

**THE IMPLICATURE IN ROMANTIC SCENES OF *YES MAN* MOVIE AS
SEEN IN CARL'S AND ALLISON'S DIALOGUES**

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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. Other writer's opinions or findings which are included in this thesis are quoted or cited in accordance with the ethical standard.

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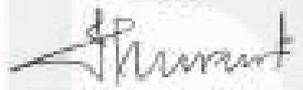
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Kami menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

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THE IMPLICATURE IN ROMANTIC SCENES OF *YES MAN* MOVIE AS SEEN IN CARL'S AND ALLISON'S DIALOGUES

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ABSTRACT

Yes Man movie is a movie that has two genres in one movie; romance and comedy. In a romantic situation, a movie can give an explosive sense and a good experience for the viewers. The goal of this research is to analyze the types of implicature used in a romantic situation and the relationship between an implicature and a romantic situation in *Yes Man* movie. The writer tries to find the benefit of implicature in a romantic situation. The writer uses a qualitative method of study. The writer explains the data by showing the semantic meaning, the maxims, the context, and the implicature of the utterances.

The writer concludes two points. First, the implicature that can make a romantic situation is formulated by following all maxims (straightforwardly) or breaching some maxims. If the speakers are following all maxims, it means they are allowing cooperative principle. Here, the writer does not find an implicature breaching the quality maxim. It can happen because the speakers want to make the hearers trust them first in order to strengthen the relationship. Second, the implicature has benefit in a romantic situation. The Implicature in a romantic situation can be used to show respect, exception, surprise, and emphasizing of feeling to other. The Implicature also can be used to test the feeling of the targets.

Keywords: *Cooperative Principle, Implicature, Romance, Romantic Situation*

THE IMPLICATURE IN ROMANTIC SCENES OF *YES MAN* MOVIE AS SEEN IN CARL'S AND ALLISON'S DIALOGUE

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ABSTRAK

Film *Yes Man* adalah salah satu film yang memiliki dua genre film sekaligus di dalam sebuah film, yaitu percintaan dan humor. Dalam situasi romantis, sebuah film dapat memberikan ledakan rasa dan pengalaman yang baik bagi penonton. Tujuan dari penelitian ini adalah untuk menganalisis jenis implikatur yang digunakan dalam situasi romantis dan hubungan antara implikatur dan situasi romantis di film *Yes Man*. Penulis mencoba untuk menemukan manfaat dari implikatur dalam situasi romantis. Penulis menggunakan kualitatif sebagai metode penelitian. Penulis menjelaskan data dengan menunjukkan makna semantik, maksim-maksim, konteks, dan implikatur dari ujaran.

Penulis menyimpulkan menjadi dua poin. Pertama, implikatur yang dapat membuat situasi romantis dirumuskan dengan mengikuti semua maksim (lugas) atau melanggar beberapa maksim. Jika pembicara mengikuti semua maksim, itu berarti mereka mengikuti prinsip kerjasama. Di sini, penulis tidak menemukan implikatur yang melanggar maksim kualitas. Hal ini dapat terjadi karena para pembicara ingin membuat para pendengar mempercayai mereka terlebih dahulu untuk memperkuat hubungan mereka. Kedua, implikatur mempunyai keuntungan dalam situasi romantis. Implikatur dalam situasi romantis dapat digunakan untuk menunjukkan rasa hormat, pengecualian, kejutan, dan menekankan perasaan dengan yang lain. Implikatur juga dapat digunakan untuk menguji perasaan para target.

Kata kunci: *Prinsip Kerjasama, Implikatur, Percintaan, Situasi Romantis*

MOTTO

“Be Better Than The Best !!!”

“Not everyone likes you, and not everyone hates you”

-Rawuh Yuda Yuwana-



DEDICATION

This Graduating Paper, I dedicated to:

My Beloved Parents

My Great Future

My Best Sister and Brother

My "First" English Lecturer (Mr. Husaini)

My Special Friend who always makes my ear like burned everyday (NMJ)

My Lecturers

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LIST OF ABBREVIATIONS

Abbreviation 1. QL for Quality

Abbreviation 2. QN for Quantity

Abbreviation 3. RL for Relation

Abbreviation 4. MN for Manner



CHAPTER I

INTRODUCTION

1.1. Background of Study

Language is the most important tool for communication and interaction between people for various purposes. Usually, language can be used to convey ideas, opinions, desires, feelings, information, or messages to others. Language is very important because it cannot be separated from people as the language users. The language itself is divided into two types, those are written and spoken. Generally, the written type is tangible works of fictions, such as a novel, a short story and a comic; and nonfictions, such as a news script and a biography. The spoken type is such as reading news, conversation, speech, and others. Those are called the activity of language, and the activity of language can be represented in the works of literature.

The works of literature are media to express ideas and goals of people. It can be a reflection of people's life from their ideas or circumstances when they create their works. In the past, the products of literature are mainly written (poem and prose). Then it is developed into audio-visual live (play). In recent era, the new product of literature is flexible audio-visual (movie) which has the same genres with the old products like romance, tragedy, and comedy. It becomes a new interesting thing to express ideas and goals of people to become a clearer reflection of their.

Movie, as a new product of literature, presents a more creative and imaginative product in expressing the authors' ideas. Therefore, the viewers can easily understand the authors' ideas. *Yes Man* movie has two popular genres in one movie: romance and comedy. In recent era, romance is the most popular genre in movies for teenagers of Indonesia. It is proven by Korean fever in Indonesia that almost all movie of Korean in Indonesia use romance for its genre.

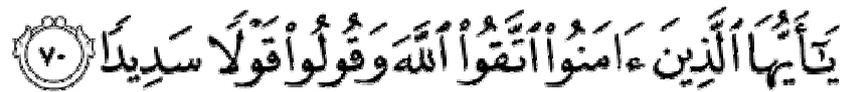
Based on the Oxford Dictionary, romance can mean: "a feeling of excitement and mystery associated with love; love, especially when sentimental or idealized; a love affair, especially one that is not very serious or long-lasting; a book or film dealing with love in a sentimental or idealized way; or a genre of fiction dealing with love in a sentimental or idealized way". (<http://oxforddictionaries.com/definition/english/romance>). Nowadays, romance and comedy bring forth a subgenre of romantic comedy which is very interesting to be analyzed.

Based on Collins Dictionary's definition, a romantic comedy is "a humorous film, novel or play about a love story that ends happily" (<http://www.collinsdictionary.com/dictionary/english/romantic-comedy>). Another explanation about a romantic comedy from an education website is "perhaps, the most popular of all comic forms--both on stage and on screen--is the romantic comedy. In this genre, the primary distinguishing feature is a love plot in which two sympathetic and well-matched lovers are united or reconciled. In a typical romantic comedy, the two lovers tend to be young, likeable, and apparently meant for each other, yet they are kept apart by some complicating circumstances (e.g.,

class differences, parental interferences; a previous girlfriend or boyfriend) until, surmounting all obstacles, they finally married. A wedding-bell, fairy-tale-style happy ending is practically mandatory.” (<http://condor.depaul.edu/dsimpson/tlove/comic-tragic.html>).

A happy ending story usually makes a good feeling for the viewers. A good feeling may come from a good statement or a circumstance that is watched by the viewers. Those things cannot be separated from the implicit meanings that always follow in a conversation and sometimes make the viewers get a difficulty to understand the right meanings. It makes the writer interested to analyze the implicit meanings because of some hidden messages that need interpretation to know the possible meanings, and these are not as simple as explicit meanings to be understood. One type of the implicit meanings of an utterance that is produced by the speaker is called implicature. Leech states that “the basic understanding of an implicature is interpreting an utterance which is ultimately a matter of guesswork, or (to use a more dignified term) hypothesis formation” (1983: 30-31). According to Grice, “Implicature is divided into two types: conventional implicature and conversational implicature. The conventional implicature happens when the conventional meaning or words used to determine what is implicated, meanwhile conversational implicature is the subclass of nonconventional implicature and it is also connected with certain general features of discourse” (1975: 44).

In Islamic perspective, there are many implicit meanings in Al Qur'an. The readers or hearers must interpret to get the right or the closest meanings. For example, Surah Al-Ahzab (33), verse 70:



Which means: O you, who have believed, fear Allah and speak words of appropriate justice (<http://quran.com/33/70>). After reading Ustadz Masduki's interpretation in an article, the main point of this surah is "the true words" (<http://mtafm.com/v1/archives/3678>). The meaning of "the true words" means that people should say honestly and clearly. From these verses, the writer is interested to analyze the implicit meanings because sometime people say something unclear by using implicature, but they do not lie. For example, someone asks the other one (girl: "Do you love me?", boy: "Yes, I have (ever) loved you."). In this case, the girl asks the boy about the boy's feeling to the girl at that time. The boy's answer is not a lie, but the boy gives unclear information because using the word "ever" that is able mean "before he loved her, but now (when the girl asks him) he is not sure or he does not love her again." It is important for human life to avoid misunderstanding in conversation.

In this study, the writer analyzes the implicatures used in romance in the romantic comedy movie, *Yes Man* which is directed by Peyton Reed, written by Nicholas Stoller, Jarrad Paul, and Andrew Mogel and adapted from the 2005 book *Yes Man* by Danny Wallace (<http://www.the-numbers.com/movies/2008/YESMA.php>). The writer chooses this subject because

it is important to know why the implicit meanings can make romantic situation. It makes the hearers need some knowledge of the speakers and their attitude, in order to interpret whether the speaker is telling the truth or not. The writer chooses *Yes Man* movie because it tells about a man named Carl who always says “yes” for every condition, although it is not what he wants. The word “yes” that he always says, makes many good chances and changes for his life, whereas before he says “yes” for every condition, his life is monotonous and boring. In the last story, he gets Allison, after he has done many adventures in his life.

In addition, this movie is chosen because of Carl’s silliness as the main character, and the implicit meanings that are used in the adventure of his life. He shows the interesting romantic side to Allison. This movie is important to be analyzed because the implicature of the romantic utterances are not easy to be understood when the hearer does not know the context of what the speaker means. So, the writer focuses on the dialogues and scenes between Carl and Allison.

The writer analyzes the implicit meanings in the romantic scenes between Carl and Allison in *Yes Man* as a romantic comedy movie. The analysis is aimed to realize the types of implicature in romantic situations and the relation between implicature and romantic situation. Finally, the writer hopefully can show the reasons why the implicit meanings are used in romantic situation. The hearers can get the right or the closest meaning from the speakers and make them more sensitive in order to make a good conversation.

1.2. Problem Statements

After presenting the background of study, the writer aims to find the answer of the questions:

1. How the types of implicature makes romantic situations?
2. What is the relation between implicature and romantic situation?

1.3. Objectives of Study

The writer's objectives of this research are:

1. To explain how the types of implicature can make romantic situations.
2. To explain the relation between implicature and romantic situation.

1.4. Significances of Study

Theoretically, this study is expected to enrich knowledge on implicature. Practically, it can be used as information to get better understanding about implicatures for the other researchers, readers, and academic field. For the other researchers, this study can be used as a reference when they are discussing the same related topics. Then, this study can give depth understanding on implicit meaning on romantic situation used in *Yes Man* movie and raise the readers' awareness and understanding of predicting the conveyed meaning in a

communication so that a successful communication can be achieved. In an academic field, this study can be useful to many studies, especially pragmatic study. In implicature side, the reader can know and learn the using of implicature in romantic side, not only in humor. Finally, this study can contribute valuable inputs to English Department's students who are interested in doing similar studies.

1.5. Literature Review

After trying to find the papers with the same topic as this research, the writer finds three papers. First, the paper is written by Widya Rabiah Praja Victory entitled *Implicature Used in Humors of Yes Man Movie* in 2010. Widya analyzes the conversational implicature interrelated with implied utterances in humors of *Yes Man* movie. Widya only focuses on the implicature of humor scenes or dialogues and the way how the main character uses implicatures in humors of *Yes Man* movie. The results of her study show that there are two types of implicature and its use. There are generalized implicature which is no knowledge context to be used and particularized implicature is based on special context. Both of two types of implicature in the movie is different in its use, it is caused the different purpose and the situation of the conversation to be achieved. Particularized conversational implicature tends to be used in the movie. (http://lib.uin-malang.ac.id/?mod=th_detail&id=06320107).

Second, the paper is titled *Analysis of Directive as Found in Yes Man Movie* in 2010 by Mella Suely Putri. Mella analyzes the speech acts of *Yes Man* movie. Mella focuses on the types of speech acts, the functions of directives used by the speaker, and the factors influencing the speaker in using directive utterances in *Yes Man* movie. The result is directive speech acts demand function is most prevalent because the speaker does not have the power or close relationship with the hearer. This tends to make the speaker using directive speech acts function of requests in getting attention hearer to do something based on the intent of the speaker. In addition, there are four dominant factors that influence speakers in the use of speech act types and functions of directive speech acts in between places or situations, participants said, the purpose and tools as a medium of communication. (<http://repository.unand.ac.id/14110/>).

Third, the paper is written by Ayudya Whardani entitled *Humor as Reflected in the Use of Cooperative and Politeness Principles in Yes Man Movie* in 2013. She analyzes cooperative principle and politeness that implied in humors of *Yes Man* movie. She focuses on the implicature of humor scenes or dialogues and the way how the main character uses implicatures in humors of *Yes Man* movie and relates them in cooperative principle and politeness principle. The results of her study The principle is most effective in stimulating the audience to laugh seen from the many examples shown are the fulfillment of the principle - the principle of modesty caused by the humor as an anomaly interpretation. (<http://digilib.uin-suka.ac.id/9505/>).

Those papers have related topic to the writer's topic. The three of them have the same subject with the writer's subject, that is *Yes Man* movie, but the objects of them are different, although two of them are almost the same as the writer's object. First, Widya's and Ayudya's subject is the same as the writer's subject. Widya, Ayudya and the writer are almost the same in using theories for implicature. The difference is in the scenes or dialogues that are focused on. Widya and Ayudya focuses on the humors, so every dialogue or scene related to humors becomes Widya's focus while the writer focuses on the romance. The writer only focuses on the dialogue or scene between Carl and Allison. Second, Mella's subject is speech acts. This is a very different subject as the writer's subject. Mella also focuses on the using of directive utterances from the speakers in *Yes Man* movie.

1.6. Theoretical Approach

According to Leech, "the basic understanding of an implicature is interpreting an utterance which is ultimately a matter of guesswork, or (to use a more dignified term) hypothesis formation" (1983: 30-31). According to Grice, "Implicature is divided into two types: conventional implicature and conversational implicature. The conventional implicature happens when the conventional meaning or words used to determine what is implicated, meanwhile conversational implicature is the subclass of nonconventional implicature and it is also connected with certain general features of discourse" (1975: 44). Based on

the theories above, the writer concludes that implicature is the speaker's action to imply the meaning without directly expressing using an utterance.

Oxford Dictionary, romance can mean: “a feeling of excitement and mystery associated with love; love, especially when sentimental or idealized; a love affair, especially one that is not very serious or long-lasting; a book or film dealing with love in a sentimental or idealized way; or a genre of fiction dealing with love in a sentimental or idealized way”. (<http://oxforddictionaries.com/definition/english/romance>).

Since this research analyzes the implicature in romantic scenes, the main theory used is the implicature based on theories of Grice and the other experts. After the analysis is completed, the writer makes the conclusion of the whole analysis to answer the problem statements.

1.7. Method of Research

1.7.1. Type of Research

This study uses a qualitative method. “Qualitative methods are typically more flexible – that is, they allow greater spontaneity and adaptation of the interaction between the researcher and the study participant” (Mack, 2005: 4). This method can also be described as the method of gathering data, in which the writer does not do interviews to collect the data, but only gather the data from some referential books, website, and other data sources. In the research, the writer visits the library and web browsing to get the data.

1.7.2. Data Sources

There are two data sources: the main data and the supporting data. The main data is the data that is analyzed in the research. In this research, the main data is the serial romantic comedy movie: *Yes Man*. The data include the dialogue of *Yes Man* movie. On the other hand, the writer uses the supporting data which is derived from literature reviews and books or websites that can support the analysis of this research.

1.7.3. Data Collection Technique

In order to collect the data, the writer of this research uses a documentation technique. After the writer watches *Yes Man* movie intensively to understand the story. Then, the writer compares the movie with the dialogue script to mark the important acts and dialogues by giving the number in each dialogue, and notes the time of the dialogues. Moreover, the writer also uses the documentation technique by visiting library and browsing website to collect more data related to the movie. Those are the writer's ways to get data easily. The important data such as the movie record and implicature theories are collected by reading and summarizing.

After the data are collected, the writer sorts out the data to find the appropriate data to be analyzed. The focus of this research is to analyze the implicature in romantic scenes of Carl and Allison's dialogues. Then, the writer classifies the dialogues and acts between Carl and Allison. After that, the data that

have no indication about Carl and Allison are eliminated. After the data are classified, the writer takes data that have implicatures and romance to get the answer of the problem statements.

1.7.4. Data Analysis Technique

The analysis of the data in this research uses objective approach in which the analysis is based on the factual data in the *Yes Man* movie. The data are analyzed descriptively using the implicature theory of pragmatics. Therefore, the results of the analysis become the conclusion of the analysis.

The writer collects all dialogues of Carl and Allison, and then the writer tries to find the dialogues that contain implicature (data are analyzed based on semantic meaning, maxims (quality, quantity, relation, manner), and the special background of the issue). After that, the writer finds the dialogues that contain implicature that are used in romantic scenes (romance is for limiting the data classification).

After getting the accurate data to be analyzed, the writer makes an outline of how the data are analyzed including which data are analyzed first, what arguments are used to support the analysis, and how the analysis is begun and ended. Using the outline, the writer begins to analyze each data by applying implicature theory. After the analysis is completed, the writer makes the conclusion of the whole analysis to answer the problem statements.

1.8. Paper Organization

This paper is divided into four chapters. The first chapter describes the general information of the research including the background of study, problem statements, objective of study, significances of study, literature review, theoretical approach, method of research, and paper organization. The second chapter explains the implicature and romance theory. The third chapter is the analysis that contains the data analysis. The last chapter is the conclusion of the research.



CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

After analyzing data of *Yes Man* movie based on problem statements, the writer concludes that in romantic situation of *Yes Man* movie that is focused on scenes between Carl and Allison, there is no implicature that breaches all maxims. The implicature that can make a romantic situation is formulated by following all maxims (straightforwardly) or breaching some maxims. It happens because the speakers want to cooperate to the hearers in order to make the conversation and respond of the hearers well. It means the speakers use cooperative principle. The writer finds implicature that breaching one, two, or three maxims. Here, the speakers do not allow all maxims because they try to hide or make different assumption to the hearers. The relation maxim is the most often breached. Perhaps, the speakers want to try to change the topic of conversation, ask to do something first (urgent), or give more important information. Then, the manner maxim is often breached because the speakers want to make hearers misleading, or think the different possibility of goals. The last is the quantity maxim breached because the speakers want to limit the hearer information or make the hearer really know what the speakers' mean. Based on the analysis, the writer does not find the utterance breaching the quality maxim. It can happen because the speakers want to make the hearers trust them first in order to strengthen the

relationship or the speakers are sincere in loving their couple because they really love their couple. Perhaps, in the real life, we can find the speakers or people breaching the quality maxim because they do not really love their couple.

There are some relations between implicature and romantic situation. The Implicature in romantic situations can be used to show respect, exception, surprise, and support the hearers. Except that, it can be used also to ask for a date to someone, showing someone is a special person, making the couple happy, caring to someone by giving more attention and showing or emphasizing a feeling to someone.

4.2. Suggestion

For the next researchers, I suggest to analyze the relation between romance and politeness principle. It is interesting because people will know how to make romantic situation without ignoring politeness in social life. Except that, the next researchers can analyze also the relation between romance, implicature, and politeness principle. For people who shy to show their feeling to other directly, implicature can be used to know the targets have the same feeling or not. It is also can be used to learn when the right time to state love to targets. The Implicature also can be used to test the feeling of targets. It can be used to find a couple that love us and to make romantic situation that can make a couple happy with us. Sometimes, implicature can be used to know whether someone is lying or not, and still hides another goals or not.

Finally, the researcher hopes that this analysis will be useful to sharpen the people's understanding about implicature and romantic situation. People should be able to apply the cooperative principle in social interaction to make their conversations flows successfully.



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Appendix I

The dialogues of Carl and Allison.

- (346) 00:23:14,835 --> 00:23:16,976 That's a good look.
(347) 00:23:17,377 --> 00:23:18,277 Oh, hi.
(348) 00:23:20,092 --> 00:23:22,247 Did you just take my picture?
- Maybe.
(349) 00:23:23,117 --> 00:23:26,562 Did you just run out of gas?
- Maybe.
(350) 00:23:27,952 --> 00:23:29,390 That sucks.
(351) 00:23:29,801 --> 00:23:31,802 That happened to me last week.
(352) 00:23:31,975 --> 00:23:34,424 When you were driving ridiculously far out of your way to drop off a homeless guy
(353) 00:23:34,475 --> 00:23:37,125 Who wore out your phone battery, so you couldn't call 'Triple A'
(354) 00:23:37,756 --> 00:23:41,418 Uh, no. I take it that's what happened to you.
- No.
(355) 00:23:41,587 --> 00:23:43,400 Why do you assume that?
(356) 00:23:44,661 --> 00:23:47,310 He used up your phone?
- Yes
(357) 00:23:47,521 --> 00:23:50,236 Apparently he was the most popular homeless man on the planet.
(358) 00:23:50,266 --> 00:23:52,782 He was staying connected. It was good to see.
(359) 00:23:53,055 --> 00:23:57,051 I'm just glad that I could be a part of it
- That must feel good.
(360) 00:23:57,429 --> 00:24:01,363 Oh, truly. And I'm getting some exercises, which is cool.
(361) 00:24:01,842 --> 00:24:05,624 Well, do you need a ride?
- On that thing?
(362) 00:24:16,080 --> 00:24:21,424 Am I going too fast for you?
- No, In fact I think you should go faster.
(363) 00:24:21,589 --> 00:24:24,181 That way if we crash at least I'll die..
(364) 00:24:24,416 --> 00:24:26,829 I don't want to be kept alive artificially.
(365) 00:24:35,958 --> 00:24:37,051 What are you doing?
(366) 00:24:37,357 --> 00:24:40,131 I'm taking a picture. Smile.
(367) 00:24:41,579 --> 00:24:45,499 I can't see. I'm blind.
- Me too. Isn't it great?
(368) 00:24:58,098 --> 00:25:00,069 Yes, that's getting it good.
(369) 00:25:03,701 --> 00:25:05,840 Thanks again for the ride.
- No, problem.
(370) 00:25:05,981 --> 00:25:09,831 Hopefully the color will return to your face sometime soon.

(371) 00:25:10,132 --> 00:25:12,490 I'm more of a four wheel kind of guy.
 - Really?
 (372) 00:25:12,604 --> 00:25:16,312 I never would have guessed that. You seem so at ease on two.
 (373) 00:25:17,620 --> 00:25:19,758 Can I have my helmet back now?
 (374) 00:25:19,997 --> 00:25:22,123 I'm still wearing it aren't I?
 (375) 00:25:24,182 --> 00:25:25,512 Thanks.
 (376) 00:25:27,281 --> 00:25:29,451 Are you okay?
 - Yeah, I'm good.
 (377) 00:25:29,610 --> 00:25:32,238 Unless you want to stick around and make out? - What?
 (378) 00:25:32,399 --> 00:25:34,011 What did you say?
 (379) 00:25:37,667 --> 00:25:38,735 Hey, I ...
 (380) 00:25:44,282 --> 00:25:46,012 Have a good night.

(555) 00:42:55,788 --> 00:42:58,937 Hey, out of gas makeout guy.
 (556) 00:42:59,035 --> 00:43:02,326 Did we make out? Oh, right, we did. Now I remember.
 (557) 00:43:02,457 --> 00:43:05,606 What are you doing here?
 - Is this crazy or what?
 (558) 00:43:05,720 --> 00:43:09,975 It's so crazy. Are you stalking me?
 - No, I would never do that.
 (559) 00:43:10,002 --> 00:43:13,184 By the way, your new LR furniture, it looks great from the yard.
 (560) 00:43:14,003 --> 00:43:19,006 Hey, uh, great, uh, gig, whatever
 - Thanks.
 (561) 00:43:19,077 --> 00:43:24,200 Strong lyrics. Do you just make that stuff up? - It gots some personal experience.
 (562) 00:43:25,154 --> 00:43:26,450 Do you want a drink?
 (563) 00:43:26,539 --> 00:43:31,320 Oh I can't. I have to wake up early, so I have to go but ...
 (564) 00:43:31,554 --> 00:43:32,877 Aww, really?
 (565) 00:43:34,868 --> 00:43:37,026 But you can walk me to my scooter.
 (566) 00:43:38,339 --> 00:43:45,168 I teach a jogging-photo group for people who want to both exercise and practice photography.
 (567) 00:43:45,290 --> 00:43:47,632 Really, that's getting very popular.
 (568) 00:43:47,943 --> 00:43:52,076 It's in Griffith park and we do a loop it's about 5 miles.
 (569) 00:43:52,236 --> 00:43:54,276 At six AM.
 (570) 00:43:54,335 --> 00:43:57,861 I haven't been up at 6AM in like... Never..
 (571) 00:43:58,668 --> 00:44:02,862 That's early.
 - Yes, but it makes for amazing pictures.
 (572) 00:44:03,817 --> 00:44:07,632 Okay, so you're in a band, do the jogging-photography. What else?
 (573) 00:44:08,006 --> 00:44:10,116 Oh, whatever I want.
 (574) 00:44:10,407 --> 00:44:13,503 I volunteer at a shelter. I paint a little bit.

(575) 00:44:13,624 --> 00:44:16,039 That's cool. I've done some charity work.
 (576) 00:44:16,178 --> 00:44:18,472 And some nude modeling, FYI.
 (577) 00:44:19,622 --> 00:44:22,588 That's good to know. If I ever need to ...
 (578) 00:44:24,462 --> 00:44:27,898 So anyway, my answer is yes. I'd be happy to go out with you.
 (579) 00:44:28,419 --> 00:44:30,198 I didn't ask you not.
 (580) 00:44:30,454 --> 00:44:32,820 Could have fooled me with that nude modeling comment.
 (581) 00:44:32,919 --> 00:44:36,814 You said that.
 - Whoever said it, it made me very uncomfortable.
 (582) 00:44:38,912 --> 00:44:41,192 Why don't you come to my class tomorrow?
 (583) 00:44:41,462 --> 00:44:45,292 Why don't you stop smothering me?
 Seriously, way too much too soon.
 (584) 00:44:45,457 --> 00:44:46,962 Yeah, I'd love to.
 (585) 00:44:48,381 --> 00:44:51,455 Okay, I'll see you tomorrow, um ...
 (586) 00:44:51,984 --> 00:44:53,237 Carl.
 (587) 00:44:53,703 --> 00:44:55,154 Allison.

(601) 00:45:57,737 --> 00:46:00,019 Hello, Allison, it's me Carl. I'm here.
 (602) 00:46:00,166 --> 00:46:01,730 Allison, I'm here.
 (603) 00:46:06,671 --> 00:46:08,646 Hey, who were those guys?
 (604) 00:46:08,687 --> 00:46:11,447 That's Rooney and my new friend Lee. He's a male nurse.
 (605) 00:46:11,852 --> 00:46:14,556 We hit a couple of raves last night. It was totally off the hook.
 (606) 00:46:14,585 --> 00:46:17,421 Yeah, you seem a little hyper.
 - I had a couple Red Bull's.
 (607) 00:46:17,457 --> 00:46:18,387 Have you ever had a Red Bull?
 (608) 00:46:18,418 --> 00:46:21,088 I'd never had a Red Bull before but I had one last night and I really like Red Bull.
 (609) 00:46:21,151 --> 00:46:22,947 I got a new necklace. It glows in the dark.
 (610) 00:46:23,043 --> 00:46:25,413 but you can't really see it right now unless you do this.
 (611) 00:46:25,596 --> 00:46:29,114 That's really something. Doesn't Red Bull make you crash pretty hard
 (612) 00:46:29,415 --> 00:46:31,841 No, I don't think so. No.
 (613) 00:46:32,539 --> 00:46:35,758 Hey, after we jog we should get a Red Bull.
 (614) 00:46:35,831 --> 00:46:37,033 You could get a Red Bull and I could get a Red Bull.
 (615) 00:46:37,162 --> 00:46:38,754 We could share a Red Bull.
 (616) 00:46:38,897 --> 00:46:40,190 Okay that would be really...
 - Red Bull.
 (617) 00:46:40,296 --> 00:46:41,426 That sounds g ...
 - Red Bull.
 (618) 00:46:41,467 --> 00:46:42,527 I think id r...

- Red Bull.

(619) 00:46:46,525 --> 00:46:49,571 Okay, a lot of energy. I like it.

(620) 00:46:49,715 --> 00:46:51,898 Everybody, this is Carl. Carl, this is everybody.

(621) 00:46:52,293 --> 00:46:53,844 Hey, everybody.

(622) 00:46:54,306 --> 00:46:57,102 Come on. Let's get into ship-shape.

(623) 00:47:09,800 --> 00:47:11,103 Got it!

(624) 00:47:21,295 --> 00:47:23,215 Hey, Carl? Are you Okay?

(625) 00:47:25,999 --> 00:47:27,832 Hold it right there.

(626) 00:47:42,060 --> 00:47:43,238 That's good.

(627) 00:47:44,576 --> 00:47:48,771 I can't put my finger on you. You're kind of unpredictable.

(628) 00:47:49,849 --> 00:47:51,765 Kind of mysterious.

(629) 00:47:52,197 --> 00:47:56,235 I like to keep it fresh. I like to live it up. I like to mix it up.

(630) 00:47:56,389 --> 00:47:58,776 If that doesn't jive with you, we should end this right now.

(631) 00:47:59,336 --> 00:48:00,725 I love that.

(632) 00:48:00,923 --> 00:48:04,405 I don't know how people go through life with the same boring routine every day.

(633) 00:48:04,486 --> 00:48:06,177 Just shoot me.

- Right to the face.

(634) 00:48:06,237 --> 00:48:09,962 Seriously, I dated this guy and I was astounded at how perfectly content he was

(635) 00:48:10,046 --> 00:48:14,108 Just living his life in this closed off little box.

- I know. It's so frustrating.

(636) 00:48:14,160 --> 00:48:16,031 I just want to grab these people and shake'em

(637) 00:48:16,074 --> 00:48:19,773 and say 'wake up, you!' 'You're missing out'

(638) 00:48:19,926 --> 00:48:22,046 on a little thing called life.

- That's so true

(639) 00:48:22,386 --> 00:48:25,475 So, what happened to closed off little box boy?

(640) 00:48:25,684 --> 00:48:28,558 It just didn't work out. It's a long history.

(641) 00:48:29,901 --> 00:48:32,188 Same story you were singing about last night?

(642) 00:48:32,756 --> 00:48:34,134 Might be.

(643) 00:48:35,571 --> 00:48:38,408 Closed off little boy. Tender topic. Go no further.

(644) 00:48:38,443 --> 00:48:41,713 Okay, if you must know we lived together.

(645) 00:48:41,825 --> 00:48:44,504 I thought he was it. The one. Whatever.

(646) 00:48:44,549 --> 00:48:48,047 And then, surprise, He ended it out of nowhere.

(647) 00:48:48,094 --> 00:48:50,019 for no reason, gone, never saw him again.

(648) 00:48:51,206 --> 00:48:53,165 Wow, that's rough. I'm sorry.

(649) 00:48:54,399 --> 00:48:57,588 Next time you really should warn me about the length of the story

(650) 00:48:57,595 --> 00:48:59,994 It kind of dragged on there.

- I'll work on that.

(707) 00:52:58,938 --> 00:53:02,638 Hey, do you want to drive?

(708) 00:53:09,158 --> 00:53:13,021 Hey, you're getting better. - Yeah, not bad, huh?

(709) 00:53:13,795 --> 00:53:15,393 I got it.

(710) 00:53:21,370 --> 00:53:22,492 I got an idea.

(711) 00:53:28,821 --> 00:53:30,405 We can't do this.

(712) 00:53:30,855 --> 00:53:32,602 Why, are you scared?

(713) 00:53:35,872 --> 00:53:39,895 Hurry, somebody's coming. I see someone. Hurry!

(714) 00:53:43,422 --> 00:53:45,572 This is crazy. - I know.

(715) 00:53:45,927 --> 00:53:47,244 But it's great.

(716) 00:54:12,679 --> 00:54:14,668 This is unreal.

(717) 00:54:15,342 --> 00:54:17,347 I couldn't agree more.

(718) 00:54:24,362 --> 00:54:27,026 # Say you don't need those diamond rings #

(719) 00:54:29,034 --> 00:54:31,400 # and I'd be satisfied #

(720) 00:54:32,507 --> 00:54:35,388 # Tell me you want those kind of things #

(721) 00:54:35,644 --> 00:54:37,544 # that money just can't buy #

(722) 00:54:39,338 --> 00:54:42,402 # I don't care too much for money #

(723) 00:54:42,985 --> 00:54:44,990 # money can't buy me love #

(724) 00:54:53,561 --> 00:54:57,189 You know I never met anyone driving a scooter before.

(725) 00:54:57,833 --> 00:55:01,704 I've never had anyone kiss me on the stage of the Hollywood Bowl before.

(726) 00:55:25,037 --> 00:55:27,475 Good evening, Los Angeles.

(727) 00:55:27,120 --> 00:55:30,989 Please welcome to the Hollywood Bowl, 'Munchausen by Proxy'

(728) 00:55:32,008 --> 00:55:33,588 I'm your biggest fan.

(729) 00:55:33,598 --> 00:55:37,277 I killed her. I'm a somebody.

(730) 00:55:38,693 --> 00:55:40,546 I don't know about that.

(731) 00:55:40,549 --> 00:55:42,015 C'mon, you gotta have freaky fans.

(732) 00:55:42,316 --> 00:55:44,616 I don't think so. We don't really have that much of a following

(733) 00:55:45,495 --> 00:55:48,116 What are you talking about? There's Rodrigo and the guys at the bar.

(734) 00:55:48,177 --> 00:55:51,240 They can't be trusted. Then there's me and my friends.

(735) 00:55:51,253 --> 00:55:54,045 That makes eight or nine very unstable people.

(736) 00:55:54,157 --> 00:55:56,493 How many people can this place even hold?

(737) 00:55:56,612 --> 00:55:58,071 I think 17,000.

(738) 00:55:58,216 --> 00:56:03,668 So each one of us invites 1800 of our closest friends.

(739) 00:56:03,771 --> 00:56:08,283 No need. I know our music isn't that mainstream, but I love doing it

(740) 00:56:08,408 --> 00:56:10,022 It's like my photography.

(741) 00:56:10,139 --> 00:56:13,938 I know there isn't much demand for blurry photos taken while running, but ...

(742) 00:56:14,075 --> 00:56:15,886 I wasn't going to say anything.

(743) 00:56:16,498 --> 00:56:19,737 You know, who cares? The world is a playground.

(744) 00:56:19,852 --> 00:56:24,001 You know that when you're a kid, but somewhere along the way everyone forgets it.

(745) 00:56:24,854 --> 00:56:26,446 I love your music.

(746) 00:56:26,857 --> 00:56:29,628 Everyone can take a photo standing still

(900) 01:06:07,273 --> 01:06:08,553 I have some carry on, here

(901) 01:06:08,674 --> 01:06:13,401 I'd like two tickets on the first plane out of here, please.

(902) 01:06:13,558 --> 01:06:14,738 We have never done this before.

(903) 01:06:17,540 --> 01:06:20,670 The next flight available for boarding is to...

(904) 01:06:22,005 --> 01:06:23,133 Lincoln, Nebraska.

(905) 01:06:25,139 --> 01:06:30,301 Okay. Okay? - Okay. Yeah, Lincoln. Here we come.

(906) 01:06:33,981 --> 01:06:38,434 Where does someone go in Lincoln Neb?
- Well, clearly we should go there.

(907) 01:06:40,264 --> 01:06:44,460 Telephone Museum

(908) 01:06:44,840 --> 01:06:48,216 The earliest switchboard operators' headsets weighed over 10 1/2 pounds.

(909) 01:06:49,538 --> 01:06:51,270 Interesting.

- Look at this.

(910) 01:06:53,819 --> 01:06:55,655 The first phone call ever.

- Pretty cool.

(911) 01:06:56,187 --> 01:06:57,711 Check out the phone.

(912) 01:06:57,968 --> 01:06:58,963 Smaller than I thought it would be.

(913) 01:06:59,846 --> 01:07:01,049 Hold on. I'm vibrating.

(914) 01:07:01,300 --> 01:07:02,138 Hello?

(915) 01:07:07,069 --> 01:07:08,239 Nice shot.

(916) 01:07:10,753 --> 01:07:13,454 What do you know about that?

- Pretty sexy.

(917) 01:07:15,238 --> 01:07:16,834 So, what do we do just....

(918) 01:07:24,451 --> 01:07:25,813 Pull.

(919) 01:07:28,140 --> 01:07:29,559 I got it! I got it!

(920) 01:07:29,867 --> 01:07:32,148 Can I do it again? What's wrong?

(921) 01:07:52,223 --> 01:07:53,763 Twenty bucks OK kills 'em

(922) 01:07:54,571 --> 01:07:56,362 Hey, Pete. Mind putting that on a coaster?

(923) 01:07:56,563 --> 01:07:57,695 What, do you live here now?
(924) 01:07:57,832 --> 01:08:01,550 Yeah, I asked Carl and he had to say 'yes'.
(925) 01:08:03,411 --> 01:08:07,917 Hey, is that Carl?
- Wait a second.
(926) 01:08:14,053 --> 01:08:16,000 He's there in Nebraska.
- Wow!
(927) 01:08:18,020 --> 01:08:19,815 This is the interesting part,
(928) 01:08:20,052 --> 01:08:23,599 because if you don't take the heads off properly, then everything gets mixed into the batch
(929) 01:08:24,447 --> 01:08:27,183 Someone gets a break in their bucket or a mouthfull of tendons.
(930) 01:08:27,279 --> 01:08:28,646 and you've got a lawsuit on your hands.
(931) 01:08:30,752 --> 01:08:33,312 We got a fainter down in head removal.
(932) 01:08:38,474 --> 01:08:40,274 I can't believe I tripped like that.
(933) 01:08:41,615 --> 01:08:45,024 Huh, it seemed like you fainted.
- No, I told you my foot caught a nail.
(934) 01:08:46,122 --> 01:08:47,184 Oh, okay.
(935) 01:08:47,618 --> 01:08:50,749 I thought it was all the chicken beaks in the bucket.
- Don't. Please.
(936) 01:08:52,780 --> 01:08:54,306 Oh God, it starting to rain.
(937) 01:08:57,605 --> 01:08:59,486 I'll protect you. Come on.
(938) 01:09:00,712 --> 01:09:01,728 Hurry. There's no time to lose.
(939) 01:09:02,175 --> 01:09:03,633 We have to find shelter.
(940) 01:09:03,965 --> 01:09:05,038 Come on.
(941) 01:09:07,412 --> 01:09:09,454 Get in here. It's okay. I got you..
(942) 01:09:11,917 --> 01:09:13,540 Are you okay?
(943) 01:09:13,812 --> 01:09:15,140 Are you hurt?
(944) 01:09:23,253 --> 01:09:24,330 What?
(945) 01:09:26,093 --> 01:09:27,646 I do not know. I think I love you.
(946) 01:09:29,179 --> 01:09:30,442 Really?
(947) 01:09:31,113 --> 01:09:33,439 I've known that I like you for a while,
(948) 01:09:33,451 --> 01:09:35,296 but now I have decided that I love you.
(949) 01:09:35,650 --> 01:09:38,450 Do you love me?
- Definitely.
(950) 01:09:39,134 --> 01:09:40,131 I love you like
(951) 01:09:40,894 --> 01:09:42,550 I can't believe it.
(952) 01:09:42,645 --> 01:09:44,452 It's kind of ridiculous.
(953) 01:09:45,739 --> 01:09:49,036 I've been thinking and I know it's crazy, especially for me,
(954) 01:09:49,761 --> 01:09:53,296 but maybe when we get back we should move in together.
(955) 01:09:55,427 --> 01:09:57,623 Wow? Really, you think of that?
(956) 01:09:59,253 --> 01:10:01,803 What do you think?
- What do I think?
(957) 01:10:03,402 --> 01:10:04,861 Yeah.

- Oh God, you paused.
 (958) 01:10:05,023 --> 01:10:06,564 No, I didn't pause.
 - You paused.
 (959) 01:10:06,595 --> 01:10:10,286 No no no I didn't pause. It's just a big step.
 - It was a stupid idea. I shouldn't have said anything
 (960) 01:10:10,638 --> 01:10:13,125 It is too soon.
 - No, no, stop. Come on, what are you talking about?
 (961) 01:10:13,455 --> 01:10:14,860 Here, ask me again.
 (962) 01:10:15,356 --> 01:10:16,694 Do you wan...
 - Yes!
 (963) 01:10:17,647 --> 01:10:20,226 Did I pause there? I could probably knock a couple milliseconds off that.
 (964) 01:10:35,843 --> 01:10:39,041 Where are you traveling today?
 - Los Angeles.
 (965) 01:10:42,102 --> 01:10:43,558 I'll just be one minute.
 (966) 01:10:45,305 --> 01:10:48,271 We should do this every weekend. We could see the whole world.
 (967) 01:10:48,498 --> 01:10:49,570 I'm in.
 (968) 01:10:50,495 --> 01:10:52,724 Are you okay?
 - Yeah, I'm good.

(1009) 01:13:09,587 --> 01:13:12,393 You just say 'Yes' everything? Are you kidding me?
 - It's not what it sounds like.
 (1010) 01:13:12,408 --> 01:13:13,974 Oh really? How does it sound, because I'd really love to hear it.
 (1011) 01:13:14,004 --> 01:13:17,060 I'm wondering if there's a better setting for this back and forth?
 (1012) 01:13:17,184 --> 01:13:19,041 Yeah, maybe we should speak privately. Come on inside.
 (1013) 01:13:23,242 --> 01:13:24,942 Whew, pretty close.
 (1014) 01:13:25,191 --> 01:13:27,844 What the hell, Carl? Are you serious, you just say 'Yes' to everything?
 (1015) 01:13:28,120 --> 01:13:30,766 Even if you don't like it?
 - No, of course not.
 1016) 01:13:31,870 --> 01:13:33,695 Sometimes.
 - Oh, good. What a relief
 (1017) 01:13:33,701 --> 01:13:37,283 because I thought you lied all the time. but it's just sometimes, that's really excellent.
 (1018) 01:13:37,762 --> 01:13:40,967 So you didn't want to come to my show? You didn't want to go jogging with me?
 (1019) 01:13:41,244 --> 01:13:44,325 You didn't want to travel with me?
 - Yes I did! That was my idea!
 (1020) 01:13:44,821 --> 01:13:46,593 And when I asked if you wanted to move in together,

(1021) 01:13:46,600 --> 01:13:48,930 that took a lot for me to do that and I meant it.

(1022) 01:13:49,646 --> 01:13:53,699 and I didn't know what to expect, but I guess I figured like an adult you were going to weigh the options.

(1023) 01:13:54,581 --> 01:13:58,316 You paused. You wanted to say no, but you couldn't because you had to say 'Yes'.

(1024) 01:13:58,529 --> 01:14:00,877 That's not ...entirely ...true.

(1025) 01:14:00,971 --> 01:14:05,511 How do I know if anything you did was because you wanted to or because of some goddamn program?

(1026) 01:14:13,838 --> 01:14:14,785 Allison.

(1027) 01:14:16,478 --> 01:14:17,635 Bye, Carl.

 (1208) 01:29:28,281 --> 01:29:30,128 Carl, what are you doing here?

(1209) 01:29:30,224 --> 01:29:33,694 I just wanted to tell you that I don't want to live with you.

(1210) 01:29:33,938 --> 01:29:37,014 Oh, wow, thanks. My knight in shining armor.

(1211) 01:29:37,210 --> 01:29:39,585 Okay people, let's go.

(1212) 01:29:42,889 --> 01:29:44,129 But I want to be with you.

(1213) 01:29:44,225 --> 01:29:46,459 But I don't want to be with you. I don't even know who you are.

(1214) 01:29:46,555 --> 01:29:49,279 Everything I said to you, I meant, except for the part about living together.

(1215) 01:29:49,380 --> 01:29:50,280 That makes me nervous.

(1216) 01:29:50,374 --> 01:29:51,987 But that's normal. It's a big decision.

(1217) 01:29:51,988 --> 01:29:54,188 We shouldn't just jump into something like that without thinking about it.

(1218) 01:29:54,276 --> 01:29:58,094 Why not? You do it with everything. You just say 'yes, yes, yes' to whatever comes your way.

(1219) 01:29:58,190 --> 01:30:00,751 That's not true. You can say no if you don't want to.

(1220) 01:30:00,881 --> 01:30:03,552 Oh, brilliant Carl. Where did you get that? Your literature?

(1221) 01:30:03,714 --> 01:30:07,140 Look, I know the philosophy has some holes.

- Oh, you think?

(1222) 01:30:07,869 --> 01:30:11,070 Seems pretty air tight to me.

- But if I hadn't done that

(1223) 01:30:11,099 --> 01:30:12,371 I never would have met you.

(1224) 01:30:12,922 --> 01:30:15,374 Because the old Carl didn't think he was enough for anybody.

(1225) 01:30:15,637 --> 01:30:18,523 I thought if I said 'yes' to things and got involved with people

(1226) 01:30:18,785 --> 01:30:21,538 sooner or later they'd find out i'm not enough.

(1227) 01:30:21,670 --> 01:30:23,973 I didn't think I had anything to share.
(1228) 01:30:24,131 --> 01:30:26,790 But now I know what I have to share is pretty huge.
(1229) 01:30:26,866 --> 01:30:29,777 And I want to share it with you.
- Do you mind, Reggie?
(1230) 01:30:29,873 --> 01:30:32,720 Seriously, dude.
- Sorry, seemed interesting.
(1231) 01:30:33,107 --> 01:30:35,663 Even if I had met you, I never would have asked you out.
(1232) 01:30:35,716 --> 01:30:38,976 You were the complete opposite of me. You did things and had friends,
(1233) 01:30:39,045 --> 01:30:42,001 and sang in rock bands and made life happen.
(1234) 01:30:42,251 --> 01:30:44,409 You weren't scared of anything.
(1235) 01:30:44,429 --> 01:30:48,310 You don't think I'm scared of anything? Who do you think I am?
(1236) 01:30:48,405 --> 01:30:52,216 I'm scared of a lot of things.
- And I'm scared too.
(1237) 01:30:52,589 --> 01:30:54,711 Let be scared together.
(1238) 01:30:56,401 --> 01:30:58,570 I don't know what you want me to say?
(1239) 01:30:58,881 --> 01:31:02,928 So just say yes, but only if you really want to.
(1240) 01:31:03,481 --> 01:31:06,989 And can you do it kind of soon? I'm starting to get a chill.
(1241) 01:31:07,512 --> 01:31:09,366 Yeah, I noticed that.
(1242) 01:31:09,708 --> 01:31:10,869 Well?
(1243) 01:31:17,463 --> 01:31:19,982 Maybe.
- Come on.
(1244) 01:31:20,465 --> 01:31:24,103 I'm not going to say that word.
- Okay, maybe is fine. Maybe's good.
(1245) 01:31:30,547 --> 01:31:32,266 I like 'maybe'.
(1246) 01:31:32,457 --> 01:31:34,412 Reggie, come on.

Appendix II

CURRICULUM VITAE



Rawuh Yuda Yuwana

**Senden Danguran, RT 02/RW 11,
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Date of Birth: July 10, 1990

- 2010-2014 : English Literature Department (Undergraduate Program), Faculty of
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Terbuka University (Graduated), Library Science (D2)
- 2006-2009 : SMA Negeri 2 Klaten
- 2003-2006 : SMP Negeri 2 Klaten
- 1997-2003 : SD Negeri 2 Danguran
- 1994-1997 : TK Aisyiyah Bustanul Athfal Dalangan

INTERESTS:

Computerization of Networking, Designing.

