

**THE USE OF QUALITY MAXIM IN THE CHARACTERS**

**OF *THE GIVER* MOVIE**

**A GRADUATING PAPER**

Submitted in Partial Fulfillment of The Requirements for Gaining The Bachelor  
Degree in English Literature



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## A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinion or findings included in the thesis are quoted or cited in accordance with the ethical standards.

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**ABSTRACT**

This research aims to discover the ways of the characters in *The Giver* movie in observing and not observing quality maxim. This research uses quality maxim in cooperative principle by Grice. The data of this research is all utterances of the characters in this movie. This research uses qualitative method. The data is analyzed by analyzing the characters' utterances and finding the ways of characters in observing and not observing quality maxim. The result of this research can be concluded that the characters not only observe quality maxim but also do not observe quality maxim. They do not observe the maxim in some ways such as, violating, flouting, and infringing. Based on the data obtained, there are 276 times of observance of quality maxim and 62 times of non-observance of quality maxim. In non-observance of quality maxim, it was found 46 times of violating, nine times of flouting, and seven times of infringing.

**Keywords:** *Quality maxim, Observance and non-observance, The Characters, The Giver movie*

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# PENGUNAAN MAKSIM KUALITAS PADA TOKOH-TOKOH DALAM FILM *THE GIVER*

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## ABSTRAK

Penelitian ini bertujuan untuk menemukan cara para tokoh dalam mematuhi dan tidak mematuhi maksim kualitas di film *The Giver*. Penelitian ini menggunakan maksim kualitas dalam teori prinsip kerjasama oleh Grice. Data penelitian ini adalah semua ucapan para karakter. Penelitian ini menggunakan metode kualitatif. Data penelitian ini dianalisis dengan cara menganalisis ucapan-ucapan dan menemukan cara-cara para karakter dalam mematuhi dan tidak mematuhi maksim kualitas. Hasil dari penelitian ini, peneliti dapat menyimpulkan bahwa para karakter tidak hanya mematuhi maksim kualitas tetapi, mereka juga tidak mematuhi maksim kualitas. Mereka tidak mematuhi maksim dengan cara *violating*, *flouting*, dan *infringing*. Berdasarkan data yang ditemukan, terdapat 276 kali pada kepatuhan dan 62 kali pada ketidakpatuhan maksim kualitas. Pada ketidakpatuhan ditemukan 46 kasus *violating*, sembilan kali *flouting*, dan tujuh kali *infringing*.

**Kata Kunci:** *Maksim kualitas, Kepatuhan dan ketidakpatuhan, Para tokoh, Film*

*The Giver*

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MOTTO

**“Let’s Break The Limits...!!”**

-Budi Waluyo-

**“Everyone has inside them a piece of good news.  
The good news is you don’t know how great you can be!  
How much you can love! What you can accomplish!  
And what your potential is.”**

-Anne Frank-

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## DEDICATION

I dedicate this graduating paper to:

Allah Swt;

My lovely parents, *Bapak* Agus Suwito and *Mamah* Enung Nuryanti;

My young sisters, Retno Dwie Noerzannah S and Evi Rodiah S;

My Beloved Family;

My great Lecturers;

All my Friends.

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of Study

Human is a social creature that needs to communicate as means of exchanging information with other people by using language. Language is a system used to communicate between the speaker and the hearer. In a conversation, the speaker uses the variety of utterances. Each speaker's utterance in the communication should be well understood by the hearer. It is as Fromkin, Rodman, and Hyams state that "to understand language we need to know the meaning of words and the morphemes that compose them. We also must know how the meanings of the words combine into phrase and sentence meanings" (2003: 173). A communication between the speaker and the hearer will deliver smoothly when the hearer understands the meaning of the speaker's utter, but sometimes it will become miscommunication. The miscommunication happens when someone wants to tell the truth to someone else, but he/ she is worry about his/ her feeling.

When people get anything on fact, the truth is the important of them. The word of 'truth' means a quality or state of being based on fact" (Bull, 2003: 477). In Islamic view, it is already known that to be honest or telling the truth called *ash-shidq*. It becomes one of four principal characteristics of the prophets Muhammad saw, the messengers, and also common human. It shows how Islam highly emphasizes truthful, there is no exception to its whole believers.

Otherwise, Islam strongly emphasizes to keep away from lying, even threatened the liars who used to lie and hide the truth. As can be found in the holy Qur'an, in the surah Al-Baqarah [2]: 42,

وَلَا تَلْبِسُوا الْحَقَّ بِالْبَاطِلِ وَتَكْتُمُوا الْحَقَّ وَأَنْتُمْ تَعْلَمُونَ ﴿٤٢﴾

*And cover not Truth with falsehood, nor conceal The Truth when ye know (what it is) (Ali, 1999: 27).*

And also surah Yunus [10]: 69,

قُلْ إِنَّ الَّذِينَ يَفْتَرُونَ عَلَى اللَّهِ الْكَذِبَ لَا يُفْلِحُونَ ﴿٦٩﴾

*Say: Those who invent a lie against Allah will never prosper*

(Ali, 1999: 498)

Those verses tell the Muslim and all people to be truthful in conducting conversations because untruth only damages own themselves. It can make they avoided by people, or people do not believe them ever. The important of feeling the truth can be seen in the film.

A film or movie is one of the favorite entertainments. According to Barsam and Mohanan, a movie can entertain people at the multiplex (2010: 3). Multiplex is also called multiplex cinema. It is one of places that can entertain people to enjoy the movie.

Usually, movie also can be seen in television and it is often telling a story. There are some aspects which are included in movie such as plot, story, cinematography, the effect and actor/actress who gives special impression that play the story seems realistic like in the real life. It also means that movie depicts humans' relationship. It is how they interact to each other and how they deliver their message to someone else through conversation.

One of the movies that tell about the truth is *The Giver*. This movie is created in 2014 and directed by Phillip Noyce. This movie based on Lois Lowry's book of same name ([www.imdb.com](http://www.imdb.com)). *The Giver* is a movie that tells about a new society, named community. It has five rules to obey. The rules are "use precise language", "wear your assigned clothing", "take your morning medication", "obey the curfew" and "never lie". There are some characters in this movie. The main character is Jonas. He has two close friends. They are Asher and Fiona. Jonas lives with his parents and his young sister. His father is a nurture in Nurturing Center of children who are newly born. Jonas' mother always obeys the rules that have been made by the elders. That community has a leader called a chief elder. A chief elder knows all about the memories of the past. Someday, the elders of the community determine Jonas and his friends' professions. All of the teenagers have received their profession except Jonas. He receives a special profession. It is "the receiver of memory". The Giver trains him. The Giver is one of the elders. The Giver has memories of the past too and he knows everything that is not known by the others.



As the receiver of the memory, Jonas receives the rules from “The Giver”. There are five rules. The first “report directly to the receiver of memory for your training,” the second “from this moment, you are exempt from all rules governing rudeness,” the third “beside from your daily injection, you may not other medicines,” the forth “you may not discuss your training with anyone,” and the last “you may lie”. Jonas begins to receive more and more memories, eventually learning of The Giver’s past. The Giver hopes that Jonas can help him to break the boundary of memory.

In this movie there is a rule that the characters should never lie. The subject that relate with this research is quality maxim. Quality maxim is one of maxims and it is included in cooperative principle. This maxim proposes that the speaker and the hearer are required to make their contribution in telling the truth. For example, this conversation is occurred in *The Giver* movie when Jonas asks Fiona to concentrate and to explain what she sees.

00:26:35,135 --> 00:26:43,809 FIONA: You're seeing something, aren't you? Can't you tell me?

00:26:50,400 --> 00:27:07,458 JONAS: Give me your hands. What do you see?

00:27:10,170 --> 00:27:11,962 FIONA: Oh, my goodness. - JONAS: You see it?

00:27:13,006 --> 00:27:16,967 **FIONA: Yes. It's water.**

In the last conversation, Fiona gives her information to Jonas about what she sees at Triangle. At that time, Fiona comes to Jonas, when he lies on the grass. She feels something wrong with Jonas. She asks about his doing and he directly

grips Fiona's hands. He practices what he does in training with The Giver. Fiona asked by Jonas to look at waterfall and she answers his question. She says "It's water". In fact, the answer is not wanted by Jonas, but she observes the quality maxim because she tells the truth.

On the other hand, in some situations, someone may not observe quality maxim because he/she wants to reach certain purpose and to deliver a message implicitly. This example gives the illustration about the situation. As follow:

00:59:12,131 --> 00:59:13,465 JONAS: But he's family.

00:59:13,633 --> 00:59:15,676 MOTHER: Precision of language, please.

00:59:16,094 --> 00:59:19,304 FATHER: Sit down. Eat with us.

**00:59:22,058 --> 00:59:23,809 JONAS: I just need to rest for a while.**

When Jonas comes back to dwelling, he does not find Gabriel in his place. His parents explain why Gabriel is moved to Nurturing Center and cannot live together with them. He thinks that Gabriel has become a member of his family. He cannot believe that. Then, father asks him to eat together, but he ignores by saying "I just need to rest for a while."

Jonas does not observe the quality maxim by violating. He worries if Gabriel will be released to Elsewhere. Gabriel is a baby who is cared by his father. Jonas is disappointed because that baby is in danger. By doing so, he knows that his parents do not know that he covers up his feeling. Here, the speaker gives the untruth and uses sentences or words that are not understood by

the hearer. He also knows that the hearer does not understand the truth of what he said. It means that the speaker can be called that he violates the quality maxim.

There are some ways to not observe the quality maxim. They are violating, flouting, infringing, opting out and suspending. This topic interested to analyze in a certain condition or situation when the speaker observe and may not observe the quality maxim to achieve certain goals.

Quality maxim can determine a successful communication, but sometimes someone does not observe the maxim by saying unclearly utterance and it makes less information. Thus, the hearer has different understanding with speaker's intention. It also happens to the characters in *The Giver* movie. There are the characters that break the rules intentionally without known by others. Even when they tell the lie, but actually they really do not know what they utter. Later, the researcher wants to reveal the use of quality maxim by the characters in *The Giver* movie. The ways of the characters in observing and not observing the quality maxim will be found. It makes the researcher wants to know how they observe the "never lie" rule.

## **1.2 Research Question**

Based on the background of study above, the research question is how do the characters observe and not observe quality maxim?

### 1.3 Objective of Study

Based on the research question, the objective of the study is to discover how the characters observe and not observe quality maxim.

### 1.4 Significance of Study

This research has two significances. They are theoretical significance and practical significance. Theoretically, this research shows that quality maxim can be used in analyzing a movie that is mostly focused in the way of the characters in telling the truth. Practically, in the real life this research helps people to explain his/ her honest intention through the quality maxim. The forms of observance and non-observance in quality maxim can be identified and can be understood by the reader.

### 1.5 Literature Review

This research has some prior researches that are relevant with this topic. The first research is a graduating paper written by Ayudya Whardhani from State Islamic University Sunan Kalijaga of Yogyakarta in 2013 entitled “Humor as Reflected in the Use of Cooperative Principles and Politeness Principles in *Yes Man* Movie.” This research answered three basic questions. The first question was “what cooperative principles are breached or followed by characters in *Yes Man*” the second question was “what politeness principles are breached or followed by the characters in *Yes Man*” and the third question was “how can cooperative and politeness principle breached or followed by the characters in *Yes Man*.” The method used in this research was a qualitative method. This research described



how the data which was only based on the maxims of cooperative principles and politeness principles breached or fulfilled by the characters in *Yes Man* movie; and explaining how the one of those pragmatics principles could arouse humorous effects seen from humor theory. The conclusion of this research was the characters in humorous scenes contribute the use of cooperative and politeness principles no matter the characters follow or flout them. In the part of humorous effects related to the use of cooperative principles only breaching of the cooperative principles can contribute humor.

The second research was a graduating paper entitled “Parents’ and Children’s Use of Cooperative Principle in *Despicable Me 2*” by Rosiana Rizqy Wijayanti from State Islamic University Sunan Kalijaga Yogyakarta in 2014. In this research explained about the communication between parent and children that they follow and breach the cooperative principle. This research also analyzed the differences and the similarities between parent and children in using cooperative principle. There were three research questions. The first was “How does Gru as the father use the cooperative principle in *Despicable Me 2*?” The second was “How do Gru’s children use cooperative principle in *Despicable Me 2*?” The last question was “How are the difference and similarity of Gru’s and his children’s use of cooperative principle in *Despicable Me 2*?” This research used descriptive qualitative method. The result of the research described that there are parents’ and children’s reasons in following and breaching the maxims of cooperative principles. However, there were many differences when parents and children breach the maxims of cooperative principles.

The third research entitled “The Flouting of Cooperative Principle in Drama *The Glass Menagerie*” a graduating paper written by Ade Islamiah from Hasanuddin University Makassar in 2012. This research used cooperative principle theory by Grice. This research used a descriptive qualitative method. This research described how relationship between Laura and the other characters in the flouting of cooperative principle. In this research, there are three questions. The first question was “what kinds of maxims of cooperative principles are flouted in drama “the Glass Menagerie?” The second question was “who is the character violates the maxims of cooperative principle dominantly?” The third question was “what is the relationship between characterization and flouting of cooperative principles in the play?” This research also found the way the main and supporting characters use implicature. The result of this research showed that the maxims which were flouted in the play are maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner. The character which dominantly violated the cooperative principle was Laura.

The fourth research was “Johnny English’s Characterization through The Way He Uses Cooperative Principle in Johnny English Reborn Movie” written by Yudith Tyas Pramewari from State Islamic University Sunan Kalijaga Yogyakarta in 2015. This research aimed to analyze how Johnny English uses the cooperative principle when communicating with others, and to understand Johnny English’s characterization that is described in the movie based on the way he uses the cooperative principle when communicating with others. She used qualitative method. The result of her research showed Johnny English used the observing or

failing the cooperative principle and he also failed the maxim because he really could not follow how the maxims require because of the situation. The observance of the maxim often led to positive characterization and the non-observance of maxim often led to negative characterization.

The last research was written by Dwi Lestari from Gajah Mada University in 2015. The title of the research was “The Non-Observance of Quality Maxim as Seen in The Movie Twilight Saga: Twilight.” The purposes of this research were to identify violating and flouting of the quality maxim in the movie; and classify the strategies used by the characters to breach the quality maxim, and to find out the strategy mostly used in doing so. This research used a descriptive qualitative method. This research was based on the theory of cooperative principles, but it only used maxim of quality that is proposed by Grice. The findings of this research showed that the characters violate and flout the maxim of quality. It was because they gave a piece of wrong information to mislead the hearer and they wanted to make the conversation more intimate.

While there are similar prior researches that analyze the character and use the quality maxim, but it is different ways to find the case. The quality maxim is used in this research to find the characters’ ways in observing and not observing.

## 1.6 Theoretical Approach

This research only focuses on the conversation in telling the truth of the characters in *The Giver* movie. The concept of cooperative principle is developed by Grice. Grice state that:

We might then formulate a rough general principle which participants will be expected to observe, namely: Make your conversational contribution such as is required, at stage at which it occurs, by accepted purpose or direction of talk exchange in which you are engaged. One might label this the cooperative principle (1975: 26).

Grice's principle was general idea that further is distinguished into four maxims. They are:

1. Maxim of quality

Try to make your contribution from this principle are true. Especially:

- a. do not say what you believe to be false, and
- b. do not say that for which you lack adequate evidence.

2. Maxim of quantity

- a. make your contribution as informative as is required for the current purpose of the exchange, and

- b. do not make your contribution more informative than is required.

3. Maxim of relevance

- a. make your contribution relevant.

4. Maxim of manner

Be perspicuous and specifically:

- a. avoid obscurity,
- b. avoid ambiguity,
- c. be brief, and
- d. be orderly.

(Grice, 1975: 26-27)

## **1.7 Method of Research**

### **1.7.1 Type of Research**

According to Bogdan and Taylor “A qualitative method means a research procedure which produces descriptive data in the form of written or oral words of people and behavior, which can be observed” (as cited in Moleong, 2004: 3). This research uses a descriptive qualitative method. Creswell also states that “Qualitative research is interpretative research” (2009: 165). During analyzing and finding the answers of the research questions, the research also will include the interpretation. The analysis of this research will be explained through words.

### **1.7.2 Data Source**

The data source of this research is taken from *The Giver* movie subtitle that is obtained from [www.subscene.com](http://www.subscene.com). It can help the contexts of the conversation to identify the utterances. In this research, the data is the utterances of the characters in *The Giver* movie that contain of observing and non-observing the quality maxim.

### 1.7.3 Data Collection Technique

In the research, the data collection is a documentation technique. Here, the researcher uses some several steps. It is begun by watching *The Giver* movie in several times to obtain the contexts of the conversation. Reading the subtitle of movie to identify observing and non-observing of the quality maxim. After that, the researcher writes down the utterances of the characters that contain of observing and non-observing the quality maxim with numbered and bold it.

### 1.7.4 Data Analysis Technique

In data analyzing technique of this research, the researcher does some steps. Those are:

1. analyzing the characters' utterances in observing and not observing the quality maxim;
2. finding the way of the characters in observing and not observing quality maxim;
3. drawing conclusion.

## 1.8 Paper Organization

This research is divided into four chapters. The first chapter is introduction including background of study, research question, objective of study, significances of study, literature review, theoretical approach, method of research, and paper organization. The second chapter is theoretical background explaining about pragmatics, implicature, and cooperative principles. The third chapter is research findings and discussion that includes discovering the characters in



observing and not observing the quality maxim. The last chapter is conclusion and suggestion.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

#### 4.1 Conclusion

According to research findings and discussions, there is one conclusion that can be described as follow. The researcher found that the characters observe and do not observe the quality maxim. The characters observe quality maxim by telling the truth. There are 276 times of observance and 62 times of non-observance the quality maxim by the characters. First, Jonas occurs 57 times in observing quality maxim. He violates quality maxim in 12 times, flouts in once, and infringes in three times. Second, Fiona observes quality maxim in 29 times. In non-observance, she violates quality maxim in four times and she flouts in two times. Third, Asher observes quality maxim 18 times. He also violates and flouts quality maxim in 3 times. Fourth, Lily only observes quality maxim in six times and does not observe quality maxim in once by flouting maxim. Fifth, Father observes quality maxim in 15 times. He also does not observe in three times of violating and three times of flouting. Observing quality maxim in 104 times is occurred by The Giver, but in not observing he only violates quality maxim in nine times. Last, The Chief Elder, she observes quality maxim in 28 times. She does not observe quality maxim in 13 times of violating maxim and three times of flouting maxim.

The results above can be concluded that the characters observe quality maxim because they should obey the rules and their own purposes. The rules

require all people in community to use injection, and it is called morning medication. It can erase memories. Jonas, The Giver and The Chief Elder should not obey because they have the important role in their community. They tell the truth each other because they have the same thoughts to see beyond.

Meanwhile, in non-observance there are implicature that are found. When the characters imply because they want to show the reasons of what they exactly meant to the hearer. Covering the fact from the hearer is the most appearance of the characters in not observing quality maxim.

#### **4.2 Suggestion**

Based on the finding and analyzing the ways and the reasons of the characters that use observing and not observing quality maxim in *The Giver* movie, the researcher has suggestions for future research. An interesting topic may be to use another movie that is more focused and more effective on one character. It will be interesting if quality maxim is distinguishing characteristic of one character.

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#### Online Resources

- The Giver* (2014). [www.imdb.com/title/tt0435651/](http://www.imdb.com/title/tt0435651/). Accessed on 14<sup>th</sup> of September 2015.
- Subscene: The Giver*. <https://subscene.com/subtitles/the-giver/english/1006559>. Accessed on 11<sup>th</sup> of October 2015.

## APPENDICES

## The Data of The Characters in Observing and Not Observing Quality Maxim

No.	Observances	Non-observances	Types of Non-Observance
1	00:02:07,919 --> 00:02:10,129 FIONA: I got Asher to come say goodbye to Teacher.		
2	00:03:38,176 --> 00:03:39,635 FATHER: Which one was heavier? 00:03:38,176 --> 00:03:39,635 FIONA: Mine.		
3		00:03:42,597 --> 00:03:44,806 JONAS: Father, I think Fiona put her finger on the scale. 00:03:44,974 --> 00:03:46,016 FIONA: I did not.	Flouting
4	00:03:42,597 --> 00:03:44,806 JONAS: Father, I think Fiona put her finger on the scale. 00:03:44,974 --> 00:03:46,016 FIONA: I did not.		
5	00:03:51,189 --> 00:03:53,899 FATHER: Oh, this little guy didn't qualify for tomorrow's ceremony.		
6	00:03:55,068 --> 00:03:57,527 FATHER: He's just not strong enough to be assigned to a family yet.		
7	00:04:01,157 --> 00:04:03,325 [CRYING CONTINUES] JONAS: Hey... 00:04:04,535 --> 00:04:06,078 FATHER: It's okay, Jonas, you can open it. 00:04:10,541 --> 00:04:12,459		



	<b>JONAS: Yeah, it's Jonas.</b>		
8		00:04:21,344 --> 00:04:22,511 FATHER: Be strong, Gabriel. 00:04:23,638 --> 00:04:24,972 JONAS: You looked at his name? 00:04:25,265 --> 00:04:26,598 JONAS: Isn't that against the rules? <b>00:04:26,766--&gt; 00:04:31,270</b> <b>FATHER: Yeah, i-it is... I just thought having a name might help him grow.</b>	Infringing
9		00:04:42,448 --> 00:04:43,365 FIONA: Are you okay? <b>00:04:43,533--&gt; 00:04:46,118</b> <b>JONAS: Huh? Yeah. I'm fine.</b>	Violating
10	00:05:35,543 --> 00:05:36,793 ASHER: Quick question: Who are we? <b>00:05:36,961 --&gt; 00:05:37,878</b> <b>FIONA: Friends.</b>		
11		00:06:06,282 --> 00:06:08,033 LILY: Can I be "Released to Elsewhere," Mother? 00:06:08,201 --> 00:06:09,534 LILY: Even just for one day? <b>00:06:09,702--&gt; 00:06:11,620</b> <b>FATHER: No, you're too young, Lily Billy.</b>	Violating
12	00:06:30,640 --> 00:06:34,935 JONAS: When you were about to graduate, did you ever feel like there was no position meant for you? 00:06:35,269 --> 00:06:37,270 FATHER: They've been watching since you were a new child. <b>00:06:35,269 --&gt; 00:06:37,270</b> <b>FATHER: They've been watching since you were a new child.</b>		
13	<b>00:06:37,855 --&gt; 00:06:39,439</b>		

	<b>MOTHER: The Elders are never wrong.</b>		
14		<b>00:07:10,138--&gt; 00:07:13,765</b> <b>THE CHIEF ELDER: But here's a secret: you are my favorite Community.</b>	Violating
15		<b>00:07:15,143--&gt; 00:07:19,896</b> <b>THE CHIEF ELDER:</b> However, because we do not lie, <b>I readily admit I say that to every Community.</b>	Violating
16		<b>00:07:56,434--&gt; 00:08:10,113</b> <b>THE CHIEF ELDER:</b> Ceremony of the Release to Elsewhere, <b>honoring the elderly citizens who have devoted their work to the beauty and harmony of our beloved Community.</b>	Violating
17		<b>THE CHIEF ELDER: And now ready for joyous retirement to Elsewhere.</b>	Violating
18		00:09:16,764 --> 00:09:44,416 THE CHIEF ELDER: Number 51, Asher. Unruly, careless. Sometimes those most in need of responsibility learn best by being the practitioners of it. Drone Pilot. Thank you for your childhood. <b>00:09:44,584--&gt; 00:09:45,750</b> <b>ASHER: You can keep it!</b> 00:09:45,918 --> 00:09:46,918 [LAUGHTER] 00:09:48,129 --> 00:09:49,379 ASHER: Thanks!	Flouting
19	00:09:50,923 --> 00:10:01,891 THE CHIEF ELDER: Number 53, Ayanda. Recreation Leader. Thank you for your childhood. Number 54, Kathy. <b>00:10:02,226 --&gt; 00:10:03,768</b> <b>LILY: They skipped Jonas.</b>		
20	<b>00:11:10,461 --&gt; 00:11:29,020</b> <b>THE CHIEF ELDER: Number</b>		

	52, please step forward. <b>Jonas has not been assigned a position. Jonas has been selected.</b>		
21		<b>THE CHIEF ELDER: We were not hasty this time. We could not afford another failure.</b>	Violating
22	<b>THE CHIEF ELDER: Jonas possesses all four attributes:</b>		
23		<b>00:11:29,647--&gt; 00:11:50,709</b> <b>THE CHIEF ELDER:</b> intelligence, integrity, courage, and one I can name, but I cannot describe the capacity to see beyond.	Violating
24		<b>THE CHIEF ELDER: But I must warn you, your training involves pain.</b>	Violating
25		<b>THE CHIEF ELDER: Pain far beyond anything we know.</b>	Violating
26	<b>00:11:56,465 --&gt; 00:12:06,725</b> <b>THE CHIEF ELDER: Jonas, you have been selected as our next Receiver of Memory.</b>		
27	00:12:43,971 --> 00:12:46,264 JONAS: when she said, "We cannot afford another failure"? 00:12:46,432 --> 00:12:48,183 FATHER: Well, ten years ago, the Receiver... <b>00:12:48,350 --&gt; 00:12:51,352</b> <b>MOTHER: We do not speak of it. You've been greatly honored.</b>		
28	<b>00:12:55,900 --&gt; 00:12:57,650</b> <b>LILY: I can ride!</b>		
29	00:13:41,821 --> 00:13:43,196 FIONA: Yours look so important. 00:13:43,364 --> 00:13:45,281 JONAS: I don't know. I stick out. <b>00:13:45,449 --&gt; 00:13:47,992</b>		

	<b>FIONA: Oh yeah, there's only one Receiver of Memory.</b>		
30	00:14:38,043 --> 00:14:39,294 [AUTOMATICED VOICE] Welcome. <b>00:14:40,337 --&gt; 00:14:41,754</b> <b>JONAS: Uh, um. Hi, I'm Jonas. I'm...</b> 00:14:42,256 --> 00:14:44,549 [AUTOMATICED VOICE] Please gaze at the sensor.		
31	<b>00:15:35,684 --&gt; 00:15:37,560</b> <b>THE GIVER: They're called books.</b>		
32	00:15:38,103 --> 00:15:39,187 THE GIVER: Your books. <b>00:15:39,355 --&gt; 00:15:41,481</b> JONAS: My name is... <b>THE GIVER: I know who you are.</b>		
33	<b>00:16:01,126 --&gt; 00:16:08,216</b> <b>THE GIVER: We haven't the time. "I apologize." That's an automatic pleasantry. It doesn't mean anything.</b>		
34		00:16:08,384 --> 00:16:11,302 JONAS: I apologize. I'm sorry. I mean... <b>00:16:11,971--&gt; 00:16:26,734</b> <b>THE GIVER: We are here for only one purpose.</b>	Violating
35	<b>THE GIVER:</b> Simply stated... although it isn't really simple at all. <b>I will transmit to you all the memories that I hold within me. Memories of the past.</b>		
36	00:16:27,277 --> 00:16:29,946 JONAS: I would be very interested to learn about your life. <b>00:16:30,114 --&gt; 00:16:44,460</b> <b>THE GIVER: No, no. Not... Not my life.</b>		

37	<b>THE GIVER: You'll learn the secret history of the world!</b>		
38	<b>THE GIVER: Before me, before you, generations back and back and back.</b>		
39	<b>THE GIVER: When things were different, when there was more.</b>		
40	00:16:44,712 --> 00:16:45,712 JONAS: More? <b>00:16:46,171 --&gt; 00:17:07,859</b> <b>THE GIVER: Get... chair. You see, no one in our Community has any memory of the past. Only me.</b>		
41	<b>THE GIVER: When the elders need guidance on matters that are beyond their experience.</b>		
42	<b>THE GIVER: I provide wisdom, that is now your role.</b>		
43	<b>THE GIVER: To provide guidance in the present using memories of the past. Move closer.</b>		
44	<b>00:17:21,498 --&gt; 00:17:37,055</b> <b>THE GIVER: Closer. There is no way for me to prepare you for what I'm going to do now.</b>		
45	<b>THE GIVER: You can take comfort in knowing you are completely helpless.</b>		
46	00:19:31,461 --> 00:19:34,964 JONAS: That was... It was... How did that happen? <b>00:19:35,132 --&gt; 00:19:37,592</b> <b>THE GIVER: What do you mean, how? It happened.</b>		
47	00:19:48,312 --> 00:19:52,440 THE GIVER: Go on. The memories, they give you the word. It's not a "thing." It's... <b>00:19:52,608 --&gt; 00:19:54,275</b> <b>JONAS: Sled!</b>		
48	<b>00:19:52,608 --&gt; 00:19:54,275</b>		

	<b>THE GIVER: Sled.</b>		
49	00:19:54,526 --> 00:19:55,902 JONAS: And the... 00:19:56,069 --> 00:19:57,445 [LAUGHS] <b>00:19:57,654 --&gt; 00:19:59,113</b> <b>THE GIVER: Snow.</b>		
50	00:19:59,948 --> 00:20:01,449 JONAS: Did my parents have them? Did you? <b>00:20:01,617 --&gt; 00:20:09,248</b> <b>THE GIVER: No, no. It's a very distant memory.</b>		
51	<b>THE GIVER: Simply stated, there is no snow because of climate control.</b>		
52	00:20:10,459 --> 00:20:15,087 JONAS: But why don't people know about them? I mean, what's so dangerous about the memory of a sled? <b>00:20:15,255 --&gt; 00:20:44,992</b> <b>THE GIVER: What's so dangerous? Mm... For a sled, you need snow.</b>		
53	<b>THE GIVER: Snow is cold, cold destroys crops, which meant farmers couldn't farm.</b>		
54	<b>THE GIVER: Unpredictable weather, hills, mountains, made it difficult to transport food.</b>		
55	<b>THE GIVER: Then we had hunger, starvation, famine.</b>		
56	<b>THE GIVER: Everything is connected, everything is a balance.</b>		
57	<b>THE GIVER: Where is good there is always bad.</b>		
58	<b>00:20:55,963 --&gt; 00:21:01,384</b> JONAS: At the bottom of the hill, I saw something. Like a place.		
59	<b>00:21:03,178 --&gt; 00:21:04,679</b>		



	<b>JONAS: "Home".</b>		
60	<b>00:21:03,178 --&gt; 00:21:04,679</b> <b>THE GIVER: Home. Yes.</b>		
61	00:21:04,846 --> 00:21:06,180 JONAS: Home? Like a dwelling? 00:21:06,348 --> 00:21:07,598 MAN: Receiver. – MAN: Afternoon. <b>00:21:07,766 --&gt; 00:21:15,982</b> <b>THE GIVER: No, it is</b> <b>different.</b>		
62	<b>THE GIVER: A dwelling is not</b> <b>a home.</b>		
63	<b>THE GIVER: A home is more.</b>		
64	00:21:18,694 --> 00:21:22,321 JONAS: Your instructions said I can lie. Do you lie? <b>00:21:22,489 --&gt; 00:21:29,704</b> <b>THE GIVER: All the time.</b>		
65	<b>THE GIVER: Mostly for</b> <b>personal amusement, but I</b> <b>won't lie to you.</b>		
66	00:21:37,296 --> 00:21:51,642 JONAS: There was someone else before me. What happened to them? One more question. If I'm now the Receiver, what does that make you? <b>00:21:51,810 --&gt; 00:21:56,772</b> <b>THE GIVER: Well, then that</b> <b>must make me... The Giver.</b>		
67	00:22:06,033 --> 00:22:07,283 MOTHER: So, how was it? <b>00:22:08,285 --&gt; 00:22:09,535</b> <b>JONAS: It was good.</b>		
68		00:22:09,703 --> 00:22:10,911 MOTHER: What'd you do? <b>00:22:12,789--&gt; 00:22:14,081</b> <b>JONAS: We just talked.</b>	Violating
69		00:22:14,249 --> 00:22:15,583 MOTHER: What else? <b>00:22:16,960--&gt; 00:22:18,169</b> <b>JONAS: That's it.</b>	Violating
70	<b>00:22:18,337 --&gt; 00:22:20,379</b>		

	<b>MOTHER: You seem different.</b>		
71	00:22:39,358 --> 00:22:41,233 MOTHER: How does Jonas know the child's name? 00:22:41,568 --> 00:22:43,277 <b>FATHER: Jonas met Gabriel the other day.</b>		
72	00:22:43,445 --> 00:22:45,363 <b>LILY: Look at him! He's so cute!</b>		
73	00:22:47,657 --> 00:22:53,245 <b>FATHER: Would you like to issue me a warning, Director of Justice? It's just for a while, Mother, till the little guy catches up.</b>		
74		00:22:56,833 --> 00:22:58,667 MOTHER: Only if the Elders say it's okay. 00:22:58,877 --> 00:23:00,169 LILY: They will. 00:23:00,837 --> 00:23:03,422 FATHER: Yeah. Lily, give me your Comfort Object. 00:23:05,217--> 00:23:07,134 MOTHER: Come on, Lily. It's time for bed.	Flouting
75		00:23:11,056--> 00:23:19,980 FATHER: This is a mythical creature called a hippo.	Infringing
76		FATHER: And it's incredibly fast because it has two, three, four, five legs.	Infringing
77	00:23:39,418 --> 00:23:40,543 [INSECT BUZZING] 00:23:41,795 --> 00:23:42,920 [BUZZING CONTINUES] 00:23:43,088 --> 00:23:44,213 [BUZZING STOPS] 00:23:45,966 --> 00:23:50,386 <b>JONAS: Ouch! That's the pain they all talk about.</b>		
78	00:23:50,554 --> 00:23:53,597 THE GIVER: No. Not even		

	close. Did you... <b>00:23:53,765 --&gt; 00:23:58,185</b> <b>JONAS: It had a face.</b>		
79	00:23:58,353 --> 00:23:59,311 THE GIVER: Don't skip ahead. Did you notice anything about it? <b>00:24:01,189 --&gt; 00:24:02,273</b> <b>JONAS: Yes. It hurt.</b>		
80	00:24:02,441 --> 00:24:04,275 THE GIVER: No, any quality? <b>00:24:07,028 --&gt; 00:24:11,574</b> <b>JONAS: Well, maybe. I think I saw it in my friend Fiona's hair.</b>		
81	<b>00:25:04,794 --&gt; 00:25:15,012</b> <b>JONAS: Oh, whoa! It's... Red! Just like her hair.</b>		
82	<b>00:25:15,931 --&gt; 00:25:49,672</b> <b>THE GIVER: Yes. There's red, green, blue, many different colors.</b>		
83	<b>THE GIVER: You'll see them all in time.</b>		
84	<b>THE GIVER: When our people, they chose to do away with all of them.</b>		
85	<b>THE GIVER: Color, race, religion,, they created Sameness.</b>		
86	<b>THE GIVER: If we were different, we could be envious, angry, or resentful, consumed with hatred.</b>		
87	<b>THE GIVER: We need Sameness.</b>		
88		00:26:16,616 --> 00:26:21,370 FIONA: Jonas? Have you fallen? Do you need immediate help? <b>00:26:21,538--&gt; 00:26:23,831</b> <b>JONAS: No. I... I was just...</b>	Infringing
89		00:26:24,624 --> 00:26:26,083 FIONA: What's going on with you?	Violating

		<b>00:26:26,793--&gt; 00:26:28,002</b> <b>JONAS: Nothing is going on with me.</b>	
90	<b>00:26:28,169 --&gt; 00:26:31,422</b> <b>FIONA: No, you're right, it's totally normal to lie in the grass and stare at the sky.</b>		
91		<b>00:26:31,590--&gt; 00:26:33,382</b> <b>JONAS: No, I was just...</b>	Infringing
92	00:26:50,400 --> 00:27:07,458 JONAS: Give me your hands. What do you see? 00:27:10,170 --> 00:27:11,962 FIONA: Oh, my goodness. - JONAS: You see it? <b>00:27:13,006 --&gt; 00:27:16,967</b> <b>FIONA: Yes. It's water.</b>		
93	00:27:25,310 --> 00:27:27,603 ASHER: Um... Hi. <b>00:27:28,313 --&gt; 00:27:33,400</b> <b>FIONA: Jonas was just teaching me about his training.</b>		
94	<b>FIONA: As you can see, it's incredibly interesting.</b>		
95	00:27:41,451 --> 00:27:43,827 FIONA: Whoa! Do you know how to fly those? <b>00:27:44,120 --&gt; 00:27:56,715</b> <b>ASHER: Absolutely, sort off.</b>		
96	<b>ASHER: I'm learning.</b>		
97	<b>ASHER: When I'm flying, looking down at everything.</b>		
98	<b>ASHER: It's like I'm seeing things for the very first time.</b>		
99	00:27:56,883 --> 00:27:58,425 JONAS: You get to fly into Elsewhere? <b>00:27:58,760 --&gt; 00:27:59,677</b> <b>ASHER: Oh, yeah.</b>		
100	<b>00:28:10,230 --&gt; 00:28:17,361</b> <b>ASHER: Well, don't get too excited. I've actually seen Elsewhere.</b>		
101	<b>ASHER: It's just mostly our</b>		

	<b>farms, weird rocks, that kind of stuff.</b>		
102	00:28:17,737 --> 00:28:19,196 JONAS: What's weird about them? <b>00:28:19,739 --&gt; 00:28:28,372</b> <b>ASHER: There is these two huge rocks leaning against each other, making a kind of... triangle.</b>		
103	<b>ASHER: Hey, it's kind of like our triangle.</b>		
104	00:28:28,748 --> 00:28:29,707 JONAS: What's past there? <b>00:28:29,874 --&gt; 00:28:33,168</b> <b>ASHER: Don't know. We're not allowed to fly past that.</b>		
105		00:28:35,088 --> 00:28:36,839 JONAS: So many secrets. 00:28:37,298 --> 00:28:39,091 ASHER: So what are your secrets? <b>00:28:39,676--&gt; 00:28:40,718</b> <b>JONAS: Uhh,, nothing.</b>	Violating
106		00:28:53,982 --> 00:29:06,869 ASHER: Whoa! Whoa! You're not gonna... 00:29:07,036 --> 00:29:09,496 JONAS: What, you're scared? <b>00:29:09,998--&gt; 00:29:13,208</b> <b>ASHER: I'm scared of nothing. I don't know, it's just ...</b>	Violating
107		<b>ASHER: It's against the rules, Jonas.</b>	Violating
108		00:29:13,376 --> 00:29:15,669 FIONA: Since when do you care about the rules? <b>00:29:18,256--&gt; 00:29:22,259</b> <b>ASHER: Actually, I have auxiliary training. I'll see you guys.</b>	Violating
107	<b>00:30:38,503 --&gt; 00:30:40,087</b> <b>THE GIVER: He's punctual.</b>		

	<b>He's inquisitive.</b>		
109	00:30:40,255 --> 00:30:42,965 THE CHIEF ELDER: How inquisitive? <b>00:30:43,132 --&gt; 00:30:44,967</b> <b>THE GIVER: He's interested in his position.</b>		
110	00:30:45,260 --> 00:30:52,474 THE CHIEF ELDER: Then why is he breaking the rules? <b>He has been observed trying to share his training with his former classmates.</b>		
111	<b>00:30:52,642 --&gt; 00:31:08,198</b> <b>THE GIVER: That always happens.</b>		
112	<b>THE GIVER: But it's an impossible experiment.</b>		
113	<b>THE GIVER: Even I tried to share the memories back when I was in training.</b>		
114	00:31:13,329 --> 00:31:17,332 THE GIVER: I apologize, but isn't that what's happening now? <b>00:31:17,500 --&gt; 00:31:26,049</b> <b>THE CHIEF ELDER: Your apology is accepted, but.. you are being careless.</b>		
115	<b>THE CHIEF ELDER: [WHISPERS] You're moving too fast, we both know what happened ten years ago with the girl.</b>		
116	<b>00:31:26,801 --&gt; 00:31:29,595</b> <b>THE GIVER: The girl had a name.</b>		
117	00:31:32,265 --> 00:31:34,349 THE CHIEF ELDER: You think I don't remember her name? <b>00:31:35,435 --&gt; 00:31:37,227</b> <b>THE GIVER: I know you feel her loss.</b>		
118	<b>00:32:35,620 --&gt; 00:32:45,879</b> <b>JONAS: It's some kind of...</b>		



	<b>map. Look at all these towers.</b>		
119	<b>JONAS: The Triangle of Rocks! Hey, that's real! My friend Asher saw it.</b>		
120	00:32:46,047 --> 00:32:48,340 THE GIVER: How did your friend see the Triangle of Rocks? 00:32:48,508 --> 00:32:53,053 <b>JONAS: He's a pilot. He told me he saw it.</b>		
121		What's past there? What's past the Outer Edge, The Boundary of Memory? 00:32:56,391--> 00:32:58,183 <b>THE GIVER: A mystery.</b>	Violating
122		00:32:58,977 --> 00:33:03,063 JONAS: "Boundary of Memory"? Is that what they built so the memories would only stay within you and me? 00:33:03,314--> 00:33:04,356 <b>THE GIVER: Let's move on.</b>	Violating
123	00:33:04,524 --> 00:33:12,072 <b>JONAS: Wait. That boundary is meant to keep memories in.</b>		
124		00:33:20,623 --> 00:33:22,624 JONAS: So, what am I seeing today? 00:33:24,377--> 00:33:26,044 <b>THE GIVER: Nothing.</b>	Violating
125		00:33:37,140--> 00:33:43,395 <b>THE GIVER: You're seeing nothing today. We've already covered "seeing beyond."</b>	Violating
126	<b>THE GIVER: There is also such a thing as "hearing beyond."</b>		
127	00:33:53,489 --> 00:33:58,660 <b>THE GIVER: I'm not very good.</b>		
128	00:34:53,591 --> 00:34:55,425		

	<b>THE GIVER: No, they remove something.</b>		
129	00:34:55,843 --> 00:34:56,968 JONAS: What? <b>00:34:57,929 --&gt; 00:34:59,221</b> <b>THE GIVER: Emotions.</b>		
130	00:35:01,766 --> 00:35:03,183 JONAS: You mean like feelings? <b>00:35:05,103 --&gt; 00:35:34,965</b> <b>THE GIVER: Feelings are just fleeting on the surface.</b>		
131	<b>THE GIVER: But emotions, they're very deep, primal.</b>		
132	00:36:31,397 --> 00:36:32,606 LILY: What are you doing? 00:36:32,773 --> 00:36:35,692 JONAS: Take my hand. Ready? 00:36:35,860 --> 00:36:38,028 [CONTINUES HUMMING] 00:36:38,779 --> 00:36:39,863 JONAS: You ready for the fast part? 00:36:40,031 --> 00:36:42,365 [HUMMING FASTER], [LILY LAUGHING] 00:36:44,660 --> 00:36:46,661 JONAS: And turn! Spin! 00:36:46,829 --> 00:36:48,330 MOTHER: What are you doing with her? <b>00:36:48,539 --&gt; 00:36:50,624</b> <b>LILY: Jonas says it's called dancing.</b>		
133	00:36:57,715 --> 00:36:59,799 THE CHIEF ELDER: I apologize for my intrusion. 00:37:00,009 --> 00:37:01,801 [FAMILY] We accept your apology. 00:37:02,011 --> 00:37:04,387 THE CHIEF ELDER: I just wanted to say hello. <b>00:37:04,639 --&gt; 00:37:07,307</b> <b>LILY: Hello. I'm Lily.</b>		
134	<b>00:37:07,600 --&gt; 00:37:10,518</b>		

	<b>THE CHIEF ELDER: Yes, I know. You're a Nine now, isn't that right?</b>		
135		00:37:10,686 --> 00:37:11,686 [GABRIEL CRYING] <b>00:37:11,854--&gt; 00:37:14,689</b> <b>FATHER: Lily, I think it's time for school.</b>	Violating
136		<b>FATHER: We should probably get going.</b>	Violating
137	00:37:19,403 --> 00:37:20,528 THE CHIEF ELDER: How is your training? <b>00:37:21,906 --&gt; 00:37:22,948</b> <b>JONAS: Fine.</b>		
138	<b>00:37:23,115 --&gt; 00:37:25,033</b> <b>THE CHIEF ELDER: I am concerned about the Receiver.</b>		
139	<b>00:37:26,786 --&gt; 00:37:28,787</b> <b>THE CHIEF ELDER: Many years ago, there was an incident.</b>		
140		00:37:28,955 --> 00:37:30,455 JONAS: What kind of incident? <b>00:37:30,665--&gt; 00:37:43,134</b> <b>THE CHIEF ELDER: Living alone in a building on the Edge can isolate a person.</b>	Violating
141		<b>THE CHIEF ELDER: I'm concerned that the Receiver is becoming reckless.</b>	Violating
142		<b>00:37:44,637--&gt; 00:37:51,184</b> <b>THE CHIEF ELDER: You're focused? Perhaps you're spending too much time with friends from your childhood.</b>	Flouting
143	<b>00:37:51,352 --&gt; 00:37:52,269</b> <b>JONAS: I'm focused!</b>		
144	<b>00:37:55,815 --&gt; 00:37:57,357</b> <b>JONAS: My rules say I'm not allowed to share.</b>		

145	<b>00:37:57,525 --&gt; 00:38:01,695</b> <b>MOTHER: She is the Chief Elder. Jonas, she only wants to help.</b>		
146		00:38:02,613 --> 00:38:07,534 JONAS: You're right. But you can't tell the Receiver I told you. 00:38:08,953 --> 00:38:10,287 THE CHIEF ELDER: You have my word. <b>00:38:10,454--&gt; 00:38:23,967</b> <b>JONAS: We sit in chairs and don't talk all day long.</b>	Violating
147		<b>JONAS: And then when time is up, I come back here, and in the morning, I do it all again.</b>	Violating
148		<b>JONAS: I apologize, but I'm late.</b>	Violating
149	<b>00:38:35,271 --&gt; 00:38:36,813</b> <b>MOTHER: He's not usually like this.</b>		
150		<b>00:38:36,981--&gt; 00:38:45,613</b> <b>THE CHIEF ELDER: I'm surprised you're not more worried about him.</b>	Flouting
151		<b>THE CHIEF ELDER:</b> <b>Were he my responsibility, I would be.</b>	Flouting
152	00:40:17,665 --> 00:40:37,725 THE GIVER: Once, there were other living things. But unlike us, they knew who their mothers and fathers were. They had joy and they had pain. I can't prepare you for what's going to happen... 00:40:37,893 --> 00:40:39,269 JONAS: No need to warn me every single time. <b>00:40:39,437 --&gt; 00:40:43,356</b> <b>THE GIVER: No, Jonas, you don't understand.</b>		
153	<b>THE GIVER: There was</b>		

	<b>tremendous cruelty.</b>		
154	<b>00:40:43,524 --&gt; 00:40:47,485</b> <b>JONAS: Giver, I'm not a kid any more.</b>		
155	00:41:40,498 --> 00:41:48,922 JONAS: Gabe. Hey, hey. Okay, Gabe. Gabe. If I tell you a secret, do you promise not to tell anyone? 00:41:49,089 --> 00:41:51,132 [CRYING STOPS] 00:41:51,300 --> 00:41:52,300 [CHUCKLES] <b>00:41:52,593 --&gt; 00:42:08,900</b> <b>JONAS: I'll take that as a yes. This Comfort Object is not a hippo.</b>		
156	<b>JONAS: It's an elephant and once, it was real.</b>		
157	<b>JONAS: And it was beautiful.</b>		
158	00:42:44,103 --> 00:42:47,855 [LAUGHTER, LIVELY CHATTER] 00:42:54,280 --> 00:42:56,990 [LAUGHING] <b>00:43:22,224 --&gt; 00:43:25,059</b> <b>JONAS: It was like a memory, but Fiona was there.</b>		
159	<b>00:43:25,227 --&gt; 00:43:26,561</b> <b>THE GIVER: You had a dream.</b>		
160	00:43:27,313 --> 00:43:29,230 JONAS: A what? <b>00:43:29,398 --&gt; 00:43:34,485</b> <b>THE GIVER: A dream.</b>		
161	<b>THE GIVER: A combination of reality, fantasy, emotions and what you had for dinner.</b>		
162	<b>00:44:01,388 --&gt; 00:44:05,808</b> <b>THE GIVER: Yes. We don't have that any more.</b>		
163	<b>00:44:09,438 --&gt; 00:44:20,907</b> <b>THE GIVER: Well, I'm talking about what you feel for</b>		

	<b>someone else.</b>		
164	00:44:07,353 --> 00:44:09,270 JONAS: What do you mean by "that"? <b>THE GIVER: And the mind can't explain it and you... You can't make it go away.</b>		
165	00:44:21,158 --> 00:44:22,116 JONAS: What is it? <b>00:44:22,284 --&gt; 00:44:28,039</b> <b>THE GIVER: Love.</b>		
166	<b>THE GIVER: It's called love.</b>		
167		00:44:43,347 --> 00:44:51,020 FIONA: What's ever new? Why are you being weird? <b>00:44:51,188--&gt; 00:44:56,609</b> <b>JONAS: I'm not. I'm just... I'm just...</b>	Infringing
168		00:45:09,289 --> 00:45:11,082 JONAS: Father, do you love me? 00:45:11,417 --> 00:45:15,461 MOTHER: Jonas, precision of language. Please! 00:45:15,629 --> 00:45:17,130 LILY: What does "love" mean? 00:45:17,297 --> 00:45:18,798 [GABRIEL CRYING] – FATHER: I got him, Lily. <b>00:45:18,966--&gt; 00:45:24,178</b> <b>MOTHER: Jonas used a word so antiquated that it no longer has any application.</b>	Violating
169		00:45:24,346 --> 00:45:35,982 FATHER: If you asked, "Do you enjoy me?" the answer is certainly yes. Or do Mother and I take pride in your accomplishments? Well, of course we do. Do you understand? <b>00:45:37,818--&gt; 00:45:40,903</b> <b>JONAS: Yes. I think I finally do.</b>	Violating

170	<p>00:45:41,071 --&gt; 00:45:43,364 [CRYING LOUDLY]</p> <p>00:45:43,532 --&gt; 00:45:47,034 JONAS: Hey! Hey, Gabe! Aaah!</p> <p>00:45:47,953 --&gt; 00:45:49,829 [COOING]</p> <p>00:45:50,122 --&gt; 00:45:53,458 Aah! Hmm...</p> <p>00:45:56,044 --&gt; 00:45:57,462 [LAUGHS]</p> <p>00:45:57,629 --&gt; 00:45:59,255 JONAS: Boop- ah! Boop- ah! Boop- ah!</p> <p>00:45:59,423 --&gt; 00:46:01,841 [LAUGHS]</p> <p><b>00:46:04,553 --&gt; 00:46:05,887</b> <b>JONAS: [WHISPERS] I love you, Gabriel.</b></p>		
171	<p>00:47:45,988 --&gt; 00:47:46,988 THE GIVER: Jonas.</p> <p>00:47:47,197 --&gt; 00:47:48,114 JONAS: What...?</p> <p><b>00:47:48,282 --&gt; 00:47:49,907</b> <b>THE GIVER: No. I'm sorry, Jonas.</b></p>		
172	<p>00:47:50,075 --&gt; 00:47:51,534 JONAS: How did people do that?</p> <p><b>00:47:51,702 --&gt; 00:47:56,038</b> <b>THE GIVER: I didn't mean for you to receive that.</b></p>		
173	<p><b>00:47:56,582 --&gt; 00:48:00,710</b> <b>JONAS: Don't let this turn you away.</b></p>		
174	<p><b>JONAS: I'm not strong enough.</b></p>		
175	<p>00:48:00,878 --&gt; 00:48:01,919 THE GIVER: Of course not yet!</p> <p><b>00:48:02,087 --&gt; 00:48:06,424</b> <b>THE GIVER: But, Jonas, this is what we need to know so we can advise!</b></p>		
176	<p><b>00:48:08,010 --&gt; 00:48:13,180</b> <b>JONAS: I can't, I'm sorry.</b></p>		
177	<p><b>JONAS: I just can't.</b></p>		



178		00:49:48,068 --> 00:49:49,777 FIONA: Hey, what's wrong? <b>00:49:50,696--&gt; 00:49:51,904</b> <b>JONAS: Nothing.</b>	Violating
179	00:49:57,285 --> 00:50:00,079 JONAS: What do you think would happen if you skipped your morning injection? <b>00:50:00,998 --&gt; 00:50:04,792</b> <b>FIONA: If you skipped it. Then the sensor would blink and remind me that I forgot it.</b>		
180	00:50:04,960 --> 00:50:10,631 JONAS: No, I don't mean if you forgot. I mean, what do you think would happen if you chose not to be injected? <b>00:50:11,216 --&gt; 00:50:12,883</b> <b>FIONA: Jonas, I thought something was wrong.</b>		
181	<b>00:50:13,051 --&gt; 00:50:21,726</b> <b>JONAS: There is something wrong.</b>		
182	<b>JONAS: Everything is wrong.</b>		
183	<b>JONAS: I quit, Fiona, I'm done being the Receiver.</b>		
184	00:50:27,899 --> 00:50:31,569 JONAS: When you leave in the morning, put the apple over the sensor. It'll find your blood and think it's your hand. <b>00:50:31,737 --&gt; 00:50:32,903</b> <b>FIONA: Stop, you're scaring me.</b>		
185	00:50:33,071 --> 00:50:35,364 JONAS: Fiona, I need you to do this. I need you to feel what I know it's... <b>00:50:35,532 --&gt; 00:50:38,868</b> <b>FIONA: Jonas, an apple wouldn't even work.</b>		
186	<b>00:50:39,036 --&gt; 00:50:42,371</b> <b>JONAS: I've been doing it for months, and it's worked every</b>		

	<b>single time.</b>		
187	<b>00:50:43,915 --&gt; 00:50:46,375</b> <b>FIONA: Don't quit. You can't leave.</b>		
189		<b>00:50:49,046--&gt; 00:50:51,630</b> <b>JONAS: I don't think I can go back to that place.</b>	Violating
190	<b>00:52:15,465 --&gt; 00:52:18,801</b> <b>THE GIVER: You've come back.</b>		
191	00:52:25,350 --> 00:52:26,267 JONAS: Who's that? <b>00:52:26,434 --&gt; 00:52:29,562</b> <b>THE GIVER: This is Rosemary.</b>		
192	<b>00:52:30,272 --&gt; 00:52:32,064</b> <b>THE GIVER: The previous Receiver.</b>		
193	00:52:38,572 --> 00:52:40,614 THE GIVER: She no longer exists. 00:52:40,782 --> 00:52:41,907 A GIRL: Remember? [CONTINUES HUMMING] 00:52:42,075 --> 00:52:46,412 THE GIVER: Except here. And in my memories. 00:52:46,872 --> 00:52:49,957 [humming] <b>00:52:50,959 --&gt; 00:52:53,669</b> <b>THE GIVER: She was in training only two short months.</b>		
194	<b>00:53:04,973 --&gt; 00:53:10,978</b> <b>THE GIVER: I only gave her pleasant, beautiful memories.</b>		
195	<b>THE GIVER: She fought me.</b>		
196	00:53:20,447 --> 00:53:21,947 JONAS: You gave her war? <b>00:53:25,327 --&gt; 00:53:32,082</b> <b>THE GIVER: I gave her the memory of a child.</b>		
197	<b>THE GIVER: A child taken from her mother.</b>		
198	<b>00:53:32,959 --&gt; 00:53:37,463</b>		

	<b>THE GIVER: I gave her loss, too soon.</b>		
199	<b>00:53:45,096 --&gt; 00:53:52,144</b> <b>THE GIVER: The next morning, without telling me, she went to the Chief Elder and asked to be Released.</b>		
200	00:54:03,448 --> 00:54:05,366 THE GIVER: I would like to see this morning's Release. 00:54:05,533 --> 00:54:07,576 [AUTOMATICED VOICE] Thank you for your instructions. 00:54:07,744 --> 00:54:09,787 [A BABY CRYING] <b>00:54:11,206 --&gt; 00:54:13,123</b> <b>JONAS: That's my father.</b>		
201	<b>00:54:22,634 --&gt; 00:54:24,093</b> <b>FATHER: Then we'd have a problem.</b>		
202	<b>00:54:28,014 --&gt; 00:54:32,685</b> <b>FATHER: And you, only one unit less.</b>		
203	00:54:32,936 --> 00:54:34,061 [FATHER COOS] 00:54:34,354 --> 00:54:36,188 [BABY CRYING] 00:54:49,869 --> 00:54:53,122 [CRYING CONTINUES] 00:54:55,458 --> 00:54:56,875 [CRYING STOPS] <b>00:55:03,341 --&gt; 00:55:05,259</b> <b>FATHER: Oh, I know it hurts</b>		
204	<b>00:55:05,427 --&gt; 00:55:12,016</b> <b>FATHER: I know, I know, but I have to use a vein, and the ones in your arms are too teeny weenie.</b>		
205	<b>00:55:24,863 --&gt; 00:55:26,238</b> <b>JONAS: That's death.</b>		
	<b>00:55:26,406 --&gt; 00:55:27,698</b> <b>THE GIVER: He doesn't know what he's doing.</b>		
206	<b>00:55:31,661 --&gt; 00:55:32,578</b>		

	<b>JONAS: He killed him.</b>		
207	<b>00:55:32,746 --&gt; 00:55:38,834</b> <b>THE GIVER: But he doesn't know what it means. Just like you didn't. Neither did Rosemary.</b>		
208	<b>THE GIVER: Just like you didn't.</b>		
209	<b>THE GIVER: Neither did Rosemary.</b>		
210	<b>00:55:39,502 --&gt; 00:55:43,088</b> JONAS: How can he not see the baby isn't moving? Doesn't that tell him something is wrong? <b>00:55:43,256 --&gt; 00:55:49,720</b> <b>THE GIVER: The young and the old are killed.</b>		
211	<b>THE GIVER: You're friend, Fiona, she will soon be trained to Release as well.</b>		
212	<b>00:55:49,929 --&gt; 00:55:54,308</b> JONAS: That's a lie.		
213	JONAS: She'd never do that.		
214	<b>00:55:54,476 --&gt; 00:55:56,894</b> <b>THE GIVER: We are the only ones who understand it.</b>		
215	<b>00:55:57,103 --&gt; 00:56:07,112</b> JONAS: Then it's our fault, you and me and all the Receivers back and back and back and back and back.		
216		<b>00:56:51,991 --&gt; 00:56:56,370</b> JONAS: Did it work? I don't know how long it takes for the injections to leave you, whether a day was long enough or... <b>00:56:56,538--&gt; 00:57:06,755</b> FIONA: Why did I do this, Jonas? <b>On the walk here, I was thinking of how I would scold you. How I would say, "Oh, it's fine for you to break the rules because</b>	Flouting

		you're chosen."	
217	00:57:06,923 --> 00:57:13,387 FIONA: When I thought about telling you, I just, I... <b>00:57:11,761 --&gt; 00:57:13,387</b> <b>FIONA: I began to think about you.</b>		
218	00:57:13,555 --> 00:57:14,888 [GASPS SOFTLY] 00:57:18,017 --> 00:57:25,482 JONAS: Is this okay? Do you feel anything? 00:57:27,235 --> 00:57:28,527 FIONA: It feels like... 00:57:28,695 --> 00:57:29,653 JONAS: Fiona, what do you feel? <b>00:57:29,821 --&gt; 00:57:34,116</b> <b>FIONA: I don't know. I don't have the words to describe it.</b>		
219		00:57:34,576 --> 00:57:36,910 JONAS: Warm? Does it feel warm? 00:57:37,203 --> 00:57:38,203 FIONA: Warm? 00:57:38,371 --> 00:57:40,289 JONAS: Does it feel nice? <b>00:57:47,964--&gt; 00:57:57,181</b> <b>FIONA: [GASPS] No, um... I, I'm on night shift.</b>	Violating
220		<b>FIONA: I need to... I don't feel right, Jonas.</b>	Violating
221		<b>FIONA: I need to go and get my injection.</b>	Violating
223		<b>FIONA: I need to go to work.</b>	Violating
224	00:58:53,613 --> 00:58:55,239 JONAS: Where's Gabe? <b>00:58:55,406 --&gt; 00:58:57,491</b> <b>MOTHER: Uncertain was returned to the Nurturing Center.</b>		
226	00:58:57,784 --> 00:58:58,825 JONAS: What happened?		

	<b>00:58:58,993 --&gt; 00:59:05,874</b> <b>FATHER: Well, he failed his Test of Maturity, again.</b>		
227	<b>FATHER: I couldn't ask for another extension, so I'll have to Release him to Elsewhere.</b>		
228	00:59:06,876 --> 00:59:07,834 JONAS: Release him? <b>00:59:08,002 --&gt; 00:59:10,087</b> <b>JONAS: Well, we certainly gave it our best try, didn't we?</b>		
229	<b>00:59:12,131 --&gt; 00:59:13,465</b> <b>JONAS: But he's family.</b>		
230		00:59:16,094 --> 00:59:19,304 FATHER: Sit down. Eat with us. <b>00:59:22,058--&gt; 00:59:23,809</b> <b>JONAS: I just need to rest for a while.</b>	Violating
231	<b>01:00:20,783 --&gt; 01:00:24,453</b> <b>ASHER: Jonas, what are you doing? It's against the rules to leave your community this late.</b>		
232	<b>01:00:24,621 --&gt; 01:00:28,165</b> <b>JONAS: Asher, there's something I have to do that is right, but is sort of against the rules.</b>		
233	01:00:28,333 --> 01:00:31,960 ASHER: If it's the right thing to do, how can it be against the rules? <b>01:00:32,170 --&gt; 01:00:36,089</b> <b>JONAS: There are things that I've learned that you don't know that you can't know.</b>		
234	<b>01:00:36,257 --&gt; 01:00:37,507</b> <b>ASHER: Jonas, you need to go back to your family unit.</b>		
235	<b>01:00:37,675 --&gt; 01:00:41,928</b> <b>JONAS: It isn't my family, and neither is yours.</b>		
236	<b>JONAS: Asher, I got to go.</b>		
237	01:01:17,799 --> 01:01:19,883		

	<p>JONAS: Something can be done. Something can be done. 01:01:20,051 --&gt; 01:01:21,009 THE GIVER: What are you proposing? <b>01:01:21,177 --&gt; 01:01:26,473</b> <b>JONAS: All the memories back and back and back can be returned.</b></p>		
238	<p><b>JONAS: I need to leave the Community.</b></p>		
239	<p><b>JONAS: I need to find the Boundary of Memory.</b></p>		
240	<p><b>01:01:30,770 --&gt; 01:01:31,687</b> <b>JONAS: Gabe is in danger.</b></p>		
241	<p>01:01:33,606 --&gt; 01:01:40,112 JONAS: Something must be done. I can't wait any more. If you had that map, then why didn't you try to leave? <b>01:01:40,279 --&gt; 01:01:49,996</b> <b>THE GIVER: I was waiting for someone like you.</b></p>		
242	<p><b>You are the reason we have a chance.</b></p>		
243	<p><b>So, the plan will be for you to go and for me to stay.</b></p>		
244	<p>01:01:59,507 --&gt; 01:02:00,507 JONAS: So you'd stay to help them? <b>01:02:00,675 --&gt; 01:02:07,305</b> <b>THE GIVER: Yes, and for my daughter.</b></p>		
245	<p><b>THE GIVER: It's what she would've wanted.</b></p>		
246	<p>01:02:07,890 --&gt; 01:02:09,057 JONAS: Your daughter? <b>01:02:09,225 --&gt; 01:02:14,604</b> <b>THE GIVER: Rosemary.</b></p>		
247	<p>01:02:22,739 --&gt; 01:02:25,240 THE CHIEF ELDER: What was Jonas's disposition at evening meal? <b>01:02:25,533 --&gt; 01:02:29,286</b></p>		



	<b>MOTHER: Dissatisfied. Anxious. Indignant.</b>		
248	01:02:29,454 --> 01:02:31,872 THE CHIEF ELDER: Set up a communication with the Receiver of Memory. <b>01:02:32,039 --&gt; 01:02:36,126</b> <b>MOTHER: We're not permitted to see into the Receiver's residence.</b>		
249	<b>MOTHER: We can only transmit.</b>		
250	01:02:46,429 --> 01:02:48,764 [AUTOMATICED VOICE] Please stand by for a transmission. 01:02:48,931 --> 01:02:50,682 THE CHIEF ELDER: I apologize for the intrusion. 01:02:50,892 --> 01:02:52,684 THE GIVER: I accept your apology. <b>01:02:53,311 --&gt; 01:03:00,025</b> <b>THE CHIEF ELDER: We have a problem.</b>		
251	<b>THE CHIEF ELDER: The Receiver-in-Training is missing, and he physically attacked his friend, Asher.</b>		
252		01:03:02,862 --> 01:03:05,155 THE CHIEF ELDER: Do you know where Jonas is? <b>01:03:07,450--&gt; 01:03:08,658</b> <b>THE GIVER: I do not.</b>	Violating
253		01:03:12,830 --> 01:03:17,584 THE CHIEF ELDER: Well, thank you very much for helping us to narrow down the possibilities. <b>01:03:17,835--&gt; 01:03:19,836</b> <b>THE GIVER: I will contact you if he comes here</b>	Violating
254	01:03:29,055 --> 01:03:29,971 THE GIVER: Talk! <b>01:03:30,139 --&gt; 01:03:34,893</b>		

	<b>JONAS: They're going to kill Gabe.</b>		
255	<b>JONAS: I'm leaving, I'm leaving tonight, and I'm going to take him with me.</b>		
256		<b>01:03:35,061--&gt; 01:03:36,853</b> <b>THE GIVER: Jonas, not yet, you're not ready.</b>	Violating
257		01:03:37,021 --> 01:03:40,023 JONAS: When they decided to kill Gabe, they decided I was ready. <b>01:03:45,988--&gt; 01:04:11,596</b> <b>THE GIVER: I like this map.</b>	Violating
258		<b>THE GIVER: Don't mess it up. I'll be wanting it back.</b>	Violating
259	<b>01:04:14,100 --&gt; 01:04:19,688</b> <b>THE GIVER: [CHUCKLES] I love you, Jonas.</b>		
260	<b>THE GIVER: There. There it is. You have the courage.</b>		
261	<b>THE GIVER: Let me give you the strength.</b>		
262		<b>01:04:49,302--&gt; 01:04:57,976</b> <b>THE CHIEF ELDER: Attention all Community residents, the Receiver-in-Training has been reported missing from his dwelling.</b>	Violating
263		<b>THE CHIEF ELDER: Please, be alert, he may be in danger.</b>	Violating
264	<b>01:05:27,089 --&gt; 01:05:30,342</b> <b>FIONA: Jonas! I heard an alert.</b>		
265	01:05:30,509 --> 01:05:34,054 JONAS: Hey, where's Gabe? Is he here? Is he in one of these? <b>01:05:34,221 --&gt; 01:05:37,807</b> <b>FIONA: If he's back, then he'd be with the uncertain on a restricted floor.</b>		
266	01:05:37,975 --> 01:05:41,311		

	JONAS: Show me where. Fiona, please. <b>01:05:44,065 --&gt; 01:05:45,899</b> FIONA: They're downstairs. Come on.		
267	<b>01:05:46,067 --&gt; 01:06:06,962</b> THE CHIEF ELDER: Jonas was chosen for the most important position in our Community.		
268	THE CHIEF ELDER: He was asked if he was strong enough.		
269	THE CHIEF ELDER: It turns out he was not.		
270	<b>01:06:07,463 --&gt; 01:06:08,380</b> JONAS: Gabe is in danger.		
	<b>01:06:08,547 --&gt; 01:06:09,589</b> FIONA: Jonas, he's fine, I'll show you.		
271	<b>01:06:09,757 --&gt; 01:06:11,174</b> JONAS: No, he's not fine.		
272	<b>01:06:12,677 --&gt; 01:06:15,011</b> JONAS: Fiona, I'm leaving tonight.		
273	01:06:15,179 --> 01:06:16,930 FIONA: Leaving? What do you mean? <b>01:06:17,098 --&gt; 01:06:21,309</b> JONAS: I'm taking Gabe.		
274	JONAS: We're leaving the Community.		
275	JONAS: I want you to come with us.		
276	<b>01:07:41,557 --&gt; 01:07:45,310</b> JONAS: When I get there, you'll understand.		
277	JONAS: I'll come back for you.		
278	<b>01:09:59,987 --&gt; 01:10:10,205</b> ASHER: And I asked why he was out so late.		
279	ASHER: He seemed angry.		
280	ASHER: I didn't understand why, but I wanted to help him.		
281	ASHER: He hit me, and at		

	<b>first.</b>		
282	<b>01:10:10,372 --&gt; 01:10:19,380</b> <b>MOTHER: I can tell why you've been acting this way.</b>		
283	<b>MOTHER: Your injection levels are extremely low.</b>		
284	<b>MOTHER: I can correct this.</b>		
285	01:12:46,153 --> 01:12:47,862 LILY: How do they know Jonas is gone? <b>01:12:48,030 --&gt; 01:12:50,365</b> <b>MOTHER: We must not say his name any more.</b>		
286		<b>01:12:50,532--&gt; 01:12:51,908</b> <b>LILY: I will.</b>	Flouting
287	<b>01:12:52,284 --&gt; 01:12:53,743</b> <b>FATHER: You have to be quiet now, Lily.</b>		
288	<b>01:12:56,080 --&gt; 01:12:57,955</b> <b>LILY: And a hippo is really an elephant.</b>		
289	<b>01:13:08,217 --&gt; 01:13:14,222</b> <b>THE CHIEF ELDER: I don't believe Jonas is Lost.</b>		
290		01:13:14,390 --> 01:13:16,307 ASHER: But the Ceremony of Loss? <b>01:13:16,600--&gt; 01:13:28,653</b> <b>THE CHIEF ELDER: A charade, I don't expect you to understand, but you must know that Jonas has become dangerous.</b>	Violating
291	01:13:29,321 --> 01:13:31,072 ASHER: What do you want me to do? <b>01:13:31,365 --&gt; 01:13:41,707</b> <b>THE CHIEF ELDER: You know Jonas, I want you to find him.</b>		
292	<b>THE CHIEF ELDER: And then... I want you to lose him.</b>		
293	01:15:00,787 --> 01:15:02,079 ASHER: [WHISPERS] Jonas.		

	<p>What are you doing?  01:15:02,456 --&gt; 01:15:05,583  JONAS: Asher, please, let us go.  01:15:07,169 --&gt; 01:15:09,212  ASHER: I can't. I'm supposed to...  01:15:09,379 --&gt; 01:15:10,796  JONAS: To what?  <b>01:15:12,758 --&gt; 01:15:14,217</b>  <b>ASHER: To lose you.</b></p>		
294	<p>01:15:16,887 --&gt; 01:15:25,228  JONAS: Asher, if you are my friend, if you ever were my friend, can you please somehow trust me? Trust me now.  01:15:50,087 --&gt; 01:15:52,296  [GABRIEL CRYING]  <b>01:16:09,147 --&gt; 01:16:10,481</b>  <b>ASHER: I do trust you, Jonas.</b></p>		
295		<p>01:16:46,184 --&gt; 01:16:47,643  THE CHIEF ELDER: You found him.  <b>01:16:49,646--&gt; 01:16:50,813</b>  <b>ASHER: I did.</b></p>	Violating
296		<p>01:16:51,356 --&gt; 01:16:57,278  THE CHIEF ELDER: For the good of all of us, I beg you, finish this.  <b>01:16:57,988--&gt; 01:16:59,196</b>  <b>ASHER: It's finished.</b></p>	Violating
297	<p><b>01:18:13,355 --&gt; 01:18:24,990</b>  <b>MOTHER: Fiona, I've taken care of everything.</b></p>		
298	<p><b>MOTHER: We've arranged for your Release.</b></p>		
299	<p><b>MOTHER: There'll be a nice ceremony.</b></p>		
300	<p><b>MOTHER: Now, you get some rest.</b></p>		
301	<p><b>01:18:25,992 --&gt; 01:18:27,702</b>  <b>FIONA: I felt things.</b></p>		
302	<p><b>01:18:27,869 --&gt; 01:18:29,370</b>  <b>FIONA: I know that there's something more.</b></p>		

303	<b>01:18:32,708 --&gt; 01:19:02,653</b> <b>FIONA: Something missing from our lives.</b>		
304	<b>FIONA: No, not missing, something that has been stolen from me and from you.</b>		
305	<b>FIONA: I don't know what it is exactly, but Jonas does.</b>		
306	<b>FIONA: I have felt things, and they were warm, and they were nice.</b>		
307	<b>FIONA: They were beautiful.</b>		
308	<b>FIONA: I have felt things, I have felt things, I have felt things.</b>		
309	<b>01:20:55,350 --&gt; 01:20:56,642</b> <b>THE GIVER: You can stop this.</b>		
310	<b>01:21:14,411 --&gt; 01:21:15,786</b> FATHER: Hello, Fiona. <b>01:21:15,954 --&gt; 01:21:17,621</b> [CLICKING, BEEPING] <b>01:21:17,789 --&gt; 01:21:19,331</b> FATHER: You uncomfortable? <b>01:21:25,922 --&gt; 01:21:29,300</b> <b>FIONA: I'm not uncomfortable, I'm afraid.</b>		
311	<b>01:21:30,302 --&gt; 01:21:39,602</b> <b>FATHER: You don't have to be afraid.</b>		
312	<b>FATHER: You know me.</b>		
313	<b>FATHER: I'll be very gentle, I promise.</b>		
314	<b>01:21:42,397 --&gt; 01:21:47,985</b> <b>THE GIVER: Her name was Rosemary.</b>		
315	<b>THE GIVER: She was my daughter.</b>		
316	<b>THE GIVER: I loved her.</b>		
317	<b>01:22:04,210 --&gt; 01:22:13,761</b> <b>THE GIVER: [OVER SPEAKER] I've cried, felt true sorrow.</b>		
318	<b>THE GIVER: I've sung,</b>		

	<b>danced.</b>		
319	<b>THE GIVER: I've felt real joy.</b>		
320	<b>01:22:13,929 --&gt; 01:22:22,603</b> <b>THE CHIEF ELDER: Then you should know better than anyone. You have seen children starve.</b>		
321	<b>01:22:23,939 --&gt; 01:22:33,322</b> <b>THE CHIEF ELDER: You've seen people stand on each other's necks just for the view.</b>		
322	<b>THE CHIEF ELDER: You know what it feels like when men blow each other up.</b>		
323	<b>01:22:36,576 --&gt; 01:22:37,743</b> <b>THE GIVER: I do, I do, but...</b> <b>01:22:37,911 --&gt; 01:22:46,210</b> <b>THE CHIEF ELDER: And yet... and yet, you and Jonas want to open that door again, bring all that back.</b>		
324	<b>01:22:46,378 --&gt; 01:22:48,963</b> <b>THE GIVER: If you could only see the possibility of love.</b> <b>01:22:49,130 --&gt; 01:22:50,673</b> <b>THE CHIEF ELDER: Why? –</b> <b>THE GIVER: Of love.</b> <b>01:22:50,924 --&gt; 01:22:52,466</b> <b>THE CHIEF ELDER: Love is just...</b> <b>01:22:52,634 --&gt; 01:22:53,550</b> <b>THE GIVER: With love comes faith, with it comes hope.</b>		
325	<b>01:22:53,718 --&gt; 01:22:56,345</b> <b>THE CHIEF ELDER: Love is just passion that can turn.</b>		
326	<b>01:22:57,013 --&gt; 01:22:58,514</b> <b>THE GIVER: We can do better.</b>		
327	<b>01:22:58,682 --&gt; 01:23:00,015</b> <b>THE CHIEF ELDER: It turns into contempt and murder.</b>		
328	<b>01:23:00,183 --&gt; 01:23:01,684</b> <b>THE GIVER: We could choose</b>		



	<p>better.</p> <p>01:23:01,851 --&gt; 01:23:02,977</p> <p>[CHUCKLES]</p> <p><b>01:23:04,396 --&gt; 01:23:15,531</b></p> <p><b>THE CHIEF ELDER: People are weak.</b></p>		
329	<p><b>THE CHIEF ELDER: People are selfish.</b></p>		
330	<p><b>THE CHIEF ELDER: When people have the freedom to choose, they choose wrong every single time.</b></p>		
331	<p><b>01:25:09,979 --&gt; 01:25:12,856</b></p> <p><b>THE GIVER: That girl, she has felt it.</b></p>		
332	<p><b>01:25:13,024 --&gt; 01:25:13,941</b></p> <p><b>THE CHIEF ELDER: That's enough.</b></p>		
333	<p><b>01:25:14,109 --&gt; 01:25:21,824</b></p> <p><b>THE GIVER: We are living a life of shadows, of echoes, of faint, distant whispers of what once made us real.</b></p>		

## CURRICULUM VITAE

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