

**THE CONVERSATIONAL IMPLICATURE THAT IS USED BY THE
THREE MAIN CHARACTERS IN *HOTEL TRANSYLVANIA* MOVIE**

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A FINAL PROJECT STATEMENT

I testify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. Others writer's opinions or findings included in the thesis are quoted or cited in accordance with the ethical standards.

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THE CONVERSATIONAL IMPLICATURE THAT IS USED BY THE THREE MAIN CHARACTERS IN *HOTEL TRANSYLVANIA* MOVIE

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ABSTRACT

This research aims to analyze the use of conversational implicature of the three main characters' utterances in *Hotel Transylvania* Movie. The researcher tries to describe how are the main characters' utterances in the conversation analyzed by using Grice's theory of conversational implicature. Data are explained by showing the context of situation, the types of conversational implicature, the maxim that can be considered, and the implicature of the utterance. The result of this research consists of two points. First, the three main characters use both generalized and particularized conversational implicature but they use generalized conversational implicature more frequently than particularized conversational implicature. The researcher finds how the hearers' responses of generalized conversational implicature utterances. The hearers usually understand the meaning of the utterances directly, so they make no question for confirmation. Whereas the hearers' responses in particularized conversational implicature sometimes need to make a confirmation question if they do not know the context. Meanwhile, if the hearers know the context they do not need to ask for confirmation. There are four relations between conversational implicature and protective manner, those are doing something for someone happiness, entertaining someone, keeping someone from danger, and sacrificing own feeling for someone happiness.

Keywords: *conversational implicature, utterances, generalized, particularized*

THE CONVERSATIONAL IMPLICATURE THAT IS USED BY THE THREE MAIN CHARACTERS IN *HOTEL TRANSYLVANIA* MOVIE

By: Asrorul Nur Muvida

INTISARI

Penelitian ini bertujuan untuk menganalisis penggunaan teori implikatur percakapan dari perkataan tokoh-tokoh utama dalam film *Hotel Transylvania*. Penulis mencoba untuk menggambarkan bagaimana sikap protective Count Dracula kepada Mavis dari ucapan mereka dalam percakapan. Percakapan tersebut kemudian dianalisis dengan menggunakan teori implikatur percakapan. Data tersebut dijelaskan dengan menunjukkan konteks situasinya, jenis implikatur percakapan, maxim yang dipertimbangkan, dan implikatur dari perkataan tersebut. Hasil dari analisis tersebut mencakup dua poin. Pertama, ketiga tokoh utama dalam film tersebut menggunakan implikature percakapan umum dan khusus, namun yang paling sering digunakan adalah implikatur percakapan umum. Dalam implikatur percakapan umum, penulis menemukan bagaimana respon dari pendengar terhadap ucapan tersebut. Pendengar biasanya mampu mengetahui maksud dari ucapan tersebut secara langsung, sehingga mereka tidak perlu bertanya kepada penutur untuk mengkonfirmasi. Sedangkan, respon pendengar dalam percakapan khusus, mereka terkadang harus bertanya kepada penutur untuk mengkonfirmasi maksud dari ucapan. Sementara itu, apabila pendengar telah mengetahui konteks dari percakapan maka mereka tidak perlu bertanya untuk mengkonfirmasi maksud dari ucapan. Terdapat empat hubungan antara implikatur percakapan dengan sikap protektif yaitu melakukan sesuatu untuk kebahagiaan seseorang, menghibur seseorang, menjaga seseorang dari bahaya, dan mengorbankan perasaan demi kebahagiaan seseorang.

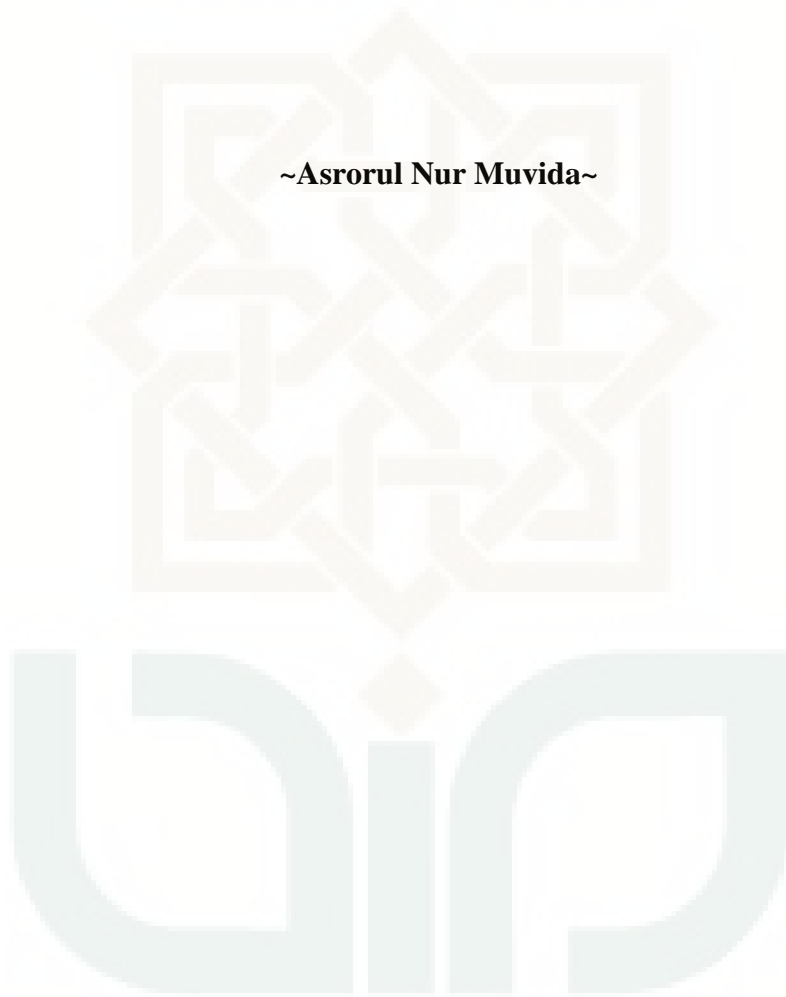
Kata kunci: *implikatur percakapan, perkataan, diumumkan, dikhususkan*

MOTTO

“LIFE IS NEVER FLAT”

**“NO EFFORT THAT IS USELESS, THERE IS ONLY THE MATTER OF
HOW HARD YOU MAKE YOUR EFFORT”**

~Asrorul Nur Muvida~



DEDICATION

This Graduating Paper, I dedicate to:

My Beloved Mother and Father

My Sister

My Great Family who always help me

My Best Friend from Elementary School until University

My Special Friend as my great Motivator

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My Great Dream

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LIST OF ABBREVIATIONS

PCI: Particularized Conversational Implicature

GCI: Generalized Conversational Implicature

SCL: Scalar Conversational Implicature



CHAPTER I

INTRODUCTION

1.1 Background of study

As social being, human needs communication with one another. In communication, people have some ways to show their feeling. Language is the most important thing and it is also the most effective way to show what human wants from others. By this language, people try to manage their social life. In case of communication, the language used may depend on the situation. In a situation people may use direct utterances but sometimes people use implicature strategies in their communication. People do this in order to make the hearer get responses like what the speaker wants. The speakers use implicature strategies in communication with its context of the situation. There may be the reasons that make them use the implicature strategies.

“Implicature refers to a proposition implied by an utterance in a context even though it is not part, nor the entailment of what actually said” (Gazdar, 1979: 38). There are many cases of implicature in daily life. Movie is one of life reflections. The researcher can find the implicature strategies that people use by analyzing the movie.

Movie/film is a recording of moving images that tells a story watched by people on a screen or television. As Villarejo said, “A film made of a profilmic chair, in other words, carried the objective imprint of that chair. Using terms drawn from linguistics, film bears an indexical relationship to its referent; there is

a causal relationship between the filmic image and the referent it records” (2005: 143).

The researcher chooses *Hotel Transylvania* movie as the subject of the analysis. This movie is about Count Dracula and Mavis’s story. After Dracula’s wife died because of human’s brunt, Count Dracula became over protective to his daughter. He built a Hotel in the dark forest with ghost and monster protection. The purpose of making the hotel is to keep Mavis from human’s brunt. One day, there is a boy who came to the hotel. The boy named Jonathan. Mavis and Jonathan love each other. In the last of the story, Count Dracula who hates human becomes good with human. It’s happen because his love to his daughter.

Hotel Transylvania movie was released in September, 2012. This animation movie is from US which produced by Sony pictures Animation. It is distributed by Columbia Pictures. The movie director of this movie is Gennedy Tartakovsky and the movie has 91 minutes duration. The script was made by Peter Baynham, and Robert Smigel. There are some awards gained by this animation movie such as in Golden Globes, USA 2013 as the best Animation Film, Annie Awards, BMI Film & TV Awards, Behind the Voice Actors Awards, Golden Trailer Awards, IGN Summer Movie Awards, Kids' Choice Awards, USA, People's Choice Awards USA, Visual Effects Society Awards (<http://www.imdb.com>)

The researcher chooses this movie because the researcher finds some problems about implicit utterances that are much used by the characters. There are Count Dracula’s utterances that show his protective manner to his daughter. This

case may happen in the real life. People who are really love someone they may make such protective behavior to protect someone they love. The hearer sometimes could accept and give good responses but sometimes they become uncomfortable so they give bad response.

This animation movie is full of jokes. This movie tells about monster's life supported by funny characters. The characters use many implicit utterances which can be analyzed by using conversational implicature. Here is the example from the movie:

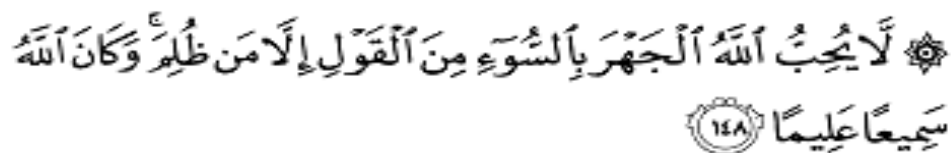
Dracula : Mavey! What are you doing, my sweet little blood orange? Our friend was just leaving. 0:27:30.35-->0:27:36.32

Jonathan : Yeah, he was flying me out the window. 0:27:36.40-->0:27:38.40

Dracula : *This guy, he's so funny.* 0:27:39.61-->0:27:41.03

There are Mavis, Count Dracula, and Jonathan in the conversation. Mavis meets them when Count Dracula is flying Jonathan out the window. In the conversation, Count Dracula is shocked and nervous because Mavis knew what he is doing. Count Dracula's utterance is included as **Particularized Conversational Implicature**. The hearer has to interpreted Count Dracula's utterance not only from the utterance but considering the context. Dracula's utterance "*This guy, he's so funny*", follows the maxim of relation. It is because Count Dracula's utterance still relevant with Jonathan's utterance. This utterance is breaching quality maxim because the utterance is not about the truth. It is breaching quantity maxim because it is no informative as like the hearer's needed. Breaching manner maxim because the speaker shows obscure expression and it makes ambiguity for the hearer's interpretation.

Implicature strategies are included in the ayah of surah An-nisa: 148



“Allah does not like the public mention of evil except by someone who has been wronged and ever is Allah Hearing and Knowing” (<http://quran.com/4>)

From the ayah above people can take the lesson for using indirect utterance in saying bad utterance. People should use good utterance in their conversation to show their feeling with others. As like in the real life, people sometime use direct utterance or implicature strategies.

Therefore, the utterance of the three main characters' utterances are analysed by using Conversational Implicature deserve to be done because the researcher analyzes the implicit meaning in the protective behaviour scene of the main characters' utterances in Hotel Transylvania movie. The analysis is aimed to relize the types of conversational implicature. Finally, the researcher hopes can show the reason why the implicit meaning are used in protective manner. The hearers can understand the speaker's want and make them more wise in order to make good response to the speaker.

1.2 Research Questions

As mentioned before, this research deals with the pragmatic implicature behavior. By understanding the significances of the issue, the main problems that will be analyzed in this research can be seen as follows:

1. How are the three main characters speaking manner seen from Conversational Implicature?
2. What are the reasons of Count Dracula's protective manner and the response of the hearer among the three main characters related to Conversational Implicature?

1.3 Objectives of Study

This research primarily analyzes about the mains characters' utterances in *Hotel Transylvania* Movie by using Conversational Implicature theory. This research is to describe how Count Dracula, Mavis, and Jonathan's utterance in the context of the story of *Hotel Transylvania* Movie by using Conversational Implicature theory. It is also to find out the reasons of why Count Dracula does such protective manner to his daughter in *Hotel Transylvania* related to the Conversational Implicature strategies.

1.4. Significance of Study

This research has two basic significances beside its role in enriching the stock of the knowledge. Theoretically, this research gives such a contribution in linguistic fields, particularly the pragmatic implicature, as reference or a comparable study. Besides, it provides an opinion about father's protective

manner in the movie. Whether it is good behavior or not will be shown from the result of the analysis. Practically, this research shows Count Dracula's manner as a father to Mavis. Here, people can take the lesson about what father should do to his daughter and what father should not do. It is also gives lesson for children to be patient people when parents do such protective manners. Everything that people did have its own reason. Sometimes people have good reasons and sometimes bad reasons. This paper provides how father and his daughter solve their problem in good ending that can be taken by people as good examples of problem solving.

1.5 Literature Review

Before presenting the object to be analyzed in this project of graduating paper, it is necessary firstly to look at the prior researches related to this research. The first is, "An Analysis of the Conversational Implicatures in the *Devil Wears Prada*" (Yogyakarta State University) written by Mahkamah as a graduating paper. Her study aims to describe the Conversational Implicature of the characters' utterances in "The Devil Wears Prada". The theory used by Mahkamah is cooperative principle by Grice. In this research, the researcher categorizes the data in terms of the following maxims: quantity, quality, relation, manner of cooperative principles. The researcher uses the stability technique, she observe the same object for twice or more at different times to obtain the same result, whereas , in using triangulation the researcher consulted her finding to her consultants. The result of this research show that the implied meanings of the

characters' utterance are positive response (agreement and acceptance), negative responses (denial, refusal, mockery, complain, and lie), indirect request and question. Beside two kinds of Conversational implicature, there are standard implicature and complex implicature. Most of the characters' utterances of this movie are complex implicature. In standard implicature, most of the utterances observe the maxim of quality, while in complex implicature most of the utterances flout the maxim of manner.

The second prior research is, "Parent's and Children's Use of Cooperative Principle in *Despicable Me 2*" (State Islamic University 2014) written by Rosiana Rizqy Wijayanti as her graduating paper. Her study aims to analyze, to compare, and to contrast the use of Grice's cooperative principle between parents and children's utterances in *Despicable Me 2*. The theory used by Rosiana Rizqy Wijayanti is Grice's cooperative principle of implicature theory. The analysis consists of how parents and children observe or fail to observe the maxim of cooperative principle. The result of the analysis shows that parents and children do not only observe a maxim, but they also fail to observe it. They observe the maxim of cooperative principle because they want their conversation to flow successfully. They fail to observe the maxims because they know that their hearer has the same knowledge with them in the context of the situation. In this case both of them fail to observe the maxims by using some ways, namely violating, opting out, and flouting the maxim.

The last prior research is "The Implicature in Romantic Scenes of *Yes Man* Movie as Seen in Carl's and Allison's dialogue" (UIN Sunan Kalijaga

Yogyakarta, 2014) written by Rawuh Yuda Yuwana as his graduating paper. This research aimed to analyze kinds of implicature in romantic situation and the relation between implicature and the romantic situation in *Yes Man* Movie. Theory that be used by the researcher is theory of implicature. In this research the researcher tries to find some benefits of using implicature in romantic situation. He explains about the data by showing the semantic meaning, maxims, context of situation, and the implicature of the utterances. There are two results from this research. The first, implicature that can make romantic situation be formulated by following all maxim or break the maxim. If the speakers follow all the maxims, it means that they follow cooperative principle. The researcher does not find implicature that break the maxim of quality. It happens because the speakers make the hearer trust them to tight their relationship. The second result is implicature has benefit in romantic situation. Implicature can be used in romantic situation to show respect manner, exceptional, surprise, and for feeling pressure with others. Implicature also can be used to examine people feeling.

Those prior researches show that there has not been any analysis using *Hotel Transylvania* movie as the subject under the implicature strategies. Thus, this present research entitled “The conversational implicature of Count Dracula’s Protective Manner in *Hotel Transylvania* Movie” is different from them. In this research, the researcher analyzes about the main character’s utterance to his daughter that shows his protective behavior by using conversational implicature theory. It seems to be a new research of that movie in linguistic field. The last two

prior researches will give some inputs in term of implicature strategies since the theory used is the same, Grice theory of conversational implicature.

1.6 Theoretical Approach

As mentioned before, this research deals with the conversational implicature theory to analyze the utterances and the contexts. It is necessary to consider the context of the situation to help the classification of the utterances. Therefore, pragmatic approach is used to help understand the intended message of communication, including the contexts. Yule says that “implicature is an additional conveyed meaning” (1996:35). In a conversation, the speaker must be able to give the utterance effectively so the hearer can accept the message from the speaker. The hearer also should give the attention to the speaker, so they can interpret the speaker said. The utterance that be analyzed is the utterances among the three main characters. They are Count Dracula, Mavis, and Jonathan’s utterances. The theory explains the conversational implicature of the utterance on the research.

Implicature is divided into two kinds. They are conventional implicature and conversational implicature (Thomas 2014: 57). The researcher focuses on the conversational implicature. There are two types of conversational implicature, there are particularized conversational implicature and generalized conversational implicature. The researcher uses this theory to analyze the main characters’ utterances.

After the researcher find the implied meaning of the utterances that be used by the characters, the researcher tries to find the type of the Conversational Implicature of the characters' utterances. The researcher identifies the maxim that used in the utterances whether following the maxim or breaching the maxims and the reasons about Count Dracula's protective manner to his daughter Mavis related to conversational implicature. There is also the hearer's response based on the type of conversational implicature.

1.7 Method of Research

1.7.1 Type of Research

This research is a descriptive qualitative method explaining the problems statement. Descriptive research is a research to observe a situation, condition, and issues. "Qualitative research begins with question: it is ultimate purpose is learning. To inform the questions, the researcher collects the data, the basic units or building blocks of information. The data are image, sound, words, and number" (Rossman & Raliss, 2012: 3).

1.7.2 Data Sources

The source of the main data in this study is one of literary works that is a movie entitled *Hotel Transylvania* directed by Genndy Tartakovsky. The data are Dracula's utterance and its contexts. The data only include the three main characters of the movie, they are Count Dracula, Mavis and Jonathan's utterances in their conversation.

1.7.3 Data Collection Technique

According to Ratna there are several techniques in collecting the data, they are sampling, observation, interview, documentation, questionnaire, triangulation, and reading (2010: 2019-245). This research uses documentation technique in collecting data. This research is included as library research, the research also uses contents of analysis.

The document that be analyzed is the main characters' utterance from *Hotel Transylvania* movie. To collect the data, the researcher watches the movie many times first, and comprehends it until the researcher overcomes all the aspect of the story. During the watching process, the researcher notices main characters' utterance and the context of the communication in the script. After that, the researcher eliminates the utterance that does not belong to implicature strategies. After rechecking the data and revising some parts, the researcher finally finds the utterances with its contexts that become the data of this research.

1.7.4 Data Analysis Technique

To analyze the data, the researcher uses content analysis. According to Krippendorff, content analysis is a kind of research technique in the research to makes replicable or valid inferences from texts or meaningful matter to the context (2013: 24). The analysis is analyzed deeper as it considers about every meaning of the communication related to conversational implicature in the utterance as described in the following steps:

- a. Selecting the data of the main characters and its context in *Hotel Transylvania* movie.

- b. Analyzing how Conversational Implicature is used based on the underlying theory.
- c. Describing the context of each utterance.
- d. Finding the relation of protective manner and conversational implicature from the utterances
- e. Finding the hearer's response
- f. Drawing the conclusion.

1.8 Paper Organization

This paper is divided into four chapters. Chapter one consist of introduction, presents about background of study, problem statement, objectives of study, significance of study, literary review, theoretical approach, method of research, and paper organization. Chapter two, theoretical background, presents the explanation about pragmatic implicature. Chapter three, the discussion, presents the research finding and explanation in analyzing the main characters' utterance seen from pragmatics implicature. Chapter four is the conclusion from entire discussion and suggestions for the reader.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

Table 2: Number of utterances

GCI		PCI
SCI	46	44
234		
Total: 278 utterances		

The researcher takes the conclusion of the discussion. First, from 278 data there are 234 utterances included as Generalized Conversational Implicature, and 44 utterances are included as Particularized Conversational Implicature. In generalized conversational implicature, 46 utterances are included as scalar conversational implicature.

The conversation among the main characters that are Count Dracula, Mavis, and Jonathan shows that Generalized Conversational Implicature is more used by the characters. It is because they want to make the conversation clear and flows successfully. Using generalized Conversational Implicature makes the hearer understands the purpose and the meaning of the utterance directly. It makes easy for the hearers to give their response to the speaker. Generalized conversational implicature also can reduce the misapprehension between the speaker and hearer. The speaker and the hearer must be clear in delivering their message to make a good conversation. The use of particularized conversational

implicature is fewer than generalized conversational implicature because some reasons. In using particularized conversational implicature, the speaker should understand that the hearer also understand the context. The conversation can flow successfully if the hearer knows the context. Different with the hearer who does not know the context it makes the conversation flows unsuccessfully. The hearer can be confused and need the speaker's confirmation about the message of the utterance.

There are four relation between conversational implicature and protective manner, those are doing something for someone happiness, entertaining someone from sadness, keeping someone from danger, against own feeling for someone happiness. Count Dracula's protective manner is mostly because of his love to Mavis. When people do such protective manner, they may use generalized or particularized conversational implicature.

4.2 Suggestion

For the students who are interesting in studying Pragmatic, they can use conventional implicature theory in analyzing this movie. They can understand the meaning of the utterance that is used by the characters. They can understand the meaning of the utterance without looking to the context. It is easier to be an analysis because the analysis only focuses on the utterance.

Finally, the researcher hopes that this analysis can be useful to sharpen the students' understanding about conversational implicature and they are suggested to apply the conversational implicature in social interaction to make their conversation flows successfully.

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Appendices

Table 2: The dialogues of the three main characters, Count Dracula, Mavis, and Jonathan

UTTERANCES	PCI	GCI	SCI
(1) 0:11:13.29-->0:11:15.21 Good morning, MaveyWavey! (generalized conventional Implicature)		√	
(2) 0:11:15.30-->0:11:17.25 Happy birthday, my little mouse!		√	
(3) 0:11:17.34-->0:11:18.51 Thank you, Dad.		√	
(4) 0:11:18.59-->0:11:20.26 I know it's my birthday.	√		
(5) 0:11:20.34-->0:11:22.84 I have so much fun planned.		√	√
(6) 0:11:22.93-->0:11:27.60 But first, we go catch some scorpions together, just the two of us, yes, dead-ums?		√	√
(7) 0:11:27.68-->0:11:29.77 Dad, please, let me speak.		√	
(8) 0:11:29.85-->0:11:31.52 There's something we have to talk about.		√	
(9) 0:11:31.60-->0:11:34.10 You want to go out into the world. You can.		√	
(10) 0:11:35.27-->0:11:36.61 I knew you were gonna say that.		√	
(11) 0:11:36.69-->0:11:41.07 but, Dad, you gave me your word, and you know that I know that a Dracula's word is sacred.....		√	
(12) 0:11:43.99-->0:11:45.45 I said you can go.		√	
(13) 0:11:45.53-->0:11:46.78 You're just playing with me.	√		
(14) 0:11:46.87-->0:11:52.87 No, no, no, no. You're old enough to drive a hearse now.you're old enough to make your own choices. You can go.		√	√
(15) 0:12:02.30-->0:12:04.09 Wait a second, sweetfangs.		√	
(16) 0:12:04.18-->0:12:05.55 Where are you going?		√	
(17) 0:12:05.64-->0:12:09.93 Oh, well, I'm going to paradise, and this is just some stuff that I thought I would	√		

need.			
(18) 0:12:10.02-->0:12:12.27 -Paradise?		√	
(19) 0:12:12.35-->0:12:14.60 It's that place out there where you and Mom met.		√	
(20) 0:12:15.06-->0:12:18.32 Auntie Wanda says you two were just like, Zing!		√	√
(21) 0:12:18.40-->0:12:21.86 I don't know from "Zing." Where did you find that card?		√	
(22) 0:12:21.95-->0:12:25.36 In one of your drawers. Why won't you ever tell me about how you met?		√	√
(23) 0:12:25.45-->0:12:26.95 It's actually Hawaii.		√	
(24) 0:12:27.03-->0:12:28.12 Ha-what-what?	√		
(25) 0:12:28.83-->0:12:35.00 Look, honey, I know you're excited, but everyone has gone to great lengths to come see you on your birthday.	√		
(26) 0:12:35.50-->0:12:46.55 I know. They always do. But aren't I getting a little old for these parties? I love them, but I really want to see new things. May be meet somebody my age.		√	√
(27) 0:12:47.89-->0:13:03.99 Come on. No, no, don't do that. Don't give me the pouty bat face. Okay, there is a human village just a little ways past the cemetery. You could go there and be back in, like, 30 minutes or so. It should be plenty for your first time.		√	√
(28) 0:13:04.07-->0:13:17.75 Well, it's not Ha-wee-wee, but I guess it's still technically out there. Okay, okay, okay! Thanks for trusting me.		√	
(29) 0:13:17.88-->0:13:21.55 of course, my little one. I gave you my word.	√		
(30) 0:17:55.53-->0:17:59.28 Sweetheart, have you returned so soon?		√	√
(31) 0:17:59.37-->0:18:00.62 Come in, Dad.		√	
(32) 0:18:04.41-->0:18:05.66 It was okay, Dad.	√		
(33) 0:18:05.75-->0:18:07.33 What? What's the matter?		√	
(34) 0:18:07.42-->0:18:16.97 Dad, you were right. Humans are awful. They were everything you said. They wanted to bite my toes. And they had garlic on bread.		√	√
(35) 0:18:17.05-->0:18:29.31 What? Look at me. I am getting goose bumps, I am so scared. I am so sorry, sweetheart. I hate that you had to see that.		√	

(36) 0:18:29.40-->0:18:36.28 I am so sorry I doubted you. I will never leave here again		√	
(37) 0:18:36.36-->0:18:47.75 Okay. Okay. Look, Daddy's going to make you the bestest birthday ever. Look! what I brought you. Your worm cakes.		√	√
(38) 0:18:49.25-->0:18:50.96 Do not be sad anymore.		√	
(39) 0:18:51.04-->0:18:55.55 Remember, this is the year we open Mommy's present for you.		√	
(40) 0:19:13.23-->0:19:14.44 What did you do?		√	
(41) 0:19:14.52-->0:19:15.61 What I had to.	√		
(42) 0:19:16.94-->0:19:18.49 She'll thank me one day.		√	
(43) 0:19:54.90-->0:19:57.11 Who are you? And how did you find this place?		√	
(44) 0:19:57.19-->0:20:04.24 I am Jonathan, and I was just mountain climbing with some dudes and heard this story about a spooky forest.		√	√
(45) 0:20:06.95-->0:20:10.12 ...and who is not going to go into a spooky forest, right?	√		
(46) 0:20:28.72-->0:20:31.10 How many of you are there?		√	
(47) 0:20:31.10-->0:20:32.48 Just me. I like to hit it alone.		√	√
(48) 0:21:26.82-->0:21:28.99 What weapons are you keeping in this container?		√	
(49) 0:21:58.98-->0:22:00.48 You need to go.		√	
(50) 0:22:00.56-->0:22:11.49 No human has ever entered this castle. And if someone should see you, the safety of the hotel, the sanctuary, no one would ever come again.		√	√
(51) 0:22:11.58-->0:22:13.54 Yeah, go for it.		√	
(52) 0:22:13.62-->0:22:15.58 "Never come again!"		√	
(53) 0:22:15.66-->0:22:18.96 I love your Dracula voice. It's so over the top.		√	
(54) 0:22:19.13-->0:22:23.75 And Mavis, if she saw you, she would know that I lied. No!		√	
(55) 0:22:23.84-->0:22:29.05 Who's Mavis? Is this her room? I am good with a roommate. I had six brothers growing up, so I could totally share		√	√
(56) 0:22:29.14-->0:22:30.26 I can't kill him.		√	

(57) 0:22:30.34-->0:22:32.51 It would set monsters back hundreds of years.		√	
(58) 0:22:32.60-->0:22:39.19 One time, in Hamburg, I roomed with this dude who I caught stealing my shampoo. I said, "Whoa, man," and he threw a flower pot at me, but he was cool.		√	
(59) 0:22:39.27-->0:22:40.65 What are you babbling about?		√	
(60) 0:22:42.31-->0:22:44.02 Checkout these awesome costumes.		√	
(61) 0:22:44.19-->0:22:49.57 Costumes. What's this? Sorry, man. I just can't be without my backpack.		√	
(62) 0:22:49.66-->0:22:52.16 You know?, everything I own's in there. It will be right here.		√	√
(63) 0:22:52.24-->0:22:54.83 Okay, I just... I love my backpack.		√	
(64) 0:22:54.91-->0:22:56.41 Whoa. Hey, what are you doing?		√	
(65) 0:24:03.44-->0:24:04.60 What do you think you're doing?		√	
(66) 0:24:04.86-->0:24:07.77 She's real. You're real!		√	
(67) 0:24:57.62-->0:24:59.62 We thought you were still out.		√	
(68) 0:24:59.70-->0:25:02.29 Oh, no. I don't know why I ever wanted to leave.		√	
(69) 0:25:02.37-->0:25:04.29 The humans are so boring.		√	
(70) 0:25:17.55-->0:25:19.55 Mavis, honey, are you all right?		√	
(71) 0:25:19.64-->0:25:22.72 Yeah, I think so. That was weird.	√		
(72) 0:25:22.81-->0:25:24.73 My head hurts.		√	
(73) 0:25:24.81-->0:25:26.73 Who is that?		√	
(74) 0:25:26.81-->0:25:30.40 Oh, that. That is nobody.	√		
(75) 0:25:30.48-->0:25:32.28 Seriously, Dad?		√	
(76) 0:25:32.36-->0:25:36.15 Yeah, I know, Dracula's daughter. Everyone freaks out at first.		√	
(77) 0:25:37.49-->0:25:38.57 Okay, we got to go.		√	
(78) 0:25:42.37-->0:25:49.00 Please don't kill me. I am so young. I have so many places I want to see. I have got tickets to six Dave Matthews Band concerts		√	√

(79) 0:25:55.72-->0:25:58.26 It's impossible for me to think with all your noise.		√	√
(80) 0:26:02.43-->0:26:06.77 Wait. Aren't you going to suck my blood?		√	
(81) 0:26:06.75-->0:26:10.81 Classic human paranoia. Human blood is so fatty, and you never know where it's been	√		
(82) 0:26:10.90-->0:26:13.65 So, Dracula doesn't drink blood?		√	
(83) 0:26:13.73-->0:26:16.15 No, I use a blood substitute.		√	
(84) 0:26:16.24-->0:26:20.53 Either Near Blood or Blood Beaters. You can't tell the difference.		√	
(85) 0:26:20.62-->0:26:26.29 So, wow, you're, like, the real Count Dracula. Like, "I'm Dracula. Bleh, bleh-bleh."		√	
(86) 0:26:26.96-->0:26:30.00 I've never said that in my life. "Bleh, bleh-bleh."		√	
(87) 0:26:30.08-->0:26:31.79 I don't know where that comes from.		√	
(88) 0:26:31.88-->0:26:35.30 Can I just ask, what exactly is this place?		√	
(89) 0:27:04.99-->0:27:07.04 Cool. So, it's like a hotel for monsters?		√	
(90) 0:27:08.08-->0:27:12.00 Yes, exactly. "A hotel for monsters." Way to sum it up.....		√	
(91) 0:27:30.35-->0:27:36.32 Mavey! What are you doing, my sweet little blood orange? Our friend was just leaving.	√		
(92) 0:27:36.40-->0:27:38.40 Yeah, he was flying me out the window.		√	
(93) 0:27:39.61-->0:27:41.03 This guy, he's so funny.	√		
(94) 0:27:41.16-->0:27:43.61 Look, you have something on your face.	√		
(95) 0:27:43.70-->0:27:47.45 Play along if you ever want to see your precious backpack.		√	
(96) 0:27:50.21-->0:27:55.46 Whoa. So, wait, you didn't have any clothes on when you were a bat? Or were they bat-sized?		√	
(97) 0:27:56.42-->0:27:58.55 Who exactly is that?		√	
(98) 0:27:58.67-->0:28:10.56 Honey bat. You see, it's your birthday. And you know I want you to have the bestest, specialest party of your life. So, well, I needed some help.		√	√

(99) 0:28:10.64-->0:28:11.85 You needed help?		√	
(100) 0:28:11.94-->0:28:20.82 Well, look, I am very good, but I thought it would be even more bestest, specialest if someone closer to your age helped plan the party.	√		
(101) 0:28:20.90-->0:28:22.15 -You're my age?		√	
(102) 0:28:22.24-->0:28:23.86 Well, how old are you?		√	
(103) 0:28:23.95-->0:28:25.03 I I 8.		√	√
(104) 0:28:26.99-->0:28:29.79 Yeah, I am 121.		√	√
(105) 0:28:31.75-->0:28:35.50 You see? Everything is very, very normal. I'm throwing a party, and he's helping.	√		
(106) 0:28:40.80-->0:28:44.38 Not now. Cannot you see we're in the middle of something very normal here?	√		
(107) 0:28:44.47-->0:28:46.01 Wait, what's going on here?		√	
(108) 0:28:46.10-->0:28:52.02 There's an emergency in your precious hotel, and you're not running to fix it? Why? Is it because of him?		√	
(109) 0:28:54.73-->0:28:57.94 No, precious bones, it's not because of him.		√	
(110) 0:28:58.02-->0:29:00.86 Good. Then go check on the emergency, and I will keep him company.		√	
(111) 0:29:00.94-->0:29:13.96 No! Anything but that! I mean, because he needs time to plan. And if you're keeping him company, then he's not planning. He is company-keeping, and then the plan, it's...It doesn't get planned.	√		
(112) 0:29:16.46-->0:29:20.55 Okay. So, maybe if you're not planning later, we can hang out.		√	
(113) 0:29:20.63-->0:29:23.17 -Sounds good.-Yes. You hear that?	√		
(114) 0:29:23.26-->0:29:24.84 It sounds good.		√	
(115) 0:29:25.13-->0:29:29.01 So you will hang out. See you later, my honey. Lovely.	√		
(116) 0:29:29.81-->0:29:33.60 Okay, you're not hanging out. Because you are leaving.		√	
(117) 0:29:41.02-->0:29:42.53 Follow me.		√	
(118) 0:29:53.50-->0:29:54.87 Where are we going?		√	
(119) 0:29:54.96-->0:29:59.13 Just getting rid of you through a secret tunnel so she does not see us.	√		

(120) 0:29:59.29-->0:30:03.75 So, can I ask you a question? Is that real, about the garlic thing?		√	
(121) 0:30:03.92-->0:30:06.88 Yes, I cannot have it. My throat swells.		√	
(122) 0:30:07.18-->0:30:08.80 wooden stake to the heart?		√	
(123) 0:30:08.89-->0:30:22.11 Yeah, well, who wouldn't that kill? Here we go.		√	
(124) 0:30:37.96-->0:30:39.21 I'm not down here much.		√	√
(125) 0:30:39.29-->0:30:42.88 It's meant to be an exit if humans ever invade.		√	
(126) 0:30:42.96-->0:30:46.76 So, I'm, like, the first human here, huh? That's really cool.		√	√
(127) 0:31:01.19-->0:31:03.48 Oh, man. This place is amazing.		√	
(128) 0:31:03.57-->0:31:05.94 Okay, I could really use some silence right now.		√	√
(129) 0:32:14.76-->0:32:17.18 I never caught your name.		√	√
(130) 0:32:17.26-->0:32:18.35 My name's Mavis.		√	
(131) 0:32:18.64-->0:32:21.10 Mavis? That's a pretty neat name.		√	
(132) 0:32:21.18-->0:32:22.81 Yeah, my mom picked it.		√	
(133) 0:32:22.94-->0:32:26.11 So, are you going to tell me your name?		√	
(134) 0:32:26.19-->0:32:32.19 Me? My name? Good question. Well, obviously, I'm Frankenstein.		√	
(135) 0:32:33.03-->0:32:37.03 No, you're not. Frankenstein is my uncle over there. The gentleman hugging Zombie Mozart.		√	
(136) 0:32:38.70-->0:32:47.58 Right. Of course, he's your uncle. Well, see, I am not "the" Frankenstein. I'm his cousin, Johnnystein.		√	
(137) 0:32:47.59-->0:32:49.88 -Johnnystein?		√	
(138) 0:32:52.88-->0:32:55.34 Who is that?		√	
(139) 0:32:55.43-->0:32:56.84 Are these monsters going to kill me?		√	
(140) 0:32:56.93-->0:32:59.01 Not as long as they think you're a monster.		√	
(141) 0:32:59.10-->0:33:00.51 Huh? That's kind of racist.	√		
(142) 0:33:42.81-->0:33:44.60 Anyway, what brings you		√	

here?			
(143) 0:33:45.98-->0:33:47.44 Party planner.		√	
(144) 0:33:47.52-->0:33:52.78 Yes, I have recruited Mr. Stein here to help me with Mavis's birthday party.		√	
(145) 0:33:52.98-->0:33:55.95 Wait a minute, you asked someone to help you?		√	
(146) 0:33:56.03-->0:33:57.24 Captain Control Freak?	√		
(147) 0:33:57.32-->0:34:02.54 It's Count... And yes, I thought having a Mavis contemporary would be useful.		√	
(148) 0:34:02.62-->0:34:05.96 Yeah, he totally needed a fresher perspective.		√	√
(149) 0:35:26.54-->0:35:27.62 Awesome.	√		
(150) 0:35:40.22-->0:35:41.88 We are not doing any of that.		√	√
(151) 0:35:41.97-->0:35:43.89 We've got to stay on schedule, all right?		√	
(152) 0:35:43.97-->0:35:45.55 All right, Dad, all right.		√	
(153) 0:35:45.64-->0:35:47.10 Johnny, you're coming, too.		√	
(154) 0:35:47.22-->0:35:48.81 Is it cool with Dracula?	√		
(155) 0:38:38.73-->0:38:43.11 Look, love droppings, I brought you a bagel with your favorite, scream cheese.		√	
(156) 0:38:44.78-->0:38:46.49 Johnny, try some scream cheese, it's awesome.		√	√
(157) 0:38:46.78-->0:38:47.95 Oh, cool.	√		
(158) 0:38:48.03-->0:38:51.87 But I am scream cheese intolerant. So, polite pass.		√	
(159) 0:38:52.08-->0:38:53.58 Yes, of course you are.		√	
(160) 0:38:53.66-->0:38:57.04 Johnny, can we party-plan talk for a minute?		√	√
(161) 0:41:37.62-->0:41:52.84 Look at me. You remember nothing of this encounter. You have no memory of this place or the monsters you met. Now go and never return.		√	
(162) 0:41:54.01-->0:41:56.38 Wait, never return to the hotel?		√	
(163) 0:41:56.47-->0:41:58.68 What? You were supposed to forget the hotel.		√	
(164) 0:41:58.76-->0:42:02.64 I just used my powers to erase your memory. I looked straight into your eyes.			

		√	
(165) 0:42:02.72-->0:42:10.15 Maybe it's the contact lenses. These little plasticky doodads that help me see better. Here, let me just try and get them out real quick.		√	√
(166) 0:42:10.40-->0:42:12.98 Oh, that is the most disgusting thing. I have ever seen!		√	√
(167) 0:42:13.07-->0:42:15.99 Almost got it		√	√
(168) 0:42:15.99-->0:42:18.49 Stop doing that. Please stop doing that! Fingers away from the eyeballs!		√	
(169) 0:42:19.37-->0:42:41.05 Listen to me. You are never to return here. You are to stay away and never tell humans about this place. Or I will track you down and suck every ounce of blood from your body until you look like a deflated whoopee cushion! Be gone.		√	√
(170) 0:43:05.16-->-Follow me.		√	
(171) 0:43:09.21-->0:43:09.30 No, no, Mavis, I can't. I have to leave.		√	
(172) 0:43:09.37-->0:43:11.83 -You sure? It'll be fun		√	
(173) 0:43:22.68-->0:43:24.30 He's not gonna see me, is he?		√	
(174) 0:43:39.49-->0:43:42.11 Wow, would you look at the view from up here?		√	
(175) 0:43:42.20-->0:43:44.78 -You could almost see Budapest		√	√
(176) 0:43:44.87-->0:43:46.79.-Who-da-pest? Is that near Ha-wi-fi?	√		
(177) 0:43:47.79-->0:43:50.66 You mean Hawaii. Yeah, that place is a knockout.		√	
(178) 0:43:50.75-->0:43:52.75 I just went to a music festival there.		√	
(179) 0:43:52.83-->0:43:54.71 A human music festival?		√	
(180) 0:43:54.79-->0:43:56.46 I believe so.		√	
(181) 0:43:56.75-->0:43:59.63 So, did they all bite your toes and shove garlic bread in your face?		√	√
(182) 0:43:59.72-->0:44:04.89 No. Well, one dude took a bigger bite out of my energy bar than I expected, but I blame that on the heat.		√	√
(183) 0:44:04.97-->0:44:07.64 It's amazing. You've been everywhere.		√	
(184) 0:44:07.72-->0:44:18.57 Well, you know, what's the alternative? Just staying at home, never exploring,	√		

never seeing what's out there?			
(185) 0:44:22.41-->0:44:27.91 Oh, man. The sunrise from here must be...		√	
(186) 0:44:28.16-->0:44:29.41 I'm sorry.	√		
(187) 0:44:29.50-->0:44:31.54 Man, you've probably never even seen a sunrise, have you?		√	√
(188) 0:46:43.96-->0:46:46.13 Bad things are coming your way.		√	
(189) 0:46:46.22-->0:46:49.22 I got to get my thoughts together.	√		
(190) 0:51:09.65-->0:51:11.15 Why did that hurt me?		√	
(191) 0:51:14.53-->0:51:18.03 Look, honey, there's no falling in love at your age.		√	
(192) 0:51:18.15-->0:51:22.82 Mom was my age. Eunice says Mom kissed you first'cause you were too scared to make the first move.	√		
(193) 0:51:22.91-->0:51:24.41 Yeah, yeah, yeah, yeah, yeah.	√		
(194) 0:51:24.49-->0:51:26.70 Forget about me and Mom and kissing.		√	
(195) 0:51:26.83-->0:51:29.54 Dad, at some point, I'm going to get married.		√	√
(196) 0:51:32.21-->0:51:35.21 You're barely out of your training fangs.		√	
(197) 0:52:21.05-->0:52:23.18 But why all the sudden interest?		√	√
(198) 0:52:23.26-->0:52:26.01 Every time we used to talk about love, it was always,		√	√
(199) 0:52:26.10-->0:52:27.93 "Dad, that's gross,"		√	√
(200) 0:52:28.06-->0:52:30.77 and "Dad, I don't want to know about that."		√	
(201) 0:52:30.89-->0:52:32.14 I don't know.		√	
(202) 0:52:36.48-->0:52:38.57 I'm sorry, honey. I have to go.		√	
(203) 0:56:02.56-->0:56:19.75 I built this place for my love, to protect her child. As a father, you do everything to keep your family safe, even if you have to break their trust. But now, Mavis has feelings for you.		√	
(204) 0:56:19.83-->0:56:27.25 What? I just... Awesome		√	
(205) 0:56:27.34-->0:56:31.84 It's all right. You are a good one. If the world was different, maybe it would be		√	√

possible.			
(206) 0:56:32.51-->0:56:36.39 Drac, this is the 21st century. People aren't the same as they were back then.		√	√
(207) 0:56:36.56-->0:56:41.43 Can you tell me for certain that if we came out in the open, everyone would accept us? Everyone?		√	
(208) 0:56:41.52-->0:56:55.95 No. You're right. I will go for good this time. You can just say I had some emergency, or the gremlin lady ate me or something.		√	
(209) 0:56:56.03-->0:57:03.50 No, no, no, no, no. I don't want to ruin her birthday party. You can sneak out after it's all done.		√	
(210) 0:57:03.75-->0:57:10.80 I am sorry. The last thing I wanted was to hurt her. Or you		√	√
(211) 0:57:12.17-->0:57:18.35 You know, you're not the smoothest Frankenstein, but you'd make a great vampire.	√		
(212) 0:59:22.39-->0:59:24.60 You look beautiful.		√	
(213) 0:59:24.68-->0:59:26.93 Thanks. Thanks for the party.		√	
(214) 0:59:27.02-->0:59:29.02 Yeah, you like my little touches?		√	
(215) 0:59:51.58-->0:59:53.58 It's amazing.	√		
(216) 1:00:41.17-->1:00:43.05 I'm crazily scared right now.	√		
(217) 1:00:43.14-->1:00:45.51 Maybe that's a good thing.	√		
(218) 1:00:57.69-->1:01:00.99 How could you? After I shared my pain with you?		√	
(219) 1:01:01.07-->1:01:02.74 -But, no...-Dad, it was just a kiss.		√	
(220) 1:01:02.82-->1:01:04.41 No, you're not allowed to kiss.		√	
(221) 1:01:04.49-->1:01:07.91 Dad, I am allowed to do things. I am not 83 anymore.		√	
(222) 1:01:07.99-->1:01:10.20 I am allowed to like people, or go see the world again.		√	
(223) 1:01:10.29-->1:01:12.91 What? You saw it! You said you didn't like it!		√	
(224) 1:01:13.00-->1:01:14.83 Maybe I want to give the village another chance.		√	
(225) 1:01:14.92-->1:01:17.75 I just need to learn, you know, just how to roll with it, like Johnny does.		√	
(226) 1:01:18.00-->1:01:20.92 No, no, you can't go to the village again.		√	

(227) 1:01:21.01-->1:01:22.47 Maybe you can make them see that we could be friends.		√	
(228) 1:01:22.55-->1:01:24.05 No, that isn't possible.		√	
(229) 1:01:24.13-->1:01:26.34 Well, you can't be sure. It's all in how you present yourself.	√		
(230) 1:01:26.43-->1:01:28.30 -No, that won't make a difference!		√	
(231) 1:01:28.39-->1:01:29.43 -Because it just won't!		√	
(232) 1:01:29.43-->1:01:32.10 Why? Why won't it?		√	
(233) 1:01:29.64-->1:01:32.10 Because that village doesn't really exist!		√	
(234) 1:01:37.15-->1:01:39.90 What do you mean "doesn't exist"?		√	
(235) 1:01:39.98-->1:01:41.82 What did you do?		√	
(236) 1:01:41.90-->1:01:44.24 I did what I had to do.	√		
(237) 1:01:44.32-->1:01:49.16 What was it? What exactly did you have to do? Tell me!		√	
(238) 1:01:50.83-->1:02:00.29 I... I built the town. The staff put it all together. The zombies dressed up as the townspeople.		√	√
(239) 1:02:02.38-->1:02:10.47 Please. If you really went out there and something happened to you, I just couldn't live with myself.		√	
(240) 1:02:10.56-->1:02:21.44 But you can live with this? Lying to me? Tricking me? Keeping me here forever when you knew my dream was to go. Liar! Liar!		√	
(241) 1:03:56.54-->1:03:58.54 Please don't hurt me!	√		
(242) 1:04:33.87-->1:04:36.78 Mavis, honey, are you in there?		√	
(243) 1:05:07.07-->1:05:10.15 Dad, can you do me a favor?		√	
(244) 1:05:10.32-->1:05:13.45 Yes, yes, of course, darling. Anything.		√	
(245) 1:05:13.66-->1:05:15.24 Will you erase my mind?		√	
(246) 1:05:17.87-->1:05:23.91 No, no, no, no. No, I won't do that. There's too much I want you to remember.		√	
(247) 1:05:24.00-->1:05:27.63 You were right, Dad. The humans hate us.		√	
(248) 1:05:27.92-->1:05:31.63 Sweet heart, there are so many eligible monsters out there.		√	√

(249) 1:05:31.72-->1:05:36.64 You're so young to... What is it? What are you reading?		√	√
(250) 1:06:12.59-->1:06:16.68 I thought we Zinged, Dad.		√	
(251) 1:06:16.68 --> 1:06:16.76 You and Johnny?		√	
(252) 1:06:16.76-->1:06:28.15 I guess it was only me. But you should be happy,Dad.There's no reason for me to leave. I have no more dreams. I'm just like you now.		√	√
(253) 1:17:36.65-->1:17:41.40 While we hear a special announcement for my dear friend Jonathan.		√	
(254) 1:19:00.40 -->1:19:06.44 I am fine. I am just a little sunburned.	√		
(255) 1:19:11.66-->1:19:22.38 I always thought the worst thing ever would be seeing you go. But the worst is seeing you unhappy. Mavey, I want you to live your life.		√	√
(256) 1:19:24.67-->1:19:26.76 I don't know how I am supposed to do that.		√	
(257) 1:19:28.43-->1:19:31.72 You know, Mommy already gave you her birthday present.		√	
(258) 1:19:31.80-->1:19:33.81 Can I now give you mine?		√	
(259) 1:19:36.43-->1:19:37.68 What do I need this for?	√		
(260) 1:19:37.77-->1:19:40.23 It comes with an accessory		√	
(261) 1:19:45.40-->1:19:46.82 Why are you back?		√	
(262) 1:19:50.74-->1:19:52.66 'Cause you're my Zing, Mavis.		√	
(263) 1:19:52.78-->1:19:54.74 I am your Zing?		√	
(264) 1:19:55.16-->1:19:57.70 But you told me you hate monsters.		√	
(265) 1:19:58.00-->1:20:03.04 Yeah, well, I was afraid your dad was gonna suck all the blood out of my body if I didn't say that.		√	
(266) 1:20:04.92-->1:20:06.80 No, he's right, I would have done that.		√	
(267) 1:20:06.88-->1:20:09.92 -Dad.-I was wrong, Devil-chops.		√	
(268) 1:20:13.55-->1:20:15.51 Do you really mean it, Dad?		√	
(269) 1:20:17.10-->1:20:19.35 Go make your own paradise.	√		
(270) 1:20:22.98-->1:20:25.48 Can we try that kiss over again?		√	

(271) 1:20:25.57-->1:20:28.19 I think we can.		√	
(272) 1:20:32.24-->1:20:35.87 Sorry. I just... I got to get used to that.		√	
(273) 1:20:35.95-->1:20:38.58 Go. Do your thing.		√	
(274) 1:20:48.96-->1:20:50.51 Stop! Stop!		√	
(275) 1:21:32.59-->1:21:34.13 Drac, you ready to throw down?	√		
(276) 1:21:34.22-->1:21:37.39 No, no, I just came closer to hear you better.		√	
(277) 1:21:37.47-->1:21:39.35 Come on, just give it a try.		√	
(278) 1:21:39.47-->1:21:41.43 All right, maybe just a little.		√	√

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