WOMEN'S LINGUISTIC FEATURES AND FLOUTING MAXIMS DONE

BY THE FEMALE MAIN CHARACTER IN *THE FAULT IN OUR STARS*

DRAMA MOVIE

THESIS

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MALANG

2016

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THESIS

Presented to

Maulana Malik Ibrahim State Islamic University of Malang in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S)

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2016

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Hereby, I certify that the thesis I wrote to fulfill the requirement for Sarjana Sastra (S.S) entitled **"Women's Linguistic Features and Flouting Maxims Used by the Female Main Character in *The Fault in Our Stars* Drama Movie"** is truly my original work. It does not incorporate any materials previously written or published by another person, except those indicate 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.
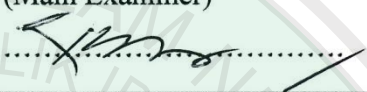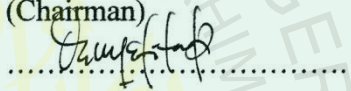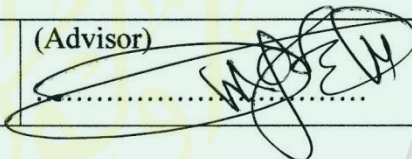
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LEGITIMATION SHEET

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Women's Linguistic Features and Flouting Maxims Used by the Female

Main Character in *The Fault in Our Stars* Drama Movie has been approved by

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Women's Linguistic Features and Flouting Maxims Used by the Female

Main Character in *The Fault in Our Stars* **Drama Movie** has been approved by

the thesis advisor for further approval by the Board of Examiners.

Malang, June 29th, 2016

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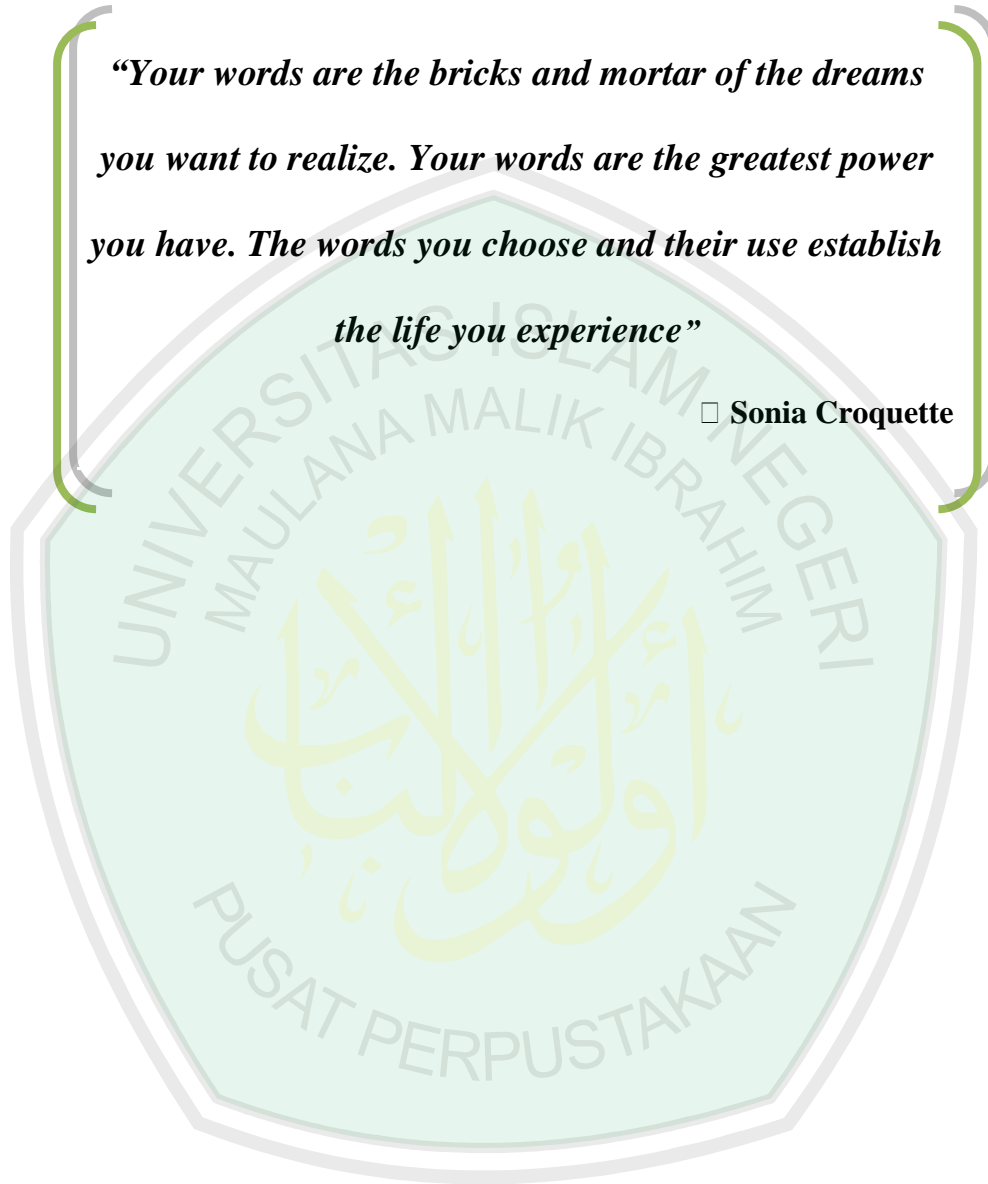Maulana Malik Ibrahim State Islamic University of Malang

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MOTTO

"Your words are the bricks and mortar of the dreams you want to realize. Your words are the greatest power you have. The words you choose and their use establish the life you experience"

Sonia Croquette

DEDICATION

This thesis is proudly dedicated to:

My beloved parents, Syamsuddin and Siti Marhamah

for their unstopped support and pray

My lovely sisters, Ernik and Fitria,

thank you so much for your care and affection

My big family from Bani Harjo Ngulomo and Eyang Sumodiharjo

thank you for your countless helps

All students of English Language and Letters Department

thanks for the cooperatively together fight all this time

My great advisor, Mr. Agus Eko Cahyono

thank you for all your guidance in finishing this thesis

All lecturers of English Language and Letters Department

thanks a million for the unlimited knowledge you all gave to me

ACKNOWLEDGEMENT

All praise and gratitude to Allah, the most Gracious and Merciful, who has given me the inspiration, guidance and blessing to finish this thesis. Sholawat and Salam are also delivered to Prophet Muhammad SAW who has brought Islam as the Rahmatan lil 'Alamin.
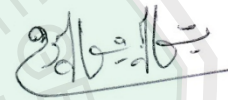
First of all, my sincere gratitude goes to the rector of Maulana Malik Ibrahim State Islamic University of Malang, Prof. Dr. H. Mudjia Raharjo, M.Si, the dean of Faculty of Humanities, Dr. Hj. Isti'adah, M.A and the head of English Language and Letters Department, Dr. Syamsuddin, M.Hum and all lecturers of this department who have given valuable knowledge during my study. My sincere gratitude also goes to Mr. Agus Eko Cahyono, M.Pd, as the advisor who has conscientiously guided me throughout the entire process of the thesis writing, giving all of the constructive comments to make this thesis better.

My thanks are dedicated to my beloved parents and sisters, who hve supported me during my study. I also express my thanks to all of my friends, the students of English Language and Letters Department 2011/ 2012, thank you for our beautifully unforgettable togetherness. All santriwati of Pondok Pesantren Salafiyah Putri Al-Ishlahiyah, thanks for the support, motivation, pray and for always accompanying me in happiness and sadness.
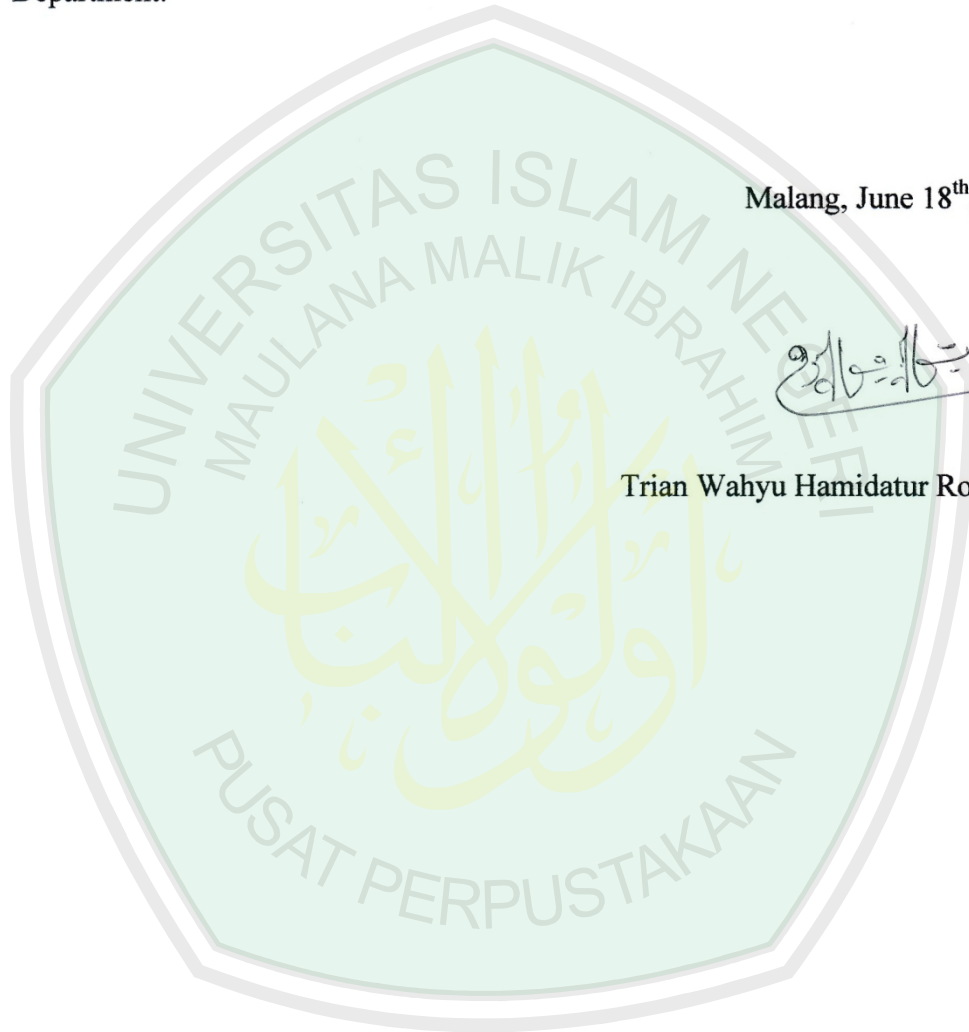
Finally, I truly realize that this thesis still needs the constructive criticism and suggestion from the readers in order to make it better and hopefully it can be useful for the readers, especially for students of English Language and Letters Department.

Malang, June 18th, 2016

Trian Wahyu Hamidatur Rozaqoh

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ABSTRACT

This research is a socio-pragmatic study on women's linguistic features in relation to flouting maxims in *The Fault in Our Stars* drama movie. This research is aimed at investigating women's linguistic features, explaining the reasons why the female main character in the movie employs those linguistic features and analyzing the flouting Horn's maxims or principles.

This study employed mainly descriptive qualitative method and quantitative method to support in interpreting and analyzing the data. The data of this study were utterances produced by the female main character in *The Fault in Our Stars* drama movie containing women's linguistic features and flouting Horn's maxims or Principle. The key instrument of this study was the research herself and the secondary instrument was data sheets.

The findings of this study reveal some important points: First, there are four types of women's linguistic features employed by the female main character in *The Fault in Our Stars*. They are hedges, tag questions, minimal responses and questions. In the application of the features, the female main character mostly employs hedges and questions compared to other features. It shows that her language generally indicates a sign of weakness. However, there are some questions which are used to show that she is powerful. Second, the female main character in *The Fault in Our Stars* employs the four linguistic features for various reasons, but it can be concluded that her language is cooperative and aims mostly to seek for intimacy and close relationship. Third, the female main character in the *Fault in Our Stars* flouts both Q Principle and R Principle. She flouts Horn's Principles in various ways; by making her contribution either more or less informative than is required, by employing obscure and ambiguous expressions and also by giving response which is irrelevant with the topic being discussed.

ملخص البحث

رزاقة، تريان وحي حميدة. ٢٠١٦. وصف لغة النساء و اعتداء الحقيقة العامة تستخدامها
ممتلة أولى في فيلم دراما *The Fault in Our Stars*. بحث علمي، اللغة و
الأدب الإنجليزي كلية الإنسانية بجامعة الاسلامية الحكومية مولانا ملك
إبراهيم مالانج. المشرف: أغوس إيكوا جاهيانا الماجستير.

الكلمات المفتاح: وصف لغة النساء، اعتداء الحقيقة العامة، *The Fault in Our Stars*

هذا البحث هو تجريب اجتماعي- ذراءعي على وصف لغة النساء في الارتباط باعتداء
الحقيقة العامة في فيلم دراما *The Fault in Our Stars*. الأهدافلهذا البحث هيمعرفة وصف
لغة النساء، و تبيين الحجج لماذا ممتلة الأولى في فيلم تستخدم وصف تلك اللغة و تحليل
اعتداء الحقيقة العامة أو القاعدة في التكلم.

و منهج البحث المستخدم لهذا البحث المنهج الوصفيالكيفي و الكمي ليدافع عن التفسير و
تحليل البيانات. أما البيانات في هذا البحث هي الجمل التي حصلت عليها ممتلة أولى في فيم
دراما *The Fault in Our Stars*، وهو يتضمن على وصف لغة النساء و اعتداء الحقيقة
العامة. و أداة البحث هي الباحثة نفسها وأداة مساعدة وهي صفحة البيانات.

عبر نتائج البحث عن النقطة الأساسية: منها (١) هناك أربعة أنواع الأوصاف للغة النساء
تستخدامها ممتلة أولى في فيلم دراما *The Fault in Our Stars* وهي ,hedge, tag question
.minimal response, question. في استخدام تلك الأنواع، الممتلة الأولى تستخدم *.question*
و *hedge*. وهذا يدل على أن اللغة التي تستخدمها ضعيفة. رغم أن ذلك، كان *question*
يستخدمه لدال على أنها قوية في المحادثة. (٢) الممتلة الأولى في *The Fault in Our Stars*
تستخدم أربعة أنواع الأوصاف للحجج. ولكن تلك اللغة استهلاكية و لديها الهدف وهو لطلب
الدالة والرابطة. (٣) الممتلة الأولى في *The Fault in Our Stars* تنتهك *Q Principle* و *R*
Principle. وهي تنتهكالحقيقة العامة ببعض الطرق، بجعل مساعدتها متقفة و نقص متقفة من
الاحتياج، باستخدام العبارة العجمة و غير واضحة و باعطاء الإجابة غير مناسبة بموضوع
البحث.

ABSTRAK

Rozaqoh, Trian Wahyu Hamidatur. 2016. Karakteristik Bahasa Perempuan dan Pelanggaran Maxim yang Digunakan oleh Pemeran Utama Perempuan dalam Film Drama *The Fault in Our Stars*. Skripsi. Bahasa dan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Agus Eko Cahyono, M.Pd

Kata Kunci: Karakteristik bahasa perempuan, pelanggaran maxim, *The Fault in Our Stras*

Penelitian ini adalah studi sosio-pragmatik pada karakteristik bahasa perempuan dalam hubungannya dengan pelanggaran maxim di film drama *The Fault in Our Stars*. Penelitian ini bertujuan untuk meneliti karakteristik bahasa perempuan, menjelaskan alasan-alasan mengapa pemeran utama perempuan dalam film menggunakan karakteristik bahasa tersebut serta menganalisis pelanggaran maxim atau prinsip berkomunikasi.

Penelitian ini menggunakan metode deskriptif kualitatif dan juga metode kuantitatif untuk mendukung interpretasi dan analisis data. Data dalam penelitian ini adalah ungkapan-ungkapan yang dihasilkan oleh pemeran utama perempuan dalam film drama *The Fault in Our Stars* yang mengandung karakeristik bahasa perempuan dan pelanggaran maxim. Instrumen utama dalam penelitian ini adalah peneliti sendiri sedangkan instrumen kedua ialah lembar data.

Hasil dari penelitian ini mengungkapkan beberapa poin penting: Pertama, ada empat tipe karakteristik bahasa wanita yang digunakan oleh pemeran utama perempuan dalam film drama *The Fault in Our Stars* yaitu *hedge*, *tag question*, *minimal response* dan *question*. Dalam penggunaan tipe-tipe tersebut, pemeran utama perempuan paling sering menggunakan *hedge* dan *question*. Hal ini menunjukkan bahwa bahasa yang digunakan mengindikasikan kelemahan. Namun demikian, ada beberapa *question* yang digunakan untuk menunjukkan bahwa dia kuat dalam percakapan. Kedua, pemeran utama perempuan dalam *The Fault in Our Stars* menggunakan empat tipe karakteristik bahasa tersebut untuk beberapa alasan, namun dapat disimpulkan bahwa bahasa yang digunakan kooperatif dan bertujuan untuk mencari keakraban dan hubungan yang dekat. Ketiga, pemeran utama perempuan dalam *The Fault in Our Stars* melanggar *Q Principle* dan *R Principle*. Dia melanggar maxim tersebut dengan beberapa cara, yaitu dengan membuat kontribusinya lebih informatif dan kurang informatif dari yang dibutuhkan, dengan menggunakan ungkapan-ungkapan yang tidak jelas dan ambigu, serta dengan memberikan respon yang tidak relevan dengan topik pembahasan.

CHAPTER I

INTRODUCTION

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

1.1 Background of Study

Since the emergence of linguistics discipline, linguists have begun to present a comprehensive theory about language as a specialized means for communication of thoughts, feeling, and purposes. Wardhaugh (1998) suggests that language is used by people to communicate with each other to express their feeling, need, and want. A number of linguistic theories henceforth have been written according to the linguists' focus and interests. One of the theories is 'pragmatics' approach whose major aim of communication is considered the exchange of information.

Pragmatics as one of linguistic theories offers a fuller, deeper and more reasonable account of human behavior. Thomas (1995) defines pragmatics as "meaning in interaction, since this takes into account of the different contribution of both speaker and hearer as well as that of utterance and context to the making meaning" (p.23). In the pragmatic perspective, language use and language users in interaction are primary (Bublitz & Norrick, 2011:4). The clearness of language that is used will facilitate the hearer to catch the probable meanings the speaker wants to convey.

In doing communication, it is not simply conveying information but also constituting desires to maintain a good relationship between the interlocutors. However, in day-to-day life, people sometimes say something and mean either directly or indirectly something else. The different meaning from what people literally say is conveyed by means of implicature. Mey (2001) explains that implicature is derived from the verb 'to imply' which means 'to fold something into something else' (p. 45). People use this kind of implicature to communicate in a way of suggesting something but they do not say it explicitly.

Implicature is frequently used in daily communication to suggest a specific meaning. Horn (2006) states that "implicature is a component of speaker's meaning that constitutes an aspect of what is meant in a speaker's utterance without being part of what is said. What a speaker intends to communicate is characteristically far richer than what she directly expresses" (p.3). By employing implicature, a speaker intentionally wants the hearer to look for another meaning which is out of the literal words.

Implicature often arises when maxims are flouted, that is to say some implicatures employed by people in their conversations is the result of flouting maxims. According to Thomas (1995), flouting maxim occurs when "a speaker blatantly fails to observe a maxim, without any intention of deceiving or misleading, but because the speaker wishes to prompt the hearer to look for a meaning which is different from, or in addition to, the expressed meaning" (p.65).

People use flouting maxims to lead their hearer in order to look for another meaning from what the speaker literally said.

People, both men and women, have the chance to employ flouting maxims while conversation is going on. However, men and women are different in the use of flouting maxim. Study that proves this claim is one conducted by Suellen (1992). He explored the relationship between gender and indirectness, focusing on one type of indirectness, i.e. flouting maxims. The result indicated that men flout more than women in the situations examined. This finding showed that there are indeed differences in the degree to which men and women flout maxims.

The difference in the use of flouting maxims between men and women suggests the difference in the language use of both. In addition to gender difference, the factor of age is also the cause of language variations. Eckert & McConnel-Ginet (2003) point out that different gender and age will cause the diversity of languages, there are two aspects of reason; first, different traditional social status causes different mental state and second, men and women play different roles in society, their participation and activities in society are also different, and these factors result in the variation of their language.

It has been stated that language difference is the result of sexual, physiological and social factors. These factors mainly exist in construction of language features used differently between men and women. Tannen (1994) gives her argument saying that, while having interaction, women look for human connection, whereas men are concerned mainly with status. Women are focused

on tightening a sense of keeping in touch, while men are trying hard to maintain their independence. Women, according to Tannen, use communication to create and maintain relationships, involve others in conversations and respond to their ideas, show sensitivity to others and to relationships (p.434).

Women's typical features are said to function as the goal of either same – sex conversation or mixed conversation. There have been several linguists that suggest some typical women's linguistic features. One of the other is Jennifer Coates who claims that there are at least four linguistics features employed generally by women, they are hedges, tag questions, minimal responses, and questions (Coates, 2004). These features suggest that women's language is characteristically cooperative so that it bears the assumption that women are less in flouting maxims than men do.

Based on the brief description above, the researcher is inspired to conduct a research on flouting maxims in relation with women's linguistic features. The reason in choosing this topic is because all phenomena about human's language, both men's and women's, happen every day in our lives. One of the reflections can be drawn from a movie. Movie is one of media to communicate moral and social values to the society through the situation and the dialogue presented in the movie (Kusumaningrum, 2012). People's lives can be reflected through a movie since many movies are reflection from the reality.

In this study, the researcher took *The Fault in Our Stars* drama movie to be analyzed using socio-pragmatic approach since the main character in the movie is

a woman so that it contains great part of women's language. In analyzing women's linguistic features employed by the female main character in the movie, the researcher used the theory proposed by Jennifer Coates (2004) that suggests on four women's linguistic features. Meanwhile, to analyze flouting maxims done by the female main character, the researcher applied Laurence R. Horn's theory that proposes two principles of maxim called the Q-Principle and the R-Principle.

Study on flouting maxims and women's language is not something new, since there have been some previous studies on it. For example study by Jihan Achyun Kusumaningrum (2012) which analyzes flouting maxims of cooperative principle in relation to linguistic features in *Cinderella Man*. The result of this study reveals three important points; 1) there are four kinds of linguistic features used by the male main character, 2) there are four kinds of flouting maxims of cooperative principle employed by the male main character, 3) there are three reasons why the male main character flouts the maxims; showing power, giving detail information, and expressing information and solidarity.

Another study on flouting maxims is study conducted by Alham Fadhl Muslah (2015) which attempts to show that Grice's four conversational maxims are not fixed rules but maxims that can be broken easily or flouted on many occasions. The result of the study finds that the maximum flouting of the maxims is maxim of quality then followed by the maxim of quantity. However, there are some utterances that flout the maxim of manner to say something which the listener does not know or realize. There are also some utterances that flout the

maxim of relevance. It implies that the characters in the story tend to avoid talking about something. They change the topic of conversation and do not give well responses to their interlocutors.

The other study on women's language is one conducted by Sofie Jacobson (2010) which analyzes female language features in same – sex conversation. The study examines a group of six women by recording their discussion about the topic given, i.e. "Men and Women" and they are free to talk about whatever they want. Four typical female language features are investigated; hedges, tag questions, minimal responses and questions. The result of the study shows that the six women are frequent users of those language features. The result also confirms previous research that has been made by, for example, Jennifer Coates.

Even though the present research deals with flouting maxims and women's language as well, there are still some differences between this study and the previous ones. First, the researcher used different theory from the previous studies either in analyzing women's language or flouting maxims. Second, the present study covered mix-gender conversations, that is to say the researcher analyzed conversations not only among females but also between the female character and all of her interlocutors, either male or female. Third, the present study analyzed women's language in relation with flouting maxims, trying to prove the claim that women's language is cooperative so that they are less to flout maxims than men.

1.2 Problems of the Study

Stimulated by the background as clarified above, the researcher proposes the problems of the study as follow:

(1) What types of linguistic features employed by the female main character in *The Fault in Our Stars* drama movie?

(2) Why does the female main character in *The Fault in Our Stars* drama movie use those linguistic features?

(3) What maxims are flouted by the female main character in *The Fault in Our Stars* drama movie?

1.3 Objectives of the Study

The purpose of the research is to discover the answers of the problems formulation. Therefore, the aims of this study are:

(1) To identify women's linguistic features employed by the female main character in *The Fault in Our Stars* drama movie.

(2) To describe the reasons why the female main character in *The Fault in Our Stars* drama movie uses those linguistic features.

(3) To identify the variation of maxims or principles flouted by the female main character in *The Fault in Our Stars* drama movie.

1.4   Significance of the Study

In accordance with the objectives of the research, this research is expected to give contributions both theoretically and practically. Theoretically, the research findings are expected to enrich and give additional reference for the next researchers in the linguistics field, especially on flouting maxims and also women's language. Practically, the research findings are expected to be useful for: 1) The academic society, that the result of this research is expected to give more information and description about phenomena of flouting maxims and women's language. 2) The students of English Department, that the result of this research is expected to give some description and contribution to understand pragmatics especially maxim and sociolinguistics especially women's language. 3) The lecturers of English Department, that the result of this research is expected to give input to the lecturers of English Department in their attempts of teaching and developing the language communication principles concerning with Horn's maxims and women's language.

1.5   Scope and Limitation

There are various problems that can be raised from the phenomena either in pragmatics or in sociolinguistics field. However, it is impossible for the researcher to discuss all the problems so that the discussion were limited on the ways the female main character in *The Fault in Our Stars* drama movie employs the language through her linguistic features and identifies what maxims flouted by the

female main character in the movie. This research also discussed the reason why the female main character uses those linguistic features.

The researcher uses socio-pragmatic approach to analyze the problems stated above. From sociolinguistic approach, the researcher analyzed women's linguistic features employed by the female main character in *The Fault in Our Stars* drama movie. In analyzing this, the researcher used the theory by Jennifer Coates (2004). Meanwhile, from pragmatic approach the researcher analyzed flouting maxims applied by the female main character in the movie. In this part of analysis, the researcher used the theory suggested by Laurence R. Horn (1984).

1.6 Definition of Key Terms

a. Socio-pragmatics is norms of behavior for realizing a given speech act in a given context in which it takes into account the culture involved, the relative age and gender of the interlocutors, their social class and occupations and their roles and status in the interaction.

b. Women's linguistic features are several aspects of women's speech which differ from those of men's. They indicate the characteristics of women's speech features including hedges, tag questions, minimal responses, questions, and some others.

c. Conversational maxims are sets of maxims to guide those who are conversing with others in order that they can achieve the purpose of conversation maximally, efficiently, and rationally.

d. Flouting maxim is a situation in which a speaker blatantly fails to observe a maxim, not with any intention of deceiving or misleading, but because the speaker wishes to prompt the hearer to look for a meaning which is different from the expressed meaning.

e. Implicature is a technical term in the pragmatic subfield of linguistics which refers to what is suggested in an utterance, even though neither expressed nor strictly implied by the utterance.

f. The Fault in Our Stars is an American drama-romance movie which is based on John Green's book by the same name. It details the complicated love story of teens Hazel Grace Lancaster and Augustus Waters who have both diagnosed with different forms of cancer.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses some theories and elaborates the description of the terms used to give more understanding about the topic. She also mentions some previous studies which have been conducted by other researchers regarding flouting maxims and women's language.

2.1 Sociolinguistics

Before discussing about what sociolinguistics is, it is better to begin with some attempts to define the difference between sociolinguistics and sociology of language. Some researchers try to introduce the distinction between sociolinguistics and the sociology of language. In this distinction, Wardhaugh (2006:21) claims that sociolinguistics is concerned with investigating the relationships between language and society with the goal being a better understanding of the structure of language and of how languages function in communication. Meanwhile, the equivalent goal in the sociology of language is trying to discover how social structure can be better understood through the study of language, or in other words, how certain features serve to characterize particular social arrangements.

Since sociolinguistics is a meeting ground for linguists and social scientists, in which some seek to understand the social aspects of language while the others are concerned with linguistic aspects of society, hence there are two balance points called as *micro-* and *macro-sociolinguistics* or alternatively *sociolinguistics*

in narrow sense and *sociology of language* (Coulmas, 1998:5). Furthermore, Hudson (1996, in Wardhaugh 2006:21) describes the difference between sociolinguistics and sociology of language as follows: sociolinguistics is "the study of language in relation to society," whereas the sociology of language is "the study of society in relation to language." In other words, in sociolinguistics we study language and society in order to find out as much as we can about what kind of thing language is, and in the sociology of language we reverse the direction of our interest.

The primary concern of sociolinguistics is to study correlations between language and social structure. Holmes (1992:1) explains that sociolinguistics studies the relationship between language and society. Sociolinguistics is interested in explaining why people speak differently in different social context, and it concerns on identifying the social functions of language as well as the ways they are used to convey social meaning. Examining the way people use language in different social contexts provides a wealth of information about the way language works, as well as about the social relationship in a community.

Sociolinguistic issues are there surrounding a society. The society is constantly coming into contact with issues regarding to language in daily lives so that they are unavoidable. Wardhaugh (1998) suggests there are four possible relationships between language and society. First is that social structure may either influence or determine linguistic structure and/ or behavior. The second relationship is directly opposed to the first: linguistic structure and/ or behavior

may either influence or determine social structure. While third is that the influence is bi-directional: language and society may influence each other. The last possibility is that there is no relationship between language and society.

In conclusion, sociolinguistics can be defined as the study of the relationship between language and society. Both language and society influence each other and it concerns on the use of language in social context. Being familiar with sociolinguistics terminology and concepts as well as understanding sociolinguistics issues can help us acquire a clearer and deeper understanding of the wider world around us.

2.2 The Scope of Sociolinguistics

2.2.1 Language and Gender

The relationship between gender and language has long been a matter of great interest for general public as well as researchers in several fields including sociolinguistics. Mesthrie (2011) claims that gender and its relation to language are grounded not only in a clear-cut dichotomy between males and females; the reality is much more complex than the simple division between women's and men's language use. In Mesthrie's words, "the division of people into two clear-cut sex/ gender groups is a drastic oversimplification" (ibid: 218).

Scholarly conceptualizations of sex and gender can be widely dissimilar. Even though many people use the terms gender and sex synonymously, sociolinguistic and other researchers separate the two.

According to Mesthrie (2011), gender is perceived as a complex socio-cultural and socio-psychological construct that is not reducible simply to biological or physiological sex. Gender is not only grounded in biological sex but also social and economic roles and relations, conceptualizations of masculinity and femininity, and also sexual orientation and identity (p.218).

The issue of language and gender starts with the folk linguistic ideas which come from gender stereotypes, and they become norms in language communities. Jespersen (1922) had one of the first studies on language and gender (cited in Mei 2006:4). He mentions that women have a smaller vocabulary size than men, women like to use refined and indirect expression, and they use adverbials more intensively. However, his work was later criticized by some researchers claiming that Jespersen's work only accounts for the stereotyped inferiority of women in a more scientific way (Cameron, 1992).

Studies on language and gender generally describe the diversity of speech behavior between men and women. They consider the speech behavior of men as stronger, more prestigious, and more desirable than of women. In addition, female language style is described as being cooperative, while male language style in contrast is being competitive (Coulmas, 1998:90). The category of gender plays an important role in conversation and is different in every situational context.

It is also commonly argued that biological differences between males and females determine gender by causing differences in capabilities and dispositions. Eckert & McConnell-Ginet (2003:12) claim that higher levels of testosterone are said to lead men to be more aggressive than women; and left-brain dominance is said to lead men to be more rational while their relative lack of brain lateralization lead women to be more emotional.

Furthermore, the difference of men's and women's language may be the result from different socialization practices, such as the different roles they play in society and the different jobs they have to do. Women's voice also has different characteristics from men's voice. Difference in voice quality may be accentuated by beliefs about what women and men should sound like when they talk (Wardhaugh, 1998:310).

In summary, men and women share different language styles. Men speak to show their power and dominance in conversation. They speak freely on what they want to talk. On the contrary, women speak to show intimacy and they are associated with politeness. Women, it is claimed, come from a social world in terms of solidarity and intimacy, while men are more hierarchal and independent minded. Furthermore, men's and women's speech differ because they are brought up differently. Men and women also fill different roles in society.

2.2.2 Women's language

It can be said that it is fairly easy to claim that men and women differ in their linguistic behavior. Since this issue has been discussed for hundreds of years, there have been many linguists that place their interests in observing men and women language diversity. In explaining these differences, Montgomery (1995:166, in White 2003) warns that there is a sense of variation in speech differences between men and women. One sociological point to remember is that 'speech differences are not clear-cut' and a set of universal differences does not exist. Gender, as a 'dimension of difference' among people should always be thought in relation to other dimensions of difference such as those of age, class, and ethnic group (p.3).

However, studies which have documented the existence of gender inequalities in language use generate anomalous findings. Eliasoph (1987) claims that sometimes women use particular linguistic features, such as qualifiers, much more than men, and sometimes men use them more than women. She adds that sometimes the researchers interpret these linguistic features as signs of powerlessness, especially if they are features of women's speech, and sometimes they see these as signs of power, especially if they are features of men's speech (p.79).

Lakoff's (1975) work of *Language and Women's Place* is one of the most important publications in regard to women's language. She considers gender differences in language as an evidence that women are powerless

compared with men. One of Lakoff's main concerns is the women's use of language in which he identifies a list of women's language including; women's use of tag questions, hedges, empty adjectives, intensifiers and emphatic stress, 'superpolite' forms, and a wider range of words which relate to their specific interest (ibid: 49-57).

When women are dominated by men in a conversation, they usually seek support from other women instead of disagreeing with men's dominance. However, there are some women that turn to more prestigious language forms to avoid being dominated by men (Wardhaugh, 2006:327). When women speak to other women, they often speak to each other as equals and they are cooperative in their speech strategies, the group is more important than the individual and "when women talk to each other as friends their chief goal in conversation is not the exchange of information, but the maintenance of good social relationship" (Coates, 1988:4).

To sum up, women's language has its own characteristics compared to that of men's. Women are said to use more tag questions, hedges, and more polite forms. These characteristics of women's language are a result of linguistic subordination. A woman must learn to speak 'women's language' to avoid being criticized as unfeminine by society.

2.2.3 Women's Linguistic Features

Several researchers have much conducted their studies on women linguistic features. Even though some have different explanation about

women's language but they claim that language of women is commented on in terms that it is seen characteristically as inferior. Jennifer Coates (2004), in her book "*Men, Women and Language: a sociolinguistics account of gender differences in language, 3rd edition*", suggests on four linguistic features employed typically by women, they are hedges, tag questions, minimal responses, and questions.

2.2.3.1 Hedges

Women are said to use hedges, such as *I think*, *you know*, *I'm sure*, *sort of* and *perhaps*, more than men do. These expressions can show both uncertainty and certainty about the topic being discussed. They can also be used to mitigate the force of what being said. In Coates's words, hedge is "the term used to refer to a large and disparate set of words and phrases" (Coates, 1988:6). She argues that it is important to look at the different functions that hedges have and not just say that it is a sign of weakness to use those (Coates, 2004:88).

Hedges are often viewed as stereotypically female as a result of being included in Lakoff's description of women's language. Lakoff (1975) asserts that forms like *well*, *sort of*, *you know*, *I think* are more common in women's speech. She defines them as 'words that convey the sense that the speaker is uncertain about what he or she is saying, or cannot vouch for the accuracy of the statement' (ibid: 53). She also argues that, while the use of such forms is 'fully legitimate where there is uncertainty or where the

speaker out of politeness wishes to mitigate the possible unfriendliness or unkindness of a statement' (p. 54), their use of in other context is a sign that the speaker lacks confidence. Such usage is, Lakoff claims, typical of women precisely since they socially believe that asserting them strongly is not nice or ladylike or even feminine.

One of the evidence that women are likely to use more hedges is that of Jennifer Coates's (1988) investigation of same – sex talks. She finds that women use more hedges than men, and the only hedge that men used more than women was *you know*. Women used the hedges I mean and I think much more often than men and she explains this by saying that women exploit the multifunctional nature of hedges. They use them to mitigate the force of an utterance in order to respect the addressees face needs (ibid: 8).

Hedges, in relation with maxims, are to avoid making bold statement. Maxims are hedged when the information is not totally accurate but seem informative, well found and relevant. The information is taken by quoting from other person opinion. Furthermore, Yule (2006) states that hedge is a kind of expression which show the speaker concern to use the maxim to be a cooperative participant in the conversation. Hedges can be asserted as a word or phrase to indicate that the speaker is not really sure about this information is totally true or complete (p. 130).

Hedges, intentionally or unintentionally, can be employed in both spoken and written language, since they are crucially important in

communication. Hedges help the speaker and writer communicate more precisely in the degree of accuracy and truth in assessment. In this case, Grundy (2000:79) suggests that hedges are markers tied to the expectation of the maxim of quantity, quality, manner, and relevance.

2.2.3.2 Tag Questions

Tag questions, similarly, can be interpreted as a hedging device which weakens women's speech. Coates (1988) suggests that tag question is the linguistic form which holds the position of archetypal women's feature of speech as a result of Lakoff's on this phenomenon. Coates takes Lakoff's example of tag question *It's so hot, isn't it?*, in which that is meant to demonstrate the innate weakness of such usage since it would be more forceful to simply say *It's so hot* (p. 9).

Women are considered to use tag questions more than men, that the usage does not differ that much. Holmes (1984) divides tag questions into two categories; first is that of tag questions which express 'modal' meaning and second is tag questions which express 'affective' meaning respectively. Men are said to use more 'modal tags' while women are more popular with 'affective tags' (cited in Coates 2004:90).

Tags with 'modal meanings' are 'speaker-oriented' in which the speaker wants his/ her proposition to be confirmed by the addressee and these tags also seek information. For example: "*She's coming around noon, isn't he?*" This sentence is said by a husband to his wife concerning the

guest who is expected to come. By using the modal tag "isn't he?" in that utterance, the husband tries to confirm something, that is to say the expected guest to his wife (Jacobson, 2010:6).

Meanwhile, the tags with affective meaning on the other hand are 'addressee-oriented' and the speaker uses them to express his/ her attitude towards the addressee, and this can be shown either to support the addressee, such as in the sentence uttered by a teacher to his student "The hen's brown isn't she?", or to soften a speech act that is negatively affective, such as in the sentence uttered by an older child to the younger "That was pretty silly, wasn't it?" (ibid: 6).

Tag questions are assumed to be an important character of women's language which seems to indicate that women lack assertiveness. In spite of Lakoff's original proposal suggests on tags questions which mainly express tentativeness, Holmes (2001) further describes four different functions of tag questions, they are expressing uncertainty, facilitative, softening, and confrontational. For example: "Looks good, doesn't it?" This utterance follows facilitative strategy of providing a way into the discourse for the addressee that is creating solidarity with the speaker (ibid).

To sum up, women use tag questions for several reasons. They want to confirm information since the interlocutor is uncertain in his/ her saying. Besides, they use tag questions in order that their interlocutors taking part in the conversation. Above all, Coates (1988) asserts that women's use of tag questions is not a sign of weakness as what some researchers previously

claim, it is instead one of the means used by women to produce discourse cooperatively (p. 11).

2.2.3.3   Minimal Responses

Minimal responses are said to characterize women's speech features since they are used more often by women than men. Expressions such as *right*, *yeah*, and *mhm* are the example of minimal responses. These words are used in conversation when the listener wants to show his/ her support towards the speaker. Coates (2004:87, 1988:5) states that in mixed conversation, women use minimal responses to support men as the speakers. However, Coates claim that it should not be assumed that the use of these forms indicate powerlessness.

Minimal responses are also called "back-channels" in which they are often well placed in conversation and do not interrupt the flow of speaker. Coates (2004) suggests that female speakers use minimal responses to mark their recognition of different stages of a conversation, for example, to accept a new topic, or to acknowledge the end of a topic (p. 129). It is then clear that the use of minimal responses also characterizes linguistic interaction among women who are friends and equals (Coates, 1988:5).

Women employ two different ways of using minimal responses while in same sex conversations. Coates (1988:5-6) explains that when women have a discussion, in which most of them participate, minimal responses are used to support the speaker and they also show that they have the listener's

attention. However, when one speaker tells the others something, minimal responses are not used as often, and when they occur they are used by the listeners to show agreement with the fact that a new topic has been established. This shows that the participants in a conversation are sensitive to different types of talk and that they know how to use minimal responses depending on the situation (cited in Jacobson, 2010:7).

2.2.2.4   Questions

The use of questions in a conversation is said to be the indication of women's speech feature of indirectness. Lakoff (cited in Tannen, 1994) describes two benefits of indirectness, i.e. defensiveness and rapport. 'Defensiveness' refers to the speaker's preference not to go on record with an idea in order to be able to disclaim, rescind, or modify it if it does not meet with a positive response (p. 32). Meanwhile, 'rapport' refers to getting one's way not by demanding it, but because the listener is working toward the same end, indirectly encouraging the common goal.

Researches explain the phenomenon that women ask more questions than men by saying that questions and answers are linked together in conversation. Fishman (in Coates, 2004:92) finds that a question, instead of a statement, gives the speaker power. Based on research findings so far, women use interrogative forms more than men and that this may reflect women's relative weakness in interactive situations, that is to say they exploit questions in order to keep conversation going (ibid:93).

Other researchers assert that the only time when men ask more questions than women is when the context has high status. In these contexts, men and women are supposed to be status-equal. The examples of these contexts are the questionings after formal presentations at conferences or academic seminars. Coates (2004) suggests that we also have to look at the different functions that the questions have and if the situations are symmetrical or asymmetrical (p. 94).

2.3 Pragmatics

Pragmatics is the science of language seen in relation to its users. That is to say, not the science of language in its own right, or the science of language as seen studied by the linguists, or the science of language as the expression of our desire to play schoolmarm, but the science of language as it is used by real, live people, for their own purposes and within their limitation and affordance (Mey, 1993:5). Pragmatics starts out from an active conception of language as being used. It is concerned with a study of meaning communicated by a speaker and interpreted by a listener. Generally, it is a study of language usage in communication, in studying language; one cannot ignore the situation in which the speech is uttered. There is a close relationship between an utterance and its situation by the pragmatic approach.

Geoffrey Leech (1983) develops pragmatics in a wider term. He uses the term of general pragmatic as a study of linguistics meaning. Leech argues that one cannot really understand the nature of the language itself unless he understands

pragmatic, how language is used in communication. Pragmatics is considered as the study of linguistics meaning which is related to context. The term 'pragmatic' deals with both context dependent aspect of language structure and principles of language usage and understanding that have nothing or little to do with linguistic structure. It is later explained that as a science, pragmatics is the study of relation between language and context that is the basic account to an account of language understanding (p. 10).

The importance of pragmatic is obvious. In interpreting any utterance, linguists must always be concerned with pragmatics. It is because an utterance should be comprehended in relation to the context of situation and the context of culture in which it is delivered. If the context of situation and the context of culture are ignored, the interpretation emerges can be very different. It is clear that in understanding language expression, pragmatics should be involved.

2.4 The Scope of Pragmatics

2.4.1 Utterances

In addition to words and sentences, there is another unit that carries meaning, i.e. utterance. Finnegan (2008) defines utterance as the unit of linguistic expression which can produce different effect and meaning when it is used in a particular context or circumstances. Utterance is a sentence that is said, written or signed in particular context with particular intention, by means of which the speakers intend to create an effect to the hearer.

However, we may not notice the difference between sentence and utterance clearly since we take it for granted in day-to-day interactions. To see the difference between sentence and utterance, Finnegan (2008:178) gives an example as follows: "*I now pronounce husband and wife.*" This sentence may be uttered either by (1) an officiant ceremony, speaking to a couple getting married in the presence of their families and friends or (2) an actor dressed as an officiant, speaking to two other actors that play as the wedding couple in a soap opera.

In the first example, "*I now pronounce you husband and wife*" creates a meaning of marriage for the couple intending to get married. The same utterance, however, has no effect on the marital status of any actor on the filming location. Finnegan (2008:179) explains that the circumstances of utterance create different meanings, although the linguistic meaning of the sentence remains unchanged. The sentence uttered in wedding context and film context has the same linguistic meaning but is different utterance, each with its own utterance meaning.

The difference between sentence and meaning can be further illustrated by the question "*Can you shut the window?*" (ibid. 179). There are at least two ways in which the hearer may react to this question. The first, he/ she may answer *Yes* (meaning 'Yes, I am physically able to shut the window) but do nothing about it. The second way in which the hearer may react to the question is to get up and shut the window. These

interpretations of the same question are obviously different; the first

interpretation treats the question as a request for information and the second

interpretation treats it as a request for action.

2.4.2 Context

Context plays an important role in understanding the meaning of

utterances. It is essential in figuring out ambiguities either in spoken or

written language. Leech (1983:13) states that context is relevant aspects of

the physical or social setting of an utterance. Context is a background

knowledge shared by the speaker and listener in delivering and

understanding their utterance.

A view of pragmatics that limits the context to what is grammatically

expressed, to the exclusion of any wider contexts has a big advantage, that is

to say it eliminates a number of potentially irrelevant factors from the scope

of our investigation. Mey (2001:41) explains that context is more than just a

reference but it is an action. Context is about understanding what things are

for. It is also what gives our utterances their true pragmatic meaning and

allows them to be counted as true pragmatic acts.

The example of utterance with a deeper meaning can be illustrated as

follows: "*It's a long time since we visited your mother*" (Mey, 2001). This

sentence, when uttered at the coffee table after dinner in a married couple's

living room, has a totally different pragmatic meaning than the same

sentence, uttered by a husband to his wife while they are standing in front of the hippopotamus enclosure at the local zoo (p. 41).

Context is also important not only in assigning the proper values to reference and implicature, but also in dealing with other pragmatic issues. Cutting (2002:3) defines context as a physical and social world and assumptions of knowledge that the speaker and hearer share. He divides context into three kinds:

1) Situational context is what speakers know about what they can see around them.

2) Background knowledge context is what they know about each other and the world.

3) Co-textual context is what they know about what they have been saying.

Based on the explanation above, it can be deduced that context is important in interpreting the meaning of an utterances in a conversation. To be able to understand the meaning of an utterance, one cannot ignore the context of surroundings. Once the context is ignored, there might appear different interpretation from what is intended. The hearer may fail to interpret the speaker's utterance if the hearer does not understand the context in the conversation.

2.4.3 Horn's Maxims or Principles and Implicature

Paul Grice is generally regarded as the founding figure of rational communicative behavior and maxims of conversation. Grice (1975, in Horn 1984:12) suggests a procedure whereby participants in a conversational context may take into account what was meant (by a given speaker's contributing a given utterance at a given point in the interaction) based on what was said (by that speaker, in that utterance, at that point).

In conducting a conversation, speakers want their interlocutors to understand what they say so that the purpose of conversation can be reached. Dealing with this case, Grice (1975) introduced the Cooperative Principle as follow: "Make your contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange" (p. 45). Within this basic guideline, Grice (1975) establishes four specific subprinciples, universal maxims of conversation which he takes to govern all rational interchange (p. 45-46).

Quality: Try to make your contribution one is true.

1. Do not say what you believe to be false.

2. Do not say that for which you lack evidence.

Quantity:

1. Make your contribution as informative as is required (for the current purpose of the exchange).

2. Do not make your contribution more informative than is required.

Relation:

Be relevant.

Manner: Be perspicious

1. Avoid obscurity of expression.

2. Avoid ambiguity.

3. Be brief.

4. Be orderly.

However, Grice's four maxims and the associated principle of cooperation have been under attack almost from the very beginning. The maxims have various weightings in people's minds. Mey (1993:82) argues that a further question with Grice's maxims is whether the maxims have the same weight, and are used in approximately the same manner, in different situation. On the other hand, one may also question the necessity of having all the maxims around: could not they be simplified somewhat? Therefore, there have been some efforts at rethinking Grice's pragmatic theory.

Most current pragmatic theories are called as Neo-Gricean pragmatics in that they adopt at least some versions of Grice three main contribution; (i) a fundamental distinction of what a speaker says and what he/ she implicates, (ii) a set of principles, derived from general principle of rationality, cooperation or cognition that guide human linguistic communication, (iii) a notion of communicative intention whose fulfillment consists in being recognized by the addressee (Allan & Brown, 2009).

Given these similarities, there are yet some differences among Neo-Gricean theories on the exact nature of principle.

One of the revised theory concerning Grice's maxims is due to Laurence R. Horn (1984). He has long argued for the reduction of the Gricean maxims of conversation to two, one that turns on saving the hearer's processing effort (the Q Principle), the other oriented to reducing the speaker's effort (the R Principle). He focuses on a central problem in conversational cooperation: some utterances, on a certain reading, have a clear and unambiguous meaning, while other interpretations require a special effort on the part of the listener. The formulation of the two principles is described as follow:

1. The Q Principle (Hearer-based):

    MAKE YOUR CONTRIBUTION SUFFICIENT (cf. Quantity$_1$)

    SAY AS MUCH AS YOU CAN (given R)

    Lower-bounding principle, inducing upper-bounding implicata

2. The R Principle (Speaker-based):

    MAKE YOUR CONTRIBUTION NECESSARY (cf. Relation, Quantity$_2$, Manner)

    SAY NO MORE THAN YOU MUST (given Q)

    Upper-bounding principle, inducing lower-bounding implicata

(Horn, 1984:13)

The Q Principle is taken to be a principle biased in favor of the hearer's interest (to be given as fully articulated a verbal message as

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possible on the topic at hand) and is assumed to encompass Grice's first maxim of Quantity ('Make your contribution as informative as is required') and the first two Manner maxims ('Avoid obscurity of expression' and 'Avoid ambiguity'). The R Principle, on the other hand, is taken to be a principle biased in favor of the speaker's interest (to expend as little articulatory effort as possible) and is assumed to subsume Grice's second maxim of Quantity ('Do not make your contribution more informative than is required'), maxim of Relation and the other two Manner maxims ('Be brief' and 'Be orderly') (Carston, 1998).

The Q Principle is a lower-bounding hearer-based guarantee of the sufficiency of informative content. It is an 'at least' principle which implies 'exactly'. The standard example is '*John is two children*', which licenses the Q-inference 'exactly two and no more'. But speakers can use the same sentence and license the R-inference 'at least two and possibly more' (Traugott, 2011). The R Principle, by contrast, is an upper-bounding correlate of the Law of Least Effort dictating minimization of form. Many R-based utterances, such as indirect speech acts like '*Can you pass the salt?*', are understood as meaning more than is said due to relevance in the situation.

Both Q Principle and R Principle are exploited to generate implicature. Implicature is used to convey hidden meaning of an utterance in certain context of situation. According to Mey (1993:93), the term 'implicature' is derived from the verb 'to imply', as its cognate

'implication'. Etymologically, 'to imply' means 'to fold something' into something else', Hence, that which is implied or 'folded in', has to be 'unfolded' in order to be understood. He also explains that implicature is something which is implied in a conversation, which is left implicit, in actual language use.

Implicature has been invoked for a variety of purposes, from defending controversial semantic claims in philosophy to explaining lexical gaps in linguistics. H.P. Grice, who coined the term 'implicature', and classified the phenomenon, developed an influential theory to explain and predict conversational implicatures, and describe how they arise and are understood (Allan & Brown, 2009). However, further theories have been made regarding modification of Grice's theory of implicature. Horn is one who proposes on two kinds of implicature called Q-based implicature and R-based implicature.

Since implicatures, according to Horn, are derivable from his Q Principle and R Principle, he calls the kind of implicature as Q-based and R-based implicature. Q-based implicature is typically negative in that its calculation refers crucially to what could have been said but was not: the hearer infers from the speaker's failure to use a more informative and/ or briefer form that the speaker was not in a position to do so (Horn, 2004:13). R-based implicature involves social rather than purely linguistic motivation and is exemplified by indirect speech acts and negative strengthening.

The example of both Q-based and R-based implicature can be seen in the following utterances:

1. '*He entered a house*', may either implicate:

   a. 'He entered his own house' or

   b. 'He did not enter his own house' (Q-based implicature)

2. '*He broke a finger*', may either implicate:

   a. 'He broke a finger of his own' (R-based implicature) or

   b. 'He did not break a finger of his own'

(Allan & Brown, 2009)

Implicature in (1b) is described as Q-based implicature with the assumption that if the speaker did not make a stronger statement (say more), its denial was implicated. Meanwhile, implicature in (2a) is similarly described as R-based implicature. The assumption seems to be that there is no reason to make a stronger statement (say more) if the extra information can be contributed by implicature. Horn (in Allan & Brown, 2009) has clearly identified two distinct and very general patterns of meaning and interpretation. Horn's two principles, however, provide no reason to expect the two indicated implicatures rather than those we do not observe.

2.4.4 Flouting Maxims

Logically, a speaker and a hearer in a conversation should have cooperation by using maxims. However, in some cases they choose not to cooperate or flout the maxims because of some reasons, especially to look

for another meaning from what has been literally said. According to Grundy (2000:78), flouting maxim is a particularly silent way of getting an addressee to draw inference and hence recover an implicature.

There are many occasions in which people fail to observe the maxims, one of the others is by flouting maxims. Thomas (1995:65) explains that flouting a maxim occurs when a speaker obviously fails to observe a maxim of what is said, with the deliberate intention of generating an implicature. Flouting maxim is when the speaker appears not to follow the maxim but expects the hearer to appreciate the meaning implied.

When the speaker seems not to hold on the maxims but expects the hearer to get the meaning implied, so it is called flouting maxims. Cutting (2002:37) states that the speaker says in an indirect speech act that implies a different function of the literal meaning of the word form; when flouting maxim, the speaker supposes to the hearer knows that the words should not be taken at the direct meaning and he can expects the implicit meaning of the words.

Flouting maxims happen in which the speaker deliberately does not explicitly show what he/ she means so the maxims cannot operate normally. The example of flouting maxim can be seen in the following conversation:

A : Well, how do I look?

B : *Your shoes are nice…*

(Cutting, 2002:36)

In the conversation above, B flouts a maxim, especially maxim of quantity since he/ she gives too little information. A wants B to gives his/ her comment about A's appearance wholly. However, B only gives information about A's shoes and does not say about the dress or jeans or the other part of his/ her appearance.

Flouting maxim is determined on the basis of some criteria. According to Cutting (2002:37), these criteria are:

1) A speaker flouts the maxim of quantity when his contribution is not as informative as is required for the current purpose of the exchange and more informative than is required.

2) A speaker flouts the maxim of relation if his contribution is not relevant, and

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

2.5 Language in Movie

Movie language describes the way movie speaks to its audience and spectators. Campsall (2002) explains that directors, producers and editors work to create meaning from the moving images of movie, video and television. They decode those meanings in a dissimilar way to interpret spoken and written language. An important aspect of movie language is its compelling nature and its appearance of reality; it is not only that they are watching the movie, more than this they enjoy guessing where and how that will lead.

Movie is one of media that effort at communicating whole parts of language including words, phrases, sentences, grammar, punctuation, rules and common practices. Like any other language, the more comprehensively we master it, the more effective we can communicate with that language. Wohl (2008) explains that while the writer composes the story and the director captures the images, it is us as the audience to observe and interpret the intended messages the writer and the director intend to convey to their audiences.

Through a movie, it is not only to get such kind of entertainment or amusement because of its emotional scenes. We as the audiences can also take a close look at the language used in the movie as learning activity. Besides understanding about the culture drawn in the movie, we can also examine the language elements used in the movie by analyzing the characters' utterances. Words, phrases and sentences uttered by the characters in a movie can be the sources to analyze its language usage.

In regard to language analysis, the researcher uses a movie as the object in observing language phenomena available in the movie. She will analyze the character's utterances, in this term is the utterances specifically uttered by the female character, to get the data needed. She chooses movie to be analyzed since it is common in a movie the script writer uses several language variations such as irony, hyperbole, metaphor and many others. Therefore, it is interesting to have a look at language phenomena which exist in a movie.

The movie that the researcher will analyze entitles The Fault in Our Stars. The fault in Our Stars is a 2014 American romantic drama movie directed by Josh Boone, based on the novel of the same name by John Green and the script was written by Scott Neustadter and Michael H. Weber. The film stars Shailene Woodley, Ansel Elgort, and Nat Wolff, with Laura Dern, Sam Trammel, and Willem Dafoe playing supporting roles. Woodley plays Hazel Grace Lancaster, a sixteen-year-old cancer patient who meets and falls in love with Augustus Waters, another cancer patient, played by Elgort.

Hazel Grace Lancaster, the main character played by Shailene Woodley, is an intelligent and witty teenager living in Indianapolis. She has terminal thyroid cancer that has spread to her lungs. Believing she is depressed, Hazel's mother Frannie urges her to attend a weekly cancer patient support group to help her make friends who are going through the same thing. One week, Hazel meets Augustus Waters, a charming teenager who lost a leg from bone cancer years earlier but has been cancer-free.

Augustus invites Hazel to his house where they bond over their hobbies and agree to read each other's favorite book. They keep in touch via text over the weeks that follow and grow closer. Hazel tells Augustus that the author of his novel, Peter Van Houten, is mysterious and has not been heard since the novel's publication. Weeks later, Augustus tells Hazel that he has traced Van Houten's assistant and has corresponded with Van Houten by email. Even though Hazel's mother rejects her request to travel to Amsterdam, her doctor agrees to allow her.

Hazel and Augustus arrive in Amsterdam and are presented with reservations at an expensive restaurant. During the meal, Augustus confesses his love for Hazel. The following days are spent by both with romantic amour. The next day while out in the city, Augustus tells Hazel that his cancer has relapsed, spread throughout his body and is terminal. Hazel is heartbroken, expressing how unfair life can be.

Augustus dies eight days later. At his funeral, Hazel is astonished to find Van Houten in attendance. He then tells Hazel that his novel is based on the experience of his daughter, Anna, who died from leukemia at a young age. Van Houten gives Hazel a piece of paper but she crumples up the paper and asks him to leave. After talking with Isaac, she knows that Augustus asked Van Houten to help him write a eulogy for her. She retrieves the crumpled paper and reads Augustus's words conveying his acceptance of death and his love for Hazel. Hazel lies her back on her lawn looking up the stairs, smiling as she remembers Augustus and says 'Okay'.

The Fault in Our Stars was released on June 6, 2016 in United States to positive critical reception, with praise going to Woodley's performance as well as the script. The film was also a blockbuster, becoming number one at the box office during its opening weekend and grossed over US$307 million worldwide against its budget of $ 12 million. It was released on Bluray and DVD on September 16, 2014 and runs for 126 minutes for the duration.

2.6 Previous Studies

In regard to the topic of the present study, there have been some researchers who conduct their studies on flouting maxims and women's language. One of the other is study conducted by Lambertz and Hebrok (2011) which concerns on investigating Robin Lakoff's claims about tentativeness in women's language and the influence of media role models on reproducing gender stereotypes. The data of this study consisted of female dialogues in several episodes of the Australian soap opera Home and Away and the German soap opera Gute Zeiten, Schlechte Zeiten. The key findings supported the hypothesis that although the features can be identified in both cultural contexts, they tended to act as boosters rather than hedging devices. The research project confirms empirical studies disproving tentativeness in women's language.

Meanwhile, Aldualis (2012) conducted his study on flouting maxims with the data taken from non-standard Arabic language, i.e. Yemeni dialect. He investigated the fact that the theory of Conversational Implicature proposed by Austin and later on extended by Grice can be universal and applied to all languages, in this case an idiolect from the Arabic language. The data was taken from thirty minutes recorded conversation between the researcher and one of his friends in which both share the same non-standard Arabic. The result of the study concluded that the claim in which our speech can be systematized and it has implicatures in one way but not in another is to some extent true. The researcher

suggested that the theory employed in his study can be applied to other idiolects of non-standard Arabic.

The other study on flouting maxims is one conducted by Chadafi (2014). He analyzed the flouts of Grice's conversational maxims in '1001 Jokes' humor book by Richard Wiseman. The study was done, first, to describe types of Grice's maxims frequently flouted, second, to describe the implicature found in the humor book and third, to describe the flouting maxims which lead to funny jokes. The finding of the study stated that the floating maxims in the humor book make a strong surprising meaning of the joke utterances which then result in increasing the degree of funny.

CHAPTER III

RESEARCH METHODS

This chapter provides the detail description of research design, data and data sources, research instrument, data collection, and data analysis.

3.1 Research Design

This research employed descriptive qualitative research. According to Hancock et al. (2009), qualitative research is concerned with developing explanations of social phenomena. That is to say, it aims to help us to understand the social world in which we live and why things are the way they are. Qualitative research was used to emphasize on describing the phenomenon in its context by interpreting the data. The data and analysis in this research were in the form of description. Qualitative research was descriptive so the research was interested in the process, meaning and understanding gained through the words or utterances.

In addition to using qualitative approach to describe the phenomena, the researcher also applied a quantitative method to support in interpreting and analyzing the data. Quantitative research is a research that describes phenomena in numbers and measures instead of words. Since quantitative is used to show numbers, the researcher applied this method to show the number or the percentage of the result and to support the qualitative interpretation.

3.2 Data and Data Source

Data in qualitative research can be in the form of texts and descriptions of behaviors and actions or practices. Denscombe (2007:286) suggests that qualitative data take the form of words (spoken or written) and visual images (observed or creatively produced). In this research, the data were in the form of linguistic features, such as words, phrases, clauses, sentences, and utterances containing women's linguistic features and flouting Horn's maxims.

The primary data were the utterances uttered by the female main character in *The Fault in Our Stars* drama movie. The data were supported by the contexts in which the utterances are spoken. The primary source of data was the *The Fault in Our Stars* drama movie. The secondary source of data was the script or screenplay of *The Fault in Our Stars* written by Scott Neustadter and Michael H. Weber retrieved from

http://www.dailyscript.com/scripts/TFIOS_Final_Shooting_Script.pdf.

3.3 Research Subject

Qualitative research involves the researcher as the main and primary instrument. Hornby (1995:619) argues that instrument is an implement or a place of apparatus used for a particular purpose, especially for scientific work. In this research, the researcher acted as the key instrument because she measured and determined whether the utterances could be categorized as the data or not. She also collected the data, analyzed the data, made the interpretation and the conclusion and reported the result.

Meanwhile, the secondary instruments in this research were the data sheets to collect the data from the utterances or expressions containing women's linguistic features and flouting Horn's principles employed by the female main character in *The Fault in Our Stars* drama movie. The form of data sheets for each women's linguistic features and flouting Horn's principles is illustrated below:

Table 1: The Form of Data Sheet for Women's Linguistic Features

No	Data	Women's Linguistic Features				Reasons
		H	TQ	MR	Q	
1.						
2.						

Table 2: The Form of Data Sheet for Flouting Horn's Principles

No	Data	Flouting Horn's Principles		Implicatures
		QP	RP	
1.				
2.				

Notes:

H   : Hedges
TQ   : Tag Questions
MR   : Minimal Response
Q   : Questions
QP   : Q Principle
RP   : R Principle

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Besides, to make the data easy to be found in the data sources, the researcher used kind of coding. The code consisted of the duration of the utterances being said by the female main character in the movie and the number of data. The example of coding is as follow: (00:02:05 – 00:02:14/1). The first code shows the duration of the conversations (in minute 00:02:05 until 00:02:14), while the second code shows the number of the data (the first datum from all data).

3.4 Data Collection

Data collection involved the steps that the researcher employed to get the data needed. Moleong (2001:121) states that in qualitative research the researcher plays the role as the designer, the data collector, the analyst, the data interpreter, the reporter of the research finding and the conclusion maker. The data of this research were collected from utterances of the female main character in *The Fault in Our Stars* drama movie. In collecting the data, the researcher used a note-taking technique. The procedures of collecting data in this study were:

a) Finding the movie which was appropriate with the topic of study chosen. In finding the movie taken to be analyzed in this study, the researcher first browsed some movies which employ woman as the main cast. It was because the researcher wanted to observe the female language which was possibly available in the movie. Then she chose one drama movie entitled *The Fault in Our Stars* to analyze.

b) Searching the script of the movie. The researcher took the movie script from one of web sources provided in the internet, the web source taken was from

http://www.dailyscript.com/scripts/TFIOS_Final_Shooting_Script.pdf.

c) Reading the movie script. After finding the movie script, the researcher read cautiously the script to get the data needed in the analysis.

d) Watching the film comprehensively. After finding the movie and the script to analyze, the researcher watched the movie to get the content story of the movie so that she could elaborate the analysis through the context described in the movie.

e) Comparing the utterances in the script with the movie. The researcher also made the comparison of the utterances in the script and the movie to see if there were some utterances that did not match in both sources.

f) Recording data based on the frame of the research. After watching as well as reading the script, the researcher then recorded the data available from the sources by noting the data needed.

g) Transferring the data into data sheet according to the three research problems regarding women's linguistic features and flouting Horn's principles.

3.5 Data Analysis

Data analysis is the process of systematically searching and arranging accumulated materials to increase the researcher's understanding and to enable the researcher to present what has been found to others (Bogdan & Biklen, 1998:157). The steps of the data analysis in this research were as follow:

a) Observing the expression used in *The Fault in Our Stars* drama movie comprehensively. It was done to obtain the data the researcher wanted to collect and analyze based on the theory chosen.

b) Taking a note to any words, phrases, clauses and sentences that contain women's linguistic features and flouting maxims.

c) Identifying and selecting the data based on the types of women's linguistic features and flouting maxims.

d) Making percentage of the finding of women's linguistic features and flouting Horn's maxims or principles.

e) Analyzing and interpreting the data using socio-pragmatic perspective. In sociolinguistic approach, the researcher analyzed and described women's linguistic features employed by the female main character in the movie selected, while in pragmatic approach, the researcher analyzed and explained the utterances flouted by the female main character.

f) Making conclusions based on the data analyzed. After doing the analysis and description on the collected data based on the research problems proposed, the researcher then concluded the result of the analysis according to the theory chosen, describing whether the findings were in line with the theory or not.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter presents the result of the research which is divided into two sections: findings and discussion. The first section, the findings section, shows the data and the analysis on types of women's linguistic features, the reasons why the female main character in *The Fault in Our Stars* employed those women's linguistic features and flouting Horn's maxims. Afterwards, the second section, the discussion section, explains about the findings which are then connected to the theories used and the previous studies related to the topic discussed.

4.1 Research Findings

This section investigates the types of women's linguistic features and flouting maxims employed by the female main character in *The Fault in Our Stars* drama movie. In regard to women's linguistic features employed by the female main character, the researcher also finds out the reasons why she employs those speech features. While concerning with flouting maxims employed by the female main character in the movie analyzed, the researcher also looks for the way how she flouts those maxims.

4.1.1 Women's Linguistic Features Employed by the Female Main Character in *The Fault in Our Stars*

It has been explained in chapter two that men and women have different characteristics in daily verbal conversations. Women have their own ways to communicate to each others. Women's linguistic features

prove that women are more cooperative and often well-placed in a conversation. Women use language to show their support and agreement. According to Coates (2004), there are four linguistic features which are typically employed by women; they are hedges, tag questions, minimal responses and questions.

The detail explanation on the types of women's linguistic features employed by the female main character in *The Fault in Our Stars* drama movie and the reasons why she uses them while having conversation with her interlocutors is presented in the following analysis.

Data 1

> Dr. Maria : I may switch you to Zoloft. Or Lexapro. And twice a day instead of once.
> Hazel   : **Why stop there?**
> Dr. Maria : Hmm?
> Hazel   : Really, just keep them coming. I'm like the Keith Richards of Cancer Kids.

(00:02:05 – 00:02:14/1)

Context :

The conversation above occurs between the female main character, Hazel, and Dr. Maria in Dr. Maria's office in the hospital. Dr. Maria is an oncologist who takes Hazel's case of cancer. To keep her lungs stay working well, Hazel has to attend her doctor regularly. Hazel's mother, Frannie, tells Dr. Maria that what Hazel is doing lately seems to indicate

that she is depressed. She eats like a bird and barely leaves the house. She also reads the same book over and over. Dr. Maria agrees to Hazel's mother that she is depressed. Therefore, Dr. Maria suggests Hazel some new prescriptions for her to consume. In addition to switching Hazel's medicine, Dr. Maria also asks her to consume the pills twice a day instead of once.

Analysis :

The above conversation contains women's linguistic feature employed by the female main character, Hazel. The speech feature used is question. Questions, as one of characteristically women's linguistic features, show not only the sign of indirectness. They can also give the speaker power. In datum 1 above, Hazel employs a question which can be included in powerful question. It happens because she does not want to be restricted by Dr. Maria's orders. Feeling unhappy with the bonded rules, Hazel responds to Dr. Maria with a question "**Why stop there?**"

In this case, Hazel's question is considered as women's linguistic features. By employing that question, she tries to show that she is powerful. The satirical question used by Hazel in responding Dr. Maria's statement seems to show that she can accept even more than the rules made by Dr. Maria for her. However, the question "**Why stop there?**" here is actually aimed to ironically tell that she does not want to be bounded by the perception that she is depressed. The question gives Hazel power to show that she wants a freedom for her to do whatever she wants. Therefore, the

question used by Hazel here is part of women's linguistic features since it is used to show that the speaker is a powerful participant in the conversation.

Data 2

Hazel	:	I'm, uh, Hazel. Thyroid originally but with quite the impressive satellite colony in my lungs.
Patrick	:	And how are you doing Hazel?
Hazel	:	(*Burbling in her mind saying "Uh, you mean besides the terminal cancer?"*) Alright, **I guess**.

(00:03:49 – 00:04:07/2)

Context :

The conversation above happens in a church basement between Hazel and a Cancer Support Group leader, Patrick. Assumed as depressed, Hazel is asked by her mom to join a Support Group namely St. Paul's Cancer Support. There are around 14 members who are mostly under the age of 18 sharing their story with the group. Each of them has different case of cancer history, and likewise the one of Hazel. When Patrick points Hazel to speak up, she reluctantly stands and tells about her cancer story.

Analysis :

As to other members, Patrick asks Hazel her current condition after she told about her cancer case. Hazel has no idea how to answer Patrick's question. She actually wants to confirm it with a question "You mean besides the terminal cancer?" However, that is not what she utterly says;

instead she only says "Alright, **I guess**". In this case, she uses women's linguistic feature in the form of hedge. Hedge, which is said to be used more by women than men, can show both certainty and uncertainty.

In datum 2 above, the female main character employs women's linguistic feature in the form of hedge which aims to show uncertainty. She hedges her utterance with the expression "**I guess**" in response to Patrick's question about her condition. Hazel uses that hedge to indicate that she is not sure with her own saying. She is uncertain whether or not she really in a good condition due to her terminal cancer. Therefore, to show that uncertainty, Hazel uses the hedging device "**I guess**" in her utterance.

Data 3

Augustus : "Literally." I thought we were in a church basement but apparently we were literally in the heart of Jesus.

Hazel : **Oh, yeah**. (laughing)

(00:10:18 – 00:10:26/3)

Context :

The conversation above is between Hazel and a new friend from Support Group, Augustus. It happens after Hazel and Augustus finish from the Support Group session in the afternoon. Both are new to each other. Hazel is waiting for her mom to appear with the car. Coming out from the church basement, Augustus stands right next to Hazel and initiates the conversation by saying an utterance which imitates Patrick's expression.

Analysis :

To initiate a conversation, Augustus suddenly appears from Hazel's backside and says something which follows Patrick's expression. Patrick is the leader of the Support Group in which Hazel and Augustus join in it. He tells the Support Group members that they are, metaphorically, in the heart of Jesus. Augustus, conversely, thought that they were in a church basement but apparently, as Patrick expressed, they were in the heart of Jesus.

Surprising with the Augustus's apparition, Hazel quickly turns her head to him, discovering the voice of a boy she just met in the Support Group. She listens thoroughly to Augustus's saying and then just responds with the expression "**Oh, yeah**". In this case, the expression employed by Hazel in datum 3 above is considered as women's linguistic feature. She uses this minimal response to support Augustus as the speaker. Since Hazel is in the same Support Group with Augustus, she knows what Augustus is talking about. She understands how that expression means, hence she uses minimal response "**Oh, yeah**" to support Augustus's utterance.

Data 4

Augustus	:	What's your name?
Hazel	:	Hazel.
Augustus	:	No, what's your full name?
Hazel	:	Hazel Grace Lancaster.
		(silent in a few seconds) **What?**
Augustus	:	I didn't say anything.
Hazel	:	**Why are you looking at me like that?**
Augustus	:	Because you're beautiful.

Context :

This conversation is between Hazel and Augustus. It occurs in a parking lot outside church basement, a place where some teenagers mostly under the age of 18 share one another's cancer story and do some activities. Hazel and Augustus are among them. In the Support Group, they are involved in an opinion about fears. Hazel offers her thought responding Augustus's statement about his fear. Since their first time meeting, both Hazel and Augustus seem to be interested in knowing each other more.

Analysis :

After the Support Group session, Augustus comes to Hazel and starts to ask her some questions, including her full name. After knowing Hazel's full name, Augustus only keeps silent and gazes at Hazel, until Hazel breaks the silence with the questions "**What?**" and "**Why do you look at me like that?**". She wonders why that boy gazes at her that way since they are new to each other. Hence, to discover that reason, she uses interrogative form in reaction to Augustus's suspiciously gaze.

In this case, Hazel employs women's linguistic feature in the form of questions. As shown in datum 4 above, Hazel uses the questions "**What?**" and "**Why do you look at me like that?**" clearly to break silence between her and Augustus. She wants to know why Augustus keeps silent and gazing

at her for a few time after he asks her name. Therefore, to break the silence and to find out Augustus's motive in looking at her persistently, she employs those questions.

Data 5

Augustus	:	See, I decided a while back not to deny myself the simpler pleasures of existence. Particularly, as you so astutely pointed out, we're all gonna die pretty soon.
Hazel	:	Okay, well, that's great. But I am not beautiful.
Monica	:	(across the parking lot) I like it when you say it first.
Isaac	:	Okay. Always.
Monica	:	Always.
Hazel	:	**What is with the "always"?**
Augustus	:	"Always" is, like, their thing. They'll "always" love each other, and whatnot.

(00:10:53 – 00:11:17/5)

Context :

The above conversation takes place in a parking lot outside a church basement where Hazel joins a Support Group. Since her first meeting with Augustus in the Support Group, Augustus starts to like her. He likes the way how Hazel gives opinion toward his statement when he is asked about his fears. After the Support Group session, Augustus invites Hazel in a conversation. He says that he will not deny every pleasure in his life after he hears Hazel's opinion stating that oblivion is inevitable, and every one of them will die soon. Previously, he also tells Hazel that she is beautiful, and

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he loves looking at beautiful people. However, Hazel denies that she is beautiful.

Analysis :

Across the parking lot where she waits her mom to pick her up, Hazel sees a boy and a girl, namely Isaac and Monica is kissing and hears both keep saying 'always' to each other. Forgetting her previous conversation with Augustus, Hazel is attracted with the boy and the girl who keep saying 'always' while kissing passionately. Hazel wants to know why they keep saying that word to each other. Therefore, instead of continuing her previous topic of conversation with Augustus, she changes it by asking "**What is with the always?**"

Hazel's question as shown in datum 5 above is considered as women's linguistic feature. A question, in addition to keep a conversation going, can also be used to initiate or to change a previous topic of conversation into a new one. In the conversation between Hazel and Augustus above, Hazel employs the question "**What is with the always?**" in reaction to what she watches toward the couples, Isaac and Monica, having grossly kiss scene. In this case, she uses that question to initiate or switch to a new topic of conversation in which she previously talks about fears with Augustus.

Data 6

Hazel   : Really? That is disgusting.
Augustus : What?

Hazel : **What, do you think that's cool or something?** You just ruined this whole thing.

Context :

The above conversation between Hazel and Augustus occurs in a parking lot outside the Support Group basement. In the middle of the conversation, suddenly Augustus reaches into his pocket and pulls out a pack of cigarette. Hazel looks at him in disbelief. Augustus flips the box open and puts a cigarette between his teeth. Hazel is protesting angrily about what Augustus is doing, she yells to Augustus that it is disgusting. However, Augustus seems not to understand Hazel's disagreement toward his deed.

Analysis :

Feeling more and more annoyed, Hazel responds to Augustus's deed with a satirically rhetorical question "**What, do you think that's cool or something?**" The question employed by the female main character, as shown in datum 6, can be considered as women's linguistic feature. The reason in using that question is to show that the speaker has power to face toward her interlocutor's saying and act. She uses it as her response to her interlocutor since she feels irritated with what she has been seeing.

Intending to remind Augustus that his attitude is wrong, Hazel gives her response in the form of question "**What, do you think that's cool or something?**" The question employed by Hazel here can be considered as

women's linguistic feature. In addition to showing uncertainty or lack of

confidence, questions can also give the speaker power. The question

employed is aimed to show that she is powerful in the conversation.

Data 7

Hazel   : You just ruined the whole thing.
Augustus : The whole thing?
Hazel   : Yes, this whole thing!
Augustus : Oh, man.
Hazel   : Ugh. And you were doing really well, too. God! There's
             always a hamartia, **isn't there?**

(00:11:59 – 00:12:09/7)

Context :

The conversation above happens in the parking lot outside the church

basement between Hazel and Augustus. After the Support Group session,

Hazel waits for her mom to pick her up. Augustus comes after Hazel; they

get involved in a conversation. The conversation is enjoyable at first, but it

turns to be a serious one when Augustus suddenly reaches something from

his pocket; it is a pack of cigarettes. He flips the box open, puts a cigarette

between his teeth. Hazel is in disbelief and starts protesting. She is not in

agreement with what Augustus is doing, hence she keeps arguing with him.

Analysis :

As shown in datum 7 above, Hazel uses the expression "God! There's

always a hamartia, **isn't there?**" She employs a tag question in her utterance

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in response to what Augustus is doing. The tag question used by the female main character as shown in the conversation above is included in women's linguistic feature. There are two types of tag questions; tags with modal meaning and affective meaning. While men tend to use tag questions with modal meaning, women tend to use tags with affective meaning.

In this case, Hazel uses the tag question with affective meaning "**isn't there?**" to soften her complaining utterance since it is negatively affective. Hamartia is a term used for personal error in one's personality, especially a protagonist that brings about his fatal flaw in a tragedy. Since Augustus takes a cigarette and puts it between his teeth, Hazel means to remind him about that dangerous thing by stating a negatively affective expression. Therefore, she employs a tag question "**isn't there**" to soften her speech act.

Data 8

> Augustus : Hazel Grace, they don't actually hurt you unless you light them.
> Hazel : **Hmm?**
> Augustus : I've never lit one. It's a metaphor, see? You put the thing that does the killing right between your teeth but you never give it the power to kill you.

(00:12:27 – 00:12:42/8)

Context :

The conversation above is between Hazel and Augustus. It happens in the afternoon after the Support Group session over. Hazel keeps arguing

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with Augustus since he takes a cigarette and puts it between his teeth. Hazel says to Augustus that even though he had a freaking cancer, he is willing to give money to a corporation that gives a chance to acquire more cancer to him. She thinks that Augustus will light the cigarette and smoke, but she mistakes.

Analysis :

Realizing Hazel's protest, Augustus starts to explain to her that those cigarettes will never actually hurt people unless they light them. Hazel looks at him confusedly and only responds with "**Hmm?**" The expression used by Hazel as shown is datum 8 above is women's linguistic feature which is included in minimal response. Minimal response employed by a participant in conversation, in addition to supporting the speaker's saying, can also be used to listen his/ her statement. In this case, the female main character employs the minimal response to show that she is listening to her interlocutor.

After hearing Augustus's statement, Hazel seems to be confused. Noticing her mistake in judging Augustus to smoke, Hazel shows an expression "**Hmm?**" to indicate that she wants to hear more from Augustus's statement about the cigarette he puts between his teeth. Augustus tells Hazel that actually he never lit one. What Augustus is doing is just a metaphor; he puts that killing thing between his teeth but he never gives it the power to kill him. Therefore, the expression "**Hmm?**" employed

by Hazel here is a minimal response to show that Hazel is listening to

Augustus.

Data 9

Augustus : So, tell me about you.
Hazel : Um, I was thirteen when they found it. Pretty much worst- scenario. Thyroid, stage four. Not much they could do. Which didn't stop them, of course. Surgery. Radiation. Chemo. More radiation. All of which worked for a while. But, then stopped working. And then one day, my lungs started filling up with water. I couldn't breathe. No one could get it under control. That should have been the end. But then something strange happened. The antibiotics kicked in. they drained the fluid from my lungs. I get some strange back. Next thing I know, I found myself in an experimental trial. **You know**, the ones, that are famous in the Republic of Cancervania for not working. It's called Phalanxifor. It didn't work in over 70% of the patients but for some reason it's been working for me. So, they called it "The Miracle". Of course my lungs still suck at being lungs but, theoretically, they could continue to suck in just this way for, I dunno, a while **maybe**.

(00:13:28 – 00:14:46/9)

Context :

The conversation between Hazel and Augustus above occurs in

Augustus's car in the afternoon. After the Support Group session, they drive

to Augustus's home to watch movie together. In the middle of their way,

Augustus asks Hazel about her cancer story. Hazel tells Augustus the

completely detailed story about her cancer from the first time she was

diagnosed. She says that when her lungs were filled up with waters, that should have been the end. However, the antibiotics that the doctor gave to her were suddenly working. Hazel also tells that she found herself in an experimental trial at that moment.

Analysis :

As can be seen in datum 9 above, Hazel says "**You know**, the ones, that are famous in the Republic of Cancervania for not working." The women's linguistic feature employed by Hazel here is a hedge. Hedges, other than showing both certainty and uncertainty, can also be used to mitigate the force of what has been said. In this case, Hazel employs hedging device "**You know**" in her utterance to mitigate the force of what being said. She tells Augustus a lot about her cancer; hence in order to not being out of unkindness due to the excessive information, she hedges her utterances with "**You know**" so that the possible impoliteness can be avoided.

Besides employing the hedge "**You know**" to mitigate the force of what she has been saying, Hazel also uses a hedging device "maybe" in the end of her statements. Here, she employs this hedge to indicate uncertainty. By using the expression "**maybe**" in her utterance, Hazel aims to show that she is uncertain about her lungs condition. Even though her lungs have been in a better condition, but they could continue to suffer a relapse. Therefore, to show that uncertainty, she uses the hedge "**maybe**" in her utterance.

Data 10

Hazel   : How you doing?
Isaac   : I'm doing okay.
Augustus : It seems Isaac and Monica are no longer a going concern.
Hazel   : Oh, Isaac, I'm sorry. **Do you want to talk about it?**
Isaac   : No, I just want to cry and play video games.

(00:21:48 – 00:22:03/10)

Context :

The conversation above happens in Augustus's basement at night.

Hazel, Augustus and Isaac get involved in the conversation. Isaac is in the

midst of sorrow because he and his girlfriend, Monica, are no longer in a

relationship. Augustus invites Hazel to come to his house. He thinks that

probably Hazel can talk to Isaac and gives him some wise words.

Analysis :

Having arrived at Augustus's home, Hazel is told by Augustus that the

couple she saw in the parking lot outside church basement before, Isaac and

Monica, break. Isaac is also Augustus's close friend. He knows Augustus

first than Hazel. Isaac also who invites Augustus to join the Support Group.

Therefore, both are really close to each other. They always share each

other's problem, even in the matter of love. Being told that Isaac and his

girlfriend, Monica, break, Hazel feels sorry for him and asks him a question

"**Do you want to talk about it?**"

In this case, Hazel's question as can be seen in datum 10 above is considered as women's linguistic features. Question, which is said to be the indication of women's speech feature of indirectness, is mainly aimed to keep the conversation going. In the conversation between Hazel and Isaac above, Hazel employs the question addressed to Isaac in order that the conversation continues between them. Hazel wants Isaac to tell what is going on between him and Monica so that she can propose some possible advices for him.

Data 11

> Augustus : However, you know, it doesn't hurt to take to him if you
> have any sage words or feminine advice.
> Hazel : **I actually think** that his response is fairly appropriate.

(00:21:52 – 00:22:11/11)

Context :

The conversation above is between Hazel and Augustus which occurs in Augustus's basement bedroom at night. Isaac is already there before Hazel arrives. When Hazel comes in, she hears ungodly moan before she sees anyone. Eventually Augustus appears at the base and welcomes her. He gestures for Hazel to follow him into the room. Hazel finds Isaac sitting upside down in a gaming chair. His tears are flowing down his reddened cheeks. Augustus tells Hazel that Isaac and Monica are no longer a going concern. Hazel feels sorry for hearing that news.

Analysis :

Hazel tries to show her empathy by asking Isaac whether he wants to tell about his relationship with Monica. However, Isaac refuses to talk about it; instead he only wants playing video game. Noticing the awkwardness, Augustus tells Hazel that it may be beneficent if she can give Isaac some advice or wise words. Hazel, however, doubtlessly says "**I actually think his response is fairly appropriate.**"

In this case, women's linguistic feature employed by Hazel as shown in datum 11 above is a hedge. She uses the expression "**I actually think**" to show that she is certain or sure enough with what she is saying. Instead of giving Isaac some sage words or advice as Augustus suggested, Hazel surely thinks that it will be better for Isaac to break his entire mind and tell by himself what happened between him and his girlfriend, Monica. Therefore, to show that certainty she uses the phrase "**I actually think**" in her utterance.

Data 12

Augustus : I mean, I understand that she dies but there's an unwritten contract between author and reader. And I feel like ending your book in the middle of a sentence violates that contract, don't you think?

Hazel : Okay, yes. I know what you mean but, to be completely honest, **I think** it's just so truthful. You just die in the middle of life. You die in the middle of sentence.

(00:23:57 – 00:24:20/12)

Context :

The conversation above is between Hazel and Augustus which happens in Augustus's room at his house. After sharing each other's interest in their early meeting, they decided to read each other's favorite book. Hazel reads Augustus's book about his favorite video game, while Augustus reads Hazel's novel about cancer. After some time, they meet again and talk about Hazel's novel. Augustus seems to totally get Hazel's novel and becomes very interested in discussing it. He complains to Hazel that the book ends with incomplete and unsatisfying story.

Analysis :

Hazel seems to agree with Augustus's opinion saying that the incomplete end of story in Hazel's novel violates the contract between the author and the reader. There should be the continuance of the story after the main character in the novel dies because of cancer. However, Hazel also makes some arguments telling that death is something inevitable and truthful even it is in the middle of live, just like what happens in Hazel's novel, An Imperial Affliction.

In this case, as shown in datum 12 above, Hazel uses hedging device 'I think' to show that she is certain with her arguments. When she says "**I think** it's just so truthful. You just die in the middle of life. You die in the middle of sentence", it is not simply a thought, but it shows that she really gets what the book is trying to convey to the reader. Therefore, she employs

the expression "**I think**" to show that she feels sure or certain with her statements.

Data 13

> Hazel   : Is it really 1:00 AM?
> Augustus : Is it? Yeah, I guess it is.
> Hazel   : I should **probably** go to sleep.

(00:27:56 – 00:28:05/13)

Context :

The conversation between Hazel and Augustus above occurs while both are on the phone. Hazel is lying down on her bed while Augustus is stretching out on the floor in his bedroom and bouncing a ball against the wall. Hazel is reading to Augustus her letter for Peter Van Houten, the writer of Hazel's favorite novel. She intends to get some answers from Van Houten about the end of the story which is, according to her, incomplete or unsatisfying. Therefore, she sent a mail to Van Houten in the hope that he will give her the answers.

Analysis :

Feeling that her chats with Augustus that night has gone for long enough time, Hazel looks at the clock in her phone and asks to Augustus whether it is really one early morning. Augustus says yeah to right Hazel's question. Hazel then says "I should **probably** go to sleep." The expression

"probably" in Hazel's utterance as shown in datum 13 above is considered as hedging device.

This women's linguistic feature is used by Hazel to indicate that she is not really sure that she aims to go to sleep. She actually still wants to talk with Augustus. However, it is already too late for her to stay awake. She seems not wanting to cause her condition to drop because of the late sleep, but she also does want to really end her conversation with Augustus. She is in uncertain situation now. She, however, has to tell Augustus that she needs to go to sleep. Therefore, she hedges her utterance with "probably" to show that she is unsure with her saying.

Data 14

Hazel	: Oh! Such a beautiful day.
Augustus	: Yeah.
Hazel	: **Is this where you take all of your romantic conquests?**
Augustus	: Every last one of them. That's probably why I'm still a virgin.
Hazel	: You're not still a virgin.
	(silent for a moment) **Are you really?**

(00:33:45 – 00:34:02/14)

Context :

The conversation between Hazel and Augustus above happens in the afternoon in 152 acres Gardens and Grounds behind the Indianapolis Museum of Art. They walk together going to giant white bones where

children can jump and play. They want to have a picnic together there. On their way to the place they intend to go, they carry on some conversations.

Analysis :

Hazel expresses an exclamation of delight that today is such a beautiful day. Augustus agrees her. Hazel then asks a question to Augustus "**Is it where you take all of your romantic conquests?**" In this case, the question employed by Hazel is considered as women's linguistic feature. She uses that question to initiate a topic of conversation. She wants to know whether or not the place they are going to go is where Augustus takes all of his romantic conquest.

Augustus responds it with an indirectly 'yes' answer. He then tells that this fact may be the reason why he is still a virgin. However, Hazel seems no to believe in Augustus. She teasingly denies that Augustus is still a virgin. Both becomes silent for a moment until Hazel asks him "**Are you really?**" Here, Hazel's question can be included in women's linguistic feature. The reason she uses this question is to break the silence between her and Augustus after she disclaims Augustus's statement.

Data 15

> Hazel   : You're not still a virgin. Are you really?
> Augustus : Let me show you something. See this circle? That is a
>   circle of virgins.
> Hazel   : **Uh-huh**. (smiling)
> Augustus : And this… is 18-year-old dudes with one leg.

Context :

The conversation between Hazel and Augustus above takes place in a park behind Indianapolis Art Museum. Augustus invites Hazel to go on picnic with him. In the way to their picnic spot, they hold some conversations. Augustus tells Hazel that he is actually still a virgin. However, Hazel seems not to believe him and refuses his avowal by stating that he is not still a virgin. She then clarifies whether he is really still a virgin.

Analysis :

Regarding Hazel's hesitancy about his virginity, Augustus makes a description to prove that he is still a virgin. He picks a stick up from the dirt and starts to draw a big circle on the ground. Then he draws a much smaller circle inside the big circle. He tells Hazel that the big circle is described as virgins, while the small one is 18-year-old dude with one leg. In the middle of Augustus's explanation, Hazel only keeps silent and makes a little response "**Uh-huh**" toward her interlocutor's statement.

In this case, the response made by Hazel is called as minimal response. It is one of women's linguistic features that is used either to support their interlocutor or to listen to them. As can be seen in datum 15 above, Hazel uses the expression of minimal response "**Uh-huh**" to show

that she is listening to Augustus. She tries to be cooperative in the conversation while her interlocutor is explaining something to her by using minimal response and not interrupting him. Therefore, she employs minimal response in her utterance to show Augustus that he has her attention.

Data 16

Dr. Maria : What if you get sick?
Hazel   : They have doctors in Amsterdam. And cancer.
Dr. Maria : Well, not all cancers are alike, and yours is particularly unusual, Hazel. The only way I could ever authorize a trip like this would be if someone familiar with your case…
Hazel   : **What if my mom came?**

(00:37:44 – 00:38:00/16)

Context :

The conversation above is between Hazel and Dr. Maria, an oncologist who takes Hazel's case of cancer. Hazel is invited by Peter Van Houten to visit his domicile in Amsterdam if she wanted to get the answer about his novel, but her mom cannot allow her since they do not have enough money to get there. However, Augustus tells Hazel that he too has an interest in meeting Van Houten in Amsterdam. He also says that it does not make sense to meet Van Houten without Hazel, the girl who introduced him to the novel. He talked to the Genies to use his wish in visiting Amsterdam and they agreed on it. As the result, Augustus shares his wish to meet Van Houten with Hazel.

Analysis :

Having arrived at her home, Hazel tells her Mom immediately about her planning to go to Amsterdam with Augustus since he shares his wish with her. Her mom, Frannie, is surprised and cannot believe what she is hearing. As Hazel's mother, Frannie feels glad because her daughter can have her wish true, but she also feels worry because of Hazel's condition. Not wanting to judge by herself, Frannie decides to discuss it with Dr. Maria. Dr. Maria seems not to allow Hazel to go, but Hazel keeps arguing with her that she will be alright. Persistent with her desire, Hazel wants to take her mother to go with her and says "**What if my mom came?**"

The question employed by Hazel here is considered as the feature of women's language. As can be seen in datum 16 above, Hazel uses that question in response to Dr. Maria's argument that she cannot travel to Amsterdam. In this case, the question employed by Hazel here is aimed to show that she is powerful. She does want her wish to be prohibited. Hence, she keeps debating with her doctor and employs a question "**What if my mom came?**" to insist Dr. Maria to allow her to have journey to Amsterdam. That question, instead of indicating weakness, gives Hazel power to control her interlocutor's argument.

Data 17

> Jackie : I think I'm breathing better.
> Hazel : I would love to give it to you, but **I kind of** could use the help.

Jackie   : Thanks for letting me try it.

<div align="right">(00:53:14 – 00:53:22/17)</div>

Context :

The conversation above is between Hazel and a little girl named Jackie. It happens in an airport at noon. Hazel, Augustus and Frannie are going to have flight to Amsterdam. Frannie and Augustus are preparing some stuff for their flight, while Hazel is sitting on a bench available in the airport. Her cannula is working normally so that she can breathe. Some people are passing by and watching into Hazel curiously. She ignores the attention until a little girl, Jackie, appears and asks her what is in her nose. Hazel explains that stuff is called a cannula which gives her oxygen and helps her breathe. Feeling more curious, Jackie asks whether that cannula can help her breathe too. Hazel laughs and lets the little girl to try it.

Analysis :

Hazel removes the cannula from her nose and puts it into Jackie's nose. Jackie chuckles because the cannula feels tickle in her nose. She also says that she can breathe better using that cannula. Hazel tells Jackie that she actually would love to give her that stuff. However, Hazel is now in the condition that wants for the tool to help her breathe. Hence, she needs to put the cannula back to her nose quickly. She reattaches the cannula and says "… **I kind of** could use the help".

In this case, the women's linguistic feature employed by Hazel is a hedge. As can be seen in datum 17 above, Hazel uses the expression "**I kind of**" in her utterance while having interaction with Jackie. She uses this hedging device with the aim to mitigate the force of her saying. She employs "**I kind of**" in her utterance since she does not want her interlocutor, Jackie, feels bad due to the cannula which has to be taken back by Hazel. Therefore, to mitigate the possible unfriendliness or unkindness toward Jackie, Hazel employs the expression "**I kind of**" in her utterance.

Data 18

Van Houten	: So, you like my book.
Hazel	: We love your book. We love it. Augustus… He made his wish meeting you so that we could talk.
Augustus	: No pressure.
Hazel	: **Yeah**.

(01:08:19 – 00:08:30/18)

Context :

The conversation above takes place in Peter Van Houten's home in Amsterdam at noon. Hazel, Augustus and Van Houten get involved in the conversation. Van Houten is the writer of a novel entitles An Imperial Affliction in which Hazel and Augustus want to seek some answers related to the novel. Previously, Hazel sent a mail to Van Houten asking some questions about the novel. Van Houten, however, did not give her direct answers through the mail; instead he invited Hazel to come to his domicile

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in Amsterdam. Having arrived at Van Houten's home, Hazel and Augustus feel terrible. They cannot believe when Van Houten says that he left America because he does not want to meet Americans anymore. However, Hazel and Augustus try to keep calm and just respond to Van Houten's statements.

Analysis :

Van Houten sits on a lounge chair, while Hazel and Augustus sit in a couch near Van Houten. At first, no one seems to initiate the conversation until Van Houten starts it first. As it is going on, Van Houten decides to say that Hazel and Augustus like his book. Hazel replies to right Van Houten's statement that they love his book. She explains rather demurely that Augustus share his wish together with her to meet Van Houten so that they can talk. Hearing that, Augustus humorously says to Hazel that she does not need to be nervous. Hazel eventually responds it with "**Yeah**".

In this case, the expression "**Yeah**" used by Hazel in response to Augustus's statement is considered as minimal response. In addition to supporting the speaker, minimal response can also be used to show agreement toward the speaker's statement. In datum 18 above, Hazel employs minimal response "**Yeah**" to indicate that she agrees with Augustus's expression saying that she does not need to be nervous while explaining that Augustus shares his wish with her so that they can visit Amsterdam and talk with Van Houten. Therefore, to show that agreement,

Hazel employs the expression "**Yeah**" in response to her interlocutor's saying.

Data 19

Hazel	:	All right, so at the end of the book, Annas's…
Van Houten	:	Let's imagine you're racing a tortoise. The tortoise has a ten-yard head start. In the time it takes you to run ten yards the tortoise has moved maybe one yard, and so on, forever. You're faster than the tortoise, but you can never catch him, you see? You can only decrease his lead. Now, certainly, you can run past the tortoise as long as you don't contemplate the mechanics involved. But the question of "how?" turns out to be so complicated that no one really solved it until Cantor's proof that some infinities are bigger than other infinities. I assumed that answer your question.
Augustus	:	Hazel, I'm sorry. I have no idea what's going on.
Van Houten	:	Yet you seemed so intelligent in print, Mr. Waters. Has the cancer found its way to your brain?
Hazel	:	**Can we, for one second, just focus on Anna?**

<div align="right">(01:10:55 – 00:11:57/19)</div>

Context :

The conversation above is between Hazel, Augustus and Van Houten which happens in Van Houten's home in Amsterdam. The purpose of Hazel and Augustus visit Amsterdam and meet Van Houten is to seek some answers about his novel. They want to know what happen to the people after the main character in the novel, Anna, dies. However, apparently they do

not get what they look for; Van Houten does not want to tell them about the story after the end of the book.

Analysis :

Hazel tries to start her question by retelling the story in the end part of the book. However, Van Houten interrupts Hazel whereas she does not complete her sentence yet. Instead of, replying Hazel's question about the book, Van Houten talks diffusely about something else which Hazel and Augustus do not understand at all what he is saying. Augustus says sorry to Hazel since she has no idea what is going on with Van Houten. Hearing Augustus, Van Houten gibes him by asking whether the cancer has found its way to his brain. Hazel starts to feel irritated and says "**Can we, for one second, just focus on Anna?**"

In this case, the speech feature used by Hazel is a question. Some reasons in which women use questions in her utterance are to keep conversation going, to break silence, and to decide what the conversation is going to be about. As shown in datum 19 above, Hazel uses question "**Can we, for one second, just focus on Anna?**" She employs it to decide or control what the conversation is going to be about. In the conversation above, Hazel tries to control the topic of conversation back to her question about the end story of the book. It is because previously Van Houten moves the talk into something else. Therefore, to control Van Houten's saying, Hazel employs the above question.

Data 20

Hazel	:	You know this obsession you have with being remembered?
Augustus	:	Don't get mad.
Hazel	:	I am mad. I'm mad because I think you're special. And is that not enough? You think that the only way to lead a meaningful life is for everyone to remember you, for everyone to love you. Guess what, Gus. This is your life, okay? This is all you get. You get me, and you get your family, and you get this world, and that's it. And if that's not enough for you, then I'm sorry, but it's not nothing. Because I love you. And I'm gonna remember you.
Augustus	:	I'm sorry. You're right.
Hazel	:	I just wish you would be happy with that.
Augustus	:	Hey. It's a good life, Hazel Grace.
Hazel	:	It's not over yet, **you know**.

(01:41:38 – 00:42:54/20)

Context :

The conversation between Hazel and Augustus above occurs in a garden in Indianapolis Museum of Art. Hazel pushes Augustus who is on a wheelchair to their spot on the hill overlooking 'Funky Bones', the big sculpture shaped like bones in which children come and play. Hazel is trying to feel good and be happy, but that is difficult. Augustus watches the kids play on the bones, thinking something. Hazel recognizes it and asks him. Augustus says that he is afraid of oblivion. He always thought to be a hero with a grand story to tell; he thought he was special. Hazel eventually tells Augustus that he is special indeed. However, Augustus seems not yet

satisfied with that and keeps arguing. Hazel starts to be annoyed and explains to Augustus how he becomes so special either for Hazel or others.

Analysis :

Hazel reprovingly tells Augustus that what he gets in his life is everything; he gets her, his family and the world. She also affirms that she loves Augustus so much and she will remember him. Noticing that voice of anger, Augustus says sorry and agrees on Hazel. He on eventually realizes that he has a good life, and Hazel replies with "It's not over yet, **you know**". The expression "**you know**" used by Hazel here is a hedge. As can be seen in datum 20 above, Hazel employs the hedging device "**you know**" in her utterance in response to Augustus's statement.

In addition to showing both certainty and uncertainty, a hedge can also be used to mitigate the force of what has been said. In this case, Hazel hedges her utterance with "**you know**" with the aim to mitigate the force of her previous statements. Since Augustus stubbornly argues that his life is not enough meaningful, Hazel, in an annoyed feeling, explains to Augustus that what he gets in his life is not nothing; it is more than enough. In the end of her statements, Hazel also tells that his life is not over yet. Sounds somewhat unfriendly, Hazel ends her utterance with the expression "**you know**". By employing that hedge, Hazel wants to mitigate the possible unfriendliness or unkindness due to her previous statements addressed to Augustus.

Data 21

Isaac   : Gus really loved you, you know?
Hazel   : I know.
Isaac   : He wouldn't shut up about it.
Hazel   : **Yeah**.

(02:02:22 – 00:02:58/21)

Context :

The following conversation between Hazel and Isaac happens in Hazel's backyard in the late afternoon. They sit on the grass, near the old swing set where Hazel used to spend her time. They are talking about Augustus who was just buried. Previously, Augustus asks Isaac and Hazel to carry on a pre-funeral simulation and to tell their eulogy for him. Eight days later, Augustus passed away. Just arrived from Augustus's funeral, Isaac comes to see and talk to Hazel. They are talking about Augustus.

Analysis :

Hazel and Isaac still cannot believe what just happened; it seems so impossible for them. Augustus, the nice handsome boy who is always there for them just passed away because of his cancer. As his close friend, Isaac intends to amuse Hazel by telling that Augustus really loves her and he will not stop taking about it to Isaac. Knowing the truth, Hazel responds to Isaac's statement with "**Yeah**". As can be seen in the above conversation, the expression used by Hazel here is considered as minimal response.

Minimal response is said to characterize women's speech feature with different purposes. It can be used either to support the speaker, to show agreement or to show that they are listening. In this case, in datum 21 above, Hazel employs the minimal response "**Yeah**" to show agreement on Isaac's statement. Isaac tells Hazel that Augustus loves her so much, something that Hazel definitely knows about it. Therefore, to show agreement on Isaac's saying, Hazel responds it with a minimal response "**Yeah**".

4.1.2 Flouting Horn's Maxims Employed by the Female Main Character in *The Fault in Our Stars*

To build an effective communication, speakers should be cooperative with the addressees in a conversation. They have to observe the rules of cooperative principle. According to Laurence R. Horn (1984), there are two major principles that the participants in conversation should pay attention. First, the participants should give contribution as informative as is required; avoid ambiguity and obscurity of expression. Second, the participants should not give their contribution more informative than is required, be brief and be orderly, and their responses should be relevant with the topic being discussed.

However, in the real daily communication, people usually break the rules of conversation for various reasons. The phenomena of breaking maxims or principles in order the interlocutors to look for another meaning from what has been literally said is called flouting maxims or principles.

Men and women are different in the use of flouting maxims since they have different linguistic features. Women, with their typical linguistic features, tend to have more supportive and cooperative language so that they are said to flout maxims less than men do.

Hazel Grace, the female main character in the movie analyzed, flouts Horn's Q Principle and R Principle in a few numbers. She flouts both Q Principle and R Principle in various ways. The detail description of flouting Horn's principles employed by Hazel and how she flouts those maxims or principles can be seen in the following analysis.

Data 1

Dr. Maria : I may switch you to Zoloft. Or Lexapro. And twice a day
                     instead of once.
Hazel   : Why stop there?
Dr. Maria : Hmm?
Hazel   : **Really, just keep them coming. I'm like the Keith Richards of Cancer Kids**.

<div align="right">(00:02:05 – 00:02:14/1)</div>

Context :

The conversation below occurs between Hazel and Dr. Maria in Dr. Maria's office in the hospital. Dr. Maria suggests some new prescriptions for Hazel to consume. In addition to switching Hazel's medicine, Dr. Maria also asks her to consume the pills twice a day instead of once. Feeling unhappy with the bonded rules, Hazel responds to Dr. Maria's order with a question asking why Dr. Maria subjected her only that way.

Analysis :

Getting confused at what Hazel is questioning, Dr. Maria seems not to get her intention and hence expresses a sign of incomprehensiveness. Hazel notices that Dr. Maria does not understand her question, therefore she says "**Really, just keep them coming. I'm like the Keith Richards of Cancer Kids**." As can be seen in datum 1 above, Hazel employs that expression in response to Dr. Maria. The maxim or principle flouted by Hazel here is flouting Q Principle.

In this case, Hazel flouts the Q Principle since she makes her contribution not informative as is required. Besides, the expression uttered by Hazel above also shows that she employs an obscure expression. Instead of agreeing Dr. Maria's suggestion, Hazel states something unclear in response to Dr. Maria's saying in which it makes her interlocutor confused. Therefore, by saying the utterance like in the conversation above, Hazel flouts the Q Principle in which he speaks unclearly.

Data 2

Dr. Maria : Have you been going to that Support Group I suggested?
Hazel   : **Yeah, it's not my thing**.
Dr. Maria : Support groups can be a great way for you to connect with people who are…
Hazel   : Who are… What?
Dr. Maria : on the same journey.

<div align="right">(00:02:15 – 00:02:26/2)</div>

Context :

The conversation above is between Hazel and an oncologist, Dr. Maria which happens in Dr. Maria office. Because of her cancer, Hazel has to meet her doctor regularly in the hospital. Hazel's mother, Frannie, tells Dr. Maria that she is depressed. In addition to suggesting on some new prescriptions for Hazel, Dr. Maria also proposes Hazel to join a Cancer Support Group. Dr. Maria tells Hazel that Support Group is a great way to connect with people who are, according to her, in the same journey.

Analysis :

Dr. Maria asks Hazel whether she has been going to the Support Group that Dr. Maria suggested. However, instead of answering with 'yes' or 'no' to her interlocutor's question, Hazel responds it with "**Yeah, it's not my thing**". As shown in datum 2 above, the utterance employed by Hazel in response to Dr. Maria's question here indicates that she flouts the Q Principle.

In addition to using obscure expression, flouting Q Principle is also done by employing an ambiguous expression. In this case, Hazel flouts the Q Principle since her expression is ambiguous. She does not give an exact answer to her interlocutor whether yes or no she went to the Support Group suggested by Dr. Maria, instead she says unclearly utterance which has more than one possible meaning.

Data 3

Augustus : So, are you back in school?
Hazel : **I got my GED, so I'm taking classes at MCC**.
Augustus : Whoa! A college girl!

(00:14:47 – 00:14:55/3)

Context :

The conversation between Hazel and Augustus above occurs in Augustus's car while they are on their way to Augustus's home. After finished from the Support Group, Augustus invites Hazel to watch movie together with him. Even though Augustus is new to her, Hazel agrees to go with him. While driving, Augustus asks Hazel a question.

Analysis :

After being told about Hazel's story of cancer, Augustus asks whether Hazel got back to her school since her condition that had been better due to the antibiotics given to her. Augustus's question here clearly requires an answer either 'yes' or 'no'. However, instead of replying with that word, Hazel says "**I got my GED, so I'm taking classes at MCC**." This utterance can be considered as flouting the R Principle.

Flouting R Principle can be done by giving more informative statements than are required. Besides, flouting R Principle also happens when the speakers is not brief and order in their utterance. In datum 3 above, Hazel flouts the R Principle by making her contribution more informative

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than is required. Actually, Augustus's question only requires the answer

either 'yes' or 'no'. However, that is not what Hazel says. She responds to

Augustus's question by stating that she got her GED so that she can

continue her study at MCC. Therefore, by employing that utterance, Hazel

gives more informative response which results in flouting the R Principle.

Data 4

Frannie : That's different. Did he give it to you?
Hazel : **By "it" do you mean herpes?**

(00:18:19 – 00:18:25/4)

Context :

The conversation above is between Hazel and her mother, Frannie. It

takes place in Hazel's bedroom at night. Hazel sits in bed reading

Augustus's novella. Her mother, Frannie enters carrying folded laundry and

notices a new book in Hazel's hand. Frannie asks Hazel whether Augustus

gave that new book to her.

Analysis :

Noticing the book that Hazel reads this time is different from the

usual; Frannie tries to find the answer from whence that book is by asking

whether Augustus gave it to her. When she uses the pronoun "it" here,

Frannie definitely means to refer to the book. However, instead of

answering 'yes' or 'no', Hazel responds to her mother with a question "**By "it" do you mean herpes?**".

Flouting Q Principle can be done by giving statement which is not informative for the interlocutor. Besides, it can also be done by employing obscure expression. In this case, Hazel flouts Q Principle in which she gives insufficient information for her mother's question. Hazel's response is not what Frannie wants to know about the new book. She makes her contribution in that conversation not as informative as is required so that she flouts Q Principle.

Data 5

> Frannie : Hey, don't worry.
> Hazel : **Oh, my God. Mom. I'm not worried. It's not a big deal. We just hang out, it's not like I'm waiting for him to call**.
>
> (00:18:47 – 00:18:57/5)

Context :

The above conversation is between Hazel and her mother, Frannie. It happens in Hazel's bedroom at night. Hazel is sitting on her bed reading Augustus's novella. Frannie is also there carrying folded laundry. Suddenly Hazel's phone is buzzing. She excitedly checks her phone in a hope that Augustus is calling. However, she is disappointed because that buzz is just alarm reminder. She puts her phone back. Frannie notices it.

Analysis :

Since Hazel shows the expression of disappointment after checking her buzzing phone, Frannie notices that Hazel apparently hopes that Augustus will call. Unfortunately, that is not what totally happens. Frannie tries to convince Hazel by stating that she does not to be worried if Augustus would not call her. Feeling that she gets caught by her mom, Hazel says "**Oh, my God. Mom. I'm not worried. It's not a big deal. We just hang out, it's not like I'm waiting for him to call**."

The expression employed by Hazel in response to her mother's utterance here can be considered as flouting R Principle. Besides giving information which is not relate to the topic being discussed, flouting the R Principle can also be done by employing an expression which is more informative than is required. In datum 5 above, Hazel flouts the R Principle by stating a more informative response to her mother. She just actually needs to responds with 'I am not worried'. However, she speaks more. Therefore, by employing that kind of utterance, Hazel flouts the R Principle.

Data 6

Augustus : Have you tried contacting this Peter Van Houten fellow?
Hazel   : **I've written him so many letters, but he's never responded. Apparently, he moved to Amsterdam and became a recluse, and…**
Augustus : Shame.
Hazel   : Yeah.

(00:24:36 – 00:24:47/6)

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Context :

The conversation between Hazel and Augustus above takes place in a basement in Augustus's house. They are talking about Hazel's novel, An Imperial Affliction. Augustus is so interested in discussing about the ending of the story which is, according to him, incomplete and unsatisfying. He asks Hazel whether she has tried to contact Van Houten fellow to find the answer from the author why he makes the story ends with that way.

Analysis :

As can be seen in datum 6 above, Hazel says "**I've written him so many letters, but he's never responded. Apparently, he moved to Amsterdam and became a recluse, and** ..." In this case, she flouts R Principle because she makes her contribution more informative than is required. She can just answer 'Yes, I have' or 'No, I haven't'. However, she gives much more information to Augustus's question, which results in flouting the R Principle.

Data 7

Augustus	:	I cannot stop thinking about this goddamn book.
Hazel	:	You're welcome.
Augustus	:	However, we do need closure, don't you think?
Hazel	:	**This is exactly what I was asking Van Houten for in my letters**.

(00:25:06 – 00:25:15/7)

Context :

The above conversation between Hazel and Augustus happens while both are on the phone. They are talking about Hazel's favorite novel, An Imperial Affliction. After reading that book, Augustus becomes so interested in it and wonders why the novel ends in unsatisfied story. Therefore, he decides to phone Hazel to say that the novel he read makes him stop thinking about it.

Analysis :

In the conversation above, Hazel says "**This is exactly what I was asking Van Houten for in my letters**" in response to Augustus's statement. Augustus thinks that he and Hazel need to know what happens after the main character in the novel dies, since it is not stated in the novel, so that they can find the novel ends with the complete and satisfying story. He indirectly argues that they should seek for the answer from the author, Peter Van Houten.

In this case, Hazel's response as stated in datum 7 above is included in flouting R Principle. It's enough for Hazel to say, for instance 'Yes, I do' or 'Yes, I think so', to respond Augustus's statement before. However, by saying "**This is exactly what I was asking Van Houten for in my letters**", she employs a more informative statement than is required. Therefore, her response as shown in the conversation above flouts the R Principle.

Data 8

Lidewij	: I'm very sorry. Circumstance has made him cruel. I thought meeting you could help him that he could see that his work has shaped real lives. But… I'm very sorry. Perhaps we can do some sightseeing? Have you been to Anne Frank house?
Hazel	: **I'm not going anywhere with that man**.

(01:14:34 – 00:14:55/8)

Context :

The above conversation happens in a street outside Van Houten's house between Hazel and Lidewij, Peter Van Houten's fellow. Previously, Hazel and Augustus intend to meet Van Houten to find out some answers related to his novel. They are so excited in meeting him. However, unfortunately, Van Houten welcomes them inhospitably. He also does want to give Hazel and Augustus the answer of their question. Feeling more terrible, they decide to leave. Lidewij comes forward them to say sorry.

Analysis :

Lidewij tries to calm the situation by explaining to Hazel and Augsutus why Van Houten acts in that way. She also offers them to do some sightseeing. She asks whether they have been to Anna Frank House. Instead of answering 'Yes, I have' or 'No, I haven't', Hazel says "**I'm not going anywhere with that man**" in response to Lidewij's question. The expression used by Hazel here can be considered as flouting R Principle.

One way in which a speaker flouts the R Principle is when his or her response is not relevant with the previous statement or question. In datum 8 above, Hazel's response "**I'm not going anywhere with that man**" does not relate to Lidewij's question which asks whether she has been to Anna Frank house. Since she employs that utterance, Hazel flouts the R Principle due to the irrelevant response to her interlocutor's question.

Data 9

Isaac : Did you get the letter from your author friend?
Hazel : **Ew. He's not my friend. How do you know about that?**

(02:03:06 – 00:03:11/9)

Context :

The conversation between Hazel and Isaac above takes place in Hazel's backyard. They sit on the grass, near the old swing set where Hazel used to spend her time. After attending Augustus's funeral, Isaac comes to see Hazel. He also wants to say something to her. Isaac asks Hazel whether she got the letter from Van Houten.

Analysis :

In his last days, Augustus covertly contacts Van Houten to help him to make a eulogy for Hazel. Several days later, Augustus dies. Van Houten comes from Amsterdam to attend Augustus's funeral. He also intends to give a letter to Hazel. However, Hazel refuses it since she is still

disappointed with him. Van Houten then entrusts Isaac to tell Hazel that the letter he intends to give to her contains a eulogy that Augustus made for Hazel. In the afternoon after Augustus's funeral ceremony, Isaac meets Hazel. When Hazel is asked by Isaac whether she has received the letter from Van Houten, Hazel says "**Ew. He's not my friend. How do you know about that?**"

The utterance employed by Hazel in response to Isaac's question above can be included in flouting Q Principle. It can be done by employing an obscure and ambiguous expression, or by giving uninformative response to the interlocutor. In datum 9 above, Hazel response is not sufficient for her interlocutor's question. She can actually say 'Yes, I did' or 'No, I didn't'. However, she says something else which is not informative as Isaac expects to hear. Therefore, by giving the information which is not sufficient for Isaac as shown in the conversation above, Hazel flouts the Q Principle.

4.2 Discussion

In this subchapter, the researcher discusses the types of women's linguistic features employed by the female main character in *The Fault in Our Stars* and the reasons why she employs those speech features. Besides, the researcher also discusses about flouting Horn's maxims employed by the female main character in the movie analyzed and how she flouts those maxims. As stated in the previous chapter, there are three research problems that need to be answered in this section; 1) What are the types of women's linguistic features employed by the female main

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character in *The Fault in Our Stars* drama movie? 2) Why does the female main character in *The Fault in Our Stars* use those linguistic features? And 3) What maxims are flouted by the female main character *The Fault in Our Stars* drama movie? The explanation for the stated research problems is presented as follows.

4.2.1 Types and Reasons of Women's Linguistic Features Employed by the Female Main Character in *The Fault in Our Stars*

The issue of women speak differently from men has been discussed for hundreds of years. Some researchers argue that men and women differ in their linguistic behavior since they are biologically different, while some others claim that different socialization practices such as different roles and jobs they have to do result in the language distinction used by both. Men, with their characteristically speech features, tend to show their power and dominance. Meanwhile, women often use language to show that they are cooperative in their language strategies.

By their typical linguistic features, women try to support their participants while having conversation and keep the conversation going. Besides, in addition to the stereotypical believe that women's language is generally weak and powerless, in particular cases, some speech features give them power instead. According to Coates (2004), women's linguistic features are hedges, tag questions, minimal responses and questions.

In *The Fault in Our Stars*, after obtaining and analyzing the data found in this drama movie, the researcher found that the female main

character employs all four types of women's linguistic features; they are

hedges, questions, minimal responses and tag questions. The occurrence of

women's linguistic features employed by the female main character in *The

Fault in Our Stars* is presented in table 3 below.

Table 3: **Women's Linguistic Features Employed by the Female Main

Character in *The Fault in Our Stars***

No.	Women's Linguistic Features	Occurrence	Percentage
1.	Hedges	8	38%
2.	Tag Questions	1	5%
3.	Minimal Responses	4	19%
4.	Questions	8	38%
TOTAL		21	100%

It can be seen from the above table that in *The Fault in Our Stars*,

there are 21 expressions which contain women's linguistic features used by

the female main character, Hazel Grace. She employs all four women's

linguistic features with hedges and questions become the most features

found. The further description on each type of women's linguistic features

employed by the female main character in the movie analyzed and the

reasons why she uses those speech features are presented as follow.

a. Hedges

Women are said to use hedges more than men do. They use hedges,

such as 'I think', 'you know', 'I'm sure', 'sort of' and 'perhaps', to show

both certainty and uncertainty. Those expressions can also be used to mitigate the force of what being said. Coates (2004:88) argues that it is important to look at the different functions of hedges and not just say that it is a sign of women's weaknesses.

The previous research, such as a study conducted by Sofie Jacobson (2010), found that in same-sex conversations, hedges are the speech feature which is mostly used. In *The Fault in Our Stars*, hedges get a high number of women's linguistic features employed by the female main character. There are 8 (38%) expressions which contain hedging devices used by Hazel Grace. She employs hedges in her utterances due to various reasons. First is to show certainty. An example of hedge used by Hazel to show certainty is as shown in data 11 in the findings. In this example, Hazel uses the phrase "**I actually think**" to hedge her utterance in response to Augustus's statement. In that case, she uses that hedge to show that she is sure with her saying.

The second reason in which Hazel uses hedges is to show uncertainty. Some examples for this case are as shown in data 2 and data 13. In these data, Hazel employs the expressions "**I guess**" and "**I should probably**" in her utterance in response to her interlocutors. These hedging features are used by Hazel to show that she unsure about what she says. The next reason why Hazel employs hedges is to mitigate the force of what being said. An example for this reason is as shown in data 17 in which Hazel uses an

expression "**I kind of**". Hazel uses this hedge in her utterance to minimize the probable unkindness toward her interlocutor, Jackie.

b. Tag Questions

Tag question is the second women's linguistic feature which is said to be used more by women because women are more insecure and need to have their statements confirmed (Lakoff 1975, in Coates 2004: 90-91). Tag questions are divided into two categories; first is tag questions which express 'modal' meaning and second is tag questions which express 'affective' meaning. Tags with 'modal meanings' are used when the speaker wants his/ her proposition to be confirmed by the addressee and also used to seek information. Meanwhile, the tags with affective meaning are to express the speaker's attitude towards the addressee, to support the addressee, or to soften a speech act that is negatively affective**.**

In *The Fault in Our* Stars, there is only 1 (5%) tag question used by the female main character, Hazel. She employs that tag question to soften her utterance which is negatively affective.As shown in data 7, Hazel uses a tag question "**isn't there?**" in the end of her utterance. She intends to remind Augustus about the danger of cigarettes. However, she does not tell him in a incisive way. Rather, she softens her utterance which contains negative implication with a tag question "**isn't there?**"

From above description, it is noticed that Hazel uses tag question in a very small number. It is probably because she and her interlocutors,

especially Augustus, know each other very well so that she does need to feel

insecure in her utterances. The tag question employed by Hazel above

happens when she and Augustus are still new to each other. This is line with

a study conducted by Jacobson (2010) who analyzed female speech features

in same same-sex conversations. She only found two tag questions

employed by the participants. It might be because, she said, the participants

know each other so well that they feel secure enough to say their opinions.

c. Minimal Responses

The third feature of women's language is minimal responses.

Expressions such as 'right', 'yeah', and 'mhm' are the example of minimal

responses. These words are used in conversation when the listener wants to

show his/ her support towards the speaker. Coates (2004:87) states that in

mixed conversation, women use minimal responses to support men as the

speakers. However, she also claims that it should not be assumed that the

use of these forms indicate powerlessness.

In *The Fault in Our Stars*, there are 4 (19%) expressions in which the

female main character, Hazel Grace, uses minimal responses. She employs

these expressions for various reasons; to support her interlocutor, to show

that she is listening to what her interlocutor is saying and also to show

agreement with what is being said by her interlocutor. An example for the

first reason is as shown in data 3. In this conversation, Hazel uses the

expression "**Oh, yeah**" to respond to Augustus's statement. This minimal response is aimed to support Augustus as the speaker.

The example for the second reason is as presented in data 8. Hazel uses the expression "**Hmm?**" in response to Augustus's explanation. Here, by employing that minimal response, she means to listen to Augustus's further saying. The last reason in which Hazel employs minimal response is to show agreement. Two examples for this case are as shown in data 18 and data 21. In these data, Hazel employs minimal response "**Yeah**" to show agreement to what has been saying by her interlocutors. It can be said that the minimal responses used by Hazel is mostly to show agreement with the speakers' saying. It corresponds to the study by Jacobson (2010) which found that minimal responses were mostly used by the participants to show that they agree with what is being said.

d. Questions

The use of questions in a conversation is said to be the indication of women's speech feature of indirectness. Question is a language feature that is said to be mostly used by women because they are weak in interactive situations, that is to say they exploit questions in order to keep conversation going (Coates, 2004:93). However, Fishman (in Coates, 2004:92) finds that a question, instead of a statement, gives the speaker power.

In the movie analyzed, questions place the second most used of linguistic features employed by the female main character. There are 8

(38%) expressions in which Hazel employs interrogative form. She uses those questions for various reasons. The first is to keep conversation going. An example for this reason is as shown in data 10. Here, Hazel uses the question "**Do you want to talk about it?**" with the aim to keep the conversation with Isaac going. The second reason is to break silence. Two examples for this case are as shown in data 4 and data 14. In data 4, Hazel employs the question "**What?**" and "**Why are you looking at me like that?**", while in data 14, she uses the question "**Are you really?**" These two questions are employed by Hazel to break silence of the conversation between her and Augustus.

The next reason in which Hazel employs questions is to control or decide what the conversation is going to be about. An example for this case is as shown in data 19. She uses the question "**Can we, for one second, just focus on Anna?**" In this context, Hazel employs that question in response to Van Houten's unexpectedly long explanation with the aim to control what the topic of conversation should be. The last reason for Hazel to use questions in her utterance is to show that she is powerful in the conversation. Some examples for this case are as shown in data 1, data 6 and data 16. In data 1, the question used is "**Why stop there?**", while in data 6 Hazel uses the question "**What, do you think that's cool or something?**" and in data 16 she employs a question "**What if my mom came?**" These three questions are employed by Hazel to show that she is

powerful in the conversation. By employing those questions, she can lead the conversation as what she wants.

It can be concluded from above explanation that questions, instead of showing indirectness or weakness, they can also give the speaker power. As in some examples taken from the findings above, in addition to keeping the conversation going, those questions also show that the speaker, Hazel, is powerful in her utterances. It casts for the findings of a study by Jacobson (2010) which stated that, by employing a lot of questions, some participants were seen as the most powerful since they were able to decide what the conversation was going to be about.

4.2.2 Flouting Horn's Maxims or Principles Employed by the Female Main Character *in The Fault in Our Stars*

As explained previously, both men and women have the chance to flout maxims in their utterances. However, there are differences in the degree to which men and women flout maxims. A study proves that women flout maxims less than men do. It is due to the fact that men and women have different linguistic features. Men's language is said to be the reflection of power and confidence to show their dominance in conversation. Men often interrupt their interlocutors. They also challenge, dispute and ignore more than women. Meanwhile, women's linguistic features suggest that women's language is characteristically cooperative. It supports the assumption that women are less in flouting maxims than men do.

According to Geluykens (1994:15), being too informative creates implicatures by flouting Horn's R Principle, while being too economical creates implicatures by flouting Horn's Q Principle. In *The Fault in Our Stars*, the female main character flouts maxims in small numbers. There are only 9 expressions in which Hazel flouts Horn's maxims or principles. She flouts both the Q Principle and the R Principle in various ways. The occurrence of flouting Horn's principles done by the female main character in *The Fault in Our Stars* drama movie can be seen in the table 4 below.

Table 4: **Flouting Horn's Principles done by the Female Main Character in *The Fault in Our Stars***

No.	Flouting Horn's Maxims	Occurrence	Percentage
1.	Flouting Q Principle	4	44%
2.	Flouting R Principle	5	56%
	TOTAL	9	100%

Based on the table above, it can be seen that the female main character in *The Fault in Our Stars* flouts Horn's maxims or principles only in a small numbers; it amounts to 9 expressions. There are 4 expressions in which Hazel flouts the Q Principle, while flouting the R Principle is 5 times of 9 for the total expressions flouted. The further description on each flouting Horn's maxims or principles employed and the ways how Hazel flouts those principles are presented as follows.

a. Flouting Q Principle

As explained in chapter two, Horn's Q Principle is generated from Grice's maxims encompassing the first maxim of quantity (Make your contribution as informative as is required), and the first two Manner maxims (Avoid obscurity of expression and avoid ambiguity) (Carston, 1998). Therefore, flouting Horn's Q Principle may occur when a speaker does not make his/ her contribution informative as is required or employs obscure or ambiguous expressions).

In the movie analyzed, the female main character flouts Q Principle in low occurrences. There are only 4 (44%) expressions of flouting Q Principle employed by Hazel. She flouts this principle at least in three ways. First is when she gives her interlocutors responses which are not informative as is required. She does not give enough contribution needed for the interlocutors. The examples for this case are as shown in data 4 and data 9. In data 4, Hazel says "**By "it" do you mean herpes?**" in response to her mother's question asking whether the book she reads is from Augustus. By employing that question, Hazel flouts Q Principle since her response is not sufficient for her mother's question. Meanwhile, in data 9, Hazel is asked by Isaac whether she got the letter from Van Houten, her author friend. She says "**Ew. He's not my friend. How do you know about that?**" In this case, Hazel flouts Q Principle by giving response which is not informative as needed by Isaac.

The second way in which Hazel flouts Q Principle is when her expression is obscure. An example for this case is as shown in data 1. In that example, Hazel is asked by Dr. Maria whether she has been going to the Support Group suggested. Hazel responds it with "**Really, just keep them coming. I'm like the Keith Richards of Cancer Kids**". Here, Hazel flouts the Q Principle since her response is obscure or unclear that it makes her interlocutor confused. Besides obscure expression, Hazel also flouts Q Principle by giving ambiguous response. The example is as shown in data 2 in which Hazel says "**Yeah, it's not my thing**". She does not give an exact answer to her interlocutor whether yes or no she went to the Support Group suggested by Dr. Maria, instead she says utterance which has more than one possible meaning.

b. Flouting R Principle

As the Q Principle, Horn's R Principle is also generated from Grice's maxims. It subsumes Grice's second maxim of quantity (Do not make your contribution more informative than is required), maxim of relation and the other two manner maxims (Be brief and be orderly) (Carston, 1998). Therefore, flouting R Principle can occur if a speaker gives more informative contribution than is required. Besides, he or she also makes irrelevant response to his/ her interlocutors. Flouting this maxim also happens when the speaker's utterance is not brief or not order.

The female main character in *The Fault in Our Stars* flouts R Principle more than Q Principle. The occurrence of flouting R Principle is 5 (56%) expressions out of 9 in total. She flouts this principle when she makes her contribution more informative than is required, in other words, she does not give brief information to the interlocutors. The examples for this case are as shown in data 3, data 5, data 6 and data 7. In data 3, Hazel is asked by Augustus whether or not she goes back to her school. Hazel responds it with "**I got my GED, so I'm taking classes at MCC**". Hazel flouts the R Principle by making her contribution more informative than is required. Likewise in data 5, data 6 and data 7, Hazel also flouts the R Principle by employing utterances which are more informative than are required.

In addition to using more informative expressions, Hazel also flouts the R Principle by giving response which is irrelevant with what being discussed. An example for this way is as shown in data 8. In this data, Hazel is asked by Van Houten's fellow, Lidewij, whether or not she has had some sightseeing to Anna Frank house. Instead of answering 'Yes, I have' or No, I haven't', Hazel says "**I'm not going anywhere with that man**". In this case, Hazel's response does not relate to Lidewij's question which asks whether she has been to Anna Frank house. Therefore, she flouts the R Principle by employing irrelevant response.

From the discussion about women's linguistic features and flouting Horn's principles employed by the female main character in *The Fault in*

Ours Stars above, it can be seen that women's linguistic features employed by Hazel mostly show that her language indicates a sign of weaknesses. It is because she employs a lot of linguistic features which are said to be the indication of women's weaknesses, such as hedges and questions. However, Hazel also employs some features, especially questions, in which they give Hazel power to control the conversations with her interlocutors.

Moreover, in regard to maxims, Hazel's language is considered as cooperative; she employs less interruption while having conversations with her interlocutors. The language she employs is mostly to show that she holds conversations with her interlocutors to seek for intimacy and to build close relationship with the interlocutors, not to show dominance or status as what men do in their language strategies. As a result, due to women's linguistic features which indicate more cooperativeness than dominance or power, Hazel employs flouting maxims or principles only in small numbers.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two sections; conclusions and suggestions. The conclusion section talks about the findings concerning the formulation of research problems and objectives stated earlier. Meanwhile, the second section is suggestion from the researcher either to students, English teachers or other researchers. Each section is presented in the following description.

5.1   Conclusions

Based on the research findings and discussion presented in chapter four, the researcher finds there are two conclusions which are described as follow:

5.1.1   Women's Linguistic Features Employed by the Female Main Character in *The Fault in Our Stars*

The female main character in *The Fault in Our Stars* employs all four kinds of women's linguistic features. They are hedges, tag questions, minimal responses and questions. There are 21 data showing the occurrence of the use of women's linguistic features employed by Hazel Grace. Hedges and questions place the highest number; each amounts to 8 data (38%). Hedges and questions are said to characterize women's weaknesses.

In the movie analyzed, women's linguistic features used by the female main character when she holds conversations with the interlocutors mostly indicate weaknesses. However, there are some features, especially

questions, in which by employing them, the female main character tries to

show that she is powerful participant in the conversation. She tries to control

her interlocutors by asserting questions. Due to this fact, it is true that we

should not promptly judge that language used by women is the sign of

weaknesses. As Coates (2004) claims, we have to look at different reasons

why they employ this kind of language.

5.1.2 Flouting Horn's Maxims or Principles Employed by the Female Main Character in *The Fault in Our Stars*

In *The Fault in Our Stars*, the female main character, Hazel Grace,

flouts both the Q Principle and R Principle. She employs flouting maxims or

principles in small numbers. There are only 9 expressions in which Hazel

flouts Horn's Q and R Principle. She flouts the R Principle more than the Q

Principle with the amount 4 for flouting Q Principle and 5 for flouting R

Principle. She flouts these principles in various ways.

Hazel flouts the Q Principle in three ways; by giving statements or

responses which are not sufficient or informative for the interlocutors, by

employing obscure expression and by giving ambiguous information. By

flouting this principle, Hazel wants the interlocutors to look at different

meanings which are implicitly conveyed through implicatures. Meanwhile,

Hazel flouts the R Principle by employing more informative contribution

than is required. Besides, she also flouts this principle by giving responses

which are irrelevant with what her interlocutors are saying. By flouting this

principle, Hazel aims to give detail information about something to the interlocutors and also to make the interlocutors to infer from the expression she flouted.

5.2 Suggestion

There must be still a lot of shortcomings which exist in the present study. First of all, analyzing language phenomena through the actual conversations in daily life may be more valid in the results than analyzing utterances in a movie, since language in movie is something planned or arranged by the director to be said by the actors, not going by nature. Besides, the present study only investigates language phenomena done by one participant only, the female main character. It might be better if it also analyzes the language phenomena of the male characters so that it can be compared how the language differences between both genders. Furthermore, the present study is less in exploring the relation between women's language and flouting maxims done by women. Therefore, with regard to the conclusions, the results of this research can lead the suggestions for some following parties:

a. **Linguistic Students**

The linguistic students should pay much attention to the concept of socio-pragmatics study especially women's linguistic features and flouting maxims done by women. There are different reasons why women employ some features which characterize their language. It cannot merely be said that women's language indicates weaknesses. Linguistic students need to

know that women's language is considered as cooperative so that they are less in flouting conversational maxims than men do. Therefore, linguistic students should read and know more about the phenomena of women's language in order that there are no stereotypes without any evidence regarding the language employed by women.

b. English Lecturers

The present study is expected to be an additional source and information to the English lecturers concerning women's linguistic features and flouting maxims. The researcher hopes that the findings of this study can be used as an authentic material in discussing the phenomena of women's linguistic features and flouting conversational maxims done by women which exist in social life. The English lecturers can make comparison between the results of the present study and of the other related studies so that they can conclude a more valid result of study and use it as the learning material in the class.

c. Future Researchers

It is expected that this research can give some inspiration to the future researchers who are interested in socio-pragmatics study. It is also expected that they will conduct further studies focusing on women's linguistic features and flouting conversational maxims done by women. They need to explore more about the relation between women's linguistic features and flouting maxims. It should be more studies conducted to explains and give

more valid evidences why women employ language features which are different from men's speech features. Besides, the future researchers also need to investigate more about a claim stating that women are less in flouting maxims than men do.

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APPENDIX 1: Findings on Women's Linguistic Features Employed by the Female Main Character in *The Fault in Our Stars*

H   : Hedges
TQ   : Tag Questions
MR   : Minimal Responses
Q   : Questions
Code System :
00:02:05 – 00:02:14/1 ——— Number of Data (Datum number 1)
                Duration of conversations in the movie (in minute 00:02:05 until 00:02:14)

No.	Data	Context	Women's Linguistic Features				Reasons
			H	**TQ**	**MR**	**Q**	
1.	Dr. Maria : I may switch you to Zoloft. Or Lexapro. And twice a day instead of once. Hazel : **Why stop there?** Dr. Maria : Hmm? Hazel : Really, just keep them coming. I'm like the Keith Richards of Cancer Kids. (00:02:05 – 00:02:14/1)	The conversation occurs between the female main character, Hazel, and Dr. Maria in Dr. Maria's office in the hospital. In addition to switching Hazel's medicine, Dr. Maria also asks her to consume the pills twice a day instead of once.				v	To show that she is powerful participant in the conversation.
2.	Hazel : I'm, uh, Hazel. Thyroid originally but with quite the impressive satellite colony in my lungs. Patrick : And how are you doing Hazel? Hazel : (*Burbling in her mind saying "Uh, you mean besides the terminal cancer?"*) Alright, **I guess**. (00:03:49 – 00:04:07/2)	The conversation happens in a church basement between Hazel and a Cancer Support Group leader, Patrick. When Patrick points Hazel to speak up, she reluctantly stands and tells about her cancer story.	v				To show that she is unsure with her own saying.
3.	Augustus : "Literally." I thought we were in a church basement but apparently we were literally in the heart of Jesus. Hazel : **Oh, yeah.** (laughing) (00:10:18 – 00:10:26/3)	The conversation is between Hazel and a new friend from Support Group, Augustus. Coming out from the church basement, Augustus stands right next to Hazel and initiates the conversation by			v		To support Augustus's utterance.

		saying an utterance which imitates Patrick's expression.					
4.	Augustus : What's your name? Hazel : Hazel. Augustus : No, what's your full name? Hazel : Hazel Grace Lancaster. (silent in a few seconds) **What?** Augustus : I didn't say anything. Hazel : **Why are you looking at me like that?** Augustus : Because you're beautiful. (00:10:30 – 00:10:47/4)	This conversation is between Hazel and Augustus which occurs in a parking lot outside church basement. Since their first time meeting, both Hazel and Augustus seem to be interested in knowing each other more.				v	To break silence between her and Augustus.
5.	Augustus : See, I decided a while back not to deny myself the simpler pleasures of existence. Particularly, as you so astutely pointed out, we're all gonna die pretty soon. Hazel : Okay, well, that's great. But I am not beautiful. Monica : (across the parking lot) I like it when you say it first. Isaac : Okay. Always. Monica : Always. Hazel : **What is with the "always"?** Augustus : "Always" is, like, their thing. They'll "always" love each other, and whatnot. (00:10:53 – 00:11:17/5)	The conversation takes place in a parking lot outside a church basement where Hazel joins a Support Group. Previously, Hazel and Augustus talk about fears. After watching two couple are saying 'always' to each other, Hazel feels curious and asks Augustus a question.				v	To switch or change the topic of conversation
6.	Hazel : Really? That's disgusting. Augustus : What? Hazel : **What, do you think that's cool or something?** You just ruined this whole thing. (00:11:53 – 00:12:00/6)	The conversation between Hazel and Augustus occurs in a parking lot outside the Support Group basement. In the middle of the conversation, suddenly Augustus reaches into his pocket and pulls out a pack of cigarette. Hazel looks at him in disbelief.				v	To show that she is powerful.

No.	Utterance	Context					Function
7.	Hazel : You just ruined the whole thing. Augustus : The whole thing? Hazel : Yes, this whole thing! Augustus : Oh, man. Hazel : Ugh. And you were doing really well, too. God! There's always a hamartia, **isn't there?** (00:11:59 – 00:12:09/7)	The conversation happens in the parking lot outside the church basement between Hazel and Augustus. Augustus suddenly puts a cigarette between his teeth. Hazel starts protesting. She is really not in agreement with what Augustus is doing, hence she keeps arguing with him.	v					To soften her complaining utterance which is negatively affective.
8.	Augustus : Hazel Grace, they don't actually hurt you unless you light them. Hazel : **Hmm?** Augsutus : I've never lit one. It's a metaphor, see? You put the thing that does the killing right between your teeth but you never give it the power to kill you. (00:12:27 – 00:12:42/8)	The conversation is between Hazel and Augustus which happens in the afternoon after the Support Group session over. Since Augustus puts a cigarette between his teeth, Hazel thinks that Augustus will light the cigarette and smoke, but she mistakes.			v			To show that she is listening to Augustus's saying.
9.	Augustus : So, tell me about you. Hazel : Um, I was thirteen when they found it. Pretty much worst- scenario. Thyroid, stage four. Not much they could do. Which didn't stop them, of course. Surgery. Radiation. Chemo. More radiation. All of which worked for a while. But, then stopped working. And then one day, my lungs started filling up with water. I couldn't breathe. No one could get it under control. That should have been the end. But then something strange happened. The antibiotics kicked in. they drained the fluid from my lungs. I get some strange back. Next thing I know, I found myself in an experimental trial. **You know**, the ones, that are famous in the Republic of Cancervania for not working. It's called	The conversation between Hazel and Augustus occurs in Augustus's car in the afternoon. After the Support Group session, they drive to Augustus's home to watch movie together. In the middle of their way, Augustus asks Hazel about her cancer story. Hazel tells Augustus the completely detailed story about her cancer from the first time she was diagnosed.	v					To mitigate the possible unkindness due to her utterances and to show uncertainty.

No.	Utterance	Context					Function
	Phalanxifor. It didn't work in over 70% of the patients but for some reason it's been working for me. So, they called it "The Miracle". Of course my lungs still suck at being lungs but, theoretically, they could continue to suck in just this way for, I dunno, a while **maybe**. (00:13:28 – 00:14:46/9)						
10.	Hazel : How you doing? Isaac : I'm doing okay. Augustus : It seems Isaac and Monica are no longer a going concern. Hazel : Oh, Isaac, I'm sorry. **Do you want to talk about it?** Isaac : No, I just want to cry and play video games. (00:21:48 – 00:22:03/10)	The conversation happens in Augustus's basement at night. Hazel, Augustus and Isaac get involved in the conversation. Augustus tells Hazel that Isaac and his girlfriend are breaking. Hazel feels sorry for Isaac and asks him a question.				v	To keep the conversation going.
11.	Augustus : However, you know, it doesn't hurt to take to him if you have any sage words or feminine advice. Hazel : **I actually think** that his response is fairly appropriate. (00:21:52 – 00:22:11/11)	The conversation is between Hazel and Augustus which occurs in Augustus's basement bedroom. Hazel finds Isaac with his tears are flowing down his reddened cheeks. Augustus tells Hazel that it may be beneficent if she can give Isaac some advice or wise words.	v				To show that she is sure with her saying.
12.	Augustus : I mean, I understand that she dies but there's an unwritten contract between author and reader. And I feel like ending your book in the middle of a sentence violates that contract, don't you think? Hazel : Okay, yes. I know what you mean but, to be completely honest, **I think** it's just so truthful. You just die in the middle of life. You die in the middle of sentence. (00:23:57 – 00:24:20/12)	The conversation above is between Hazel and Augustus which happens in Augustus's room at his house. After sharing each other's interest in their early meeting, they decided to read each other's favorite book. Augustus becomes very interested in discussing Hazel's book. He complains to Hazel that the book ends with incomplete and unsatisfying story.	v				To show certainty in her utterances.

13.	Hazel : Is it really 1:00 AM? Augustus : Is it? Yeah, I guess it is. Hazel : I should **probably** go to sleep. (00:27:56 – 00:28:05/13)	The conversation between Hazel and Augustus occurs while both are on the phone. Hazel looks at the clock in her phone and asks to Augustus whether it is really one early morning.	v					To show that she is uncertain with her saying.
14.	Hazel : Oh, Such a beautiful day. Augustus : Yeah. Hazel : **Is this where you take all of your romantic conquests?** Augustus : Every last one of them. That's probably why I'm still a virgin. Hazel : You're not still a virgin. (silent for a moment) **Are you really?** (00:33:45 – 00:34:02/14)	The conversation between Hazel and Augustus happens in the afternoon in 152 acres Gardens and Grounds behind the Indianapolis Museum of Art. On their way to the place they intend to go, they carry on some conversations.				v		To initiate the topic of conversation and to break silence
15.	Hazel : You're not still a virgin. Are you really? Augustus : Let me show you something. See this circle? That is a circle of virgins. Hazel : **Uh-huh**. (smiling) Augustus : And this… is 18-year-old dudes with one leg. (00:33:58 – 00:34:25/15)	The conversation between Hazel and Augustus above takes place in a park behind Indianapolis Art Museum. Augustus invites Hazel to go on picnic with him. In the way to their picnic spot, they hold some conversations.			v			To show that she is listening to Augustus's explanation.
16.	Dr. Maria : What if you get sick? Hazel : They have doctors in Amsterdam. And cancer. Dr. Maria : Well, not all cancers are alike, and yours is particularly unusual, Hazel. The only way I could ever authorize a trip like this would be if someone familiar with your case… Hazel : **What if my mom came?** (00:37:44 – 00:38:00/16)	The conversation is between Hazel and Dr. Maria, an oncologist who takes Hazel's case of cancer. Augustus invites Hazel to go to Amsterdam to meet Van Houten, the writer of Hazel's favorite book to ask him some questions about the book. However, Dr. Maria seems not to allow her.				v		To show that she is powerful.
17.	Jackie : I think I'm breathing better. Hazel : I would love to give it to you, but **I**	The conversation is between Hazel and a little girl named Jackie which happens in	v					To mitigate the possible unfriendliness of her

No.	Utterance	Context					Purpose
	kind of could use the help. Jackie : Thanks for letting me try it. (00:53:14 – 00:53:22/17)	an airport. A little girl, Jackie, appears and asks Hazel what is in her nose. Jackie also asks whether that cannula can help her breathe too. Hazel laughs and lets the little girl to try it.					utterance to Jackie.
18.	Van Houten : So, you like my book. Hazel : We love your book. We love it. Augustus… He made his wish meeting you so that we could talk. Augustus : No pressure. Hazel : **Yeah**. (01:08:19 – 00:08:30/18)	The conversation between Hazel, Augustus and Van Houten takes place in Peter Van Houten's home in Amsterdam. At first, no one seems to initiate the conversation until Van Houten starts it first.			v		To show that she is agree with what Augustus is saying.
19.	Hazel : All right, so at the end of the book, Anna's… Van Houten : Let's imagine you're racing a tortoise. The tortoise has a ten-yard head start. In the time it takes you to run ten yards the tortoise has moved maybe one yard, and so on, forever. You're faster than the tortoise, but you can never catch him, you see? You can only decrease his lead. Now, certainly, you can run past the tortoise as long as you don't contemplate the mechanics involved. But the question of "how?" turns out to be so complicated that no one really solved it until Cantor's proof that some infinities are bigger than other infinities. I assumed that answer your question. Augustus : Hazel, I'm sorry. I have no idea what's going on. Van Houten : Yet you seemed so intelligent in print, Mr. Waters. Has the cancer found its way to your brain?	The conversation is between Hazel, Augustus and Van Houten which happens in Van Houten's home in Amsterdam. Hazel and Augustus meet Van Houten to get some answer about his book, but he does want to tell them. Instead, Van Houten speaks much about something unexpected by both Hazel and Augustus.				v	To control what the topic of conversation should be about.

	Hazel : **Can we, for one second, just focus on Anna?** (01:10:55 – 00:11:57/19)						
20.	Hazel : You know this obsession you have with being remembered? Augustus : Don't get mad. Hazel : I am mad. I'm mad because I think you're special. And is that not enough? You think that the only way to lead a meaningful life is for everyone to remember you, for everyone to love you. Guess what, Gus. This is your life, okay? This is all you get. You get me, and you get your family, and you get this world, and that's it. And if that's not enough for you, then I'm sorry, but it's not nothing. Because I love you. And I'm gonna remember you. Augustus : I'm sorry. You're right. Hazel : I just wish you would be happy with that. Augustus : Hey. It's a good life, Hazel Grace. Hazel : It's not over yet, **you know**. (01:41:38 – 00:42:54/20)	The conversation between Hazel and Augustus occurs in a garden in Indianapolis Museum of Art. Hazel pushes Augustus who is on a wheelchair to their spot on the hill. Augustus watches the kids play on the bones, thinking something. He says that he is afraid of oblivion. Hazel starts to be annoyed and explains to Augustus how he becomes so special either for Hazel or others.	v				To mitigate the possible unkindness of her utterances toward Augustus.
21.	Isaac : Gus really loved you, you know? Hazel : I know. Isaac : He wouldn't shut up about it. Hazel : **Yeah**. (02:02:22 – 00:02:58/21)	The conversation between Hazel and Isaac happens in Hazel's backyard. They are talking about Augustus who just passed away.			v		To show agreement on Isaac's statement.

APPENDIX 2: Flouting Horn's Maxims or Principles Employed by the Female Main Character in *The Fault in Our Stars*

QP   : Q Principle
RP   : R Principle
Code System :
00:02:05 – 00:02:14/1 ——— Number of Data (Datum number 1)
                         └——————— Duration of conversations in the movie (in minute 00:02:05 until 00:02:14)

No.	Data	Context	Flouting Horn's Principles		Implicatures
			QP	**RP**	
1.	Dr. Maria : I may switch you to Zoloft. Or Lexapro. And twice a day instead of once. Hazel : **Why stop there?** Dr. Maria : Hmm? Hazel : Really, just keep them coming. I'm like the Keith Richards of Cancer Kids. (00:02:05 – 00:02:14/1)	The conversation occurs between the female main character, Hazel, and Dr. Maria in Dr. Maria's office in the hospital. In addition to switching Hazel's medicine, Dr. Maria also asks her to consume the pills twice a day instead of once.	v		Hazel employs an obscure response to Dr. Maria's statement. It makes Dr. Maria confused to understand what Hazel actually wants through her unclear utterance.
2.	Dr. Maria : Have you been going to that Support Group I suggested? Hazel : **Yeah, it's not my thing**. Dr. Maria : Support groups can be a great way for you to connect with people who are… Hazel : Who are… What? Dr. Maria : on the same journey. (00:02:15 – 00:02:26/2)	The conversation above is between Hazel and an oncologist, Dr. Maria which happens in Dr. Maria office. In addition to suggesting on some new prescriptions for Hazel, Dr. Maria also proposes Hazel to join a Cancer Support Group.	v		Hazel gives an ambiguous response to Dr. Maria's question. Dr. Maria asks her whether she has been going to the Support Group suggested. However, instead of answering 'yes' or 'no', Hazel says that is not her thing. She does not give the exact answer whether yes or no she has been going to the Support Group.
3.	Augustus : So, are you back in school? Hazel : **I got my GED, so I'm taking classes at MCC**. Augustus : Whoa! A college girl!	The conversation between Hazel and Augustus above occurs in Augustus's car while they are on their way to Augustus's home. While driving, Augustus asks Hazel		v	Augustus asks Hazel whether she comes back to school after her bad condition because of cancer. Hazel tells that she got her GED so that

	(00:14:47 – 00:14:55/3)	a question.			she can continue her study at MCC. She gives more informative response than is required.
4.	Frannie : That's different. Did he give it to you? Hazel : **By "it" do you mean herpes?** (00:18:19 – 00:18:25/4)	The conversation is between Hazel and her mother, Frannie which takes place in Hazel's bedroom. Frannie notices a new book in Hazel's hand and asks her whether Augustus gave that book to her.	v		Hazel's response to her mother's question is not sufficient. Instead of answering the question, Hazel asks back to her mother. That is not her mother expects to hear.
5.	Frannie : Hey, don't worry. Hazel : **Oh, my God. Mom. I'm not worried. It's not a big deal. We just hang out, it's not like I'm waiting for him to call**. (00:18:47 – 00:18:57/5)	Hazel sits on her bed reading Augustus's book. Frannie is also there carrying folded laundry. Suddenly Hazel's phone is buzzing. She expects Augustus will call. Frannie notices it.		v	Frannie tells Hazel that she does not to be worried. Hazel responds it with long complex sentences. She makes her contribution more informative than is required.
6.	Augustus : Have you tried contacting this Peter Van Houten fellow? Hazel : **I've written him so many letters, but he's never responded. Apparently, he moved to Amsterdam and became a recluse, and…** Augustus : Shame. Hazel : Yeah. (00:24:36 – 00:24:47/6)	The conversation between Hazel and Augustus takes place in a basement in Augustus's house. They are talking about Hazel's favorite novel. Augustus claims that the book ends with unsatisfying story. He asks Hazel whether she has tried to contact Van Houten's fellow.		v	Hazel's response to Augustus's question is more informative than is required. She actually needs to answer it only with 'yes, I have'. However, she speaks more than is needed.
7.	Augustus : I cannot stop thinking about this goddamn book. Hazel : You're welcome. Augustus : However, we do need closure, don't you think? Hazel : **This is exactly what I was asking Van Houten for in my letters**. (00:25:06 – 00:25:15/7)	The conversation between Hazel and Augustus happens while both are on the phone. They are talking about Hazel's favorite novel. Augustus wonders why the novel ends in unsatisfied story.		v	It's actually enough for Hazel to say, for instance 'Yes, I do' or 'Yes, I think so', to respond Augustus's statement. However, she employs a more informative response than is required.
8.	Lidewij : I'm very sorry. Circumstance has made him cruel. I thought meeting you could help him that he could see that his	The conversation happens in a street outside Van Houten's house between Hazel and Lidewij. Hazel feels irritated with Van		v	Lidewij invites Hazel to do some sightseeing to Anna Frank house. Lidewij asks her whether she has

	work has shaped real lives. But… I'm very sorry. Perhaps we can do some sightseeing? Have you been to Anne Frank house? Hazel : **I'm not going anywhere with that man**. (01:14:34 – 00:14:55/8)	Houten's attitude that refuses to give her the answer about his book, whereas he promises Hazel he will let her know. Hazel decides to leave. Lidewij gets after her to say sorry.			been going to that place. Hazel tells that she will not come with Van Houten. Here, Hazel's response is irrelevant with Lidewij's question.
9.	Isaac : Did you get the letter from your author friend? Hazel : **Ew. He's not my friend. How do you know about that?** (02:03:06 – 00:03:11/9)	The conversation between Hazel and Isaac takes place in Hazel's backyard. After attending Augustus's funeral, Isaac comes to see Hazel. He asks Hazel whether she got the letter from Van Houten.	v		Hazel's response is not sufficient for Isaac. Instead of answering 'yes, I have' or 'no, I haven't' to Isaac's question, Hazel says that Van Houten is not her friend. That is not what Isaac expects to hear.

CONSULTATION PROOF

No.	Date	Description/ Consultation	Signature
1.	February 26th, 2016	Chapter I (Introduction)	
2.	March 15th, 2016	Chapter II (Review of Related Literature) and Chapter III (Research Method)	
3.	March 21th, 2016	Chapter II and III (Revision)	
4.	March 22th, 2016	Signature of approval sheet (Thesis Proposal)	
5.	April 21th, 2016	Revision of thesis proposal (Chapter I and II)	
6.	April 26th, 2016	Revision of chapter III	
7.	May 10th, 2016	Chapter IV (Findings and Discussion)	
8.	June 7th, 2016	Chapter V (Conclusion & Suggestion)	
9.	June 14th, 2016	Revision of all chapters	
10.	June 20th, 2016	Signature of approval sheet for thesis examination	

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