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## NEGOTIATING POWER AND IDENTITY THROUGH CONVERSATIONAL IMPLICATURES: CROSS-CULTURAL COMMUNICATION OF THE MAIN CHARACTERS IN PURPLE HEARTS MOVIE

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### ABSTRACT

*In everyday communication, speakers often rely on indirect expressions whose meanings must be inferred from context, making conversational implicatures a key element in understanding how language functions beyond its literal form. This study investigates how conversational implicatures function as tools for negotiating power and identity in cross-cultural communication, as portrayed by the main characters in Elizabeth Allen Rosenbaum's Purple Hearts (2022). Guided by a sociopragmatics perspective, the research examines how implicit meanings in dialogue both reflect and shape interpersonal dynamics between Cassandra Salazar, a liberal musician, and Luke Morrow, a conservative U.S. Marine. The study employed a descriptive qualitative method with an ethnographic approach, analyzing 56 utterances drawn from the film's subtitles. Findings reveal that particularized conversational implicatures (PCI) are the most dominant type, followed by generalized conversational implicatures (GCI) and scalar implicatures (SI). These implicatures serve not only to convey hidden meanings but also to express sarcasm, resistance, politeness, vulnerability, and emotional tension. The results demonstrate that implicatures are central to power relations, with Luke often using them to subtly assert institutional authority, while Cassandra employs them as acts of resistance and identity assertion. Over time, their communication shifts from conflict to adaptation, showing how cultural differences—liberal versus conservative worldviews, expressive versus restrained styles—both complicate and enrich cross-cultural interactions. This study contributes to sociopragmatics research by highlighting how cinematic discourse embodies ideological conflicts and identity negotiation, and how conversational implicatures*

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*facilitate cultural convergence in cross-cultural relationships.*

**KEYWORDS**

conversational implicature, sociopragmatics, power relations, identity negotiation, Purple Hearts



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## INTRODUCTION

People frequently convey meanings in everyday communication that go beyond what is stated directly. Indirect phrases are commonly used by speakers, who expect their audience to deduce the intended meanings from the context, common knowledge, and social standards. Pragmatics, a field of linguistics that examines how context and interaction shape meaning, is centered on this phenomenon (Yule, 1996). One of its core ideas is conversational implicature, which was first presented by Grice (1975) in his cooperative principle and conversational maxims. These concepts describe how speakers purposefully adhere to or disregard communicative standards, giving rise to implicit meanings.

Furthermore, conversational implicatures are crucial in cross-cultural communication because messages are processed differently depending on societal norms, values, and interaction styles. When interlocutors have different cultural backgrounds, miscommunications are common, but they also present chances for identity negotiation and a better understanding of relationships. In this regard, sociopragmatics, a subfield of pragmatics that examines how social factors impact language use, offers a crucial framework for examining the ways in which cultural norms, power, and social distances influence communication tactics (Culpeper, 2009). By using this perspective, conversational implicatures serve as instruments for regulating interpersonal relationships and negotiating identity in addition to being tools for conveying meaning.

Elizabeth Allen Rosenbaum's 2022 film *Purple Hearts* provides an engaging backdrop for exploring these topics. The story revolves around Luke Morrow, a strict and traditional U.S. Marine, and Cassandra Salazar, a free-spirited and liberal musician with type 1 diabetes, who enter into a contract marriage for mutual gain. Their contrasting cultural backgrounds create a tension, misunderstanding, misinterpretation, and negotiation of identity and power through implicature, as they navigate emotional struggles and conflicting values. Both characters' use of linguistic implicatures, expressing sarcasm, resistance, politeness, and vulnerability, to negotiate their relationship while claiming their unique identities is influenced by their disparate upbringings.

Several studies have been conducted to address the issues of conversational implicatures in films, utilizing a variety of theoretical frameworks to investigate the subject. Using Grice's cooperative principle to intentionally break the maxims in order to heighten narrative tension, one might first analyze the character interactions in the film that have hidden meanings. Grasp the underlying ideas and character interactions in cinematic narratives requires a grasp of implication (Hakim Yassi, 2021; Prastyaningsih & Harida, 2021; Sharma & Yanti, 2022; Sithiyuki, 2022).

Moreover, several characteristics, such as the location of these characters' utterances and whether they are generalized or particularized conversational implicatures, can be determining factors or indications in other studies that look at conversational implicatures in movies. The type of conversational implicature can be classified by looking at the character's psychological makeup, conversational context, linguistic features,

general information that may influence direct interpretation, social background, and the intent behind the implicature used in the film (Agsa & Ambalegin, 2022; Pinayungan et al., 2024; Saputro, 2021; Sigalingging & Sinaga, 2014; Yudith et al., 2021).

Additionally, film snippets are used in education to teach pupils about implicatures, indirection, and courtesy in authentic conversation. Besides that, films' dialogues convey relational, emotional, stylistic, and semantic characteristics that reflect culture and create narrative meaning. More generally, sociopragmatics offers a framework for examining the cultural and social implications of dialogue in movies, including how viewers understand comedy and cross-cultural messages (Clift & Haugh, 2021; Guangjian, 2023; Wijayanti & Miqawati, 2022).

Thus, this study examines how *Purple Hearts*' main characters handle interpersonal relationships and cultural differences through the use of conversational implicatures. Using a sociopragmatics perspective, the study seeks to understand how language is used in cross-cultural contexts to assert authority, challenge dominance, and promote understanding in addition to being a means of communicating meaning. Based on the background previously explained, this study tried to elaborate the following important questions; 1) What types of conversational implicatures are used by the main characters?, 2) How do these implicatures reflect power relations and identity negotiation?, 3) How do cultural differences shape cross-cultural communication in *Purple Hearts*?, to gain deeper understanding in power relation and identity negotiation in cross-cultural interactions through the conversational implicatures applied by the main characters in the movie of *Purple Hearts*.

#### Previous Studies

The study of sociopragmatics in films has drawn more interest recently since movies are genuine representations of social interaction, power dynamics, and cultural standards in addition to being forms of entertainment. When seen through the prism of conversational implicatures, the theory that speakers frequently convey inferred meanings that go beyond what is clearly said, and guided by Grice's cooperative principle, movies offer rich data for investigating how language functions beyond literal meaning. Sociopragmatics analysis in film reveals how characters deal with indirectness, politeness, or impoliteness as well as how social factors like solidarity, power, and cultural context affect interpretation.

Several previous studies have provided useful insight into this topic. The first study, "Pragmatic Failure in the Subtitles of *Moonlight Movie*" (Mahniza, 2020). This study used Searle's theory of speech acts and Levinson's theory of Deixis to examine the pragmatic failure. Besides that, this study used Grice's cooperative principle and Brown & Levinson's theory of politeness, to find the sociopragmatics failure. This study found 136 pragmatics failures and 40 sociopragmatics failures which cause misunderstandings for audiences.

The second study, "The Use of Swearing Expression in a Scottish Movie Entitled *Sweet Sixteen (A Sociopragmatics Study)*" (Sa'adah, 2020). This study used sociopragmatics framework to examining the relationship between language, social context, and sociocultural background. This study found variety of swearing expression that depended on situation and character background. This swearing expression can be interpreted as offensive, humorous, or expressive of solidarity shaped by social context.

The third study, "A Socio-Pragmatic Study of Impoliteness Expressions in the American Action Movie "*The Kill Team (2019)*" (Ali & Ahmed, 2022). This study applied Culpeper's (2011) and Culpeper's (1996) impoliteness framework, besides that this study applied Brown and Gilman's (1960) power and solidarity. This study found four impoliteness strategies such as, bald on record, positive impoliteness, negative impoliteness, mock politeness which the most frequent is positive impoliteness. Besides

that, this study found that impoliteness more used by powerful characters in 76,9%, while less powerful ones rarely did. The impoliteness in this study served affective, coercive, and entertainment functions, with affective being most common.

The fourth study, “Unveiling the Hidden Depths: A Deep Dive Into Conversational Implicature In “Lone Survivor” Directed by Peter Berg” (Utomo et al., 2024). This study applied Grice’s theory to examine the conversational implicature to find hidden meaning in cinema conversations. This study highlights how these layers of meaning contribute to character development and narrative depth.

The fifth study, “Conversational Implicature in the “TOY STORY 4” (Nurfatwa et al., 2022). This study used Grice’s maxim to investigate the hiding meaning from the implicature utterances. The most frequent used is the violation of maxim relevance. Moreover, this study emphasized the importance of implicature in animated movies, as character interactions frequently convey deeper themes that engage with the audience, particularly in children’s movies.

The sixth study, “Conversational Implicature to Hide Meaning in the Dialogue Script of Alice Through the Looking Glass” (Puspitasari et al., 2022). This study used Yule’s theory to investigate all variants of conversational implicature in dialogue script such as generalized conversational implicature, particularized conversational implicature, and scalar implicature. Scalar implicature being the most frequent used in 52%. Moreover, this study recommends the use of conversation analysis to examine movie screenplays, claiming that such approaches can provide useful insight into the pragmatics features of cinematic language.

The seventh study, “Conversational Implicatures Found in the Dialogues of The Sixth Sense Movie by M. Night Shyamalan” (Pratama & Anayati, 2022). This study applied Grice’s theory to analyze the conversational implicature and the application of cooperative principle in the dialogue of this movie. The maxim of quality is the most frequent violated in this movie, this shows how conversational implicatures enhance viewers’ knowledge of the characters and their relationships, suggesting that what is conveyed often goes beyond the stated content of the dialogue.

The eighth study, “Analysis of the Conversational Implicature of Dialogue in Before Sunrise from the Perspective of Violation of the Cooperative Principle” (Gong, 2023), by applied Grice’s theory, this study examines the conversational implicature of the hero and heroin in the movie. This study provides a reference for audience communication in daily life.

The ninth study, “An Analysis of Conversational Implicatures of the Main Characters in Lady Bird Film: A Pragmatic Study” (Musdalifa et al., 2022), by applying the Grice’s theory, this study analyzed the conversational implicature between the main characters in this movie. This study focused on the types of conversational implicature that observes how speakers convey the hidden meaning of their conversations by emphasizing the context, tone, and relationship of communication. This study found that strong personalities and love-hate relationship affected verbal communication. Besides that, the result of this study show that the use of sarcasm is efficient form of language use during communication.

The tenth study, “Conversational Implicature in The Croods Movie” (Niah et al., 2023), this study applied the Grice’s theory to investigate the types of conversational implicature occurred in this movie. Particularized conversational implicature was the most frequent types used in this movie. This study highlights the importance of particularized conversational implicature in demonstrating the role of pragmatics in communication and the implicit meaning given through cinematic discussion.

So after analyzing the previous studies to close the gap, this study looks at the use of conversational implicatures in *Purple Hearts* (2022) between Cassandra Salazar and Luke Morros. In contrast to other studies, this study examines implicatures' kinds and functions as well as their use as instruments for negotiating identity, displaying power authority, and opposing dominance in cross-cultural relationships. This study sheds light on how language in cinematic discourse reflects power dynamics, interpersonal relationships, and cultural values through a sociopragmatics perspective.

## RESEARCH METHOD

This study used a descriptive qualitative with sociopragmatics approach using ethnographic method. The goals of this study are to identify the types of conversational implicatures used by the main characters, examine how these implicatures reveal power relations and identity negotiation, and explore how cultural differences influence cross-cultural communication in the film. The main source of data is the dialogue between Cassandra and Luke, the two main characters in *Purple Hearts* (2022). Since SubtitleCat provided these conversations, the original utterances as they were pronounced in the movie were accurately captured. The data were analyzed to examine the roles of conversational implicature such as, conveying a hidden meaning, humour and entertainment, providing emphasis and affirmation, enhancing story and character development, expressing social and politeness nuances, and creating ambiguity and suspense. By integrating implicature categorization with ethnographic analysis, this study offers a thorough grasp of how conversational implicatures creates meaning, negotiate identity, and navigate power dynamic.

## RESULT AND DISCUSSION

### Findings

The purposes of this study are to find out how the types and the role of conversational implicature, as well as power relations and identity negotiation in the main characters' cross-cultural utterances in *Purple Hearts* movie. The following are the findings of the types of conversational implicature, the role of conversational implicature, power relations and identity negotiation in the main characters' cross-cultural in *Purple Hearts* movie:

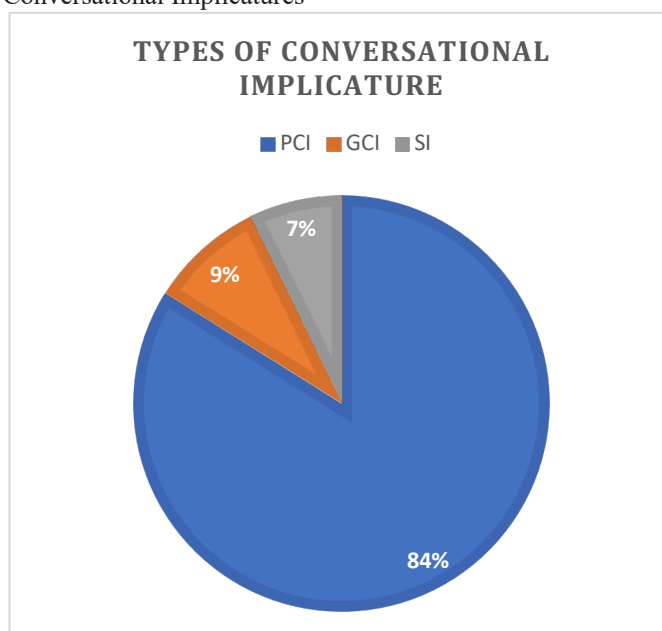
#### 1. The Types of Conversational Implicature

This study described the types of conversational implicature, such as generalized conversational implicature, particularized conversational implicature, and scalar implicature by Yule (1996). This study found 56 total of data with the most frequent types is particularized conversational implicature, as described in the following table:

Table 1. Types of Conversational Implicature

No.	Characters	The Types of Conversational Implicature			Total
		PCI	GCI	SI	
1.	CS	26	3	1	30
2.	LM	21	2	3	26
	<b>Total</b>	<b>47</b>	<b>5</b>	<b>4</b>	<b>56</b>

Chart 1. Types of Conversational Implicatures



Besides these table, the findings of the types of conversational implicature analyzed by Spradley’s ethnographic model, as follow:

Table 2. Componential Table of the Types of Conversational Implicature

Stages	Context	Main Characters	The Types of Conversational Implicatures		
			GCI	PCI	SI
Setup	+P +D	Luke Morrow (Military Office)	-	5	2
	-P -D	Cassandra Salazar (Musician)	1	9	-
Confrontation	+P +D	Luke Morrow (Military Office)	2	16	1
	-P -D	Cassandra Salazar (Musician)	2	17	1
Resolution	+P +D	Luke Morrow (Military Office)	-	-	-
	-P -D	Cassandra Salazar (Musician)	-	-	-

According to those table above, the prevalence of PCI suggests that interpretation of the majority of Cassandra and Luke’s encounters depends on the environment. Since their disparate cultural upbringings, Cassandra’s liberal and artistic viewpoints versus Luke’s strict military values, misunderstandings, snarky comments, and emotionally charged conversations are common. The following is a further explanation of the types of conversational implicature in Purple Hearts movie:

**a. Particularized Conversational Implicature**

In situation where the implied meaning can only be deduced from particular background information or situational context, this is known as particularized conversational implicature (PCI). In Purple Hearts movie, particularized conversational implicature found in total 47 data. Due to Cassandra and Luke’s ongoing negotiating of

their ideological disagreements and emotional vulnerabilities, the film most commonly exhibits this type. The following is a further explanation of this type through the example:

The first, this scene occurred when a group of Marines come to the bar where Cassandra works, Cassandra felt unpleasant with their arrival because of their superior thought that always underestimated a civilian, especially women. Sometimes they did some racist behavior that made the vibes changed into the uncomfortable.

#### **Datum 1**

Nora : “Look, Cassie. It’s your faves.”

Cassandra : “Oh great. Marines. Mild to medium harassment by nine, chaotic evil by ten.”

Cassandra’s statement, “Mild to medium harassment by nine, chaotic evil by ten,” is a metaphor. Depicts Cassandra’s disgust and disapproval of the masculine military culture, which is frequently regarded as problematic. The dark comedy in the term “chaotic evil” softens this. This sentence is a metaphor with dark humor, and comprehending its meaning necessitates both a deeper interpretation and knowledge of the cultural allusions Cassandra makes.

Then, the second datum, this scene occurred when Luke unintentionally overheard Cassandra talking to Frankie about a contract marriage. Luke, who is renowned for his strict adherence to regulations, disagreed with Cassandra’s proposal since he believed it to be a scam. He thought Cassandra was merely abusing the state-provided facilities and violating the rules.

#### **Datum 2**

Luke : “You’re be ripping off the government.”

Cassandra : “I’d be ripping off the government?”

Luke : “Yeah.”

Cassandra’s answer in questioning manner, “I’d be ripping off the government?” but she is making fun of Luke by asking if she is lying to the government or stealing it, while the state was also taking advantage of him and his mother, as would be revealed in the next scene. She discloses that for her and her mother to live in peace in this nation, they must pay taxes to the state that Luke so lauds.

Next, the third datum is when Cassandra and Luke wanted to talk about their intentions for a contract marriage. This scene demonstrated the ideological disagreement between Luke and Cassandra, he believed Cassandra did not follow national laws and military regulations.

#### **Datum 3**

Cassandra : “That’s it? And I’m supposed to trust you here?”

Luke : “Trust me? Okay. Look, if I can trust a lib who doesn’t give a shit about the law or the military, I can sure—”

Luke stated in this scene, “Trust me? Okay. Look if I can trust a lib who doesn’t give a shit about the law or the military. I can sure...” this statement presented Cassandra as someone who disobeyed institutional and legal authority, reflecting Luke’s caustic tone and his mistrust of her values. Given how much its meaning depends of the unique context of their ideas, the line is an obvious example of particularized conversational implicature. Furthermore, the viewer needs to be aware of the divergent views of Cassandra and Luke

to comprehend what Luke said. Without knowing more about this history, the listener would mistakenly think that “a lib” referred to a particular race instead of identifying it as a political designation.

The fourth datum, this scene occurred after an argument between Cassandra and Armando. Armando’s generalization of the enemy was racist. In response, Cassandra publicly and strongly chastised Armando for it. While Luke found Cassandra’s attitude of superiority to other annoying, he found Armando’s attitude unsettling.

#### **Datum 4**

Cassandra : “I’m sure it was your friend shouting, ‘Kill all Arabs.’”  
Luke : “What, ‘cause you were gonna have the best night if he didn’t say that? Sitting at a table full of people you feel superior to.”

Even so, he made an effort to uphold the institution’s authority and protect his friend, Luke mockingly questioned Cassandra, “What, ‘cause you were gonna have the best night if he didn’t say that?” Without understanding the character dynamics, societal setting, and ideological distinctions between Luke and Cassandra, this statement cannot be properly comprehended. Only when the audience was aware of the character’s past did this hidden significance become evident.

The fifth datum, this scene took place when Cassandra and Luke still arguing about Cassandra’s response to Armando’s racist comment. After Armando’s racist comment during party with Luke’s friend before their deployment to Iraq, offended Cassandra, they arguing, and she follows the irate Luke as he leaves. They arguing outside while Luke explained that Armando was only trying to lighten the mood. Cassandra intensifies the argument by labeling Luke and his friends “racist trolls.”

#### **Datum 5**

Cassandra : “Not being a racist troll is kinda superior though, isn’t it?”  
Luke : “Okay, yeah, but without guys like Armando, do you really think this country would be safe from terrorists? No, look, and you preach, ‘The future is female.’ How do you think those women feel in Iraq? You live in this bubble.”

As the meaning of Cassandra’s statement, “Not being a racist troll is kinda superior though, isn’t it?” it is particularized conversational implicature. Cassandra employed irony to subtly soften but strengthen her criticism, suggesting that avoiding racism is morally superior. The implicature necessitates knowledge of the previous statement, Cassandra’s liberal beliefs, and her conflict with the Marines. Additionally, to attacking Armando, her comment questions military culture, causing friction with Luke and exposing their divergent ideologies.

The sixth datum, Cassandra and Luke are arguing over Cassandra’s fictitious marriage plan at Frankie’s house. Luke at that moment objected to Cassandra’s plan, stating that it is not a good thing to play with a holy relationship like marriage. In response, Cassandra questioned how this arrangement could be referred to as a phony wedding. Love is the foundation of marriage, according to Luke. It is well acknowledged that Luke is right.

#### **Datum 6**

Cassandra : “And why wouldn’t this be a real marriage?”  
Luke : “I don’t know, because you’re not in love?”

By stating, "I don't know, because you're not in love?" he was subtly mocking Cassandra. She began to wonder if she really didn't feel love or if the "love" had vanished from her heart, which is what made her decide to choose this route. While Luke felt that love must be presented in a marriage for it to be a sacred tie, Cassandra believed that love developed with time. Luke used this type of particularized conversational implicature to convey his sarcasm.

Then, the seventh datum, Luke had just arrived at the hospital after suffering injuries during a military operation. Luke is surprised by his father's sudden appearance because he doesn't want him to be aware of his marriage to Cassandra. Luke confines Cassandra and temporarily blames her for the situation. Cassandra, however, claims that she made the error because she was unaware that Luke's father and his older brother had the same name. Cassandra accidentally runs with Luke's father while attempting to contact Luke's sibling to inform him of Luke's illness. During that difficult time, she feels obliged to tell Luke about her marriage, but she chooses not to reveal the real reason for their relationship, which makes Luke anxious and agitated.

#### **Datum 7**

Luke : "You've got to be kidding me, Cassie. [Sighs] What were you thinking? We are totally screwed. I told you he was Military Police."

Cassandra : "You failed to mention your dad and your brother have the same frickin' name, Luke."

Luke's statement, illustrates a particularized conversational implicature because its inferred meaning is contingent upon the particular context of the incident. Luke may not state it directly, but his sigh, irritation, and use of the phrase "we are totally screwed" suggest that he fears punishment and dire repercussions. His worry and growing tension with Cassandra are highlighted by the implicature, which can only be comprehend by understanding their covert agreement and the circumstances surrounding the mistaken identity.

The eighth datum, Cassandra and Luke are beginning to confront the reality of their feelings during a quiet and private time. They discuss how they might develop their connection beyond their contract marriage. Unlike Cassandra, who is comfortable expressing her opinions, Luke is reserved and elusive, unable to articulate his emotions and unsure of his own desires. He remains silent, which creates tension and anxiety. Luke is reluctant to express his thoughts, but Cassandra finally forces him to do so, forcing them to face the complex emotions that have been brewing beneath the surface. It is at this point that their relationship shifts, exposing their emotional vulnerability and the blurred line between fake and genuine love.

#### **Datum 8**

Cassie : "Just say the damn thing."

Luke : "Okay. The same reason you and I wouldn't work. You don't believe in love."

Cassie : "Wow, I had no idea that Psych 101 was part of basic training."

Luke : "Well, you realize I'm a marine, right? So, the training is not exactly basic."

Luke's statement is classified as a particularized conversational implicature (PCI) as the context of the conversation is the only way to understand its suggested meaning. Luke's non literal response, which necessitates for Cassandra's character and views, provides the clue. The audience might not instantly understand why Luke says their relationship would fail if they were unaware of Cassandra's prior expressions of skepticism

about love and her preference for practicality over passion. His assertion is predicated on the listener being conscious of their divergent morals and the continuous connection discourse. As a result, the implicature is context dependent, which makes it an obvious PCI example.

Next, the ninth datum, after Cassandra and Luke had been living together. They teased and flirted with each other while they breakfast to reduce their personal distance, although their conversation tended to focus on their different perspectives on various issues and led to ideological and emotional conflict between them.

#### **Datum 9**

Luke : "Well, you realize I'm a marine, right? So, the training is not exactly basic."

Cassie : "Oh yeah, I've seen the movies. I've done my homework. I'm proud military wife, after all."

Luke : "You don't wanna date a guy that actually like because that would mean, you know, you'd have to give up control and let someone in."

The suggested meaning of Cassandra's statement is totally dependent on the particular context of the conversation, making it a particularized conversational implicature (PCI). The setting they are in, Luke and Cassandra are in a fictitious marriage planned for mutual gain, not out of love or pride, and her caustic tone are the clues that point to PCI. She is ironically embellishing her role as a "proud military wife" and making fun of Luke's delight in being a Marine, even if her words literally convey pride and admiration. The intended message would be ambiguous without knowing the background of their fictitious marriage and tense dynamic, which makes this a blatant instance of PCI.

The tenth datum, Luke and Cassandra are shown conversing casually and comfortably about their respective life experiences and viewpoints. As they talk, Luke subtly raises Cassandra's emotional issues, revealing aspects of her personality and hinting at her tendency to be private and sensitive. Luke goes on to say that despite Cassandra's façade as an independent woman, she is very vulnerable to love.

#### **Datum 10**

Luke : "Well, you realize I'm a marine, right? So, the training is not exactly basic."

Cassie : "Oh yeah, I've seen the movies. I've done my homework. I'm proud military wife, after all."

Luke : "You don't wanna date a guy that actually like because that would mean, you know, you'd have to give up control and let someone in."

Luke's statement is a Particularized Conversational Implicature (PCI) because its implied meaning is dependent on the particular context of his conversation with Cassandra. The clue that points to PCI is Luke's indirect way of expressing Cassandra's fear of intimacy; he does not explicitly say that she avoids relationships, but rather that she protects herself emotionally by avoiding romantic involvement with someone she truly likes because doing so would require her to share control and be vulnerable. The intended meaning cannot be fully understood without knowing Cassandra's pragmatic attitude toward love and her propensity to maintain emotional distance, making this a clear example of PCI.

#### **b. Generalized Conversational Implicature**

Generalized conversational implicature is the ability to understand a speaker's intended meaning without the need for particular context knowledge. Stated differently, the implicit meaning is immediately inferred by the listener since it is based on basic

conversational expectations, cultural background, or shared social standards rather than specific circumstances. In this movie, generalized conversational implicature found in total of 5 data, the following is a further explanation of generalized conversational implicature:

The first datum of generalized conversational implicature, Cassandra's use this type in this moment demonstrated how she feels about the marines visiting the bar where she works. She disapproves of their mindset, which frequently turns into racism and consistently undervalues women. They always felt they were in a position of greater authority than the general public, she thought.

#### **Datum 11**

Nora: "Look, Cassie, it's your faves."

Cassandra: "Oh great. Marines."

Cassandra's statement, when a group of Marines enters the bar, the unspoken subtext is instantly interpreted as anger or irritation. Because her sarcastic tone can be understood by the audience without the requirement for specific background information, this is classified as a Generalized Conversational Implicature (GCI). The listener instantly assumes Cassandra is feeling bad because of the term "great" and the usual association of Marines with boisterous conduct. GCI is evident in the implicature since it is based on common cultural understanding rather than particular situational knowledge.

Then, the second datum, Cassandra demonstrates how to ask for private time in this scene by using generic conversational implicature. This scene took place in Frankie's house, and Cassandra needs Frankie's assistance in order to discuss the fictitious marriage plan. Frankie was informed by Cassandra that if they were married, they would receive the marriage allowance, which includes a home, money, and health insurance. Cassandra believed that was the greatest option to save her life because of her illness. She requested Luke to leave them so she could speak with Frankie.

#### **Datum 12**

Cassandra : "Would you mind giving us a minute?"

Frankie : [To Luke] "Thanks."

Luke : "Of course."

Since its suggested meaning is widely accepted as a courteous request for privacy, Cassandra's question, "Would you mind giving us a minute?" also serves as an example of a GCI. The scene's intended significance is clear even if you don't know who Frankie is or what they are talking about, despite Cassandra's desire for a private conversation with him. This statement complies with standard conversational conventions, which state that such statements subtly request that someone move aside or take a brief break. This sentence is GCI since the listener can deduce the meaning without needing further in-depth situational background.

The third datum, this scene occurred during Cassandra and Luke's conversation about their intended marriage. They discussed their different perspectives on the marriage bond before discussing the next steps. Cassandra's pessimistic realism and Luke's conservative idealism are not the same.

#### **Datum 13**

Luke : "Believe me. If I had any other choice, I wouldn't be. Marriage should be for love. And where I come from, it's for life."

Cassandra : “Do you come from a fantasy land? Because, where I come from in reality, marriage is really just a pointless legal arrangement that turns lovers into enemies, so...”

Luke's response is another illustration of GCI since it makes his views on marriage transparent and unambiguous without depending on past knowledge of his background. Here, Luke expresses his traditional beliefs about marriage, saying that it should be founded on true love and be meant to last a lifetime. His intended meaning is readily understood by the audience because the ideas of love and lifelong marriage are based on widely held cultural presumptions. This is a simple example of GCI since his viewpoint may be understood without any particular situational knowledge.

### c. Scalar Implicature

Scalar implicature (SI) is the process by which a speaker implies the negation of a stronger option by using a weaker phrase on a semantic scale. In other words, the listener deduces that the stronger statement is untrue because the speaker purposefully uses a less extreme or instructive term. These context-sensitive implicatures are frequently employed to lessen the severity of criticism, lessen the emotional impact, or avoid coming across as absolute. In this movie, scalar implicature found in total of 4 data, the following is a further explanation of scalar implicature in Purple Hearts movie:

The first datum, Cassandra and Luke's dialogue in this moment demonstrates the profound intellectual and interpersonal tension between their characters, which results from their divergent worldviews and moral principles. In an attempt to ease tension and possibly provide an explanation for himself and his buddies, Luke approaches Cassandra after Armando made sexist remarks in the past. But Cassandra dismisses his efforts because she has a bad opinion of him and his fellow Marines, seeing them as a group that is chauvinist and demeaning to women.

#### Datum 14

Cassandra : “I get it, but, uh, not really an excuse for casual misogyny though. You’re cute and everything, but...”

Luke : “Okay, all right. I, uh... I get this.”

Cassandra : “What do you get?”

Luke : “You. Yeah.”

Cassandra : “Me?”

Luke : “Yeah, yeah. You’re kind of predictable. I’ve... I’ve met your type before. Yeah.”

The usage of "kind of" in Luke's comment indicates a scalar implicature (SI) since it lessens the severity of the critique. In a literal sense, Luke seems to be making fun of Cassandra, yet his indirectness involves implying that Cassandra acts in a way that he finds reasonably predictable, without passing a firm or definitive judgment. Luke might make a crucial point without coming out as unduly combative by using a softer phrase like "kind of," which implies that Cassandra is not totally predictable. This implicature is a blatant illustration of SI since it depends on an awareness of how scalar words weaken a statement.

Then, the second datum, Luke and his fellow Marines stay in a motel with their partners before to deployment, which is where this scenario takes place. When Luke and Cassandra are suddenly compelled to share a room, tension between them immediately arises. The fact that there is only one bed makes Cassandra angry and agitated, which further exacerbates the discomfort. Cassandra doesn't believe Luke when he says he didn't know about the sleeping arrangement. She snaps, mocking Luke and saying he is too frail

to deal with their situation because she feels trapped and emotionally overburdened. She also refers to their fictitious union as an error. Cassandra's response shows her increasing distaste, remorse, and annoyance as she starts to question her choice to enter this convenient marriage.

**Datum 15**

Cassandra : "I can't do this. I'm not doing this. Big mistake."

Luke : "You're right. I'm scared. [Sighs] Between the marriage and Iraq. I'm kind of losing it."

Luke's statement is a scalar implicature (SI) since it lessens the intensity of his emotional suffering by using the word "kind of." The implication is that Luke is not totally losing control, even though he initially acknowledges feeling anxious and stressed out because of their fictitious marriage and his impending deployment to Iraq. Luke reduces the emotional impact of his confession while still admitting his difficulties by using a more subdued expression. This demonstrates how SI works to lessen the severity of emotional disclosures and reveals Luke's propensity to maintain his composure even when he expresses his emotions.

**2. Conversational Implicature as Instruments of Power Relations and Identity Negotiation**

In *Purple Hearts* Cassandra Salazar and Luke Morrow, the two main characters, use conversational implicatures as a potent linguistics technique to control their relationship. Additionally, to conveying meaning, these dialogues show how indirect speech can be used to negotiate mutual understanding, assert authority, reject control, and express identity. The findings show that implicature are essential to comprehending how their relationship is changing. The following is a further explanation:

**a. Conversational Implicatures Reflect Power Relations**

Luke and Cassandra are from different social classes. As a well-behaved U.S. Marine, Luke is used to regimented settings that respect authority and compliance. Contrarily, Cassandra is a free-spirited musician who disapproves of strict regulations and restrictions on her individuality. The ways in which each character asserts, resists, and renegotiates authority through verbal implicatures reflect these distinctions.

Luke often employs particularized conversational implicatures to sway Cassandra's actions or give her hints without explicitly using his power. This demonstrates his military rigor while remaining kind. For example, Luke states "You know, we're not all alike," this particularized conversational implicature appears when Cassandra categorizes Marines under a negative stereotype and condemns them. Luke implies that she is making unfair assumptions by using an indirect comment rather than confronting her directly. Luke maintains his individuality and hence his group identity through this implicature without raising tensions. While retaining social control in the discourse, he quietly corrects Cassandra to demonstrate his institutional allegiance and sense of pride. His capacity to respond to criticism without resorting to conflict demonstrated how implicatures support Luke's polite and restrained authority assertion.

Contrarily, Cassandra employs implicatures as a means of resistance. She challenges Military's authority and establishes her independence by using sarcasm, fake politeness, and off the record tactics. For instance, "Oh great. Marines. Mild to medium harassment by nine, chaotic evil by ten," in this statement Cassandra subtly conveys her unpleasant for Marines by using a generalized conversational implicature. Although she doesn't say it directly, her snarky tone suggests a definite rejection. She can challenge their

authority using this tactic without going to war with them. Cassandra uses sarcasm to assert her individuality and show her rejection of the respect required for Marines.

These conversations show how implicatures can be used as negotiating strategy for power. Because of his military position, Luke initially has more structural authority, but Cassandra's inventive language balances the situation. Their exchanges demonstrate how indirect communication handles changing power dynamics as they progress from sarcastic resistance to authoritative orders to mutual persuasion and compromise.

#### **b. Conversational Implicature Reflect Identity Negotiation**

Conversational implicature serve as a means of renegotiating, expressing, and defending cultural and personal identities. Because of their different culture, Cassandra and Luke's conversation demonstrates how they employ implicatures to preserve and modify their identities throughout the narrative.

Then, independent, creative, and expressive expression are important to Cassandra as a free-spirit musician. The principles of a disciplined U.S. Marines like Luke, on the other hand, are conservative, organized, and rule-based. As the story goes on, they progressively modify their communication techniques, exhibiting identity adaptability and convergence, while at the outset implicatures emphasize their differences and opposing worldviews.

For instance, Cassandra's statement, "Not being a racist troll is kinda superior though, isn't it?" this implicature demonstrates Cassandra setting limits and standing up for her principles during the communication. In contrast to conservative or hierarchical views embodied by the Marine culture surrounding her, it exposes her identity as someone who values inclusivity and fairness. This disparity frequently causes friction in conversations with Luke, Cassandra challenges institutional preconceptions with implicatures like this, while Luke must balance his allegiance to the Marines with his developing appreciation for Cassandra's viewpoint. Moment like these progressively help the two characters come to understand one another and appreciate one another's principles.

Then, Luke's statement, "Trust me? Okay. Look, if I can trust a lib who doesn't give a shit about the law or the military, I can sure..." Luke asserts the cultural values associated with his Marine heritage and defends his worldview. It draws attention to the ideological divide between him and Cassandra, who stands for liberal individualism and he for conservative responsibility and order. However, Luke also conveys a readiness to put aside their disagreements in order to work together by presenting his criticism as a part of a conversation on trust. This instance represents a phase in their continuous identity negotiation and demonstrates how implicatures turn into instruments for expressing annoyance while maintaining communication.

Thus, conversational implicature change from being indicators of differences to being signs of connection and empathy. Cassandra and Luke use indirect communication to communicate who they are, stand up for what they believe in, and adjust to one another's viewpoints, turning their initial disagreement into collaboration. This procedure demonstrates how identity negotiation is dynamic, both characters find common ground by changing their communication styles rather than rejecting their fundamental ideas.

### **3. Cultural Differences Shape Cross-Cultural Communication in Purple Hearts**

Cultural differences have a significant impact on the relationship between Cassandra Salazar and Luke Morrow in *Purple Hearts* (2022). Conversational implicature allow us to observe how their varied upbringings, morals, and worldviews influence their speech. As an independent and free-spirited musician, Cassandra frequently challenges authority with comedy, sarcasm, and emotional expressiveness. However, Luke, a disciplined and conservative U.S. Marine, cherishes loyalty, structure, and authority. Additionally, causing miscommunication disputes, and identity conflicts, these disparities

eventually promote cultural learning and reciprocal adaptation. The following is a further explanation:

**a. Differences in Values and Worldviews**

The cultural backgrounds of Cassandra and Luke have a significant impact on their viewpoints and communication objectives. Cassandra is from a liberal, outspoken culture that values equality, inclusivity, and individual liberty. Luke's military background, on the other hand, demonstrated discipline, conservatism, and deference to authority. For instance, Cassandra and Luke discussed about their fake marriage plan, where both of them reveal their ideological and defend their personal values.

**Datum 16**

Luke : "Trust me? Okay. Look, if I can trust a lib who doesn't give a shit about the law or the military, I can sure..."

Cassandra : "I have an ethical code that doesn't include blind obedience, and I desperately need this to literally survive. Whereas you could be, I don't know, stockpiling supplies for your bro-militia."

This scene exemplifies as cultural conflict in which each character assesses the values of the other using their own ideological framework. Cassandra views Luke's devotion to the military as mindless compliance, while Luke views Cassandra's defiance of authority as reckless. Due to their shared use of sarcasm and implicatures, the discussion intensifies tension and widens the gap between them. At this point, verbal implicatures function as ideological defense tools rather than as bridges.

**b. Contrasting Communication Styles**

Cassandra Salazar and Luke Morrow's divergent communication patterns, which result from their disparate cultural backgrounds, values, and worldviews, significantly influence their cross-cultural interactions. Sarcasm, humor, and emotional transparency are hallmarks of Cassandra's high-context, expressive communication style as a liberal musician. Luke, a conservative U.S. Marine, prefers to be direct, courteous, and formal in his low-context, controlled communication style. For instance, when Cassandra wants to help Luke recover faster, she realized that she was rarely at home because she has to work and play music, so she brought a dog that had been trained for people undergoing rehabilitation like Luke.

**Datum 17**

Cassie : "Well, too bad, because it's good for you."

Luke : "Guys like me? Guys like me. What? Like a cripple? I don't need your pity. All right, have it your way! Listen, I know what's good for me."

This conflict demonstrates how miscommunication can result from disparate communication norms. Luke interprets Cassandra's implicit statement and tone condescending, despite her intentions of empathy and concern. However, Cassandra may perceive Luke's directness as hostile, which would increase the tension. The conversation demonstrates how conflict arises even when intentions and interpretations diverge due to different communication styles, Cassandra's lighthearted sarcasm and Luke's literal defensiveness.

**c. Political and Ideological Divides**

Cassandra Salazar and Luke Morrow's political and ideological disagreement, which have a significant impact on their cross-cultural communication, are one of the main causes of their disagreement and miscommunication. As a liberal musician, Cassandra

frequently challenged authority and institutional control and promotes independence, inclusivity, and personal freedom. Luke, a conservative U.S. Marine, on the other hand, values discipline, loyalty, and patriotism because of his military experience. Their talks frequently reveal these opposing worldviews, which leads to conflict and identity issues.

#### **Datum 18**

Luke : "Trust me? Okay. Look, if I can trust a lib who doesn't give a shit about the law or the military, I can sure..."

Cassandra : "I have an ethical code that doesn't include blind obedience, and I desperately need this to literally survive. Whereas you could be, I don't know, stockpiling supplies for your bro-militia."

Their cross-cultural communication is shaped by political and ideological differences, as this interaction illustrates. Luke's particularized conversational implicature links Cassie's independence and nonconformity to disdain for the law and military authority, framing her liberal ideals as irreconcilable with his conservative identity. His tone, which sees discipline as a moral requirement, reflects his institutional allegiance and patriotism. Cassie responds by challenging Luke's perspective with sarcasm and a counter-implicature. She places individual morality above institutional allegiance by claiming that her "ethical code doesn't include blind obedience," and she makes fun of his commitment to military authority by bringing up the idea of "stockpiling supplies for your bro-militia."

#### **d. Cultural Boundaries and Moral Perspectives**

Cassandra Salazar and Luke Morrow's relationship is characterized by a constant navigating of moral ideas and cultural barriers. Liberal Latina musician Cassie hails from a welcoming, multicultural community where social equality, empathy, and individual liberty are valued highly. Luke, a conservative U.S. Marine, on the other hand, is influenced by a military culture that prioritizes institutional allegiance, hierarchy, and obedience. These distinctions provide cultural boundaries, which are imperceptible lines that specify what each party views as proper, deferential, and moral.

#### **Datum 19**

Luke : "What, 'cause you were gonna have the best night if he didn't say that? Sitting at a table full of people you feel superior to."

Cassie : "Not being a racist troll is kinda superior though, isn't it?"

The context of the conversation determines Cassie's intended meaning, making this a particularized conversational implicature (PCI). By employing sarcasm, she suggests that eschewing prejudice and embracing diversity is ethically "superior" without specifically calling out racists. Her moral compass represents a liberal cultural outlook that values equality and diversity. Because authority and cohesiveness are anticipated in Luke's cultural framework, Cassie's oblique sarcasm could be interpreted as aggressive. This demonstrates how different cultural standards influence how morality is seen, for Cassie, her statement affirms inclusivity, but for others, it may be interpreted as disrespectful or as questioning authority.

#### **e. Adaptation and Cultural Convergence**

In *Purple Hearts* (2022), cultural convergence happens when Cassie and Luke start to share common ground despite their divergent identities and values, whilst adaptation refers to how they gradually change their communication patterns to minimize misunderstandings. Their liberal versus conservative beliefs and expressive versus constrained communication styles frequently lead to conflict at the start of the story. Luke's

discipline and directness frequently collide with Cassie's sarcasm and emotional expressiveness, leading to misinterpretations of each other's conversational implicatures. But as they spend more time together, they start to adjust by being more understanding, mimicking one another's communication methods, and putting understanding above conflict.

#### **Datum 20**

Cassie : “Me?”

Luke : “Yeah, yeah. You’re kind of predictable. I’ve ... I’ve met your type before. Yeah.”

This exchange demonstrates how Luke has adjusted to Cassie's expressive and lighthearted communication style, which is a step in the direction of cultural convergence. Luke's military experience shapes his communication style, which is controlled, professional, and regimented earlier in the story. His tone, however, shifts to one of casualty and mocking in their encounter, reflecting Cassie's sardonic and emotionally transparent manner. He softens his statement and conveys ease and familiarity by repeating "yeah, yeah," which contrasts with his previous defensive tone while talking about ideological disagreements.

Besides that, this instance demonstrates how Luke is modifying his communication approach to fit Cassie's preferences and lessen the cultural gap between them. He used to think that her liberal individualism and his conservative discipline couldn't coexist, but according to the implicature, Luke now views Cassie as someone he can relate to rather than as the ideological antithesis. This small change emphasizes the process of adaptation, which involves changing vocabulary and tone, as well as cultural convergence, which makes communication more harmonious and differences less polarizing.

#### **Discussion**

In this subsection, the writer discusses the results of the previous subsection, focusing on addressing three main research questions. The first, this study analyzes the types of conversational implicature performed by the main characters. The second, this study examines how these implicatures reflect power relations and identity negotiation. The third, this study examines the cultural differences shape cross-cultural communication in *Purple Hearts*. This study highlights how the research findings align with underlying theory, whether supporting, contradicting, or enriching previous studies. This study aims to analyze how conversational implicatures are used as tools of power and identity negotiation in cross-cultural interactions.

##### **1. The Types of Conversational Implicatures**

According to George Yule's (1996) analysis, there are three different kinds of conversational implicatures in the movie *Purple Hearts*: scalar implicature (SI), generalized conversational implicature (GCI), and particularized conversational implicature (PCI), which are used by the main characters Cassandra Salazar and Luke Morrow. These three sorts were mentioned in 56 utterances, of which 26 were made by Luke and 30 by Cassandra.

The results show that the main characters most commonly use particularized conversational implicature (PCI). These findings align with the two of previous studies, such as Utomo et al. (2024) on *Lone Survivor* and Niah et al. (2023) on *The Croods*, that found PCI to be the most prevalent form. This study show, however, that PCI in *Purple Hearts* depicts the main characters' emotional conflicts, personal convictions, and ideological debates as addition to advancing the plot. In contrast, rather than addressing

identity and power negotiation, these earlier researches mostly focus on contextual signals to assist story advancement.

However, according to Puspitasari et al. (2022) on *Alice Through The Looking Glass*, scalar implicature was the most prevalent form (52%), emphasizing quantitative reasoning and logical exaggeration above cultural or emotional subtleties. Similarly, to generate suspense or hilarity, Pratama & Anayati (2022) on *The Sixth Sense* and Nurfatwa et al. (2022) on *Toy Story 4* investigated implicatures resulting from maxim violations, including relevance and quality. Although *Purple Hearts* also exhibits maxim violations, its main purposes are to expose ideological and cultural differences, conceal emotional vulnerability, and convey irony.

By showing that implicatures in *Purple Hearts* are intricately linked to identity construction, emotional dynamics, and cultural conflict rather than being purely narrative or comedic, this study extends previous findings and validates the larger trend that PCI dominates in cinematic dialogues.

## **2. Conversational Implicatures Reflect Power Relation and Identity Negotiation**

In *Purple Hearts*, conversational implicatures serve as instruments for identity creation and power bargaining. While Cassandra, a liberal musician, utilizes indirectness and sarcasm to question authority and express independence, Luke, who was influenced by his conservative military upbringing, uses implicatures to enforce authority and protect institutional norms. Instead of establishing a rigid hierarchy, this mutual use of implicatures establishes a dynamic balance, demonstrating how characters without official power can oppose domination through indirect communication.

Since power in *Purple Hearts* is fluid and negotiated rather than one-sided, these findings differ from Ali & Ahmed's (2022) findings on *The Kill Team*, whose implicatures represented power hierarchies. Furthermore, sarcasm was highlighted by Musdalifa et al. (2022) on *Lady Bird* as an identity marker, which is relevant in this context. *Purple Hearts* goes farther, though, by demonstrating how implicatures change in tandem with the characters' emotional closeness. Later, they promote understanding and cultural convergence, but initially they highlight ideological conflict—liberal vs conservative, freedom versus submission.

As a result, implicatures in *Purple Hearts* serve as interactive instruments for negotiating authority, upholding moral principles, and changing identities in cross-cultural interactions in addition to being linguistic strategies.

## **3. Cultural Differences shape Cross-Cultural Communication**

This study looked at how Cassandra and Luke's cross-cultural communication is influenced by cultural differences. Because of their different upbringings, Luke is a traditional, orderly U.S. Marine, while Cassandra is a liberal, expressive musician, they frequently misunderstand and argue. Luke's direct, low-context, and structured communication style frequently contrasts with Cassandra's high-context communication style, which is characterized by sarcasm, metaphor, and emotional expressiveness.

These results are in line with those of Mahniza (2020), who showed that when interlocutors perceive implicatures using disparate cultural frameworks, pragmatic failures occur. However, the characters in *Purple Hearts* modify their communication skills over time, in contrast to Mahniza's findings, where misconceptions continue. Cultural convergence is evident as Cassandra softens her sarcasm and Luke expresses herself more emotionally.

Furthermore, these results support those of Niah et al. (2023), who demonstrated how implicatures in *The Croods* can represent cultural norms. This study goes one step further, though, by showing how *Purple Hearts*' linguistic implicatures function as adaptation strategies rather than merely reflecting cultural norms. They are crucial for

negotiating cross-cultural communication since they aid in bridging ideological gaps and promoting understanding amongst people.

## CONCLUSION

This study looked at how the main characters, Cassandra Salazar and Luke Morrow, in *Purple Hearts* (2022) deal with identity, power, and cross-cultural communication using conversational implicatures. Particularized conversational implicature (PCI), generalized conversational implicature (GCI), and scalar implicature (SI) were the three categories of implicatures that were found using Yule's (1996) paradigm. Of these, PCI was the most prevalent across 56 utterances. In contrast to earlier research, which mainly emphasizes implicatures for suspense, humor, or narrative advancement, this study shows that implicatures in *Purple Hearts* have deeper purposes, such as communicating personal convictions, ideological conflicts, and emotional struggles. Additionally, implicatures serve as interactive instruments for negotiating identity and authority, enabling Cassandra and Luke to progressively modify their communication patterns, oppose dominance, and assert their ideals. The results show that conversational implicatures can transform conflict into mutual understanding by reflecting cultural and ideological differences while also promoting adaptation and cultural convergence.

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