*, *metaphor*, *overstatement*, *understatement*, *rhetorical question* and *irony*.

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.
- 5) Flouting maxims usually can be found on Tautology, Metaphor, Overstatement, Understatement, Rhetorical question and irony (Grundy, 2000: 76-77).

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 tautologies because a triangle, by definition, has three angles. A tautology may be emphasizing 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

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 than 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 specific 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*".

The statement "*well, if you don't mind*" signed that the speaker gives less responsive to the first speaker.

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 is 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 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). One important point about this maxim 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).

Grundy said that quality hedges may suggest that the speaker is not talking 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. (Grundy, 2000: 81). 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.



CHAPTER III

RESEARCH METHOD

3.1 Research Design

In this study of Hedging and Flouting of Conversational Maxims on *John Tucker Must Die* Movie, the researcher applies descriptive qualitative research. According to Arikunto (2002:45), descriptive research is collecting information or evidence from a phenomenon which is running naturally in the research. Saukah in Arikunto (2002:45) argues that descriptive research means to describe the character of situation which happens in the research. Qualitative approach is taken because this research is to discuss, analyze and find the social phenomenon which is running naturally, it is not a controlled by number or laboratory research.

Bodgan & Taylor (1984:5) have defined the qualitative approach as a research procedure which produces a descriptive data such as verbal or nonverbal utterances or words from the object being observed. The researcher uses this method because he wants to get brief description including to flouting and hedging of conversational maxims in the movie's conversation.

3.2 Research Subject

The subject of this research is the utterances containing flouting and hedging maxims which is spoken and uttered in the conversation of John Tucker Must Die movie (2006).

3.3 Research Instrument

In this research, the researcher is the main instrument as he is actively involved in collecting and analyzing the data. In the qualitative approach the instrument of the research can be the researcher because he/she is part of the instruments that can analyze and interpret the data.

3.4 Research Procedure

Data are collected by watching *John Tucker Must Die* movie and writing conversational texts which were written in every conversation or dialogues acted. After that, the researcher searches the words or sentences or utterances in the conversations which are flouted and hedged the role of conversational maxims.

3.5 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.

After the data are obtained, they 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, the researcher also makes a table of finding to describe clearly the result of analysis. Finally, the researcher concludes the results of analysis to find out the answer of the research question.

CHAPTER IV

DATA ANALYSIS AND FINDINGS

4.1. Data Analysis

There are some data on flouting and hedging maxims obtained from the utterances in John Tucker Must Die when players are delivering or maintaining their utterances. Those data are presented below.

Data 1:

Man : “Hi.” Hey. I’m Justin. I live just next door....and, uh. My mom sent me over....with these brownies **(1.1)** *or something*.

Kate : Oh. Hi. I’m Kate. W-we just moved here. I mean. Duh-the boxes and everything...

Man : **(1.2)** *Holy jama lama*

Kate : *that over thing is ...my mom. (Prologue)*

Mom : Hi. I’m Lori. (Chuckles)

Man : Um....I made these for you....be careful; **(1.3)** *you’re hot*. I mean...they’re hot, so hot.

Context:

The utterance is stated by Justin when he comes to Kate’s home and delivers brownies from his mother.

(1.1) the statement “or something” that is stated by Justin flouts the maxim of quantity, that is “*Make your contribution as informative as is required*”. The statement “*or something*” does not contribute enough informative as is required. Actually it is enough for the speaker to say “brownies” without adding “*or something*”. Therefore, the statement “*or something*” is classified into *understatement*. Therefore he flouts the maxim of quantity saying *give your contribution as much as is required*. Because “*or something* “, makes the hearer has more than one interpretation to the

statement, he also flouts the maxim of manner, saying: *make your contribution perspicuous orderly and brief, avoiding obscurity of expression and ambiguity*. The statement “*or something*” are categorized into *ambiguous* expression.

(1.2) when Kate responds to Justin’s statement, suddenly Justin was amazed with Kate’s mom and she said “*Holla jama lama*”. This expression flouts maxim of relevance stating: “*be relevant!*”. In this context of conversation, Justin suddenly breaks down the conversation with Kate because Justin suddenly surprised to Lori’s beauty (Kate’s mom).

(1.3) the statement “*you’re hot*” stated by Justin has non literal meaning. This utterance is categorized into *metaphor* in the form of flouting maxim. The real meaning of “*you’re hot*” is “*you’re sexy*”. Therefore, it flouts the maxim of quality, saying: “*do not say what you believe to be false*”.

Data 2:

Kate : Hi...
John : Yes.
Kate : (2.1) *I mean...no. L. I mean, Yes...*
John : I’m not quite ready to order
Kate : Thanks.

Context:

This utterance is stated by Kate in her conversation with John Tucker.

(2.1) the statement “*I mean no. L. I mean, Yes...*” is ambiguous expression, because this statement has more than one meaning in a clause. The use of ambiguous statement could make a conversation does not run properly. Therefore, she flouts the maxim of manner, saying: “*be*

perspicuous, avoid obscurity of expression, avoid ambiguity, be brief and be orderly”

Data 3:

Kate : How do they not know that John’s cheating on all of them?

Waitress : He’s a total operator. He goes out with girls to each other. (Chuckles), and then he tells them that his father won’t let him date during basketball season. So they all have to keep it a secret.

Kate : How'd you learn all this stuff?

Waitress : **(3.1)** *(sobbing) I don’t know, just guess.*

Context:

This utterance is stated by waitress when Kate asks her “*how you learn all this stuff?*”

(3.1) when the waitress answers the question she lies to Kate. It knows because she is sobbing while answering Kate’s question. She sobs while stating her unknown information about John. From the context, we understand that her sobbing is signed to blame something about. According to that, she flouts the truth maxim or maxim of quality saying says: “*do not say what you believe to be false.*”

Data 4:

Kate : You’re Heather, right? I’m Kate.

Heather : **(4.1)** *So?*

Context:

This utterance is stated by Heather when Kate introduces her name.

(4.1) the statement “*so*” stated by Heather signed that she does not pay attention to Kate’s first greeting “*You’re Heather, right? I’m Kate*”.

When she ask Heather’s name and introduces her name, Heather just answer as she likes and she does not give enough informative answer. This statement

is classified into *understatement*. Heather overtly hedges the maxim of quantity which says: *give your contribution as much as is required*, because the speaker is not paying a full attention..

Data 5:

Girl : You weren't at the party last night. Where were you?
Carrie : Well this is totally no the DL. I mean, not fit to print. I'm dating... John... Tucker.
 : Hey-(ball pings to Carrie's head).
Heather : **(5.1)** *Sorry. It slipped.*

Context:

This utterance is stated by heather to Carrie after ball pings into Carrie's head.

(5.1) when Heather states "*sorry, it slipped*", she lies by saying "*sorry, it slipped*" and she does not feel guilty when Carrie says "*hey*" and looks to heather. In this context, Heather was jealous when Carrie tells her friend where she was last night. Heather lies and gives false answer to Carrie. Therefore, she flouts the truth maxim or the maxim of quality that says: *do not say what you believe to be false and try to make your contribution one that is true.*

Data 6:

Scott : (singing loudly, off- key)
(kate entering)
Scott : Sorry, it's uh...
Kate : Cheap Tric, I understand.
Scott : Yeah, yeah, it is.
Kate : No. Once you've started you're kind of **(6.1)** *obligated* to belt it out.
Kate : (whispering) yeah...

Context:

This utterance is stated by Kate in her conversation with Scott.

(6.1) when Kate states her comment about the song sung by Scott, she uses an exaggerate statement in her comment. She uses the word “obligated” that means “have to” or “must”. This is classified into *overstatement* because there is no obligation to sing a song as good as a song ever heard. Therefore she flouts the maxim of quantity that says: “do not make your contribution more informative than is required.”

Data 7:

Kate : Yeah. Yeah, I’m-I’m Kate.
So, um, where is everybody?
Detention?
Scott : you come early to detention?
Kate : Oh, um, well, it’s you know... (7.1) *I would hate to m-m-miss a minute of being...detained.*

Context:

This utterance is stated by Kate when he asks why she comes early to the detention.

(7.1) when Kate states this answer, she uses the invented answer in order to make a reason for why she comes early to detention. Therefore, her answer flouts the maxim of the truth or maxim of quality that says: “do not say what you believe to be false.”

Data 8:

Heather : John? Can I talk to you for a sac?
John : yeah, sure...later guys (to friends).
Boys : later, man.
John : so, what’s up?
Heather : in PE today, some loser said that she went out with you.
John : (8.1) *really* and, are you believed her?
Heather : (8.2) *no, I mean, I don’t know.* You can’t have a girlfriend...
John : in basket ball season but, (8.3) *if I could...you know who it’d be?*

Context:

These conversations were made between John Tucker and Heather.

(8.1) this utterance is stated by John after hearing the explanation from Heather. Contextually, John Tucker understands and knows what the problem is, but he lies and pretends as he does not understand anything, her statement “*really and, are you believed her?*” is aimed to emphasize Heather of his innocence. In this case, he flouts the maxim of truth or maxim of quality that says: *do not say what you believe to be false.*

(8.2) This utterance is stated by Heather to answer John’s question.

The answer that is stated by Heather has more than one meaning. This statement is ambiguous. Therefore, Heather overtly hedges the maxim of manner that says: “*be perspicuous, avoid obscurity of expression, avoid ambiguity, be brief and be orderly.*”

(8.3) this utterance is stated by John Tucker to convince Heather that she is the only girlfriend for him. When John Tucker states this statement, he lies and overtly gives false evidence to Heather to save his bond with other girlfriends. Therefore, he flouts maxim of truth or maxim of quality that says: *do not say what you believe to be false.*

Data 9:

Heather : John and I belong together. (Garry sighs). He is the team Captain, and I am the Head Cheerleader.
Beth : (chuckling): (9.1) *Oh, I am sorry, what kind of cheerleader?*
Carrie : Oh, like he’d take either of you two seriously!
Beth : Do not jump me with her!
Heather : *Oh, so, what now you’re better than me?*

Context:

These utterances are stated by Heather and Beth, they are mock each other in their high temp conversation.

(9.1) when Beth states “*Oh, I am sorry, what kind of cheerleader?*” and “*Oh, so, what now you’re better than me?*” she does not ask a sincere question. This question does not need to be answered. It tends to break a sincere condition on question, namely the speakers want the hearer to provide them with the indicated information; meanwhile, they already know the answer. In this case, these utterances are classified into *rhetorical question* because questions asked are only to gain an effect and not affecting any answer. In addition, the speakers also break the sincere condition. Therefore, they flout the truth maxim or maxim of quality that says: *do not say what you believe to be false.*

Data 10:

Kate: Shut up.
Carrie : What?
Beth : Excuse me?
Kate : (10.1) *Sorry, sorry.*

Context:

This utterance is stated by Kate to apologize what she says before because she won’t join their business.

(10.1) when Kate states this apology, she repeats the word “sorry” up to twice to make it stronger. This repetition is classified into *Tautology*. Therefore, in this case Kate flouts the maxim of quantity that says: *make your contribution as informative as is required and do not make your contribution more informative than is required.*

Data 11:

Heather : You have something to say?
Kate : Uh..., No. It’s none of my business.
Beth : What?

Kate : (11.1) *Okay, let me guess.* Does he always use (11.2) *pet names like “baby, and sweetheart? Yeah, it’s not out of affection. It’s so he won’t mix up your names. And-and he’s all about an unspoken bond or something special, but never about relationship. And-and the whole arrangement was your idea so you feel guilty that he cheated.*

Context:

These utterances are stated by Kate when telling her description about John Tucker.

(11.1) When Kate delivers her opinion, she uses the word “*let me guess*”. The use of *let me guess* can make unclear interpretation to the statement provided by the speaker. It is classified into ambiguous statement whereas it is still as informative as is required. Therefore, the use “*let me guess*” in this case is *hedges* to the maxim of manner that says: *avoid obscurity of expression, be brief and be orderly.*

(11.2) when she states her opinion, she uses the word “*pet names*” continued by “*like baby and sweetheart*”. Both of these words are contrast with ...???, not in a similarity or in some meaning but in???. The examples of pet names are dog, cat and monkey. It is in contrast to baby and sweetheart because baby and sweetheart are not pet names. It means, when Kate states “*pet names*” and “*like baby and sweetheart*” she says something which is the direct opposite of one’s thoughts called by Irony. Therefore, she flouts the maxim of quality that says: “*do not say what you believe to be false*”.

Data 12:

Kate : I don’t even know him.
Beth : So, you don’t know anyone
(12.1) *you’re like the Swiss, you’re neutered.*

Carrie : Uh, it's neutral, Kate, if the three of us tried this alone, we would (12.2) *kill* each other. You bought us here. You showed us that we have something in common.

Heather : Exactly, we all wanna (12.2) *kill* John Tucker.

Context:

(12.1) This utterance is stated by Beth when she is disappointed by Kate's statement "*I don't even know him.*" When Beth states her opinion "*you're like the Swiss*", she uses *metaphor* to convey this statement. This *metaphor* is the use of word which does not reflect real meaning, but symbolic meaning. Is Kate a Sweden? Absolutely not, but perhaps according to the speaker, Kate has the same character as Swiss. Then, the result is that Kate is not a real Swiss. Therefore, she overtly flouts the maxim of quality that says: *do not say what you believe to be false.*

(12.2) These utterances are stated by Carrie and Heather in the same conversation. When Carrie and Heather use the word "*kill*", not really killing him up to dead, they use words to indicate something different from the literal meaning or called by metaphor. This is because the word "*kill*" does not in a real condition of context. In the same case with the data 12.1, the use of metaphor flouts the maxim of quality that says: "*do not say what you believe to be false.*"

Data 13:

Robert : Okay John. The trick is just relax and be have naturally, yeah...?

: Now (13.1) *pout* for me John! *pout!*

: More *pouting*, *yeah!* oh, *yeah!* I love you. I love you. Now make me hate you! *Hate me!* yeah! Oh yeah! oh yeah, you *hate me*, John! *Nice, nice!* Now you're a tree. It's windy, shake your branches! *Big storm*, John.

Beth : it's good.

Robert : *Big storm. Bigger, bigger... now hate me John, John hate me!* (Take pictures).

Context:

These utterances are stated by Robert while taking a picture on John Tucker.

(13.1) In stating his command to John, Robert often repeats his utterance twice and more in order to make a clearer and aimed to make some effects on John's expression. The repetition in this case is classified into tautology. Therefore, he flouts the maxim of quantity that says: "*do not make your contribution more informative than is required.*"

Data 14:

John : what? No. (14.1) *I... I don't have that.*
: *Holly, I-I-I don't have that!*
Girl : God, oh... *don't touch me. Don't touch me- Don't touch me.*
John : *Holly, wait!... Holly!*

Context:

(14.1) the utterances are stated by John Tucker and Holly in the theater after watching an advertisement about John Tucker.

When John states "*I... I don't have that.Holly, I-I-I don't have that!*" and Holly stated "*don't touch me. Don't touch me. Don't touch me!* So, John stated again to ask Holly stop,"*Holly, wait...! Holly*". These all repetitions are classified into tautology. To make their statement stronger or hearable than before, they repeat it more than once. Therefore, in this case they flout the maxim of quantity that says: "*do not make your contribution more informative than is required.*"

Data 15:

Lori : I get it. All right. Play nice, Girls. Hmm...
Beth : (15.1) *Okey, your mom is Hot!*
Kate : she does yogalates.

Context:

This utterance is stated by Beth after looking at Kate's mother who is very sexy.

(15.1) when Beth states her opinion about Kate's mother, she uses an exaggerate statement that is by stating "*your mom is Hot!*" the word "hot" is not really hot or heat or the opposite of cold, but it is non-literal meaning of hot. It is classified into metaphor, the use of non-literal meaning or symbolic meaning. Therefore, she flouts the maxim of quality that says: *do not say what you believe to be false.*

Data 16:

Carrie : okay, you guys, we've gotta get beck to john.
Beth : okay, what we need is one major hit that's gonna crush his whole macho thing, you know? We need him to understand what it feels like to be us.
Kate : Right and (16.1) *what's more terrifying to a man than, not being manly?*

Context:

This utterance is stated by Kate when she got an idea to attack John Tucker.

(16.1) when Kate states "*what's more terrifying to a man than, not being manly?*" It signifies not a sincere question. It means a question asked by Kate is no intention of obtaining as the answer and it tends to break a sincerity condition on question, namely the speaker wants to provide his hearer with the indicate information. Meanwhile, she already knows the answer. In this case, the question is classified into rhetorical question because the question asked is only to gain an affect and not affecting any answer. The

speaker breaks the sincere condition. Therefore, she flouts the truth maxim or maxim of quality that says: “do not say what you believe to be false.”

Data 17:

John : How you doing?
Heather : Good.
Heather : are you going to Bulk up?
John : Yeah, Coach has me drinking em twice a day.
Heather : **(17.1)** *Oh... not working. I mean, the slim look works for some guys, but you're definitely losing tone.*
John : I'm losing tone?

Context:

This utterance is stated by Heather when she meets John in basketball training.

(17.1) when Heather states “*Oh... not working. I mean, the slim look works for some guys, but you're definitely losing tone*”. Before stating this, she has mixed estrogen to John's drink. She makes false information about John Tucker in order to affect an action that she wants. Therefore, in this case, she flouts the truth maxim or maxim of quality that says: “do not say what you believe to be false.”

Data 18:

Coach : Tucker. Tucker, are you okay? Can you finish the game?
John : No. L-I-I'm anxious and bloated...and...my nipples hurt.
Coach : **(18.1)** *Don't be a pansy-ass! We need you. Get up. Let's go.*
John : No! I won't! I mean, i-i-it's always me. “W-W-We need you, John. Let's go John. John-John-John!” you are always yelling at me...but you never listen to me. **(18.2)** *What about my feelings?*
John : Leave me alone!

Context:

(18.1)This utterance is stated by Coach when John Tucker cries and moans in the basketball game.

When the Coach states *“don’t be pansy-ass!”* he uses the opposite meaning than the reality. This statement is classified into irony because John is not a pansy as accused by the Coach. Therefore, he flouts the maxim of quality by stating unreal condition or using a connotative word because, *“do not say what you believe to be false.”*

(18.2) This utterance is stated by John Tucker after he was disappointed by his Coach’s statement. When John Tucker states *“What about my feeling?”* signifies, it is not a sincere question. It means that John is asking a question with no intention of obtaining an answer and it tends to break a sincerity condition on question. Contextually, the speaker wants to provide his hearer with the information. Meanwhile, he already knows the answer. In this case, the question is classified into rhetorical question because the question is asked only to gain an affect and not asking any answer. John also breaks the sincere condition. Therefore, he flouts the truth maxim or maxim of quality that says: *“do not say what you believe to be false.”*

DATA 19:

Beth : Well, he dumped me.
Carrie : That **(19.1)** *shallow bastard* thinks **(19.2)** *I’m not complex?*

Context:

This utterance is stated by Carrie when talking to Beth after all of them break off with John Tucker.

(19.1) When Carrie states the word *“shallow bastard”*, she uses symbolic meaning that is classified into metaphor. To show the hearer that she hates him, she said *“Shallow bastard”*. The use of symbolic meaning or

metaphor overtly flouts the maxim of quality that says: *do not say what you believe to be false*.

(19.2) In addition, the utterance *I'm not complex?* Stated by Carrie is in form of question. She uses question form in order to deliver her statement, but, the question that she offers is not in a sincere condition. Meanwhile, she already knows the answer or she does not need an answer from the hearer. In this case, this utterance is classified into *rhetorical question* because question asked is not to gain an effect and not affecting any answer, the speaker also breaks the sincere condition. Therefore, she flouts the truth maxim or maxim of quality that says: *do not say what you believe to be false*.

DATA 20:

Carrie : Chocolate is John Tucker...of all snack food.
Beth : What, it's gotta get with every candy on the shelf?
Kate : (20.1) *No, no, no*, chocolate makes everything better.
(20.2) *My mom says that it can even mend your broken heart*.

Context:

This utterance is stated by Kate in the conversation with Carrie and Beth.

(20.1) When Kate is delivering her opinion, she states the utterance “*no, no, no*”. The word “no” repeated three times is classified into tautology. The use of tautology overtly flouts the maxim of quantity that says: “*do not make your contribution more informative than is required*”.

(20.2) When Kate delivers her opinion, she states the utterance “*my mom says that it can even mend your broken heart*”, she starts her opinion by stating “*my mom says*”. This statement indicates that the speaker is not

saying the truth . Therefore, in this case she overtly hedges the maxim of quality that says: “do not say what you believe to be false” and “do not say that for which you lack adequate evidence”.

DATA 21

John : Who’s the new cheerleader?
Heather : That’s Kate.
John : She’s cute.
Heather : **(21.1)** *Not gonna happen. She’s not into high school boys.*
Context:

This utterance is stated by Heather when John asked who the new cheerleader that is very cute.

(21.1) when Heather said, “*Not gonna happen. She’s not into high school boys*” she wants to highlight that Kate is a new popular girl at school. She lies or makes a false statement to makes John attracted into Kate. In this case, Heather overtly flouts the maxim of truth or maxim of quality that says: “do not say what you believe to be false”

DATA 22:

John : Oh, hey.
Kate : Hey.
John : Did you like the flowers?
Kate : Uh, yeah, if you’re...into that sort of thing.
John : ‘Cause...I didn’t get a phone call.
Kate : **(22.1)** *I didn’t have a pen.*
Context:

This utterance is stated by Kate when she is asked by John why he did not get a phone call.

(22.1) when Kate states “*I didn’t have a pen*”, she uses a false statement to state that she is not interested in John. Therefore, she overtly

flouts the truth maxim or maxim of quality that says: “*do not say what you believe to be false*”.

DATA 23:

Boy : Hey, what’s up, Kate?
John : Looks like I’m out with the most popular girl in school.
Kate : Lucky you.
John : So...tell me about yourself. I want to know everything;
your whole story.
Kate : Oh, my story. **(23.1)** *Um...it’s still being written.*

Context:

This utterance is stated by Kate when asking her whole story.

(23.1) When Kate states: “*Oh, my story, Um...it’s still being written*”, she uses a false statement and lies to hide her real identity. Lying is overtly breaks the cooperative principles that can bring a conversation to an end. Therefore, she flouts the truth maxim or the maxim of quality that say: *do not say what you believe to be false*.

DATA 24:

John : Kate. Can you kill the lights?
Kate : Uh...
Kate : -Hey.
John : -Hi. What’s wrong?
Kate : **(24.1)** *Nothing. Nothing. L-I-I....was just breathing. I...I breathe a lot.*
John : Right.

Context:

This utterance is stated by Kate when she answers John’s question.

(24.1) when Kate states “*Nothing. Nothing. L-I-I....was just breathing. I...I breathe a lot*” she repeats her statement up to twice. Even the first statement and its repetition are different, but her second statement does not make her contribution clearer. This repetition is classified as *tautology* because it is saying something again in the different ways without making

one's meaning clearer or more forceful. She overtly flouts the maxim of quantity that says: *do not make your contribution more informative than is required.*

DATA 25:

Carrie : Bath's still in the truck.
Heather : What?!
Carrie : **(25.1)** *Slut in truck!* Come on. We gotta move.

Context:

This utterance is stated by Carrie when she knows that Beth is still in the truck with John and Kate.

(25.1) when Carrie states "*slut in truck!*" the utterance is implied that Bath who is a bad girl, according to Carrie, still follows the truck with Kate and John. The use of word *slut* by Carrie toward Beth is classified into *metaphor*. Thus metaphor uses words to indicate that something is different from the literal meaning. She flouts the maxim of quality that says: *do not say what you believe to be false.*

Data 26:

John : So...what kind of music you into?
Kate : **(26.1)** *Good music.*
John : Think I might have some of that. Let's see. Here we go.
John : **(26.2)** *You like Elvis Costello?*
John : You tell me you don't...I'm kicking you out of the car right now.
Kate : No, I-I-I, love him. **(26.3)** *I mean...he's okay. I guess. Whatever.*

Context:

These utterances are stated by Kate and John in their conversation.

(26.1) when Kate states "*good music*" she makes a bold statement answering John's question. It means that Kate does not pay attention to her

statement . Although her statement is informative, it is ambiguous or has more than one meaning. Therefore, in this case she overtly hedges the maxim of manner that says: *be perspicuous, avoid obscurity of expression, avoid ambiguity, be brief and be orderly.*

(26.2) when John asks to Kate “*You like Elvis Costello?*” the question that he offers shows that is not in a sincere condition. He has already known the answer indicated from her next statement. He does not need an answer from the hearer. In this case, this utterance is classified into *rhetorical question* because the question asked is not to gain an effect and not affecting any answer, and the speaker also breaks the sincere condition. Therefore, he flouts the truth maxim or maxim of quality that says: “*do not say what you believe to be false*”.

(26.3) when Kate states “*No, I-I-I, love him. I mean...he’s okay. I guess. Whatever*”. She uses three words that can make every statement are overtly hedged. They are *I mean, I guess* and she concludes her statement by stating “*whatever*”. By attaching these words, her statement is not totally accurate even it is not enough information because *I mean, I guess* and *whatever* make the hearer has many interpretations . Therefore, in this case she overtly hedges the maxim of manner that says: *be perspicuous, avoid obscurity of expression, avoid ambiguity, be brief and be orderly.*

Data 27:

Lori : Whoa. (27.1) *Honey*, what happened?
Kate : The sprinklers. Sorry.
Lori : Oh! That could ruin a date, huh

Context:

These utterances are stated by Kate and her Mom, Lori.

(27.1) when Lori asks to Kate, “*Whoa. Honey, what happened?*” she uses word *Honey* for calling her son Kate. The word *Honey* is not a real meaning because Kate is not a kind of sweet drink from bee’s nest. This word is classified into *metaphor*. Therefore, Lori in this case flouts the truth maxim or the maxim of quality that says: *do not say what you believe to be false*.

Data 28:

Carrie : (28.1) *we’ve gotta get out there. Come on. We’ve gotta get there now.*
Beth : I can’t! This motor sucks.

Context:

This utterance is stated by Carrie when they shocked after seeing Kate’s special date on John’s boat. This is out of their preparation.

(28.1) when Carrie states “*We’ve gotta get out there*”, she repeats this statement twice in order to make her statement stronger and obeyed by her friends. This repetition is classified into *tautology* and she flouts the maxim of quantity that says: *do not make your contribution more informative than is required*.

Data 29:

Skip : Hey, kiddo. Is your mom home?
Kate : (29.1) *Nope.*
Lori : Is that him?
Kate : (29.2) *You’re not seriously going out with Skip, are you?*
Lori : Don’t call him that. We’re just going out.
Kate : Mom, please don’t do this.
Lori : -(scoffs).
Kate : -Please? He’s probably in town for a layover...and he’s just looking for someone to lay over.
Lori : Very clever, sweetheart. Can we not do this whole thing right now?

Kate : Mom, no wonder I'm so messed up. I've never actually seen a functional relationship.
 Lori : Who I date...is none of your business.
 Kate : **(29.3)** *are you serious? Can you imagine growing up with a mom who only dates jerks? You don't really see how this affects me?* See you tomorrow. Don't forget to lock the door when you sneak out.

Context:

These utterances are stated by Kate in the night when her Mom wants to have a date with a man who is called "skip" by Kate.

(29.1) when Kate states "*nope*" after The Skip asks "*is your mom home?*" she overtly lies and gives a false answer to the Skip. Giving false answer overtly indicates that she flouts the truth maxim or the maxim of quality that says: *do not say what you believe to be false*.

(29.2) and **(29.3)**, when Kate states "*You're not seriously going out with Skip, are you? Are you serious? Can you imagine growing up with a mom who only dates jerks? You don't really see how this affects me?*" These questions indicate that the speaker does not say it in a sincere condition. Kate applies these questions not to gain an answer from her Mom, but only to gain effect. This utterance is classified as *rhetorical question* because this question is not to gain an effect and not affecting any answer. The speaker breaks the sincere condition. She flouts the truth maxim or maxim of quality that says: "*do not say what you believe to be false*".

Data 30:

Carrie : **(30.1)** *Come on! Get up! Let's go.* Now the real game begins.
 Kate : Are you sure we're not going too far?
 Heather : Look...this game's in crunch time. Kate, **(30.2)** *do you know what happens when you let your guard down...around John Tucker?*
 Beth : Carrie, show her. You need to see this.

Carrie : Here.

Context:

These utterances are stated by Carrie and Heather when they want to convince Kate about their planning.

(30.1) when Carrie states “*Come on! Get up! Let’s go*”, she uses three different phrases that are in the same meaning, same form and same function. Even in the different words, these are classified into *tautology* because the second and the third statement only repeat the first statement in order to be obeyed by her friends. Therefore, in this case she flouts the maxim of quantity that says: *do not make your contribution more informative than is required*.

(30.2) when Heather States “*do you know what happens when you let your guard down...around John Tucker?*” she uses the question showing that the speaker does not use a sincerity on question. It means that she asks a question with no intention of obtaining an answer, but she asks to gain an effect from Kate. This is because she wants Kate knows something about John Tucker’s secret. It tends to break a sincere condition on question, it is classified into *rhetorical question*. She flouts the truth maxim or the maxim of quality that says: *do not say what you believe to be false*.

Data 31:

John : Hey, there.
Kate : Hey. You alone?
John : Yeah. You?
Kate : (31.1) *Yeah. It’s so sad...’cause I’m s...I’m so... lovely. (whispering): No! – Lonely! I’m so lonely.*
John : Well, maybe I could...come over there and keep you company.

Kate : **(31.2)** *Oh. I'd like that...but there's a problem. Coach Williams is out in the hall. –She's totally watching. There's no way you could get in here.*

John : -Damn it.

Kate : –Unless...you went out on the ledge...and came in through the sliding door?

John : (chuckles) Yeah, right.

Kate : Yeah, that's crazy. (Sights) It's too bad. I got all... dressed up. Or... down.

John : (stammers) I-I could try the balcony.

Kate : Great! **(31.3)** *I'm three rooms down. I really counted.*

John : I'll be right there.

Kate : **(31.4)** *Hold-Hold on! Uh, hold on.*

John : (chuckles) what?

Kate : Um...I got you a present?

John : -Oh, yeah?

Context:

(31.1) when Kate states “*Yeah. It's so sad... 'cause I'm s...I'm so... lovely. (whispering): No! – Lonely! I'm so lonely*” she totally plays the role for her plans to crush John Tucker. In this conversation she overtly states the false evidences to lie John Tucker. In the same case as the data **(31.2)** and **(31.3)**, when Kate states “*Oh, I'd like that...but there's a problem. Coach Williams is out in the hall. –She's totally watching. There's no way you could get in here (31.2)* and “*I'm three rooms down. I really counted (31.3)*” She lies again and gives more false evidence. As she states in 31.3, she overtly lies and gives the false evidence. Even she lies, she states as she tells the truth by adding “*I really counted*”. Therefore, she overtly flouts the truth maxim or the maxim of quality that says: *do not say what you believe to be false.*

(31.4) when Kate states “*Hold-Hold on! Uh, hold on*” she uses repetition in stating *hold on*. In order to make it sure that she will continue the conversation with John tucker, she says up to three times. This repetition

is classified as *tautology*. She flouts the maxim of quantity that says: *do not make your contribution more informative than is required*.

Data 32:

Coach Williams : **(32.1)** *Show's over, ladies. Back to your rooms. Show's over! Back to your rooms.*

Context:

This utterance is stated by Coach Williams when she commands her students who come back to their rooms because the show is over.

(32.1) when she states "*Show's over, ladies. Back to your rooms. Show's over! Back to your rooms*" she states this utterance twice. She repeats the first statement with the same form and same function. The aim is to command the students to go back to their rooms. Its repetition is classified as *tautology*. Therefore, she flouts the maxim of quantity that says: *do not make your contribution more informative than is required*.

Data 33:

John : Kate! Hey. The other night didn't quite go like I'd hoped.
Kate : Yeah, I know. Sorry.
John : Nah, it's okay. Kind of spun it.
Kate : I noticed. Now everyone knows Victoria's secret.
John : Tommy was thinking we'd do it as a birthday theme. "Not the Same Old Thong and Dance."
Kate : Cute.
John : **(33.1)** *Kate, Kate, wait. Wait, wait.* Look...you don't get it. Okay? I was humiliated trying to get your attention...and I'm not working this hard just so I can get some action.
Kate : **(33.2)** *so I'm not just some '82 Bordeaux... You wanna "uncork and pork"?*
John : Where'd you hear that? No-No-No, look-look, that-that's just...locker room talk, okay? That doesn't mean anything.
Kate : **(33.3)** *you act like a pig so you don't sound whipped?*
John : Yes. Exactly. Look, I'm...I'm saying things I don't believe. I'm doing things I don't understand. I mean, I put on your underwear and I scaled a building. I'm trying so hard. But I'm out of plays. Kate...You're the one. Look...I've never done this before, so...I'm not exactly

sure how it goes. It's just something personal. Okay? Something to show you...and whoever wants to know, that I'm whipped.

Context:

These utterances are stated by Kate and John Tucker when they meet on the street.

(33.1) when John states “*Kate, Kate, wait. Wait, wait*” he wants to stop Kate and asks her some actions. In order to get maximum attention from Kate he calls *Kate* and repeats it twice and states *wait* and repeat it again up to thrice. These repetitions are classified as *tautology*. So that he flouts the maxim of quantity: *do not make your contribution more informative than is required*.

(33.2) Kate's statement “*so I'm not just some '82 Bordeaux... You wanna uncork and pork?*” is used to show that the statement is not in a sincere condition because she already knows the answer and the question asked has no intention of obtaining an answer. It tends to break a sincere condition on question. This utterance is classified as *rhetorical question*. Therefore, she flouts the maxim of quality that says: *do not say what you believe to be false*.

In addition, when she states “*so I'm not just some '82 Bordeaux... You wanna uncork and pork?*” she states the word “*82 Bordeaux*” and “*uncork and pork*”. These words are different from the literal meaning. The use of this term is classified as metaphor. Therefore, she flouts the truth maxim: *do not say what you believe to be false*.

(33.3) When she states “*You act like a pig so you don’t sound whipped?*” asked by Kate it is meant to signify *rhetorical question* because her question is not in a sincere condition or breaks a sincerity condition on question. She flouts the maxim of quality that says: *do not say what you believe to be false.*

4.2. Data Findings

No	Findings	Optional words
1.1	Justin: Or something.	understatement ambiguity flouting maxim of quantity flouting the maxim of manner
1.2	Justin: Holy jama lama	irrelevant flouting maxim of relevance
1.3	Justin: You’re hot.	metaphor flouting the maxim of quality
2.1	Kate: I mean...no. L. I mean, Yes...	ambiguity flouting the maxim of manner
3.1	Waitress: (sobbing) I don’t know, just guess.	lying flouting maxim of quality
4.1	Heather: So?	understatement hedging the maxim of quantity
5.1	Heather: Sorry. It slipped.	lying

		flouting the maxim of quality
6.1	Kate: Obligated	overstatement flouting the maxim of quantity
7.1	Kate: I would hate to m-m-miss a minute of being...detained.	flouting maxim of quality
8.1	John: Really and, are you believed her?	lying flouting the maxim of quality
8.2	Heather: No, I mean, I don't know.	ambiguous hedging the maxim of manner
8.3	John: If I could...you know who it'd be?	lying he flouting maxim of quality
9.1	Beth: Oh, I am sorry, what kind of cheerleader? Oh, so, what now you're better than me?	rhetorical question flouting maxim of quality
10.1	Sorry, sorry.	Tautology flouting the maxim of quantity
11.1	Kate: Okay, let me guess.	ambiguous hedging to the maxim of manner
11.2	Kate: Does he always use pet names like "baby, and sweetheart?	irony flouting the maxim of quality
12.1	Beth: You're like the Swiss,	metaphor

		flouting the maxim of quality
12.2	Carrie: We would kill each other. We all wanna kill John Tucker.	metaphor flouting the maxim of quality
13.1	Robert: Big storm. Bigger, bigger... now hate me John, John hate me!	tautology flouting the maxim of quantity
14.1	John: I... I don't have that. Holly, I-I-I don't have that! don't touch me. Don't touch me- Don't touch me. Holly, wait!... Holly!	tautology flouting the maxim of quantity
15.1	Beth: Okey, your mom is Hot!	metaphor flouting the maxim of quality
16.1	Kate: What's more terrifying to a man than,notbeing manly?	rhetorical question flouting the maxim of quality
17.1	Heather: Oh... not working. I mean, the slim look works for some guys, but you're definitely losing tone.	lying flouting the maxim of quality
18.1	Coach: Don't be a pansy-ass!	Irony flouting the maxim of quality
18.2	John: What about my feelings?	rhetorical question flouting the maxim of quality
19.1	Carrie: That shallow bastard thinks-	metaphor

		flouting the maxim of quality
19.2	Carrie: I'm not complex?	rhetorical question flouting the maxim of quality
20.1	Kate: No, no, no, chocolate makes everything better.	tautology flouting the maxim of quantity
20.2	Kate: My mom says that it can even mend your broken heart.	hedging the maxim of quality
21.1	Heather: Not gonna happen. She's not into high school boys.	lying flouting the maxim of quality
22.1	Kate: I didn't have a pen.	lying flouts the maxim of quality
23.1	Kate: Oh, my story. Um...it's still being written. Nothing. Nothing. L-I-I...was just	lying flouting the maxim of quality
24.1	Kate: Breathing. I...I breathe a lot.	tautology flouting the maxim of quantity
25.1	Carrie: Slut in truck!	metaphor flouting the maxim of quality
26.1	Kate: Good music	ambiguous hedging the maxim of manner
26.2	John: You like Elvis Costello?	rhetorical

		question flouting the maxim of quality
26.3	Kate: No, I-I-I, love him. I mean... he's okay. I guess. Whatever.	hedging the maxim of manner
27.1	Lori: Honey	metaphor flouting the maxim of quality
28.1	Carrie: We've gotta get out there. Come on. We've gotta get there now	tautology flouting the maxim of quantity
29.1	Kate: Nope.	lying flouting the maxim of quality
29.2	Kate: You're not seriously going out with Skip, are you?	rhetorical question flouting the maxim of quality
29.3	Kate: Are you serious? Can you imagine growing up with a mom who only dates jerks? You don't really see how this affects me?	rhetorical question flouting the maxim of quality
30.1	Carrie: Come on! Get up! Let's go.	tautology flouting the maxim of quantity
30.2	Heather: Do you know what happens when you let your guard down...around John Tucker?	rhetorical question flouting the maxim of quality
31.1	Kate: Yeah. It's so sad...'cause I'm s...I'm	lying

	so... lovely. (whispering): No! – Lonely! I’m so lonely.	flouting the maxim of quality
31.2	Kate: Oh. I’d like that...but there’s a problem.	lying flouting the maxim of quality
31.3	Kate: Coach Williams is out in the hall. –She’s totally watching. There’s no way you could get in here. I’m three rooms down. I really counted.	lying flouting the maxim of quality
33.3	Kate: You act like a pig so you don’t sound whipped?	metaphor flouting the maxim of quality rhetorical question flouting the maxim of quality

According to the data analysis and data finding, the researcher states that the movie’s dialogue always makes many flouting and hedging of conversational maxims. It identified from many cases or data that collected by the researcher in this movie. The data findings above proved that movie’s dialogue are directed to control the story runs as like the director’s will. The researcher also states that the movie’s dialogue without its violation (flouting and hedging of conversational maxims), will be uninterested because that there is no conflict or climax that created from the dialogue aspecially in drama and comedy movies.

CHAPTER V

CONCLUSION

5.1 Conclusion

Based on the results and finding of the analysis presented in chapter IV, it can be concluded that all of the conversational maxims are hedged and flouted by all characters in the movie of John Tucker Must Die. It can be seen in the data analysis and simplified in the table of findings, each character hedges and flouts the conversational maxims in order to obtain his or her aims. In hedging and flouting the conversational maxims, all characters often give false evidence or false answer, repeat their statements, make bold statement, give too much and too little information, state ambiguous statements, state irony or the opposite statement of reality, do not pay attention to the truth of their statement, and many others violation to all four conversational maxims. They do not realize whether they obey or disobey the conversational maxims. They just focus on their emotion and their objectives in conversations.

Each character hedges and flouts maxims of quality, since he/she has something in his/her mind. He/she wants something to get but he/she does not want anybody know the truth. If he/she hedges and flouts maxims of quantity because that he/she wants to persuade the other characters to believe or to agree with him/her. Maxim of manner has been hedged and flouted by each character because they hurt the other character's feeling and hides something by stating ambiguous expressions. The maxim of relevant is hedged and flouted since all characters do not give relevant information. It is because they

want to change the topic of the conversation into his/her topic consciously or unconsciously.

5.2 Suggestion

The researcher suggests that the readers of this study be aware of the quality of the conversations and avoid violating the conversational maxims because it can convey the conversation to an end. The significance of the proper application of conversational maxim will keep the conversation runs properly and smoothly so that he/she will maintain his/her participation in any dialogue without violating the conversational maxim. The researcher suggests that this thesis should be useful especially for those who are concerned with maintaining or establishing good relations to communicate with others.

The researcher suggests that the next researchers conduct the research by including the complete data and analysis especially for the movie as a object of research into those Hedging and Flouting of Conversational Maxims. Hence, complete data and analysis support the best result of research.

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ATTACHMENT

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Maxims In The Movie Of *John Tucker Must Die*”
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No	Tanggal	Materi	TTD
1	04 September 2007	Pengajuan Judul	1.
2	15 September 2007	Konsultasi Proposal	2.
3	30 Oktober 2007	Seminar Proposal	3.
4	15 Januari 2008	Konsultasi Bab I	4.
5	10 Februari 2008	Revisi Bab I	5.
6	27 Februari 2008	Konsultasi Bab II	6.
7	15 Maret 2008	Revisi Bab II	7.
8	30 Maret 2008	Konsultasi Bab III	8.
9	10 April 2008	Konsultasi Bab IV	9.
10	19 Mei 2008	Revisi Bab IV	10.
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Malang, 25 Juni 2008
Mengetahui,

Dekan Fakultas Humaniora dan
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John Tucker Must Die's Conversation.

Kate : (TEENAGE GIRL)
I was in seventh grade...when I realized I was invisible.(flashbulb pops)
Well, not that kind of invisible.
No, it was more like I was just you know, kind of...
Anonymous. A-N-O-N-Y-M-O-U-S, anonymous.
MALE MODERATOR: I'm sorry. That's wrong. W-R-O-N-G wrong.
TEENAGE GIRL : it's not that I didn't try. I mean, I was always a real
Loser. L-O-S-E-R loser.
MALE TEACHER : Homework for tomorrow....
Of course, when it came to love.....
Past it on..!!
Yeah. That sucked S-U-C-K-E-D sucked.
There was another thing working against me.
Man : "Hi." Hey. I'm Justin. I live just next door....and. uh. My mom
sent me over....with these brownies or something.
Kate : Oh. Hi. I'm Kate. W-we just moved here. I mean. Duh-the boxes
and everything...
Man : Holy jama lama
Kate : that over thing is ...my mom.
Mom : Hi. I'm Lori. (Chuckles)
Man : Um....I made these for you....be careful; you're hot. I
mean...they're hot. So hot.
Kate : she's never had any trouble landing men. She's just had trouble
keeping them....i used to keep track but I found it exhausting....so,
I just call 'em allSkip.
Skips : hi, kate.i'm goingto be.....your new....father.
Kate : maybe we shouldn't....get ahead of ourselves now, skip.
Skip : it's. Uh. It's Steve, kiddo. Why do you keep calling me Skip?
Kate : because, eventually.....that's what they all do. It's happened so
many times that my mom's developed a very mature reaction. A
quick therapy session... or two... or three. And then we pack up
the car and flee to another town. Okay, maybe being invisible does
have its advantages.
LORI : Excuse me!
Because moving all the time...
I never had to deal with the whole "awkward good – bye" thing.
Boy : all right, guys, heve we go.
Gir : I'm open!
(cheering)- kate: There's me.
It was'nt easy, but in just a few short months.....
I went from "Short of un known" to.....Are you are hare.
Kate : But enough about me.
This story isn't event about me.
It's about him. JOHN TUCKER.

Kate : let's face it. He is the man. Captain of the basket ball team, his family's loaded, and he looks some where between an abercrombie model.....and a greek god.

Girl : Tucker...! Let's go John! Kill the Bobcats!

Not real Boat cats. I mean, there're endangered.

Girl : this is Carrie Scheafer."it's no question who's taking the Kodiaks to state this year.

John : John Tucker here, also known as "Tuck"-T-Dog", "some people call me T-money"...but I'm best known as "El-Capitan".

Boy : Ho Ho...Heather!

Boy2 : Shake it, Baby!

Girl : Short akrits equals talents. Yay...

Cheerleaders : Go Kodiaks!

Hey, Table Six

Kate : *I remember the first time I spoke to John Tucker. It's not like he Blew me away or anything. I mean, I was totally in control.*

Kate : Hi...

John : Yes.

Kate : I mean...no. L. I mean, Y...

John : I'm not quite ready to order

Kate : Thanks.

Kate : Please tell me I did not just curtsy.

: What was I thinking? (Kate Sighs) o course a gay like that already has a girlfriend.

: That's carrie shaeffer, Run the school TV station not to mention the Honor Society Junior Achiever,4-H club, fiture film makers of America, Big Sisters... Adopt-A-Sghut-in, and...I think that's it.

Carrie : I've decided to write a children's book.

John : Oh, and she's writing a children's book.

Carrie (speaking French).

John : Mm!You are so sexy when you speak French.

Carrie : Mm..(Speaking French).

Kate : Uh, do you guys... want a minute?

Kate : Wow, Scratch that. He's got two girlfriends.

That's one Heather, Head Cheerleader.

Heather : Sort of Self-explanatory. And molly's all why don't we stomp, fight, roar?

John : Stomp, fight, Roar?

Heather : I know-(scoffs). I mean at half time? What a dud.

John : Two green salad, dressing on the side. Salmon for her and Lobster for me.

Heather : I love when you do that.

John : I love doing that.

Heather : I love that you love that I love you doing that.

John : and...no need to rush between courses.

John : That top...looks so hot on you.

John : I bet it's even hotter off of you.

John : never been here before, babe. So, I hope they have good vegetarian.

Kate : Okay, stop it already. Three girlfriends?

John : Oh, no! Veal! I'm sorry, let's just go. You know, if I wanted to torture animals. I'd go to a medical lab.

Beth : Hey...

John : (sighs) which, I would never do, cause they torture animals.

Kate : Okey, I'm not passing judgment, but, for whatever reason. Being a vegan teen activist is usually code for "easy".

Beth : You know, for you, I don't have to give up all meat.

Kate : See? I'm not making this stuff up, I don't get it. I mean, these girls all seem so confident and cool. How do they not know that John's cheating on all of them?

Waitress : He's a total operator. He goes out with girls to each other. (Chuckles), and then he tells them that his father won't let him date during basketball season. So they all have to keep it a secret.

Kate : (sobbing) I don't know, just a guess.

John : What's up fell as?
What's up man?

Man : Yo, tuck!

Heather : What's up, Girl?

3rd : Hey.

John : You Got something sweet for me?

Carrie : of course.

John : I don't know.

Kate : John was confident in his system for juggling girls, but even he couldn't anticipate the events of black Tuesday.

Girl : Oh, my Gosh! Coach claypoole! Are you all right?

Kate : How was he to know coach claypoole had cute angina?
It wasn't John's fault. It was a pre-existing condition, and she stabilized and took early retirement in suncity, Florida.

John : John Tucker (Introducing)

Kate : Anyway, the point is.

Other Coach : Coach claycoole is in the hospital. So we're combining all first period gym classes.

(Girl Groan) : Yeah, yeah, I know. We all hate each other.

Girl : No, we hate you.

Coach : Okey. Jennifer, Alison, Molly, Sarah, Denise and Kimmi. This side!

Girl : my name is Lucretia!

Coach : on this side, I want Beth, Carrie, Heather and...what's-your-face?

Kate : I'm Kate, Kate.

Coach : All right ladies,...let's play ball.

Kate : You're Heather, right? I'm Kate.

Heather : So?

Girl : You weren't at the party last night. Where were you?

Carrie : Well this is totally no the DL. I mean, not fit to print. I'm dating... John Tucker.
 Hey-(ball pings).
 Heather : Sorry. It slipped.
 Carrie : Okay, All right. I'm fine. Okay, everybody let's play.
 (ball pings-scattered laughter).
 Carrie : You know what ? That was no accident!
 Beth : Oh. You little brat! Oh! Girls! Peace and love! Come on! No, gays is worth to fight about!
 Heather : John tucker's mine!
 Beth : Oh!
 Heather : What the hell is your problem!
 Beth : I am dating John Tucker.
 Coach : enough!
 Girl : she knocked her out.
 Coach : Let's get back in the game.
 (screaming and shouting, continue the fighting).
 Coach : I said "enough! stop it Beth.
 (ball ping, the fight continue).
 Carrie : Darn it, coach. Let me at her! Just let me get them!
 Coach : Put those balls down!
 Coach : Put those balls down! Put Down those balls!
 Coach : Just stop!
 (shouting and shrieking).
 Kate : (Blows whistle), (Clamoring stop).
 Kate : This guy is cheating on all of you and instead of takin it out on time, you're beating the shit out of each other.
 Coach : Language! (wake up), (grunts and pants)
 Coach : Detention, you, you, you and you!...Honestly. (Kate sighs).
 Beth : Who is that?
 Heather : I don't know. Pam...something.(grunts).
 (shool bell rings)
 Scott : (singing lovely, off- key)
 (kate entering)
 Scott : Sorry, it's uh...
 Kate : Cheap Tric, I understand.
 Scott : Yeah, yeah, it is.
 Kate : No. Once you've started you're kind of obligated to belt it out.
 Kate : (whispering) yeah...
 Scott : I'm Scott
 You're from...chemistry, right?
 Kate : Yeah. Yeah, I'm-I'm Kate.
 So, um, where is everybody?
 Detention?
 Scott : Oh, um, well, it's you know...I would hate to m-m-miss a minute of being...detained.
 John(in distance): Hay babe
 Girl : Hey, John

John : I had a great time with these two on the beach.

Kate : Ugh.

Scott : Oh, wow.
That's not, uh, usually the reaction he gets from girls. It's generally more like a (high pitch sigh)... "ouch"... (passionate moans and groans).

Kate : (chuckling) yeah, okay. "Jerk" isn't really my typ.

Kate : Yeah, ypu're right.
You can have his jerk moments.

Kate : Oh, I thought he was you guys'... God, or whatever.

Scott : You're close. He's my older brother.

Kate : Oh, you're the other tucker?

Scott : what is that? Is that, like, "the loser Tucker?"

Kate : Oh, no, no. That's not what I meant. I just... you just don't look...

Scott : Hot, buff, or capable of inciting an all-girl smackdown?
No, you're right. Now. It's- it's cool. Let you in on a secret though.
My mom, says I'm special on the inside.

Kate : good for you.

Scott : yeah.

Heather : John? Can I talk to you for a sac?

John : yeah, sure... later guys (to friends).

Boys : later, man.

John : so, what's up?

Heather : in PE today, some loser said that she went out with you.

John : really& are you believed her?

Heather : no, I mean, I don't know. You can't have a girlfriend...

John : in basket ball season but, if I could... you know who it'd be?
: You know, I don't know why girls say stuff like that. I man, I think they're just jealous of what we have because we share something special. Something we don't have to label.

John : you know, it's ... it's an unspoken bond and I love how secure you are.

Man : all right.

Teacher : Detention has begun. I'll be right back. And no talking!

Heather : So I talked to John. It was sweet . He felt bad for you. He said that you were jealous because... we share something special. Something that. We didn't have to label because it's...

Beth : (continuing) because it's our unspoken bond and I just love how secure you are?

Carrie : And it hurts me to hear you question it. Because you're the Carrie, Haether, Beth: only girl for me?! (Gasps).

Heather : Damm! He said the something to all of us.

Beth : Figures. He makes up with us. And than he hooks up with us.

Carrie : (whispering). You gays hooked up?

Beth : John and I share something special.

Carrie : Oh, what. That you've both been in your pants?

Beth : We share a vegan nonviolent outlook on life.

Heather : (coughing) Hippie slut.
 Beth : Oh, nice Heather. It's not like everyone doesn't know. That little miss cheerleader bring it on.
 Carrie : (squeaks) : look...you too? (asking to Heather)
 Heather : John and I belong together. (Garry sighs). He is the team Captain, and I am the Head Cheerleader.
 Beth : (chuckling): Oh, I am sorry, what kind of cheerleader?
 Carrie : Oh, like he'd take either of you two seriously!
 Beth : Do not jump me with her!
 Heather : Oh, so, what now you're better than me?
 Kate : Shut up.
 Carrie : What?
 Beth : Excuse me?
 Kate : Sorry, sorry.
 Heather : You have something to say?
 Kate : Uh..., No. It's none of my business.
 Beth : What?
 Kate : Okay, let me guess. Does he always use pet names like "baby, and sweetheart? Yeah, it's not out of affection. It's so he won't mix up your names. And-and he's all about an unspoken bond or something special, but never about relationship. And-and the whole arrangement was your idea so you feel guilty that he cheated.
 Heather : Oh my God, you're dating John, too.
 Kate : No, uh. No, I just knew a guy like him. Skip.
 Carrie : She's right, I mean, he's always making me feel guilty.
 Beth : Yeah.
 Kate : It seems to me that if a guy treats you like that, it
 Heather : You'd break up with Him. Blah-blah-blah-blah.
 Beth : John would have another girlfriend in a second.
 Kate : No, I didn't say "break up". I'd get even.
 Heather : Who are you?
 Beth : I know! You're that girl who wiggled out last year and got sent to rehab.
 Kate : No, I...
 Beth : Then, you got taken away for bulimia.
 Kate : No
 Beth : Fat camp?
 Kate : No, (chuckles). My name's...
 Teacher : Hey! No talking!
 Kate : my name is...
 Teacher : No...talking!

 Lori : Hey, Honey! I'm in a hurry. I've a big date to night.
 Kate : Drummer?
 Lori : Doctor. Well, veterinarian. (Chuckles). Technician.
 Kate : So you're dating a dog nurse. (chuckles)
 Lori : You, have a got a friend at the door.
 Kate : What?

Lori : Have fun, girls!
Carrie : Kate right?
Kate : yeah Kate.
(Opening the door)
Heather : I wanna bring down you-know- who.
(Opening the door)
Beth : Normally I'm opposed to the slaughter of animals, but in Jonh tucker's case, I'll make an exception.

Kate : I don't even know him.
Beth : So, you don't know anyone
You're like the Swiss, you're neutered.
Carrie : Uh, it's neutral, Kate, if the three of us tried this alone, we would kill each other. You bought us hare. You showed us that we have something in common.
Heather : Exactly, we all wanna kill John Tucker.
Kate : Wow
Kate : Okay!

Beth : learning center?
Who knew this was here?
Heather : look at him, struttin his stuff like he owns the place.
Beth : well, h does.
Carrie : for now.
This way...
Don't touch anything.

Beth : wow
Heather : you spend way too much time in after-school programs.
Carrie : thank you
Carrie : Beth, can you get the lights?
It's the remote...labeled"lights"
Okay, Guys. Let's go!

Carrie : please try and pay attention, and all cell phones off.
Carrie : Kate... do your thing.
Kate : my thing? Ok, okay.
What... is it that attracted you to John?

Carrie : Kate, I like where you're going with this.
Okay girls, we need to define John.
He's a statue wrapped in a painting in a frame made of muscle.
But what makes him tick? Is it that charm? Is it that smile? Is it that perfect than?
: What is it, girls? Dig deep.

Heather : uh, we all know what happens when boys get happy.
Beth : Not what I meant.
Carrie : You guys, save it for John, okay?
: Look, back to the point. We all agree he's hot.
Beth : So, what do we do?

Heather : well, in cheer, we usually tear down the other team by undermining their confidence. Making them feel lame.

Beth : I don't think this is a case for U-G-L-Y, you aren't got no alibi.

Heather : Shut up!

Carrie : Heather, as much as I hate to admit this, you have a point.

Kate : right. And-and since John's game is that he always has a date to get even with a guy like that. You make him undatable.

Carrie : yes (typing) undatable. A systematic destruction of all that is John Tucker.
(electronic explosion).

Beth : Girls, I think, I have an idea.

Beth : I'm telling you, bane you could make your looks work for you.
: Don't you think, Robert?
: You know, Robert knows my mom and he shoots for vogue, Elle, GQ, and of course he's done all my year book photos since middle school on recycled paper.

Robert : Okay John. The trick is just relax and be have naturally, yeah...?
: Now pout for me John!pout!
: More pouting, yeah!oh, yeah!I love you. I love you. Now make me hate you! Hate me! yeah! Oh yeah! oh yeah, you hate me, John! Nice, nice! now you're a tree. It's windy, shake your branches! Big storm, John.

Beth : it's good.

Robert : Big storm. Bigger, bigger... now hate me John, John hate me!
(Take pictures)

John : it is so amazing that you're. into sculpture. I mean, what are human being here for it not to, you know... make horses and stuff out of clay?

Girl : Really? I'm so glad you feel that way.

John : Totally.

Girl : Hey, isn't that you?

John : I do some part-time male modeling.

Girl : Really

John : Yeah.

Girl : I didn't know that.

John : Can I have a sip?

Girl : Yeah

Woman : I know that guy!

Girl : um,...

John : what. No. I... I don't have that.
: Holly, I-I-I don't have that!

Girl : God, oh... don't touch me. Don't touch me- Don't touch me.

John : Holly, wait!... Holly!

Woman : That's Him!

John : what? No that's not real.
: I only model as a guy with herpes.

(shouting and derisive laughter)

Man : Going to the free clinic Tuck?

Kate : Rule, first in warfare, never under estimate your opponent.

Girl : Oh, I love you Tucker!

John : I Don't personally suffer from an STD, but one in five young adults. And I am proud to give my voice to the silent.

Man : That's Right, baby!

(loud smooch)

Girl : Thanks!

Kate : Okey, it should've worked. I mean, are we missing something?

Heather : I am, my social life.

Lori : Hey!

Beth : Hy, Ms Spencer.

Lori : Lori, please.

: So, what are you girls up to?

Carrie : Destroying a man

Lori : Oh, who do I make my check out to?

Heather : He's totally indestructible. We a whole reputation thing it's a long story.

Lori : sure, yeah the old "take herpes, reputation... thing.

Kate : you know, um... I can unpack the groceries if you've got ... stuff.

Lori : I get it. All right. Play nice, Girls. Hmm...

Beth : Okey, your mom is Hot!

Kate : she does yogalates.

: carrie, what always are you typing on there?

Carrie : oh, list...normal stuff, same as everyone. I have my "to do list", my "goals" list my "contingency" list, my observations, my "nations" which, of course are very different because "observations" require a topic sentence and nations do not normal stuff.

Heather : Right, normal.

Beth : totally.

Carrie : well, a least I'm not medicated.

Heather : excuse me, this is an-all-natural beauty supplement.

Beth : what are you taking?

: Estrogen? Heather! They torture innocent horses for this. It's made from their pee.

Heather : peeing isn't torture, menopause is. I steal it from my mom. Guys take steroids to get pecs. I just wanna goop a cup size.

Kate : I don't think it works like that. It stops your natural hormone production.

Beth : Yeah and when you run out, you're gonna grow a mustache and a penis.

Heather : are you serious?

Carrie : okay, you guys, we've gotta get beck to john.

Beth : okay, what we need is one major hit that's gonna crush his whole macho thing, you know? We need him to understand what it feels like to be us.

Kate : Right and what's more terrifying to a man than, not being manly?

Coach : I wanna see three-man weave from center.
: Two hand natt. You too chris.. All right, keep it goin' now!

Player : all right, here we go.

John : what's up Babe?

Heather : Hey

John : How you doing?

Heather : Good.

Heather : are you going to Bulk up?

John : Yeah, Coach has me drinking em twice a day.

Heather : Oh... not working. I mean, the slim look works for some guys, but you're definitely losing tone.

John : I'm losing tone?

Heather : Yeah, may be you should Double up doses.

John : Yeah, yeah, thanks for the heads-up Babe.

Scott : Hey

Kate : Oh. Hey

Scott : Hey, can I ask you a favor? Uh I'm-I'm in need of a lab partner. I was with Alex, but...he got burnt pretty badly in an experiment, so...

Kate : Oh. Well, before I say yes...how exactly did he get burned?

Scott : Uh, well, that is open to interpretation...because he will say that it was my fault, but I clearly said..."Dear God, man, you're on fire. Run for your life".

Kate : A clear warning.

Scott : Yeah.

Kate : Okay, well, uh, you can start by measuring...40 milliliters into that graduated cylinder.

Scott : All right.

Kate : Whoa. Slow down.

Scott : Huh? All right.

Kate : Get down at eye level. And wait till the bottom of the meniscus is at the line.

Scott : I'm-I'm sorry. The meniscus?

Kate : Wait till the curvy part is at the doodad.

Scott : All right.

Kate : Slowly. Stop...right there.

Scott : Oh!-Oh!. Oh, God! I...Oh my gosh!. Shit, I spilled it!. What do I do? What is this?

Kate : -Sodium chloride suspension. -Oh, God. I have to get...

Scott : Ow, its burning.

Kate : Really? Cause, uh, sodium chloride is...saltwater.

Scott : Ah, it's burning!

Scott : Oh. Well, okay. Then I didn't burn myself. It just kinda...looks like I peed.

Kate : Hey.
Scott : Hey, all right. All right. This is just silly! This is....
Teacher : Hey! Cool it.
Scott : Yeah, Kate. Geez, cool it.
John : What?
John : Lay off. That's sensitive.
Boy : I'm sorry, princes. Did you chip a nail? Really, how many times do I...have to flush before you go away?
John : Play clean.
Boy : Hey, if I wanted to listen to an asshole, I would've farted.
John : That's an awful thing to say.
Referee : We got a technical foul: 23 with a push.
John : He started it. He's bein' mean.
Tommy : Dude, that's mine! I got low blood sugar!
John : I need it.
John : Do my things look fat in these shorts?
Fans : De-fends! De-fends!
Player : John! Come, on John!
John : What? Why are you lookin' at me like that?
Player : I'm open!
John : Fine!
John : You see? Now look what you made me do.
Coach : -Time, ref.-
Coach : John, you okay?
John : Yeah. Why? Don't I look okay? 'Cause I feel okay, I feel fine. I'm great. What are you saying?
Coach : I'm saying focus. We got one minute left on the clock to finish this game.
John : I'm in it.
Coach : On three. One-two-three...
All : Kodiaks!
Coach : Tucker. Tucker, are you okay? Can you finish the game?
John : No. L-I-I'm anxious and bloated...and...my nipples hurt.
Coach : Don't be a pansy-ass! We need ya. Get up. Let's go.
John : No! I won't! I mean, i-i-it's always me. "W-W-We need you, John. Let's go John. John-John-John!" you are always yelling at me...but you never listen to me. What about my feelings?
Kate : It was a kill-strike...
John : Leave me alone!
Kate : ...and it landed with shock and awe. Thanks to us, girls would no longer be...under the reign of John Tucker's charm. He had finally fallen from grace...and we were on top of the world.
Girl : Bye, guys!
John : Yo, what's up, guys?
John : Tommy.
Tommy : mm-mm, mm-mm.

Beth : What you did on the court last night...was the most courageous thing I've ever seen any man do. This is my peer-counseling hotline. Give it a call anytime you want to talk. I stay up late.

Girl : A real man knows how to feel. I want to feel a real man.

Girl : If you ever need a shoulder or a hug or, you know...anything...I'm here.

Kate : Rule # 2 in warfare...never, ever, underestimate your opponent.

John : Hey, sweetie. Can we talk? Look...I know I wiggled out last night. My peer counselor says I need to look into...my emotional responsibility. So, I've been doing some "me" work. ...and, uh, it's really been clearing things up.

Beth : hmm.

John : And, well, you know there's only one girl for me. But...I don't think that girl is you. I mean, we had fun run. You know? I'm just ready to find...something deeper, more complex. So...we good?

Beth : Well, he dumped me.

Carrie : That shallow bastard thinks I'm not complex?

Heather : You, like, invented complex.

Beth : I'm so depressed, I couldn't even enjoy the break-up sex. Oh, my God, I'm such a slut! Ow!

Beth : I can't believe I ate meat for him. I mean, it was fish... still, I don't eat anything with a face.

Carrie : Mm, try this. It's really good. Chocolate on chocolate.

Beth : Oh yeah.

Carrie : Chocolate is John Tucker...of all snack food.

Beth : What, it's gotta get with every candy on the shelf?

Kate : no, no, no, chocolate makes everything better. My mom says that it can even mend your broken heart.

Heather : You know, I was thinking...instead of doing all this...we should've just broken his heart.

Beth : What?

Carrie : Heather, that's pretty genius.

Kate : Yeah, except he broke up with everybody.

Carrie : not...everybody.

Kate : What? I...-No.- Mm-Hmm. I can't do that. -I don't even like him.- So?

Carrie : You're not really gonna be dating him. You will be pretending.

Beth : Exactly.

Heather : Look, I know what you're thinking. I'm not as pretty as Heather. I'm not that smart. I'm not that...experienced.

Kate : That's true.

Beth : But you have us. And we can make you into anything. If we combine...all of us, we can make him fall in love with you-I mean really fall in love-and then we'll...yank it all out from under him.

Carrie : This gonna be so good!

Kate : No, it's just gonna work. I...

Heather : Kate, look...I know you think I'm just a superficial cheerleader...but...I do have feelings...and they got crushed

because of your idea. I used all my mom's estrogen pills. And now she looks like Bernie Mac.

Carrie : Sorry.
Kate : You guys, I...
Heather : You know what? Forget it. You couldn't putt it of anyway.
Beth : Let's go...
Carrie : Oh, well.
Beth : All right.
Kate : Wait. Just tell me what to do.
All : -Yes! -Oh!
Heather : Now, the first step is so easy. There's one thing John Tucker cannot resist.

Heather : Okay, girls. This is Kate...and she'll be taking Nancy's spot. - What? -Well, you know, you've...got that bum leg and everything. Sorry!

Girl : But it's just a sprain. The doctor said I'd be better in a week.
Heather : Maybe next year, kiddo. You fought a good fight, thought. Okay, pyramid! Kate, you're on top.
Kate : What? No, no, no. I get dizzy in high heels.
Heather : Come on! John loves girls on top. Of the pyramid! Hello! Trust me, it's an honor. Molly's been waiting three years to get up there. Right, Molly?
Molly : Yeah, you go ahead. It's your first day. You earned it.
Heather : Okay. Up-up-up! Good. Straight legs. Nice and steady. Big smile!
Kate : I did it! Kodiaks, attack...!
Kate : Sorry.
Heather : well, if you can crush John like you crushed Molly...I think we got it.
Heather : Don't be sorry. Be strong. The most important thing a cheerleader wears...is her attitude. Watch this.

Boy : That is hot!
Kate : I can do that.
Boy : Hey, how you doin'?
John : Heather...we're cool, right?
Heather : What?
John : Who's the new cheerleader?
Heather : That's Kate.
John : She's cute.
Heather : Not gonna happen. She's not into high school boys.
Kate : That's it?
Heather : We just planted the seed.
Kate : What'd he say about me? Did he say anything?
Heather : -"Cute."-
Kate : He said that? He really di...? Uh, oh, my gosh. L-I mean...you didn't even introduce me. Should I go talk to him? L-I'll go...No? What?

Heather : Okay, emergency meeting. I think we're sending Kate in before she's ready.

Kate : I...I'm totally ready.

Heather : Really? Tell 'em what John said about you.

Kate : Oh, what, about me being cute? Oh. No, it's just a comment. If anything, it's an insult. I know he's just getting ready to use me.

Beth : Kate, I'm confused, but I thought you said...you had experience with guys like this.

Kate : I do. L-I've watched my mom date a million and one of these guys.

Beth : But have you ever dated one?

Heather : Have you ever dated a John Tucker?

Carrie : Have you ever dated...anyone?

Kate : -Define "anyone."- Oh, my God! I'm totally not ready! I'm gonna blow this...

All : No, no, no, no, you're gonna be fine.

Heather : All right, stop. Stop.

Carrie : Okay, look, you'll be fine, okay? You just gotta remember to be cool and...collected.

Beth : Yeah. Be caring and passionate.

Heather : Be proud and...aggressive.

Carrie : You've got to make him chase you, okay? If it's easy...he'll move on. Do you understand?

Kate : Mm-hmm. Yes, I-I have it. It's totally under control.

Carrie : Okay. So...he really said you were cute?

Kate : Yeah, I mean, that's what Heather said, and...Damn it!

Carrie : Okay, okay, look. It's not hard. Um...When he speaks to you...count to three...in your head before you answer him.

Heather : Don't show any interest. Don't even look at him too much.

Kate : -Hm.

Carrie : Yeah, no. You got it? I said do you have it?

Kate : I was counting to three.

Beth : No that slowly. We don't want him to think you're retarded.

Carrie : Um...sorry. It's my bad.

John : Hey. John Tucker?

Kate : Hi.

John : So...you must be new. Well, not "new" new, but...new to cheer. Okay, don't tell me. Tell me Friday night...at dinner. I'm captain of the team. You're our new cheerleader. I'm obligated to buy your dinner. School rules.

Kate : Thank you, but I'm gonna have to pass.

John : You busy, or...?

Kate : Sure. I'm busy. Nice to meet you. Bye.

John : What?

Scott : Uh...you know, there's actually...a pretty decent music scene around here. You know, if I ever know...you know, I mean, if I...ever hear of a good show...I could maybe...you know, I could. I could let you know...about that show.

Teacher : Where are you supposed to be? You don't belong in this class.
 Boy : L-I'm just supposed to drop these off.
 Kate : Thanks.
 Teacher : Uh, excuse me? Who are you? Whoa. Hey. What's going on h...
 what is your name, son?
 John : Attention, fellow students. If Kate is out there in Loudspeaker
 Land, my number is...555-6467.
 Girl : Give me a pen.
 John : I'm the captain of the team. You're our new cheerleader. I'm
 obligated to buy you dinner. School rules.
 Kate (on monitor) : Thank you, but I'm gonna have to pass.
 Kate : Uh, how'd you guys get this video?
 Carrie : I've been documenting our efforts.
 Heather : Great! Make a video. Maybe John 'll get a role on The O.C.
 Carrie : It's our expose. We're gonna show everybody real John Tucker.
 And how we broke his...heart.
 Heather : It'll be like...Prime Time Tucker. Hasta la vista, motherf...
 Carrie : Stop...with the rhyming.
 Beth : Now, that's good. Do it like this. -John...
 John : Hey, sweetie...
 Beth : There's only one guy out there for me...
 John : I just don't think that girl is you.
 Beth : And you are not...-Not him!
 John : We good?
 Beth : We are so gonna neuter him! -Kate, do one.-Uh...
 Kate : John, there's only one guy out there for me. You are not him.
 Heather : No, don't hold back. How do you want to be a cheerleader...with
 no attitude?
 Kate : I...don't to be a cheerleader.
 Heather : Kate...everyone wants to be a cheerleader. Come on, you got sell
 it.
 Kate : John...there's only one guy out there for me...but you are not
 him.
 Beth : No.
 Carrie : Kate, this is for every guy out there...that's ever lied to any girl.
 Okay? Okay, action.
 Kate : John Tucker, there's only one guy out there for me...but you are
 not him.
 Heather : Damn. You are gonna be a legend.
 Beth : Yeah.
 John : Oh, hey.
 Kate : Hey.
 John : Did you like the flowers?
 Kate : Uh, yeah, if you're...into that sort of thing.
 John : 'Cause...I didn't get a phone call.
 Kate : I didn't have a pen.
 John : -Scrappy!

Scott : -Oh!
John : -Hey, man.
Scott : -Hey
John : So, you're lab partners with Kate, right? You talk. What's her deal?
Scott : Yeah, I don't know, man. I don't think she's your type, though.
John : "Girl" is my type.
Scott : -All right, well...then-then maybe, uh, you're not her type. She's into stuff like...old-school Elvis Costello; she listens...to obscure podcasts; she reads Dave Eggers. You know, she's...she's deep, man.
John : Dude...I'm deep. I'm dating the Poetry Club.
Scott : Oh.
Kate : So, John asked you to spy on me?
Scott : Yeah, he heard we were lab partners...so she's having me tail you and find out what I can. Although, I am supposed to be playing it cool...and not giving anything away.
Kate : You're, like, the worst spy in the world.
Scott : Or am I the best spy in the world? Who's waiting by the phone, and who's chatting up the girl?
Kate : -That's true. -Eh. I have a kink. I have a kink in my neck.
Scott : That's probably those new cheer muscles of yours.
Kate : Are you making fun of me?
Scott : Uh, a little bit, yeah.
Kate : Um...sorry.
Scott : -Yeah, uh...
Kate : -All right...
Scott : -These are your book.
Kate : -Yeah. I'm gonna go. "Go, Fight, Roar."
Scott : Yeah. Right. Yeah.
Kate : Bye.
Scott : Shit.
Kate : Hey, I think I totally blew it with John. I mean, he hasn't even looked at me since I turned him down.
Heather : Relax. Kate, this is going to work. I promise.
Kate : H-How do you know?
Heather : I just know. I promise.
John : Kate Spencer. How you doing?
Kate : Good. How are you?
John : Not so good. See, I like this girl, but she doesn't know I exist.
Coach : Tucker! Get in the game!
John : I'm baring my soul, here, coach.
Coach : John, I understand and respect your emotional needs...
John : Ball! So, Fridays...we usually go out to the beach, watch the sunset. You should come.
Kate : U-uh..
Kate : -John...-Tucker, shoot! If it'll make him shoot, okay.
Beth : You.

John : Kodiaks are number one!
Carrie : After Thursday's game, it's no question...which Kate S. Has taken the school by storm...capturing the full attention...of the school's greatest prize...
-J.T-!
Crowd : Tucker! Tucker! Tucker! Tucker!
Heather : I've never done this before.
Beth : You put it on her bra? Guys, he is gonna find that...in, like, the first five minutes. Or not.
Carrie : Beth, can you speak into the cleavage?
Beth : Um...Kate's Bob cam. Testing, testing. Hello.
Carrie : You guys.
Kate : Oh, my gosh.
Beth : Waah...wah...
Kate : Okay.
Heather : You know, if we play our cards right...we can keep this going all the way till John's birthday.
Carrie : That may just work. See? I've already made a projected Heartbreak Timeline...based on John's average conquest...Compared to Kate's rising Cool Factor.
Kate : Hmm.
Carrie : So, it leads to two events: The way game and John's birthday party. Now, I say our best chance at heartbreak...is to see how much he cares about Kate. So we test him at the away game, and then...we crush him
Beth : ...at his party.
Carrie : Bingo.
Kate : How do you know he's going to have a party?
Heather : Oh, you're so new, it's cute. Okay. John's birthday is, like, homecoming combined with prom...combined with MTV Music Awards.
Beth : So, are you ready for him?
Kate : Yes. Okay, so, um, I play hard to get. L-I count to three. I've got it.
Beth : No. That's when you were playing hard to get. You're going out. He's got you.
Kate : So I count...to four? Oh, my God, I don't know what I'm doing! I mean, this is really bad idea, you guys!
Carrie : Chill out! Look, you're with three girls...who know how he operates, okay? You'll be fine.
Beth : Okay. I'm going to be John. Heather, be Kate.
Heather : I don't want to be Kate. You be Kate.
Kate : Can I be Kate?
Carrie : Fine, let Kate be Kate. -Just go.
Beth : Okay. Baby, it's your lucky day...' cause I'm going to take you out tonight. Where do you want to go?
Kate : I don't know. Where do you want to go?
Carrie : No! He's not in control, remember? You are. Right?

Kate : -Mm-Hmm.
Carrie : -Now, try it with me. Honey, you know I'm all about what makes you happy. So, what movie? Anything you want.
Kate : What do you think I want? And don't be wrong.
All : -Ka-pow. -Nice.
Beth : -Okay. -These.
Carrie : Okay, wait, it can't hide the camera.
Beth : Cleavage. It's going to go in the sweater. It'll be perfect. We'll hide it right under this...

John : Kate. Hey, you made it.
Kate : Yeah.
Girl : Hey, Kate. How's it going?
Boy : Hi, Tuck. Kate.
Boy : -Hey, Kate. -Looking good, Kate.
Girl : Hey, Kate! It's Becky from Student Council.
Kate : Oh, hey!
Boy : Hey, what's up, Kate?
John : Looks like I'm out with the most popular girl in school.
Kate : Lucky you.
John : So...tell me about yourself. I want to know everything; your whole story.
Kate : Oh, my story. Um...it's still being written.
John : So...it's a mystery.
Kate : Mm-hmm.
John : I like mysteries.
Kate : Really? I mean, what do you like about them?
John : I don't know. I guess...I like secrets.
Kate : I bet.
John : Okay. You're right. Too much talking ruins the moment. Let me just stand here and enjoy this.
Kate : John.
John : Shh.
Kate : The sunset is that way.
John : Yeah, no, I'm just enjoying....everyone staring at me in insane jealousy. They wish they were out with a girl like you. So...how did I end up out tonight...with the most amazing girl in school? I mean, was it my irresistible charm...or...my really nice butt?
Kate : I think it was your incredible modesty.
-John (over tv): Liar!
Heather : -Oh, shit! He's in his zone tonight. I hope she can handle it. The beach, the sunset...
Beth : At least there's no romantic fire.
Kate : Ah! Mine's on fire! Thank you. Ew.
John : So, um...can I give you a ride home?
Kate : Now? Yeah. Yeah. Um...I have to pee. That was too much information.

John : It's okay. Your secret's safe with me. L-I gotta make sure...Tommy's got a ride home, anyway, so, uh...I'll meet you at the truck?

Kate : Yeah. Yeah.

Kate : Hello. I need some help here.

Carrie : We didn't prepare her for this.

Beth : -Hi.

Kate : -Hey. Okay, a ride home? Wh-what do I do?

Beth : Just breathe. This is really good. It means he's into you.

Kate : Do you think he's going to make move?

Beth : No, if anything, it's just going to be a kiss. He keeps it PG-13 on the first night. Okay. Are you a good kisser?

Kate : L-I-I don't know. How does anybody know?

Beth : Do guys tell you you're a good kisser?

Kate : Oh, my God, I-I'm a bad kisser.

Beth : Okay, stop. All we need is one kiss...and then you leave him wanting more. It is not that hard, okay? Oh, my God. I'm going to have show you, aren't I? -Okay. Um...

Kate : -Right now?

Beth : Okay. Quick. Okay. Come here. You lock in on him...grab onto that gorgeous head of hair...and take control. Hold his gaze. Your lips might just touch, but not yet. It's just gotta be the temptation. And then you give him one light kiss.

Boy : Holy jama lama. Kiss her again. Do it.

Kate : Get out of here, you little perv!

Kate : -Shit.

Beth : Kate, I'm gone.

John : Kate. Can you kill the lights?

Kate : Uh...

Kate : -Hey.

John : -Hi. What's wrong?

Kate : Nothing. Nothing. L-I-I...was just breathing. I...I breathe a lot.

John : Right.

Carrie : Bath's still in the truck.

Heather : What?!

Carrie : Slut in truck! Com on. We gotta move.

Heather : Oh, my God.

Carrie : -Okay, okay, here we go.

John : So...what kind of music you into?

Kate : Good music.

John : Think I might have some of that. Let's see. Here we go.

Kate : You like Elvis Costello?

John : You tell me you don't...I'm kicking you out of the car right now.

Kate : No, I-I-I, love him. I mean...he's okay. I guess. Whatever.

John : So what are some of your other secrets?

Kate : Uh...Well, if I told you, I-I'd have to kill you.

John : I'm glad we did this. I had a great time.

Kate : Me, too. Um...Walk me to my door.

John : Sure. Kate? I could walk to your door...but...then I'd be too tempted to kiss you. And I really like you. You know? And I...I-I don't want to risk anything by moving too fast. So...rather than torture myself...I'm just going to say good night. So...good night.

Kate : -Ow!

John : -Ow.

Kate : Ow. L-I think bobbed when you weaved.

John : -Yeah.

Carrie : She's going off-book. What just happened?

Heather : Is that Beth?

Carrie : What?

John : Okay. Bye.

Kate : I always like a little risk. -Oh, my gosh.

John : -Come on.

Heather : -Uh-oh.

Carrie : Something is not right.

John : Wh...whoa. -Kate?

Kate : -U -Um...I don't want to risk anything by going too fast. Ah. Ah.

Beth : It's not even my date...and he still gets me out of my skirt.

Lori : Whoa. Honey, what happened?

Kate : The sprinklers. Sorry.

Lori : Oh! That could ruin a date, huh?

Kate : It wasn't a real date, Mom.

Lori : Right. Um...Listen, uh...I don't think this is such a good idea. You know, pretending to like a guy. I just...I don't want to see you get hurt.

Kate : I'm not going to get hurt. He is.

Lori : My advice...is not to do this.

Kate : Mom, there's a lot of things I come to you for advice about...but this is not one of them. I'm sorry, but...honestly, how many John Tuckers...have pulled a hit-and-run on you?

Lori : That's not fair. I have met some pretty nice guys lately.

Kate : Right, yeah. The drummer, the guy in rehab...and, throw in that one from the tanning salon...and you've hit the trifecta.

Lori : When did you get like this? A month ago, you wouldn't like you right now.

Kate : A month ago, nobody liked me.

Lori : I did.

Kate : I'm sorry. I just...it's been a long night. I'm a little...you know...

Lori : Yeah, it's okay. I got a little of that, too.

Kate : Good night.

Lori : Kate? Just be careful who you pretend to be. I mean, I'd hate if you forgot who you are.

Kate : I was nobody, so there's really no risk in losing anything.

Beth : So, how long till you think he's back again?

Carrie : I say he'll show up in the next ...30 second?

All : Come on.
Carrie : Ah, like clockwork. That's call number five.
Beth : That's two calls past desperate. -Get it.
Kate : Hello.
John : Hey, Kate. It's me. -John? John Tucker?
Kate : Oh, yeah. Hey. Um, I just got in. What's up?
John : So, did you figure out...if you were doing anything on Saturday?
Kate : Um...yeah. I did, and...
Beth : Oh, crap...
John : What's the matter?
Kate : Uh, some perv's been checking out the house...and I think I see him. I think he's in a Jeep or something.
John : Really? You want me to cruise by and check it out?
Kate : No. We're just gonna call the cops.
John : O-Okay...Well, I'll-ll talk to you later then. Shit.
Kate : We figured if we'd hit stalking potential...it was time to let John take me out on a real date.

Kate : What? We're not eating here?
John : Nah. I thought we'd do take-out.
Kate : Wait, where are we going?
John : Well, I could tell you...but then I'd have to kill you. -Come on. There's our table.
Kate : Oh, my gosh.
Beth : Where are they?
Heather : Where'd they go?
Carrie : Wait. You guys...I can't tell where they are. Okay, it's...it's definitely dark.
Beth : What? I don't know. Outside, maybe?
Heather : No effin' way!
Beth : Boat? Has anybody else been on the boat? I've never been on the boat.
Heather : Nobody even told me he had a boat!
Carrie : She's not equipped to handle this. -Huh. I'm losing them. I'm losing them!
Beth : -Hey.
Kate : Oh, John.
John : I'm serious.
Kate : Stop it.
Carrie : We've gotta get out there. Come on. We've gotta get there now-ish.
Beth : I can't! this motor sucks.
Carrie : -Can't you go a little faster?
Beth : No.
Carrie : Give me an oar. I could paddle faster than you!
Heather : Just pretend it's a whaling ship and...go Greenpeace on their asses!
Beth : What? Nice. Gilligan here just flooded the engine.

Heather : I'll give you "Gilligan."
Carrie : -Heather, Heather, stop it!
Beth : Stop! Stop it! That's wet!
Carrie : You have no idea what you're doing. Heather!
Heather : Wait.
Beth : Okay. This is fine. This is why God invented Triple-A. Oh, no.
Heather : What?
Beth : No signal.
Carrie : What? No signal?
Kate : It was the first time I was truly alone with John. I can't quite explain it, but...Okay if could dream of how a date should be....
John : Now make a wish.
Kate : John Tucker did it better. He did it way better. I mean, when do you cue the dolphins?
John : Right.
Kate : I mean, no-no-no-no-, don't get me wrong. It's...it's really nice, but...are you really that scared...to just hang out and be yourself?
John : Okay. Fair enough. But it is terrifying, trying to impress you.
Kate : Me?
John : Kate, I mean...you come out of nowhere...and you've got high school dialed in.
Kate (chuckles): I don't really think I'm that dialed. No, uh, you're the varsity captain...and the most popular guy in school, yeah?
John (groan) : Right, right, right, yeah, um, I guess. You know, I'm, I'm just lucky. Okay...I'm really lucky. Yeah, and-and-and that's why I'd be crazy....not to make the most of it. Look, Kate...Maybe sometimes I com on too strong. I don't know who else to be. You know, I just gotta put my whole heart into things.
Kate : That sounds like an easy way to get it broken.
John : Well...luckily, I...figured out a way...to protect myself against that. Some kick-ass dance moves.
Kate : What? -(chuckles)- Wha...? (laughing) Oh, my gosh! I wasn't ready for that.
John : I was thinking about going pro.
Kate: -(chuckling) -Oh?
John : -Laugh all you want. There was a scout in the stands...at least year's prom.
Kate : Wow (giggles).
Carrie : -(gasps) Oh, my gosh, spill it. We need to know everything. Every detail right now.
Kate : I... You-I mean, you-you guys dated him. You know.
Heather : Not on the high seas. What the hell happened out there?
Kate : Um...nothing, you know? It was just-We... We talked... and it was...It was nice.
Beth : You just talked? You mean, he was able to...get intimate without being...like...intimate?

Carrie : Okay. He is telling her anything she wants to hear. Look, the only way to see if his really fallen for her...is to see how far Kate can push him...at the hotel after the away game.

Kate : Right. Yeah, I-I... I can do that.

Beth : Oh, no. Oh, no, I know that look. He's got you under his spell.

Kate : What? No! L-I... (chuckles) Come on.

Heather : No, you come on. You can't lose focus going into the finals.

Beth : Kate, we all believed him...but there is no way to know what this guy is really thinking.

Carrie : Yes, there is. (whispering): I'm reporting from behind enemy lines...a fortress, if you will, where the innermost workings... of the male psyche reveal themselves...like a slide under a microscope.

John : Central is going down!

Teammate : Get down!

Carrie : (whispering): That's disgusting.

Tommy : Hey, look ,Ma! No hands! (loud farting).

John : Disgusting. Nice work. -Oh! Tommy! Nichos? -Damn!

Tommy : I think it was Nachos.

John : Holy guacamole. -(muffled gagging).

Tommy : Away game, dude. You gonna be my wingman?

John : Naw, I think I'm just gonna hang out with Kate tonight.

Tommy : Aw, come on. So I gotta take care... Of all that Central High tail by myself?

John : -Guess son.

Tommy : -Ah, come on, man! We gonna get us some girls...or are you gonna act like one?

John : That's messed, up, Tommy.

Tommy : John. Please, please tell me...you tapped that by now!

John : Boys. Boys. Look...you don't just pop an '82 Bordeaux. 'cause it's on your shelf.

Carrie : (whispering): Oh, please.

John : Great things take time.

Tommy : Man, you whipped! -(laughter)- Whipped, man!

John : Hey! Hey! Whoa! Whoa! Whoa! Whoa! Nobody is whipped, okay? John Tucker is not whipped.

Carrie : (whispering): Oh, here we go.

John : Let's just say, at tonight's away game...I'm gonna be scoring more than baskets.

Carrie : (whispering): Bingo.

Tommy : Okay, okay. Uncork it, then pork it. -Now that's my man!

John : -Slam-dunk baby.

Carrie : We are so gonna get him.

Kate : So...hydrogen and oxygen are getting a drink...and gold walks in and they go..."AU! Get outta the bar!" 'Cause, you know, AU is...the atomic symbol for gold.

Scott : Yeah. Yeah. L-I got it.

Kate : Oh, good. You're gonna help me measure with the doodad and everything.

Scott : Oh, I actually thought I'd work with Alex today.

Kate : Oh, I...Well, he's gonna take you back...without an insurance waiver?

Scott : Yeah, well, he's warmed up to me...since his left eyebrow grew back. Uh...

Skip : Hey, kiddo. Is your mom home?

Kate : Nope.

Lori : Is that him?

Kate : You're not seriously going out with Skip, are you?

Lori : Don't call him that. We're just going out.

Kate : Mom, please don't do this.

Lori : -(scoffs).

Kate : -Please? He's probably in town for a layover...and he's just looking for someone to lay over.

Lori : Very clever, sweetheart. Can we not do this whole thing right now?

Kate : Mom, no wonder I'm so messed up. I've never actually seen a functional relationship.

Lori : Who I date...is none of your business.

Kate : Are you serious? Can you imagine growing up with a mom who only dates jerks? You don't really see how this affects me? See you tomorrow. Don't forget to lock the door when you sneak out.

Kate : So, you team's just won the semifinals...you're at a hotel with all your friends...I mean, this should be fun, shouldn't it?

Carrie : Come on! Get up! Let's go. Now the real game begins.

Kate : Are you sure we're not going too far?

Heather : Look...this game's in crunch time. Kate, do you know what happens when you let your guard down...around John Tucker?

Beth : Carrie, show her. You need to see this.

Carrie : Here.

Tommy : Man, you whipped, man!

Teammate : Whipped!

John : Hold up! Hold up!

Tommy : All right. What? What?

John : I'm not whipped, okay? John Tucker is not whipped. I will have you know that at tonight's away game...I'm gonna be scoring more than baskets.

Tommy : Uncork it, then Pork, it! -Okay, I got you on that one!-

John : Slam-dunk, baby.

Kate : John Tucker, you are going down. What? Is it okay?

Carrie : You should totally wear underwear to school.

Beth : She's hot!

Carrie : Yeah, you, girl!

Tommy : "Kate S. Request...video chat with John T"?

John : Okay, you're gone.

Tommy : -All right! Playa-playa!
John : -Come on, Tommy. Up. Bye-bye.
Tommy : -Fabio. Ow.
John : Hey, there.
Kate : Hey. You alone?
John : Yeah. You?
Kate : Yeah. It's so sad... 'cause I'm s... I'm so... lovely. (whispering):
No! – Lonely! I'm so lonely.
John : Well, maybe I could... come over there and keep you company.
Kate : Oh. I'd like that... but there's a problem. Coach Williams is out in
the hall. –She's totally watching. There's no way you could get in
here.
John : -Damn it.
Kate : –Unless... you went out on the ledge... and came in through the
sliding door?
John : (chuckles) Yeah, right.
Kate : Yeah, that's crazy. (sighs) It's too bad. I got all... dressed up.
Or... down.
John : (stammers) I-I could try the balcony.
Kate : Great! I'm three rooms down. I really counted.
John : I'll be right there.
Kate : Hold-Hold on! Uh, hold on.
John : (chuckles) What?
Kate : Um... I got you a present?
John : -Oh, yeah?
Kate : -Yeah. it's under your bed.
John : Ooh. A little preview?
Kate : N-No. I want you to wear them. What's wrong? It's sexy.
Haven't you ever done this before?
John : (chuckles) No.
Kate : That's cute. You're just so... (chuckles) inexperienced.
John : (chuckles) What? No, I'm not inexperienced.
Kate : John... Johnny. I thought that you might do this... one little thing
for me. And then... I might do a little something for you. And
then... we might do a little something together. But (yawns) You
know what? I am tired... (sighs)... and it is getting really late,
so... I'll just see you tomorrow. –Night.
John : -Wait. Wait. Um... give me five minutes.
Kate : Okay.
Coach : You...!
John : I'm sorry!
Coach : ...little...! –March!
John : -Ow!
Boy : -Ow! –Ooh! John!
Boy : -What are you wearing?
Tommy : -Dude, those are for ladies.
Man Coach : What... the hell?
Woman Coach: I think, this belongs to you, Coach. I found it in my bed.

John : Coach, make her let go.
 Coach Man : Let go. "Live and let live" is what I say, Tucker. Takes all kinds to build a freeway. But I am not equipped...for this kind of weirdness...this close to the playoffs!
 Kate : (whispering): I guess it was four instead of three. Sorry.
 Coach Williams: Show's over, ladies. Back to your rooms. Show's over! Back to your rooms.

Girl : Hey, John! Love the bow.
 Girl : (chuckling): Your butt is my screensaver.
 Girl : There he is.
 Girl : Hey, Tucker!
 John : All right, let's go! Split up, shirts versus skins. Come on. All right. Ball.
 Tommy : Dude, you wearing thongs again, man?
 John : Yup. It's like letting your best friend sleep in a silk hammock. They're breezy. They don't bind. And they give you just enough swing. What? All right, guys, let's go!
 Carrie : Um...believable.
 Beth : I'd hit him with my car...if he wouldn't make a body cast a fashion statement.

John : Kate! Hey. The other night didn't quite go like I'd hoped.
 Kate : Yeah, I know. Sorry.
 John : Nah, it's okay. Kind of spun it.
 Kate : I noticed. Now everyone knows Victoria's secret.
 John : Tommy was thinking we'd do it as a birthday theme. "Not the Same Old Thong and Dance."
 Kate : Cute.
 John : Kate, Kate, wait. Wait, wait. Look...you don't get it. Okay? I was humiliated trying to get your attention...and I'm not working this hard just so I can get some action.
 Kate : So I'm not just some '82 Bordeaux... You wanna "uncork and pork"?
 John : Where'd you hear that? No-No-No, look-look, that-that's just...locker room talk, okay? That doesn't mean anything.
 Kate : You act like a pig so you don't sound whipped?
 John : Yes. Exactly. Look, I'm...I'm saying things I don't believe. I'm doing things I don't understand. I mean, I put on your underwear and I scaled a building. I'm trying so hard. But I'm out of plays. Kate...You're the one. Look...I've never done this before, so...I'm not exactly sure how it goes. It's just something personal. Okay? Something to show you...and whoever wants to know, that I'm whipped.
 Boy : Excellent!
 John : Yeah. I'm whipped. Will you be my girlfriend?
 Heather : Oh...my...

Beth : God.
Carrie : We'll crush him.
Beth : Kill time. Bam! Happy birthday, little Tucker.
Carrie : (whispering): Okay, so, now we...
Kate : Um...y-you guys...I'm feeling a little weird about this whole thing.
Beth : Huh?
Carrie : -Kate...-(scoffs) You said if you ever dated a guy like this...you would get even.
Kate : I know, um, but...
Heather : Oh, my God, you love him!
Beth : Oh, we are doing a dating intervention. This is for your own good.
Carrie : Reality check, Kate: (whispering): You're not really dating him.
Heather : You got Tucked over.
Carrie : He didn't fall for you. He fell for what we made you. Who were you before met us?
Heather : No one...and then we made you "the one"...and this is how you repay us?
Kate : So, the little monster you created destroys John Tucker...and then what? What happens to me?
Heather : -You become a legend!
Beth : -Yeah!
Kate : -What if I don't want that?
Heather : -Well, you can't have him! And...this watch belongs to me! I'm the head cheerleader. He's the team captain. This watch should be mine!
Beth : What, you think because you're the head cheerleader...you can whatever you want?
Heather : -Exactly!
Carrie : -Hey! Girls! Stop.
Kate : Thanks, Carrie.
Carrie : He deserves the best, okay? He obviously diverse me.
Beth : -What?!
Carrie : -Please.
Beth : You don't care about him. All you care about is getting into Hartford.
Carrie : I believe it's "Har-vard."
Kate : Stop it. You guys, we're supposed to be friends.
Heather : Well, friends don't say they're gonna do something and then...
Beth : And then totally screw everybody over!
Carrie : If you're not against John, you are not with us.
Kate : You guys really think this is gonna help you...get over John Tucker? You're either obsessed with destroying him...or obsessed with dating him. Either way, it's always all about him. (chuckles) I'm done with it.
Heather : Well, cheerleaders don't quite.

Kate : I'm not a real cheerleader. Whatever you plan is, count me out.
 Carrie : Well, don't worry about it... because you're fired!
 Beth : But...
 Carrie : -Okay. -Hang on. I think I know what we need.

Kate : I wish it could just be simple, like a retro pop song. Boom, end of story, we all live happily ever after.

Scott : That's a nice watch.
 Kate : No, it's-it's not what it looks like. But it's never really like that, is it?

Scott : Since when are Beth and Carrie friends with Heather? Those girls absolutely hate each other, Kate. And what are they doing talking with you? What happened to you? You were so different, and now you're like...the rest of them-you fell for my brother.

Kate : No, I-I didn't. No, it's-it's not like that. I mean...
 Scott : It's something you cooked up with those three. It's just a joke to you, isn't it? You want to know why John fell for you? He thinks that you're the first...honest relationship that he's been in.

Kate : Well, he's not that innocent, okay? I mean, y-you know how John Tucker can be?

Scott : Everybody knows how he can be. He is John Tucker. And still, every girl in school lines up...to date him, knowing what they know. And yeah, he lies to girls to get them to fall for him. I can't imagine the kind of person who would do that. Can you?

Kate : Mom! The frosting! There's cake under it.
 Lori : Yeah. I sent skip home.
 Kate : (chuckles): Oh. You know, I'm starting to get this whole "Skip" thing.

Lori : Look, I know my...relationship stuff affects you. I made mistakes. But I would never plan to hurt somebody.

Kate : L-I'm just...I just got so caught up in it. I guess...I was invisible for so long that...it felt good to be noticed.

Lori : Kate...you choose to be invisible. You thought it would be easier that way.

Kate : (sighs): Well, they're noticing me now. I mean, none of this is really me. And-and now I don't even know who my real friends really are.

Lori : Maybe if you showed them the real Kate, you'd find out.

Boy : -Hey, happy birthday, bro.
 John : -Scrappy.
 Carrie : Hey, have you seen Tommy? We have a birthday present for John.

Boy : Yeah, he's on stage, in the truck.
 Tommy : We 'bout to thump up in here! People in planes. Yeah, that was loud right there. Hey, look, check me over here. Come on, now, gather round. It's John Tucker toast time! Yeah! Hey, John, come up here, man! All right, look, check this out. A birthday comes but once year...and the good Lord you'll be thanking. Now, old pal,

let's cut this cake...And see who's giving you...-a...spanking! Ho-ho-ho! -(cheering, whooping, whistling)

Carrie : Tommy! Tommy, hey!

Tommy : What's up? Whatcha got for me?

Carrie : Oh, just a little extra something extra from the girls at Kodiak.

Tommy : Me likey. I'm gonna start it right now.

Carrie : -Okay, perfect. Here we go.

Tommy : That was hot! He's got mad skills! -Now take a look at hotter!

(on tv) : Boy can slam! Move on back 'cause Tuck's our man! We love you, John! Happy birthday, John!-Everyone in the Poetry Club...-

John : Kate! You made it. Come on. Come wish me a happy birthday.

Kate : John that's not why I'm here.

John : (on TV): So, Kate...this is just something to show you and...whoever wants to know, that I'm whipped. -You're the one, Kate.

Crowd : Aw...

John : Look, I've never done this before, so...This is cool. (on TV): I'm not exactly sure how it goes. Will you be my girl friend?

Boy : -(cheering): Oh, yeah!

Kate : John Tucker, there's only one guy out there...-for me... -Oh, no! But you're not...(feedback squeals)

John : What's going on?

Kate : Um...(quietly): John, I have something I have to say. This entire time...I've been pretending to be a bunch of stuff that I'm not...so you would...fall for me.

Boy 1 : Louder!

Boy 2 : What's the deal?!

Kate : We were trying to break your heart...so you knew what it felt like.

John : "We"? I get it. Well, hey...you girls pulled it of. Yeah. It worked.

Kate : (quietly): I'm sorry.

Boy : -What's the deal?! -What's going on?! You guys breaking up?

Kate : Look, this entire time, I've been... I've been lying about who I am. But...I'm done pretending. This is the real me. This is Kate.

Boy : -Hey, Kate!

Kate : -Yeah?

Boy : You're ruining the party!

Beth : -That is so not fair. -Oh, no! This is all our fault. You do not deserve this.

Carrie : We should never have done this to you.

Beth : Give me that. Okay. Hey! So big deal, she lied. We all lied.

Carrie : What, like you've never lied before?

Heather : Exactly. You should be throwing drinks at each other...

Carrie : -Yeah.

Heather : -Not her.

John : Everybody chill. Look...they're right. All right, we all do it. I lie. I pretend I'm whatever I need to get girls.

Boy : And it works, dude!

Both : You're the man!
John : Naw, I'm not saying it's a good thing.
Boy : -It's a great thing!
John : Guys...what I'm trying to say is...It's wrong.
Boy : There ain't nothin' wrong with hookin' up...with the finest girls
in the school! (cheering): -Yeah!
Crowd : (chatting): Tucker! Tucker! Tucker! Tucker! Oh!

Kate : John! Hi.
John : -Hey.
Kate : -Hey. Wow, you look...clean.
John : Thanks. You look pretty clean yourself.
Kate : (laughs): Thanks. -(sighs): -Listen...I shouldn't have thrown the
cake...
John : Kate, stop. I deserved the cake in the face. And, as hard as it
might be for you to believe...I'm gonna start telling the truth. I
mean it.
Kate : Okay, well, that...I think that's great.
John : So...truce?
Kate : I'd like that. -(thud) -(gasps)-: Ow!
John : I think you bobbed when I...
Kate : -Weaved.
John : -Right.
Kate : Yeah. (laughs): Okay.
John : See you around.
Kate : Yeah. Good luck. So, it took us 12 bottles of shampoo...and three
days to get the stripper cake out of our hair. But you know what? -
It was all worth it.
Scott : Kate. Hey, Kate.
Kate : Hey, um, uh, one sec. -Hi.
Scott : -Hey. So, uh...things didn't quite work out with Alex and I.
Um...see, we have shop together, as well.
Kate : -Was there another fire?
Scott : -No. No, I...I clearly warned him...that I shouldn't be operating a
band saw.
Kate : (laughs): No way.
Scott : Um...but Chemistry does suck without you. What do you say?
Lab partners?
Kate : Are you sure?
Scott : Yes. I'm sure. You're perfect, Kate. Um...you know, 'cause
you're, uh...Smarter than me, and so far, uh...not flammable. -
(chuckles) -Right?
Kate : True. (Laughs)
Beth : You totally have a crush...on the other Tucker. She'll definitely
need help with this one.
Carrie : I just upgraded my boob cam. -We can do a full-frontal attack.
Kate : -No. No. Let's just hang out tonight, okay?
Carrie : Hang out? Where's that gonna go on my college application?

Kate : And John Tucker? We definitely got to him. He never lied to a girl again.

John : Hey, beautiful. Now, we need to go into this with our eyes open. Complete honesty. Jennifer, this is Jill...my other girlfriend. I think we can make this work.

Kate : And the girl who made John Tucker fall in love? Well, she's a legend. Oh...! I almost forgot. If you're thinking of trying this at home...just remember...when you mess with a John Tucker...you better be prepared for the consequences.

Girl : Holy jama lama!

-END-

