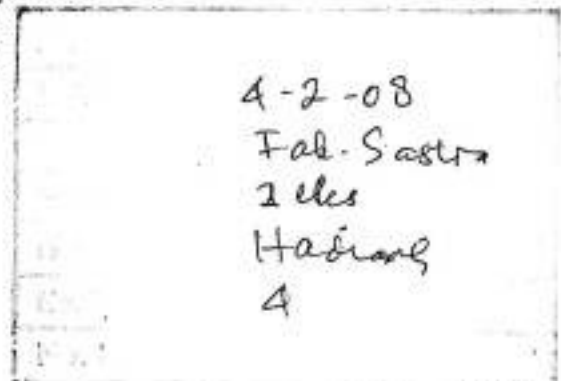


**CONVERSATIONAL IMPLICATURES
IN "PRIDE AND PREJUDICE" MOVIE
(A DISCOURSE ANALYSIS)**



A THESIS

SFR - B08

**Submitted to the Faculty of Letters, Hasanuddin University
in partial fulfillment of the requirements to obtain
sarjana degree in English Department**

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By:

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**ENGLISH DEPARTMENT
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MAKASSAR
2008**

Skripsi

CONVERSATIONAL IMPLICATURES
IN "PRIDE AND PREJUDICE" MOVIE
(A DISCOURSE ANALYSIS)

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Dan dinyatakan telah memenuhi syarat

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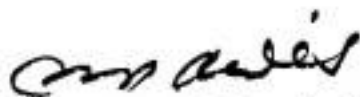
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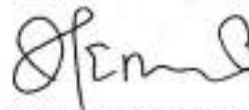
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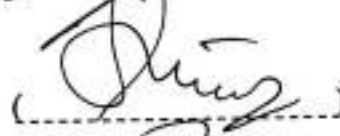
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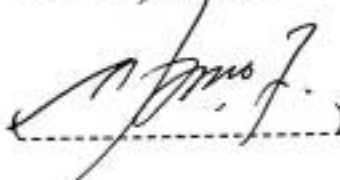
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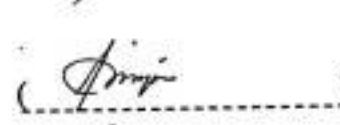
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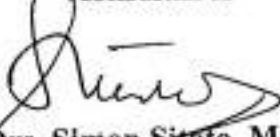
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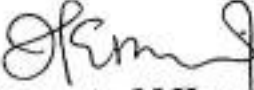
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Alhamdulillah, because of the blessing of the Almighty God, the writer can finish her thesis. This thesis analyses conversational implicatures in an English movie adaptation entitled "Pride and Prejudice" directed by Joe Wright. This thesis is dedicated to the Faculty of Letters, Hasanuddin University in partial fulfillment of the requirements to obtain sarjana degree in English Department.

In writing this thesis, the writer has realized that she has many difficulties to finish it, but because of the advice of her consultants, examiners, and friends, those problems can be solved. Besides, she has also big-hearted contributions, moral support, and prayers from many individuals to whom she is grateful. For this reason, she would like to express her deep and sincere thanks to the following persons because of their helping, corrections, suggestions, and encouragement, this thesis can have been completed.

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By realizing the limitations and insufficiencies of this thesis, the writer really hopes the advantageous advice, suggestions, and ideas for the improvement of it. However, the writer hopes that this thesis can fulfill the conditions and criteria that have been dealt and can be useful for the readers.

May God bless us all, *Amin*.

Makassar, January , 2008

The writer

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ABSTRACT

MAYA HERLINA DEVINTHA HERAWATI. *Conversational Implicatures in "Pride and Prejudice" Movie (A Discourse Analysis)* (supervised by Abd. Madjid Djuraid and Simon Sitoto.)

This study aimed at describing what the meaning implied in each utterance that became the main data and explaining how the screenwriter of the movie adapted Jane Austen's novel related with linguistics.

In analyzing data, the writer used descriptive method. The data were collected using library and field research and were analyzed using a discourse analysis approach. Methodologically, the data about the context related to the conversational implicatures were elaborated clearly by using co-operative principles and the method of the movie's screenwriter in adapting the original concept.

The results of the analysis show that in the English movie entitled "Pride and Prejudice" the speakers tend to use implicatures in their utterances for ordering, declining, asserting, apologizing, accosting, deploring, giving permission, promising, teasing, surrendering, rejecting, self-respecting, thanking, persuading, warning, investigating, etc. Then, using Gricean analysis, normally, the implicatures of the utterances of the speakers flout the conversational maxims: 6 utterances flout the maxim of quantity, 3 utterances flout the maxim of quality, 17 utterances flout the maxim of relevance, and 13 utterances flout the maxim of manner. However, some of the utterances obey the maxims of conversation: 1 utterance obeys the maxim of quantity, 14 utterances obey the maxim of quality, 2 utterances obey the maxim of relevance, and 5 utterances obey the maxim of manner. Besides, the results also show that the screenwriter adapts the original concept of Jane Austen by composing the utterances using spoken discourse features to make the conversation be more romantic, natural, simple, and modern than the ones in the book.

CHAPTER I

INTRODUCTION

1.1. Background

People live as social creature, live in their society, either in the narrow sense (group) or in a large society. In a society, they have to make a good cooperation and coordination. Therefore, communication appears among members in their daily activities, and in communication there is a term "conversation" which happens between speaker and hearer.

In conversation, the most important aspect is language. A speaker, of course, has a purpose to convey his emotion, ideas and knowledge through his language and the main purpose is to deliver his message to be understood by the hearer. Hence, if there is an oral interaction between a speaker and hearer, language that is used by them can determine a communication to success. The easiest way to make communication smoothly is to utter a sentence which has literal meaning.

However, people tend to use variation of utterances in their conversations. One of the variations is the use of implicatures that the utterances from oral interaction of people have another meaning. In short, what he literally says is not what he exactly means. As a result, the hearer sometimes does not understand what the speaker says. Therefore, if the speaker and hearer try to use implicatures in their conversations, they should be able to understand clearly about language they use and also what they talk about in order that they can avoid misunderstanding and miscommunication.

The appearance of this phenomenon in daily conversations in society is reflected in various literary works such as novel, short story, and drama. It is because literary works as a reflection form of society life. It is also included in a movie as a development of drama which is shown on television. All of characters in novel, short story, even drama begin to be acted by actors and actresses, and conversation situations begin to be made in manuscript form by scenario writer. As a result, the viewers of a movie have to listen attentively what the characters are talking about, therefore, there is no misinterpretation of utterances of the characters and also they can enjoy the movie.

This matter makes the writer to be interested studying this phenomenon by using theory of conversational implicature. Therefore, the writer will deal with the title of this thesis "Conversational Implicature in Pride and Prejudice Movie (A Discourse Analysis). The writer chooses an English movie "Pride and Prejudice" which is directed by Joe Wright to support her writing because many of the characters use implicatures in their conversations to express their emotion, opinion, knowledge, and point of view. The writer also uses discourse analysis to help her when she makes an analysis of her data.

1.2. Identification of Problem

According to the topic discussed above, the writer finds some problems that can be appeared by the use of implicatures in conversations i.e. miscommunication responses by the hearer. Some of the speakers sometimes use implicatures to deliver their messages and normally if the hearers do not know exactly about what the

speakers are talking about, they will give some misunderstanding answers or responses. Besides, movie which is included as a literary work and determined as one of reflection forms of society life, tries use the implicatures in the characters' conversations. This matter sometimes makes the viewers of the movie do not understand clearly about the story of it. Automatically, it influences the success of communication.

1.3. Scope of Problem

Based on the identification above, the writer limits her analysis in the conversational implicature which is used by the characters in the movie, in this case, the movie "Pride and Prejudice". In her analysis, she will identify about the meaning of the utterances that is used by the characters which implicature occurs in the movie and also the effect of the use of implicatures in the characters' conversations which relates with Co-operative Principles that contains four maxims i.e. maxim of quantity, maxim of quality, maxim of manner, and maxim of relevance. The writer will try to analyze the conversational implicature that is occurred in the movie with using this principle in order to know that the conversations can run well or not.

1.4. Statement of Problem

Based on the problems that the writer has limited above, the analysis will be focused on:

1. What are the meanings implied in the utterances of speakers in the movie "Pride and Prejudice"?

2. What is the effect of the use of implicatures in the characters' conversations in the movie "Pride and Prejudice" that relates with Co-operative Principles?
3. What is the method of the screenwriter in adapting the original concept into the screenplay related with each datum?

1.5. Objectives of Writing

According to the statements of the problem above, the objectives of the research that the writer wants to achieve are:

1. To describe the meanings implied in the utterances of speakers in the movie "Pride and Prejudice".
2. To disclose the effect of use of implicatures in the characters' conversations in the movie "Pride and Prejudice" that relates with Co-operative Principles.
3. To elaborate the method of the screenwriter in adapting the original concept into the screenplay related with each datum.

1.6. Significance of Writing

The result of this research is hoped to help some viewers of the movie who are interested in literature to understand it from its language aspect.

This movie has an interesting side because most of the dialogues tell about the feeling of each character. Therefore, if the characters use the implicatures in their conversations, the viewers are very hard to understand clearly about what the characters are talking about. Hence, to avoid misinterpretation, this writing that will analyze about their utterances by using discourse analysis theory can provide the

utterance description to the readers in order that they can interpret what the speakers really mean and finally, the viewers will understand the whole movie easily.

1.7. Methodology

1.7.1 Library Research

In applying this method, the writer collected some data to support her thesis. The conversations in the movie "Pride and Prejudice" became her main data because those were the objects of her research in her writing. Besides, some theories which were taken from internet, books, articles, or papers that relate with the topic of her writing became her supporting data.

1.7.2 Field Research

1.7.2.1 Method for Collecting Data

1. Technique of collecting data

In collecting data, the writer used "Note-Taking" as a technique. The writer used it by making a note of the identified data because the conversations which implicate occurs in the movie had been recorded.

2. Instrument of collecting data

In the collecting data, the writer used an instrument i.e. card data.

1.7.2.2 Method for Analyzing Data

The data were analyzed by using descriptive method in order to interpret the meaning implied in the conversations between the speakers and the hearers in the movie "Pride and Prejudice". Besides, the writer used discourse analysis to help her in analyzing process.

There were some steps used by the writer in analyzing the data of this research:

1. The writer watched and listened through the scenes and dialogues in the movie of Joe Wright "Pride and Prejudice" attentively.
2. The writer identified the utterances of the characters which implicatures occurs in the conversations.
3. The writer made a note of the identified data that related with conversational implicatures.
4. The data about the context that related to the conversational implicatures were elaborated clearly by using discourse analysis theory, co-operative principle, and the method of screenwriter of the movie.

1.7.3. Population and Sample

1.7.3.1 Population

The population of this thesis was 202 conversations in "Pride and Prejudice" movie. The main problem was the use of implicatures in the conversations which will be dealing with the topic of this thesis.

1.7.3.2 Sample

From the population, the writer took 20 conversations in this movie which contains of some utterances as sample of the research. She chose the amount because 20 conversations could deputize the total of conversations in population i.e. 202 conversations. This sample was chosen using purposive samples technique, since the writer took the sample which was appropriate with the purpose of this research. The writer used this technique because some dialogues in the movie "Pride and Prejudice" tend to use implicatures in the conversations. Consequently, by using purposive sampling technique, the writer was easier to take the samples. As a result, the writer took 20 conversations to be analyzed.

CHAPTER II

REVIEW OF LITERATURE

2.1. Previous Studies

There have been some researches dealing with conversational implicatures but they are different from one another. Among other researches, they are as follows:

- 1) Zeth Tallu Lembang (2005) analyzes the aspect of conversational implicatures in the dialogues of Sam Shepard's play, "Buried Child". He uses conversational principle that contains four maxims such as maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner. Besides, he takes twenty samples from the population by using random sampling technique that becomes his main data of his thesis; 3 data from act one, 7 data from act two, and 10 data from act three and also he uses pragmatic approach to help him for the process of analysis. The result of his analysis shows that there is certain meaning in each utterance of the characters in the play "Buried Child" to convey ordering, requesting, rejecting, agreeing, etc. and normally they are in interrogative and declarative sentences.

- 2) Zainurrahman (2002) analyzes implicatures in the English conversations. His data sources are written and spoken data. He takes 2 novels such as "A View on the Bridge" and "All My Son" as his written data and 2 movie shows such as "Willy Wonka and Chocolate Factory" and "Big Daddy" as his spoken data. He

takes 20 conversations as his samples by using purposive non-randomly technique. In analysis process, he uses descriptive method and concerns with the context such as time, place, and background of people's knowledge. He argues that the speaker and the hearer should have the same conventional background, discussion background, and conventional meanings of the utterances used by them. The result of his analysis shows that in conveying utterance, the speaker does not always concern with conversation maxims. Even, the maxims were often violated by the speaker for other purposes like adhering politeness principle.

- 3) Muhammad Rosadi (2001) analyzes conversational implicatures in "Larry King Live Weekend". The aims of his analysis are to describe the uses of implicatures in English conversation in the TV Program Larry King Live Weekend, to describe the role of contexts in interpreting the implicatures, and to describe the role of Cooperative Principles with Conversational Maxims and Politeness Principles in English Conversations. He takes 20 conversations which include one of four conversational principles and or one of the seven politeness principles. The result of his analysis shows that implicatures in Larry King Live Weekend are often found in declarative sentences. They are used to convey some information with particular purposes i.e. expressing disagreement, offering, refusal, protesting, agreement, and allusion. In conveying their purposes, the speaker often use the maxim of quantity and Politeness Principle i.e. agreement maxim. By using them, the speakers' purposes are covered with polite words, which will maintain a good relation between the speaker and the hearer. Besides, the writer finds that the use

of implicatures as a violation to the maxim of quantity is the result of the speaker's obedience to the maxim of quality. Violation to the maxim of relevance and to the maxim of quality is the result of the speakers' obedience to Politeness Principle i.e. agreement maxim.

Some researchers above try to analyze about conversational implicatures in different data. In this research, the writer will also use different data which will from an English movie, *Pride and Prejudice*. Besides, the writer will use a different approach i.e. discourse analysis because this approach concerns to describe how humans use language to communicate and to investigate the use of language in context by a speaker (the relationship between the speaker and the utterance).

2.2. Movie

In this age, television increasingly grows to broadcast various television programs, and the most famous program is movie show. It is caused by the various themes of movie and supported by the actresses and actors who always show the professionalism in their acting. Movie or film becomes a favorite program because of its role as the reflection form of society life like drama.

In Wikipedia, "Film is a term that encompasses individual motion pictures, the field of film as an art form, and the motion picture industry. Films are produced by recording actual people and objects with cameras, or by creating images using animation techniques or special effects." Besides, the free encyclopedia states (<http://en.wikipedia.org/wiki/movie>), "Films are cultural artifacts created by specific cultures, which reflect those cultures, and, in turn, affect them."

Based on some statements above, the writer can make a conclusion that film or movie is a truly form of the reflection of society life which is enriched by art form and motion picture, and also becomes a popular worldwide.

2.3. Discourse and Discourse Analysis

In 1960s and early 1970s, there was a new discipline i.e. discourse analysis that concerned with the study of the relationship between the use of language and contexts. Discourse can be considered as the use of language in a communication way with two forms i.e. written and spoken forms and has to be coherence in order to produce meaning.

Cook (1989: 6) states, "Discourse is called as one of the two different kinds of language as potential objects for study in order to study how the rules of language work, and another which has been used to communicate something and is felt to be coherent (and may, or may not, happen to correspond to a correct sentence or a series of correct sentence)."

Besides Cook (1989: 7) argues that discourse may possibly be composed of one or more well-formed grammatical sentences – but it does not has to be. Hence, it can have grammatical mistakes in it, and often does. Then, according to him, discourse can be:

- ✓ A grunt or single expletive.
- ✓ Short conversations and scribbled notes.
- ✓ Tolstoy's novel, *War and Peace*.
- ✓ A lengthy legal case.



Based on the statements of Cook above, the writer concludes that grammar is a basic rule of discourse that has to be included in the coherence between one sentence to another and also has the same conventional meaning. As a result, the language used in a discourse becomes meaningful. However, the speaker sometimes does not need a grammatical sentence in his discourse because it has conventional meaning too.

As has been stated that discourse can be considered as language in use. Therefore 'discourse analysis' can be determined as the analysis of the use of language which occurs in a conversation between speaker and hearer to convey some messages.

Stubbs (1983: 10) states, "Discourse analysis is used to refer both to the study of language above the sentence (more accurately, above the clause), and also to the study of naturally occurring language." Then, Stubbs (1983: 31) explains that discourse analysis can study the actual mechanism that the maintenance of communication, understanding, and interaction can be the main purpose. Therefore, discourse analysis must be concerned with ways in which information is selected, formulated and conveyed between speaker and hearer. Thus, the speaker has to understand his hearers as the part of his task; what they already know, and what they expect and want to hear about.

Based on some statements above, the writer concludes that discourse analysis is the analysis of the use of language that occurs in a conversation between speaker and hearer to convey message, but the speaker has to understand his or her hearer, especially what the hearer expects and wants hear about. Besides, the speaker has to

give clear explanation and the hearer should be able to know the speaker's messages in order that they can avoid misinterpretation in their conversations.

2.4. What is Conversational Implicature?

Conversational implicature is the merger of two terms i.e. 'conversation' and 'implicature'. Firstly, we should know what conversation is. Cook in Zeth (2005: 7) argues, "conversation is made up of a combination of two Latin roots, 'can' and 'vers'. 'Can' means with, together and 'vers' means to turn about in a given direction." Besides, In Oxford Advanced Learner's Dictionary (2003: 272), "conversation is an informal talk involving a small group of people or only two", and in Oxford Paperback Dictionary Thesaurus and Wordpower Guide (2002: 187), "conversation is an informal spoken exchange between two or more people."

Cutting (2002: 28) defines, "conversation is discourse mutually constructed and negotiated in time between speakers; it is usually informal and unplanned." Then Cook in Cutting (2002: 28) mentions some conditions that talk may be classed as conversation when:

1. It is not primarily necessitated by a practical task
2. Any unequal power of participants is partially suspended
3. The number of the participants is small
4. Turns are quite short
5. Talk is primarily for the participants not for an outside audience

Based on some definitions of conversation above, the writer concludes that conversation is an informal spoken which occurred in a group of people or only two

human being in order to give directions or convey messages and finally it can make a good coordination in a society.

Secondly, we have to talk what implicature is. Lyons (1977: 592) argues, "The notion of implicature rests upon a distinction between what is actually said and what is implied (but not entailed) in saying what is said." Another argument about implicature is given by Levinson (1983: 97), "it provides some explicit account of how it is possible to mean (in some general sense) more than what is actually said."

Based on some explanations of implicature above, the writer concludes that the use of implicatures in a conversation can make the hearer easier to interpret the implicit meanings in the utterance of the speaker because of the clear explanation or conclusion which is said by the speaker.

For example:

A: Could you tell me the time, sir?

B: Well, the milkman has come.

The speaker A asks B about the time, but B does not know about the exact time of the present moment. Hence, B tries describing the approximate time with providing information that the milkman has come.

After discussing what conversations and implicatures are, let us discuss conversational implicature. Sperber and Wilson in Cutting (2002: 43) state, "Conversational implicature is understood by hearers simply by selecting the relevant features of context, and recognizing whatever speakers say as relevant to the conversation. When hearers and readers make sense of a text, they interpret the connections between utterances as meaningful, making inferences by drawing on

their own background knowledge of the world." Beside that, Levinson (1983: 10) states, "And in fact Conversational Implicature, which are inferences that arise on the basis of some general or maxims of conversational behavior, can indeed be shown to have repercussion on linguistic structure."

Based on some statements above, the writer concludes that conversational implicature is a situation of conversation which implicature occurred between speaker and hearer and they have to be more focused in the meaning of utterance.

2.5. Grice's Theory of Implicature

There are two kinds of implicature that are distinguished by Paul Grice. Those are conventional implicature and conversational implicature. Grice in Lyons (1977: 593) states, "A conventional implicature depends upon something additional to what is truth-conditional in the normal meaning of words, a conversational implicatures derives from a set of more general conditions which determine the proper conduct of conversation."

Afterwards, Grice in Lyons (1977: 593) and Cutting (2002: 35) formulates Co-operative Principle that contains four maxims i.e. maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner. The maxims are expressed as follows:

a. Maxim of Quantity

- Make your contribution as informative as is required (for the current purposes of the exchange), and
- Do not make your contribution more informative than is required.

The maxim means that the speaker should be able to give some information which is required by the hearer.

For example:

“Anyway, **to cut a long story short**, Lizzi has to get married with Darcy as soon as possible.”

b. Maxim of Quality

Try to make your contribution one that is true:

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

The maxim means that the speaker should be able to proof what he or she believes and dares assure himself and the hearer that it is true.

For example:

A: I'll ring you tomorrow afternoon then.

B: Ehm, I shall be there **as far as I know**, and in the meantime have a word with Mum and Dad if they're free. Right, bye-bye then sweetheart.

A: Bye-bye, bye.

c. Maxim of Relevance

- Make your contribution be relevant.

The maxim means that the speaker should know the situation of conversations. He or she has to say something which is relevant with the previous saying.

For example:

A: The mosque becomes crowded.

B: This is Friday.

d. Maxim of Manner

Make your contribution be perspicuous:

- Avoid obscurity of expression,
- Avoid ambiguity,
- Be brief (avoid unnecessary prolixity), and
- Be orderly.

The maxim means that the utterance of the speaker should be clear and just has one interpretation. Beside that, the utterance should be to the point (brief) and orderly.

For example:

“Well kids, **just to clarify one point.** Your homework has to be submitted the day after tomorrow and afterwards we will present an examination.”

However, the maxims sometimes are flouted by the speaker because of the assumption of the speaker that the hearer knows the words which are uttered by the speaker and that the implicit meaning can be inferred by them (speaker and hearer).

1. Flouting quantity

As we know that maxim of quantity means that the speaker should give information that is required by the speaker. However, sometimes the speaker flouts it by giving too little or too much information.

For example:

A: Anyway, How is your day, Bud?

B: Uhm...Jane has been receiving my proposal to marry me.

By reading the conversation above, it can be seen that B gives too little information because the answer is specifically, but he can assume that A will be understand the answer is an implication. It is caused by A asks the whole day of B and B just tells A part of it.

2. Flouting quality

There are many ways to flout the maxims of quality i.e. by using hyperbole, metaphor, irony, and banter.

For examples:

- Dani Pedrosa move quickly as lightening.
- My house is stove on August.
- Your handwriting is nice that I am so hard to read it.
- You are a bad looker. I think Jane will be like you.

The first example is the flouting of the maxim of quality by using a **hyperbole**. The part of the utterance, "...quickly as lightening" just the way of the speaker to give a humor sense in the utterance. Then, the second example is the flouting by using a **metaphor**. The speaker just wants describe his or her house which becomes hot on August because of the weather. The third example is the flouting by using an **irony** sentence. The flouting just to make the satire becomes more polite. Actually, the speaker thinks that the handwriting of the hearer is very bad, but he or she tries to express a positive sentiment and implies a negative one. However, the fourth example is the flouting by using **banter** which is contrary with the function of the use of irony. The utterance of the speaker expresses a negative sentiment and implies a positive one.

3. Flouting relevance

The speaker flouts maxim of relevance because he or she expects the hearer possible to imagine what the utterance which did not say by him or her. However, the speaker tries to make the connection between his utterance and the preceding one.

For example:

A: My girlfriend is very beautiful, isn't she?

B: You are handsome.

In the example above, the comment of B seems irrelevant because the speaker, A, talks about his girlfriend but B gives a comment about A, not about the girlfriend.

4. Flouting manner

The speaker sometimes flouts the maxim of manner by giving ambiguity sentence or appearing to be obscure.

For example:

Bob: Mum, what are these?

Mum: Oh son, they are baking apples.

Mum utters in an ambiguous way, says "they are baking apples" can produce two possible meanings. First, it means that there are some people are baking the apples or the things are baking apples.

2.6. Characteristic of Implicature

Grice in Levinson (1983: 114-118) suggests five characteristics of implicature. Those are:

1. Cancelable

This characteristic means that conversational implicature can be canceled by adding some premises to the original ones. For example (a) implicates (b) as follows:

- (a) John has three cows
- (b) John has only three cows and no more

The implicatures above can be canceled by adding *if*, so the inference can be said:

- (c) John has three cows, if not more

The utterance above can not be considered has implicature in (b) and two examples below are inferences which can be canceled by clause that has a contradiction sense:

- (d) John has three cows, in fact none
- (e) John has three cows and maybe more

2. Non-Detachable

Grice states that implicature is correlated to the content of semantic, not to the form of linguistic; hence implicature can not be separated by changing the words of the utterances in order to find out the synonym of the words. For example (a) implies (b), but (c) seems at least to be semantically and truth-conditional equivalent to (a):

- (a) John didn't manage to reach the summit
- (b) John tried to reach the summit
- (c) John didn't reach the summit

Therefore, it shows that there are many possibilities to say something which has same meaning that happens lack the inference in question. By saying (a) one can instead say (c) and avoid conveying (b).

3. Calculable

For every implicature, it should be able to construct an argument for showing the correlation between the literal meaning and the utterance sense or the co-operative principle, thus an addressee would create the inference in question to preserve the assumption of co-operation.

For example:

- (a) S has said that *p*
- (b) There is no reason to think S is not observing the maxims, or at least the co-operative principle.
- (c) In order for S to say that *p* and be indeed observing the maxims or the co-operative principle, S has to think that *q*.
- (d) S has to know that it is mutual knowledge that *q* must be supposed if S is to be taken to be co-operating.
- (e) S has done nothing to stop the addressee, thinking that *q*.
- (f) As a result, S intends the addressee to think that *q*, and in saying that *p* has implicated *q*.

4. Non-Conventional

Implicature is not a part of the meaning of conventional of linguistic expressions. But in this case, if the argument of Grice is right about the manner in which implicatures take place, we need to know about the meaning literally or

sense of sentence before we make a calculation of its implicatures in a context, the implicatures cannot be part of that meaning. We can determine that an utterance can be true while its implicature is false and vice versa through the example below:

(a) Herb hit Sally

We can consider it as implicature if we analyze it by using maxim of quantity.

(b) Herb didn't kill Sally by hitting her

The utterance above shows that the speaker attempts try to mislead the hearer and to suggest in situation that (a) is true and (b) is false.

5. An expression with a single meaning

This characteristic can give to different the implicature on different circumstance, and undeniably, every circumstance which is set of associated of implicatures may not be accurately determinable.

For example:

(a) John is a machine

The utterance above can convey that John is cold, or talented, or never stops working, or puffs and blows, or has little in the way of grey matter, or definitely any and all of these.

2.7. Context

According to Brown and Yule (1983: 35) that linguists have to concern with context that becomes important aspect in the interpretation of sentences since the

beginning of the 1970s. Beside that, Leech (1985: 13) states that context can be understood in different ways, for example relevant aspects of the physical or social setting of an utterance.

Then, Cutting (2002: 3-8) states three sorts of context typically as follows:

- 1) The **situational context**, what the speakers know about everything that they can see around them.
- 2) The **background knowledge context**, what the speakers know about each other and the world. This can be either:
 - ✓ **Cultural** general knowledge that most people carry with them in their minds, about areas of life.
 - ✓ **Interpersonal** knowledge, specific and possibly private knowledge about the history of the speakers themselves.
- 3) The **co-textual context**, what they know about what they have been saying.

For example, in a restaurant, a waiter asks to his customers, "Which of you people is the fish?" If an analyst wants to interpret this utterance and does not concern with context, he will make a wrong analysis that the waiter as the speaker asks which of the customers as the hearers the fish. Therefore, if the analyst tries focus with the context, he can make an analysis based on the situation that the speaker (waiter) asks the customers who among of them order the fish in his restaurant.

CHAPTER III

PRESENTATION AND ANALYSIS OF DATA

In this chapter, the writer presents the analysis of conversational implicatures which all data are collected from an English movie entitle "Pride and Prejudice" directed by Joe Wright. Then the writer pays attention to twenty data as her objects or sources to be analyzed. The purpose of conversations in which the writer tries to find out becomes the basic of the criteria of choosing datum.

In analyzing process, the writer concerns with three matters i.e. context, co-operative principles that contains four maxims of conversation (maxim of quantity, maxim of quality, maxim of relevance, and maxim of manner) and the method of the screenwriter in adapting the original concept. The writer describes the context for her datum in order to identify the meaning of utterances in communication and how communicators communicate more information than the words they use. Besides, she describes the effect of the implicatures relates with co-operative principles.

3.1 Synopsis of *Pride and Prejudice* movie

The story begins with the appearance of Elizabeth in her walking with a book in her hand. When she arrives at her house, her parents, Mr. and Mrs. Bennet, discuss the presence of a wealthy bachelor, Mr. Charles Bingley, who has moved into Netherfield, a large house in the neighborhood.

The Bennet family consists of Mr. and Mrs. Bennet and their five daughters, Jane, Elizabeth, Catherine (Kitty), Mary, and Lydia. They live in the society of the

eighteenth century as a middle class family in England, neither in poor nor in reach condition. Therefore, when the news of the arrival of the honourable man, Mr. Bingley, arrives at the Bennets' house, Mrs. Bennet interests to make an acquaintance between her family and the gentleman. In her mind, she hopes that one of her five single daughters can be married by the man because of the considerable fortune.

Mr. Bingley is introduced to the local society at an assembly ball. However, he is not alone because his sister, Miss Caroline Bingley, and his closest friend, Mr. Fitzwilliam Darcy, also attend the ball. Mr. Bingley is captivated with the gentle and beautiful Miss Jane. On the other hand, Jane is also enchanted with the man because of his general appearance and attitude. At the ball, they dance together for many times and make conversations with no trouble as if they have met before.

In contrast, Elizabeth takes an instant dislike to Mr. Darcy because the gentleman always shows his cold attitude, just stands in one position, and makes a judgment of someone with arrogant words as his pride. Nevertheless, in fact, Mr. Darcy is delighted with Elizabeth and that reason makes Mr. Darcy falls in love with the young lady for the first sight.

In next day, Miss Bingley invites Jane to dine with her at Netherfield through a letter. Indeed, it makes the Bennet family drives in happiness. However, Mr. Bingley will be dining out. This matter makes Mrs. Bennet in disappointed hope. Nonetheless, she has a good idea that Jane has to go to the Netherfield by using horseback. This decision comes in her mind because of the black cloud and the sound of thunderbolt as the sign that rain will be fall in that area.

Jane becomes wet when she arrives at Netherfield. As a result, she is suffered by cold and consequently, she has to stay some nights at the rent's house of Mr. Bingley until she is in good health. After hearing that Jane becomes sick on a visit to Netherfield, Elizabeth goes to stay with her, and when she arrives there, she meets Miss Caroline and Mr. Darcy.

Later, the Bennets are visited by a nephew of Mr. Bennet, a clergyman who will inherit the property of the family, Mr. William Collins. He comes to Longbourn for looking a wife. Initially, he captures Jane for becoming his companion in the future. Unfortunately, Mrs. Bennet tells the man that Jane will engage Mr. Bingley, but, for keeping the Longbourn, Mrs. Bennet recommends Elizabeth for the clergyman.

Meanwhile, some militia-men station in Hertfordshire. A handsome and charming Lieutenant Wickham captures the girls' attention, especially Elizabeth. When the Bennet sisters and the gentleman walk off together, they meet Mr. Bingley and Mr. Darcy. At that moment, Mr. Darcy shows his cynical view to Mr. Wickham and leaves them at once. Indeed, Elizabeth thinks that it is ridiculous. Hence, she asks Mr. Wickham about the cause of the cold moment and Mr. Wickham gives an answer that Mr. Darcy cheated him of his inheritance. This reason makes Elizabeth to prejudice against Mr. Darcy because of the gentleman's behaviour.

To solidify his social position and make an impression of Jane, Mr. Bingley presents a huge ball at his rent house, Netherfield Park. However, Mr. Wickham does not attend the ball and this matter makes Elizabeth in disappointed hope. At the ball, Mr. Collins asks Miss Elizabeth to dance with him. Elizabeth forces herself to do it,

and after dancing with the clergyman, Mr. Darcy tries to ask the young lady for dancing with him. While they dance, Elizabeth tries to recognize the man by making a conversation. They talk about the dance, their hobbies, and final topic, they talk about Mr. Wickham. Mr. Darcy does not agree with the judgment of Elizabeth on the officer because he thinks that Mr. Wickham is not a good friend. Finally, a hot debate appears between them.

In tomorrow morning, Mr. Collins tries to convey his feeling to Miss Elizabeth. Unfortunately, because of lack of love, the young lady refuses him as soon as possible. Mrs. Bennet becomes angry because the declining of Elizabeth upon Mr. Collins' proposal as a symbol that the lady does not care with her family who will be in poorness. Meanwhile, a letter comes to the Bennets' house. It is from Mr. Bingley to Jane. In the letter, Mr. Bingley tells Jane that he has to move to London at once. Jane drives in sadness. However, the heroine Elizabeth tries to persuade Jane that she also has to move to London to meet with the honourable man, Mr. Bingley. At least, the man and the lady can meet again. Besides, news comes from Miss Charlotte Lucas, a best friend of Elizabeth that she will engage Mr. Collins to be married. Because of the leaving of Jane, Mr. Wickham, and Charlotte, Elizabeth feels herself in loneliness. Therefore, she visits Mr. and Mrs. Collins in Kent.

In Kent, Elizabeth and the couple of Collinses are asked to dinner by the patroness of Mr. Collins, Lady Catherine de Bourgh, at Rosings. At the house of the lady, Elizabeth surprises with the presence of Mr. Darcy. Mr. Darcy is a nephew of Lady Catherine. At the moment, Elizabeth introduces herself to Lady Catherine, Anne (a daughter of Lady Catherine), and Colonel Fitzwilliam (Mr. Darcy's friend).

Then, while Mr. Collins gives sermonize at his church, Elizabeth is shocked by the saying of Colonel Fitzwilliam that Mr. Darcy breaks up Mr. Bingley and Jane. Elizabeth becomes angry and she leaves the church and goes somewhere else. Mr. Darcy follows her and immediately, he asks Elizabeth to marry him. Unfortunately, Elizabeth declines him because of his treatment of Jane and Wickham. Finally, with heartbroken, Mr. Darcy leaves Elizabeth alone.

At night, Mr. Darcy visits Elizabeth for giving a letter which in the letter, there is a long explanation why he does not like Mr. Wickham and why he separates Mr. Bingley from Jane. After reading the letter, Elizabeth drives in her consciousness that her prejudice against Mr. Darcy is false.

Elizabeth returns to Longbourn. So does Jane with the Gardiners, Elizabeth's aunt and uncle, from London. Mr. and Mrs. Gardiner feel that Elizabeth probably has a problem but the lady does not tell about the matter. Hence, the couple of Gardiners takes Elizabeth on a trip to the Peak District to put her in better spirits.

As part of their tour, they visit the estate of Mr. Darcy, Pemberley in Derbyshire. When Elizabeth enters the huge house and meets the housekeeper of Mr. Darcy, she is astonished by the good things about the gentleman. In next day, Mr. Darcy invites Elizabeth and the Gardiners to meet his sister, Miss Georgiana Darcy. Mr. Darcy's manners have softened considerably and Elizabeth begins to show more sympathy.

When they back to their lodging at Lamb, Elizabeth receives a letter which is sent by Jane. In it, Jane tells Elizabeth that Lydia has been runaway with Mr. Wickham. Elizabeth and Mr. Darcy drive in sadness because they know who the

truly Mr. Wickham is. Mr. Gardiner tries to look for the couple, so does Mr. Darcy. Meanwhile, Elizabeth has to back home immediately.

After some days, Mr. Wickham and Lydia return to Longbourn and Elizabeth know surprised news from her youngest sister that Mr. Darcy who finds the young couple and pays for the marriage. Later, Mr. Bingley and Mr. Darcy return to Netherfield. Mr. Bingley proposes to Jane and Jane accepts him. Late in the evening, Lady Catherine de Bourgh visits Elizabeth's house without telling the Bennets before. She tries to tell Elizabeth that the young lady cannot receive the proposal of her nephew, Mr. Darcy, to be married because the man and Anne (the daughter of Lady Catherine) have engaged. This matter makes Elizabeth cannot sleep, so she walks around Longbourn, and she meets Mr. Darcy. At the moment, Mr. Darcy tells Elizabeth that he still loves the lady. On this occasion, Elizabeth accepts him. At the end of the story, Miss Elizabeth and Mr. Darcy ask consent from Mr. Bennet for agreeing their love.

3.2 Analysis of Data

Datum 1

Context of the datum:

In this scene, at the house of the Bennet family, Mr. and Mrs. Bennet discuss a single man in possession of a large fortune, Mr. Charles Bingley. They trust that the bachelor must be in wanting a wife. At the same moment, their neighbor will hold a ball, and Mr. Bingley accepts the invitation to come to the ball with his sister, Miss Caroline Bingley, and his closest friend, Mr. Darcy. Mrs. Bennet is very enthusiastic

when he hears about the ball because it can be the good chance for her five single daughters. Hence, she tries to attempt to persuade her husband to fulfill their neighbor's invitation because of one reason, i.e. for making an acquaintance with Mr. Bingley.

Mrs. Bennet: **"My dear Mr. Bennet, have you heard? (a1) Netherfield Park is let at last. (a2) Do you not want to know who has taken it? (a3)"**

Mr. Bennet : **"As you wish to tell me, my dear, I doubt I have any choice in the matter. (b)"**

(2005: Disc 1, 00: 02: 50 – 00: 03: 01)

The utterances above show conversation between Mr. Bennet and his wife. Utterances (a1), (a2), and (a3) appear as the persuasion of Mrs. Bennet to her husband. By using an interrogative sentence (utterance a1), she wants to tell Mr. Bennet about the presence of Mr. Bingley. Through the utterance, the conversational implicature can be concluded that she tries to make a curious thinking of Mr. Bennet about the bachelor, Mr. Charles Bingley as her persuasion. However, utterance (a1) seems an unclear sentence because the speaker, Mrs. Bennet, does not say what Mr. Bennet has to hear about. As a result, utterance (a1) flouts the maxim of manner. In this case, the flouting maxim can be observed through the context. Because of her persuasion to her husband, Mrs. Bennet tries to be polite by uttering "...have you heard?" She does not say what Mr. Bennet has to hear about directly because normally, by making an obscured utterance in interrogative sentence, for example utterance (a1), the speaker wishes the hearer would be curious and replied the

obscured question by asking the speaker, for example, "what is it?" or "what's the matter?"

However, Mrs. Bennet continues to utter utterance (a2) as direct response of the question (utterance a1) by herself that the information which she wants to tell Mr. Bennet is the presence of a single man in possession of a large fortune who will rent a big house, Netherfield Park. By the statement, it can be inferred the conversational implicature of utterance (a2) is that Mrs. Bennet presumes her husband that Mr. Bingley is a rich man because he can rent the biggest dwelling in Netherfield. For this utterance, the maxim of quality is still obeyed by the speaker because Mrs. Bennet (the speaker) utters something that she believes the news is a reality. By uttering "Netherfield Park...." she describes that because of the excellent prospect of the honourable man who can rent the huge house, she believes that if her family, especially the five single daughters of Bennet, made an acquaintance with the gentleman and one of them could captured the attention of the man, the Bennet family would be alive in the glory.

Afterward, by using interrogative sentence again, utterance (a3) is uttered by Mrs. Bennet which implies that she makes her husband really cares to know who the rich man is. Besides, based on the Gricean analysis, utterance (a3) flouts the maxim of manner because the speaker, Mrs. Bennet, utters that probably the hearer, Mr. Bennet, does not want to hear the news, but in her mind, Mrs. Bennet hopes that her husband wants to hear the great news. In short, the utterance is obscured. However, the flouting maxim of the utterance of Mrs. Bennet is caused by the act of persuading her husband, Mr. Bennet, that there is great news about a presence of a gentleman

who has an excellent prospect which has to be known by him. Nevertheless, Mrs. Bennet as the speaker tries to utter her utterance in polite words "do you not want to know who has taken it?" because she is aware of her position in her family that she is a wife of Mr. Bennet, so, she has to be respectful to her own husband.

On the other hand, the maxim of quality is obeyed by the speaker because she (Mrs. Bennet) believes that Netherfield Park is taken by someone. By uttering the sentence, she makes her husband to be more curious that this is a good chance for them to make an acquaintance between the Bennets and the man. Therefore, if Mr. Bennet wanted to know who the honourable man is, he should come to the ball of his neighbor.

Utterance (b) appears as a response of Mr. Bennet to his wife's question. In his utterance, Mr. Bennet flouts the maxim of manner because he does not give an answer clearly, but he tries to make it obscured by uttering "as you wish to tell me, my dear, I doubt I have any choice in the matter." Through this utterance, he implies that he cannot make any judgment on the man because the person who tells him the news is his wife, Mrs. Bennet. Thus, the conversational implicature of the utterance can be concluded that Mr. Bennet just tries to carry out what his wife thinks about. Moreover, the utterance which is uttered by Mr. Bennet flouts the maxim of quantity because the speaker seems to give too much information that he does not want to hear the news through his wife. The two flouting maxims upon the utterance "as you wish to tell me, my dear, I doubt I have any choice in the matter." above are caused by the treatment of Mr. Bennet for the nervous of his wife. Mrs. Bennet describes as a character who has uncertain temper. When she is dissatisfied of something that she

really wants to achieve, she will be feeling nervous. Therefore, Mr. Bennet replies the utterances of his wife through polite words in order that he can avoid the possibility of the emergence of feeling nervous in his wife's soul.

In addition, the dialogue above is set down in the script by its screenwriter, Deborah Moggach, who tries to adapt the lines spoken by the actor (Donald Sutherland as Mr. Bennet) and the actress (Brenda Blethyn as Mrs. Bennet) in Joe Wright's *Pride and Prejudice* (movie) from the original concept, Jane Austen's *Pride and Prejudice* (novel). As the opening conversation, Ms. Moggach just makes quite different utterances with Austen's version in novel. Utterance (a3) is the same as the utterances in novel, but utterances (a1), (a2), and (b) are different. In novel version, Jane Austen creates the utterances of Mrs. Bennet as follows:

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?" (Austen, 1813: 5).

The difference between those utterances in novel and movie is in *transformational grammar*. Jane Austen as the author of the novel does not separate the utterances "have you heard" and "Netherfield Park is let at last?" She uses conjunction "...that..." to make the meaning of the utterance brief and clear that the news which she wants to tell her husband is the presence of a man who will rent 'Netherfield Park'. Therefore, the screenwriter deletes the word "...that..." to make the act of persuading be more powerful. She separates the utterances between "my dear Mr Bennet, have you heard?" as the first utterance and "Netherfield Park is let at last" as the second one.

According to the writer, Ms. Moggach adapts the lines spoken by the character and sets the utterances by using her own technique because she wants to show Mrs. Bennet in making curious thinking on her husband. Besides, the transformational grammars of the utterances are changed by her because she wants to make differential forms between spoken discourse (movie) and written discourse (novel).

Besides, utterance (b) is different between in novel and movie. In novel, Mr. Bennet utters, "You want to tell me, and I have no objection to hearing it." Although the utterance in novel is different from utterance (b) in movie, both of them have same meaning. However, if the readers of the novel read the utterance "You want to tell me, and I have no objection to hearing it." carefully, there was also implicature in it because it implied that Mr. Bennet was not interesting with the news. However, the response of Mr. Bennet in novel version to his wife's question is clear and brief answer, hence, his utterance obeys the maxim of manner.

Moreover, before the screenplay is set down clearly in the printed text, she makes the utterance more modern and casual than the one in the novel because of her consideration for the viewers of *Pride and Prejudice* movie who live in modern age. As a result, in the movie, Mr. Bennet utters, "as you wish to tell me, my dear, I doubt I have any choice in the matter."

Therefore, according to the writer, Deborah Moggach as the movie's screenwriter tries to make different opening of conversation (introduction plot point) as her art of writing. Because of implicature upon utterances (a1), (a2), and (b) in

movie version, Ms. Moggach tries to introduce Mrs. Bennet as overbearing mother and Mr. Bennet as immune father.

The categorization of conversational implicatures of the utterances above (datum 1) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Mrs. Bennet	a1	Interrogative	Asking	Persuading
Mrs. Bennet	a2	Declarative	Asserting	Persuading
Mrs. Bennet	a3	Interrogative	Asking	Persuading
Mr. Bennet	b	Dclarative	Asserting	Declining

Datum 2

Context of the datum:

In this scene, some of the Bennet sisters, Lydia and Kitty, listen at the door when their parents discuss Mr. Bingley. They are very interested by the arrival of the single honourable man from the North of England. The second Bennet, Elizabeth, is shocked when she sees her younger sisters put their ears at the door of library room of their house. So does Jane as the eldest ones.

- Elizabeth : (shocking) "**Kitty, what have I told you about listening at the door? (a)**"
- Lydia : (to Elizabeth) "**Hush! (b1) There's a Mr. Bingley arrived from the North. (b2) Five thousands a year! (b3) Really! (b4)**"
- Kitty and Lydia : (together) "**He's single! (c)**"
- Jane : "**Who's single? (d)**"
- Elizabeth : "**A Mr. Bingley, apparently. (e)**"
- (2005: Disc 1, 00: 03: 08 – 00: 03: 21)

Those are the utterances in conversation of some daughters of the Bennets. Elizabeth has just arrived from her walking around with a book in her hand. She is shocked by the worse behavior of her younger sisters, i.e. listening at the door and hearing the private conversations of other people. Therefore, she utters the utterance (a). By using interrogative sentence, she says to Kitty that she has told about the bad behavior of listening at the door. Through the utterance, its conversational implicature can be inferred that Elizabeth orders her younger sisters to stop their activity, i.e., listening at the door. Nevertheless, the utterance of Elizabeth seems flout the maxim of manner. It is caused by the obscured sentence which uttered by the speaker. In her mind, she wants to interrupt her sisters to stop listening at the door. Actually, by using imperative sentence, she can utter, "don't listen at the door!" At least, she can avoid flouting manner. Nonetheless, by using interrogative sentence, she utters, "Kitty, what have I told you about listening at the door?" which seems as a question and needs an answer, not an interrupting utterance for stopping the worse behaviour.

One of her sisters, Lydia, utters utterances (b1), (b2), (b3), and (b4) as the responses of Elizabeth's question. Utterance (b1) is a single expletive uttered by Lydia in order to interrupt the utterance of Elizabeth. Then, Lydia utters utterances (b2) and (b3) in order to continue her responses of Elizabeth's question. However, those responses are not appropriate as the answers of the question of Elizabeth because Elizabeth utters about listening at the door and Lydia responses about Mr. Bingley. As a result, the utterances of Lydia flout the maxim of relevance. Nonetheless, through her utterances, the conversational implicature of utterances (b2)

and (b3) can be inferred that Lydia tells Elizabeth interested news about the presence of a man from the North of England, Mr. Bingley, with a large fortune and Elizabeth (the hearer) will be interested of the news too. Therefore, Lydia utters, "there's a Mr. Bingley arrived from the North. Five thousands a year!" Hence, these utterances obey the maxim of quality because the speaker believes that the information is true. Thus, through the information, her sisters will be excited to listen at the door and they will know that there is a good chance for them to make an acquaintance with the man from the North of England who has a payment about five thousands a year. Afterward, Utterance (b4) appears to make sure the previous utterances which are uttered by Lydia.

While they, Kitty, Elizabeth and Lydia, do listen at the door, they hear that Mr. Bingley is a single man. Certainly, it is good news for them because they are single too. Therefore, Kitty and Lydia utter utterance (c) together to show their happiness and, the utterances drive Jane Bennet, the eldest daughter, interests the fact news of the man, Mr. Bingley. It is caused by the single status of Mr. Bingley. Hence, she utters utterance (d) immediately. Then, Elizabeth gives an answer that the man is Mr. Bingley by uttering utterance (e).

In addition, the screenwriter has a great contribution for the scene. Because this movie is an adaptation show from the narrative story of Jane Austen's novel, Ms. Moggach tries to imagine how the series of scenes should be composed structurally. In novel, the conversation above is none, thus, the screenwriter develops the screenplay with cinematic discourse. As the introduction plot point, she adds those

utterances above to introduce that the Bennets have five single daughters (Jane, Elizabeth, Kitty, Mary, and Lydia).

The categorization of conversational implicatures of the utterances above (datum 2) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Elizabeth	a	Interrogative	Asking	Ordering
Lydia	b2	Declarative	Asserting	Persuading
Lydia	b3	(Ellipsis)	Asserting	Persuading

Datum 3

Context of the datum:

In this part, Jane, Elizabeth, and Miss Charlotte Lucas (Jane and Elizabeth's close friend), sit at the edge of dance floor where people have been dancing. Their eyes look around and they see many couples in the ball room. As a kind sister, Elizabeth believes that her sister, Jane, is the most beautiful woman at the ball.

- Elizabeth : "If every man does not end the evening in love with you, then I'm no judge of beauty. (a)"
 Jane : "Oh...men. (b)"
 Elizabeth : "No, they are far too easy to judge. (c)"
 Jane : "They're not all bad. (d)"
 Elizabeth : "Humourless poppycock, in my limited experience. (e)"
 Jane : "One day, someone will catch your eyes, and then you'll have to watch your tongue. (f)"

(2005: Disc 1, 00: 05: 40 – 00: 05: 56)

Those are the utterances of the first and the second Bennets. Elizabeth begins the conversation by uttering a judgment of the most beautiful Jane. She utters, "if every man does not end the evening in love with you, then I'm no judge of beauty." Through the context of the conversation, the implicature of utterance (a) can be inferred as follows:

- 1) Elizabeth promises Jane that Jane will be captured by the eyes of every man in the ball room because of her beauty.
- 2) Elizabeth orders Jane to make some treatment relates with her beauty to catch the attention of men in the ball room.
- 3) Elizabeth informs Jane that Jane is the most beautiful woman in the ball room compared to other women. As a result, every man who attends the ball will be fond of her.

Then, based on the co-operative principles, the utterance obeys the maxim of quality because Jane is really beautiful woman. Because of her beauty, Elizabeth (the speaker) believes that her sister, Jane, will capture the eyes of a man at the ball and probably the man will propose Jane to marry him. Besides, by uttering "...does not end the evening in love with you....", Elizabeth wants to tell her sister that her sister, Jane, will be easy to find her love because of the predicate as the most beautiful woman in her hometown, Hertfordshire.

Jane tries to respond the statement of Elizabeth by uttering, "oh...men." She implies that the statement of Elizabeth is ridiculous because some of the men are not appropriate with her. It can be observed through the way of Rosamund Pike (Jane) in conveying her emotion of the conditional statement of Keira Knightley (Elizabeth) as

her art of professional acting. Miss Pike shows her confuse facial expression and nod of her head in her acting for supporting her utterance meaning in responding the previous utterance of Elizabeth. As a result, through utterance (b) and the acting of Rosamund Pike, its conversational implicature can be concluded that the character, Jane, denies the judgment of Elizabeth. However, the utterance is an obscured sentence because the utterance just includes two words i.e. "oh" and "men". Consequently, the utterance is not clear what happens with the men. Therefore, it flouts the maxim of manner. By uttering the words, Jane puts sense of humour upon her utterance and she mixes the sense with her confusing expression why her sister, Elizabeth, can utter, "if every man does not end the evening in love with you, then I'm no judge of beauty."

Besides, utterance (b) is possible to flout the maxim of quantity. It is caused by the less information than required by Elizabeth. By uttering two words "oh" and "men", the utterance seems not enough to answer Elizabeth's statement. However, the hearer who has familiar with the situation will understand what the meaning of the utterance of the speaker is. The speaker does not utter that she is impossible with a man in the ball because of her typical of man, but she just utters "oh...men." as her denying.

Then, in responding Jane's utterance, Elizabeth utters utterance (c) immediately. Through the utterance, she tries to change her mind of her first utterance that the men in the ball room are hard to be matched with Jane. Thus, it can be inferred the conversational implicature of the utterance that Elizabeth apologizes for her preceding utterance that not all men in the ball room can be the companion of

Jane because of certain conditions. Moreover, in observing the maxims of cooperative principles, this utterance is possible to obey the maxim of relevance because Jane utters "oh...men" and Elizabeth responds the utterance by uttering "no, they are far too easy to judge." By uttering the utterance, Elizabeth tries to complete the preceded utterance of her sister, Jane, why Jane utters "oh...men" with expressing confuse facial expression. Because of the utterance, the viewers of the movie will understand the meaning of the utterance of Jane through the utterance of Elizabeth in responding the utterance of her sister.

Besides, the utterance obeys the maxim of quality because the speaker and hearer can see the men who they talks about by using their eyes directly. Therefore, Elizabeth should not say any judgment of the men because Jane also can see what happens with the men in the ballroom. After hearing the response of Elizabeth, Jane thinks that the statement of her sister is very cruel. Therefore, she utters utterance (d) which means that just some men are not good in her eyes.

Then, as her self-defence, Elizabeth utters "humourless poppycock, in my limited experience." By uttering utterance (e), she implies that she does not really understand what the good judgment on a man is. In addition, the utterance is an obscured sentence because it also flouts the maxim of manner for the reason that the speaker, Elizabeth, does not utter exactly what her limited experience is. She and her sister, Jane, talk about man and when Jane utters "they're not all bad.", Elizabeth is aware that her utterance "no, they are far too easy to judge." is unfair because she just notice the men from what she can see. However, her utterance "...in my limited experience." has large meaning. It can be meant that she does not know exactly about

man because she does not has a male friend or she does not know who the man clan is because she never make a relationship with a man. On the other hand, her utterance can be meant that her limited experience is not about man but something else. Subsequently, she can flout the maxim of relevance. In the previous utterance, Jane talks about the men in the ball room, but Elizabeth responds it by uttering her limited experience. In this case, the speaker does not utter directly that she surrenders to response the wise utterance of Jane because she is aware that the men are not really bad. But, as her self-defence, she tries to be polite and uses powerful words that actually she does not make any mistake of her judgment on the men through her utterance because everybody can say everything that she wants because of the personal point of view. Hence, she utters "humourless poppycock, in my limited experience."

Finally, Jane utters utterance (f) that this utterance hides implicit meaning and through the context of the conversation, the implicature of the utterance can be inferred as follows:

- 1) Jane orders Elizabeth to discontinue her judgment on the men because she will find someone who will be good in her eyes.
- 2) Jane promises Elizabeth that Elizabeth will be fond of someone and she will repent what she has judged on the men.

However, the utterance seems flout the maxim of manner because that is an ambiguity and obscured sentence. The utterances, "...catch your eyes..." and "...watch your tongue..." have lexical ambiguities. Literally, "...catch your eyes..." can be imagined that there is a man take the eyes of Elizabeth, and finally, she

becomes blind and, "...watch your tongue..." can be meant that there is someone will look at her tongue in her mouth. But, implicitly, "...catch your eyes..." implies that there is someone will be loved by Elizabeth because the man is good in her eyes, and, "...watch your tongue..." implies that Elizabeth has to be careful when she judge someone or something by using her tongue. Besides, the word "...someone...." describes that utterance (f) is an obscured sentence because the speaker, Jane, does not say exactly who the 'someone' is, or looks like he is.

In the writer's mind, the screenwriter develops the scenario by using her own words because in novel, there are no dialogue such the utterances above. The screenwriter has to frame every scene of the story in detail what the spectators will see and hear. It means that the existence of the conversation (datum 3) becomes a technique of the screenwriter to make a transition from the scene when the Bennet family talks about Mr. Bingley who is invited to attend their neighbor's ball and the scene when Mr. Bingley attends the ball.

The categorization of conversational implicatures of the utterances above (datum 3) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Elizabeth	a	Declarative	Asserting	Promising Ordering Informing
Jane	b	(Single Expletive)	Asserting	Denying
Elizabeth	c	Declarative	Asserting	Apologizing

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Elizabeth	e	(Ellipsis)	Asserting	Apologizing Surrendering
Jane	f	Declarative	Asserting	Ordering Promising

Datum 4

Context of the datum:

At their neighbor's ball, the Bennet family meets Mr. and Miss Bingley and also Mr. Darcy of Pemberley in Derbyshire. After making an acquaintance with them, Mr. Bingley dances with the eldest Bennet, Jane. At the same time, Elizabeth tries to invite Mr. Darcy for dancing with her.

Elizabeth : "Do you dance, Mr. Darcy? (a)"

Mr. Darcy : "Not if I can help it.(b)"

(2005: Disc 1, 00: 09: 16 – 00: 09: 18)

The utterances above show conversation between Elizabeth and Mr. Darcy. According to pace of plot, it is the first conversation between them. Through interrogative sentence, the utterance of Elizabeth implies that she invites Mr. Darcy to dance with her. However, the utterance is not brief because she makes an invitation not to the point to the message of her aim. As a result, she flouts the maxim of manner.

Then, utterance (b) is the response of Mr. Darcy. Through the utterance, the conversational implicature can be inferred that Mr. Darcy rejects the invitation of

Elizabeth. Based on conversational maxims, the utterance obeys maxim of manner because the rejecting is clear and brief.

In adapting the story of the original concept, for this scene, the screenwriter changes the context. In novel, Elizabeth does not invite Mr. Darcy to dance with him, but the invitation is done by Mr. Bingley. It is caused by the screenwriter has to compose the sequence of scene structural (connected with datum 5). Through the conversation above (datum 4), she puts implicature on each utterance because she wants to present the first conversation between Mr. Darcy and Elizabeth, then Elizabeth realizes that Mr. Darcy is not a good partner through his act of rejecting.

The categorization of conversational implicatures of the utterances above (datum 4) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Elizabeth	a	Interrogative	Asking	Inviting
Mr. Darcy	b	(Conditional Sentence)	Supposing	Rejecting

Datum 5

Context of the datum:

After her permission rejecting by Mr. Darcy, Elizabeth leaves him alone and looks for her close friend, Miss Charlotte Lucas, to tell her about the thoughts of Mr. Darcy.

Charlotte : "Count your blessing, Lizzie. (a1) **if he liked you, you'd have to talk to him.** (a2)"

Elizabeth : "Precisely, **I wouldn't dance with him for all of Derbyshire** (b1).
Let alone the miserable half. (b2)"
(2005: Disc 1, 00: 10: 10 – 00: 10: 19)

The utterances above show dialogue between Miss Elizabeth and her best friend, Charlotte. Utterance (a) is the comment of Miss Lucas after hearing about Mr. Darcy. By using conditional sentence, the utterance hides exactly meaning (implicature) that it can be observed through the context of the dialogue as follows:

- 1) Charlotte assures Elizabeth that in fact, Elizabeth puts special attention to Mr. Darcy.
- 2) Charlotte promises Elizabeth that Mr. Darcy will be falling in love with her.

However, based on co-operative principles, the utterance flouts the maxim of quality because of the existence of the word "...if..." makes the utterance seems lack of evidence for the reason that the speaker does not really know how the certain feeling between Elizabeth and Mr. Darcy.

Because of those utterances, Elizabeth utters utterances (b1) and (b2). She utters, "precisely, I wouldn't dance with him for all of Derbyshire", which seems not relevant with the previous utterance because Charlotte as the addresser talks about the affection between Elizabeth and Mr. Darcy, but Elizabeth as the addressee responds the utterance by talking about dancing. Hence, Elizabeth's responding flouts the maxim of relevance. The flouting maxim can be observed from the context. The conversation between Elizabeth and Charlotte occurs when they attend their neighbor's ball. Normally, people will introduce themselves to each other when they dance together in the dance floor. However, when Elizabeth asks Mr. Darcy to dance

with her, Mr. Darcy rejects the invitation of the young lady. Therefore, through utterance (b1), the conversational implicature can be concluded that Elizabeth does not like Mr. Darcy. Then, she continues to utter utterance (b2) as her expression of her dislike to Mr. Darcy.

For this scene, the screenwriter develops the original concept (novel) in which the author of the novel, Jane Austen, just writes a description of the situation without composing a dialogue, as follows:

Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings toward him. She told the story, however, with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous (Austen, 1813: 11).

Based on the narrative description above, the screenwriter sets the dialogue (datum 5) by using implicature. The concept '**Elizabeth remained with no very cordial feelings toward him**' can be implied through the utterance "...I wouldn't dance with him for all of Derbyshire" then, by composing the utterance, the uttering way of the utterance, and acting of Keira Knightley as Elizabeth, the description '**however, with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous.**' can be interpreted by the viewers of the movie easily.

The categorization of conversational implicature of the utterances above (datum 5) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Charlotte	a2	(Conditional sentence)	Supposing	Assuring Promising
Elizabeth	b1	Declarative	Asserting	Promising Declining

Datum 6

Context of the datum:

In this part, at night in the bedroom of Jane and Elizabeth, they talk about the men, Mr. Darcy and Mr. Bingley. Miss Jane Bennet puts special feeling to Mr. Bingley and in fact, Mr. Bingley too. However, Jane does not sure of Mr. Bingley's attention to her. Thus, she asks Elizabeth about her hesitation.

Jane : "Do you really believe he liked me? (a)"
Elizabeth : "**He danced with you most of the night, and stared at you the rest.** (b1) I give you leave to like him. (b2) You've liked many stupider. (b3) You're a great deal too apt to like people in general. (b4) All the world is good in your eyes. (b5)"
(2005: Disc 1, 00: 13: 15 – 00: 13: 30)

Utterance (a) appears as an uncertainty of Jane. Then, Elizabeth utters the utterances (b1), (b2), (b3), (b4), and (b5) as the answers of Jane's question. Based on the context of the conversation, the conversational implicature of utterance (b1) can be concluded as follows:

- 1) Elizabeth assures Jane that Mr. Bingley has fond of Jane very much.
- 2) Elizabeth judges Mr. Bingley whom he puts special attention to Jane.

However, it flouts the maxim of quantity because the utterance more informative than is required by Jane. Jane only asks Elizabeth about the feeling of Mr. Bingley to her but Elizabeth tries to answer the question by describing Mr. Bingley's behaviour when the man and Jane dance together at the ball, **"He danced with you most of the night, and stared at you the rest."** Actually, the question of Jane, "do you really believe he liked me?" can be answered by Elizabeth through the utterance, "yes, I do." or "I think so."

In this scene, the screenwriter changes some utterances above (datum 6) in adapting the original concept of Jane Austen in novel. As the spoken discourse, Ms. Moggach (the screenwriter) makes the utterances simpler than the ones in the book. In novel, the author sets the utterances above in this way:

"I was very much flattered by his asking me to dance a second time. I did not expect such a compliment." (Jane's utterance) (Austen, 1813: 13).
"Did not you? I did for you. But that is one great difference between us. Compliments always take you by surprise, and me never. What could be more natural than his asking you again? He could not help seeing that you were about five times as pretty as every other woman in the room. No thanks to his gallantry for that. Well, he certainly is very agreeable, and I give you leave to like him. You have liked many a stupider person."
(Elizabeth's response) (Austen, 1813: 13).
"Dear Lizzy!" (Jane's utterance) (Austen, 1813: 13).

The utterances between the original concept and script version are different. In novel, from the first until the last utterances of Jane above hide the implicit meaning of the utterances (implicature) that in fact, she wishes that Mr. Bingley put special attention on her. For this reason, the screenwriter tries to change the utterances and compose them in brief and clear utterance, "Do you really believe he liked me?" Besides, the response of Elizabeth is set down in the script shorter and

simpler than the original concept because of her consideration for the type of discourse of the movie, that is, spoken discourse. The author of the novel hides exactly meaning of Elizabeth's utterances and the screenwriter adapts the use of implicature of the utterances but she tries to make it simple. Elizabeth's utterances, **"What could be more natural than his asking you again? He could not help seeing that you were about five times as pretty as every other woman in the room."** are rearranged by Ms. Moggach in another utterance, **"He danced with you most of the night, and stared at you the rest."** This treatment is caused by her consideration for the spectators of the movie that even though implicature occurs in the utterance, they still can understand the implicit meaning of the utterance as the spoken language without difficulty.

The categorization of conversational implicature of the utterance above (datum 6) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Elizabeth	b1	Declarative	Asserting	Assuring Judging

Datum 7

Context of the datum:

The scene is at the house of the Bennet family. When they take their breakfast, Mrs. Bennet starts to talk about their Neighbor's ball, especially her

admiration of the single honourable man in possession of a large fortune, Mr. Bingley.

Mrs. Bennet : (laughing) **"He danced with Miss Lucas. (a)"**

Mr. Bennet : **"We were all there, dear. (b)"**

(2005: Disc 1, 00: 14: 14 – 00: 14: 17)

The utterances above show conversation between Mr. and Mrs. Bennet. Mrs. Bennet utters utterance (a) as the opening of conversation. She implies that she teases the closeness between Miss Lucas and Mr. Bingley in their dancing. Through the utterance, the conversational implicature can be inferred that Mrs. Bennet thinks Miss Lucas and Mr. Bingley cannot be a couple because Miss Lucas is not good looking enough. Based on the co-operative principles, the utterance of Mrs. Bennet obeys the maxim of quality because the information is a reality that Mr. Bingley has danced with Miss Lucas at the ball. She utters the utterance to make a comparison between Jane and Charlotte. Indeed, Jane is more beautiful than Charlotte. So, Jane has a bigger chance for getting special attention of Mr. Bingley than Charlotte although Charlotte and Mr. Bingley have danced together.

Besides, it is possible to obey the maxim of quantity because the speaker gives neither too little information nor too much. By uttering "He danced with Miss Lucas.", all people in the room will know the information that Mr. Bingley has danced with Miss Charlotte Lucas at the ball. Therefore, the maxim of manner is also obeyed by the speaker because of the clarity of the information. The way of uttering of Mrs. Bennet can stick in the mind of the hearers easily because she utters her utterance without an ambiguity or an obscured sentence.

Utterance (b) appears as the response of Mrs. Bennet's information which is uttered by her husband. However, Mr. Bennet's utterance flouts the maxim of relevance because of unrelated utterance between his wife's statement and his own response. Mrs. Bennet begins the dialogue by talking about Mr. Bingley and Miss Lucas but Mr. Bennet responds it by uttering "we were all there, dear." Through this utterance, Mr. Bennet tells his wife that he and the children (Jane, Elizabeth, Kitty, Mary, and Lydia) also attend the ball. Consequently, they also see Miss Lucas dances with Mr. Bingley. Therefore, through utterance (b), the conversational implicature can be concluded as follows:

- 1) Mr. Bennet suggests his wife that she should not talk about the moment anymore.
- 2) Mr. Bennet orders his wife to stop her saying immediately.

In this scene, the screenwriter does not adapt some utterances from the original concept of Jane Austen because the author does not set a dialogue or descriptive situation such the utterances above (datum 6). Therefore, the screenwriter has to conceive what the characters will say and do as the narrative structure of the movie depends on the director's vision on screen.

The categorization of conversational implicature of the utterances above (datum 7) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Mrs. Bennet	a	Declarative	Asserting	Teasing
Mr. Bennet	b	Declarative	Asserting	Suggesting

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
				Ordering

Datum 8

Context of the datum:

The scene is still at the house of the Bennet family when they eat their breakfasts. Mrs. Bennet always talks about the ball, Miss Lucas, Mr. Bingley, and also Jane. She hopes that the great prospects of Mr. Bingley can be owned by Jane too. Without a doubt, she wants her daughters can be avoid the possibility of their poorness in their future life.

- Mrs. Bennet: **"It is a shame she's not more handsome. (a1) There's a spinster in the making and no mistake. (a2) The fourth with a Miss King of little standing, and the fifth again with Jane. (a3)"**
- Mr. Bennet: **"If he had any compassion, he would've sprained his ankle. (b)"**
- Mrs. Bennet: **"Mr. Bennet, the way you carry on, you'd think our girls look forward to a grand inheritance. (c1) When you die, Mr. Bennet, which may be very soon, they will be left without a roof over neither their head nor a penny to their name. (c2)"**
- Elizabeth : **"Oh mama, please, it's ten in the morning. (d)"**
(2005: Disc 1, 00: 14: 18 - 00: 14: 44)

Based on the utterances above, the spectators of *Pride and Prejudice* movie can see that Mrs. Bennet always keeps her proud of Jane because of her consciousness of the beauty of her eldest daughter. When she sees Miss Lucas and Mr. Bingley dance together at the ball, she does not really surprise because Jane stills the beauty ones. Thus, she utters utterance (a1), (a2), and (a3). By using a declarative sentence, utterance (a1) implies that Mrs. Bennet teases Miss Lucas as an

unlucky woman who is not more beautiful than Miss Jane Bennet. Through the utterance, it can be concluded that Mrs. Bennet thinks that Miss Lucas cannot make Mr. Bingley to be falling in love with her because she is not really good looking. Moreover, this utterance obeys the maxim of quality because the information has evidence that Charlotte is less beautiful than Jane. Because of the evidence, the prediction of Mrs. Bennet can be supported by the reality. By uttering the utterance, she will be more confident to make the relationship between Jane and Mr. Bingley successfully without the presence of someone else.

Then, Mrs. Bennet continues to utter utterance (a2). She implies that her daughter, Jane, is more possible to be loved by Mr. Bingley than Miss Lucas because Jane is a spinster and considered as the most beautiful woman. Therefore, through the utterance, the conversational implicature can be drawn that, in Mrs. Bennet's mind, Jane is more possible to be the companion of Mr. Bingley because of her status, as spinster, and the predicate as beautiful woman than Miss Lucas who is a widow and not beautiful enough. However, in observing the conversational maxims of the co-operative principles, this utterance flouts the maxim of manner because the speaker does not utter exactly who the spinster is and how she is like. In short, the utterance is obscured. Because of the obscured sentence, the words "...a spinster...." can be meant that the spinster is Jane because she is unmarried woman or the spinster can be meant as another unmarried woman who attends the ball too.

Afterward, Mrs. Bennet utters utterance (a3) to continue her proud expression of Jane. She describes Mr. Bingley's partners while he dances at the ball. Through this utterance, Mrs. Bennet implies that Mrs. Bennet judges Jane as a lucky woman

who can dance with Mr. Bingley for many times at the ball. For this utterance, the maxim of quality is obeyed by the speaker because of the evidence of the utterance that Mr. Bingley dances with Miss King and Jane at the ball. The existence of the word, "...again" in the utterance "and the fifth again with Jane." becomes the proof of Mrs. Bennet's forecast that Jane will be proposed by Mr. Bingley.

However, Mr. Bennet does not really care about the moment. He just responds it by uttering, "If he had any compassion, he would've sprained his ankle." Certainly, the utterance implies that Mr. Bingley does not care what his wife says. Hence, based on the statement of Mr. Bennet, the conversational implicature of utterance (b) can be concluded that Mr. Bennet does not put attention what happens between Mr. Bingley and Jane. Nevertheless, the utterance is irrelevant with the previous utterances. Mrs. Bennet talks about spinsters, but Mr. Bennet replies by uttering about the bachelor, Mr. Bingley. Thus, the utterance flouts the maxim of relevance. In this case, the flouting maxim can be observed through the context (the same as datum 1). By uttering the utterance, the speaker interrupts his wife's utterances through the irrelevant response, but actually, because of the response, the speaker puts his respect for the bad temper of his wife which it has become his companion during the period of time of their marriage.

Because of the response, Mrs. Bennet feels that her husband does not worry about her family, especially the future life of their daughters. She utters utterances (c1) and (c2) sarcastically in order to drive her husband's consciousness about the possibility of being poorness. Through the context of utterance (c1), the conversational implicature can be stated as follows:

- 1) Mrs. Bennet orders her husband to be more serious with the relationship between Mr. Bingley and Jane relates with the Bennets' future life.
- 2) Mrs. Bennet warns her husband about their possibility in poorness.

Then, utterance (c2) "...they will be left without a roof over neither their head nor a penny to their name" implies that Jane and her sisters cannot get the inheritance of the heritage of her parents. Her parent's house ("...without a roof over neither their head..."), money (...nor a penny to their name...."), and everything else will be inherited by their cousin, Mr. Collins. However, the utterances of Mrs. Bennet are irrelevant with the previous utterance of Mr. Bennet. Firstly, she utters about the ball (utterances a1, a2, a3), then Mr. Bennet responds it by uttering (b), and lastly, sarcastically, she utters about inheritance (utterances c1 and c2). Consequently, she flouts the maxim of relevance. In this case, Mrs. Bennet utters irrelevant utterance with the preceding ones because she wants to drive her husband in his awareness that when he dies, his property will be inherited by his nephew and not her daughters.

Hearing the debate of her parents, Elizabeth utters utterance (d). This utterance is also irrelevant with the preceding ones. Therefore, her utterance flouts the maxim of relevance too. Yet, through the utterance, the aim of her utterance is not to tell her family that they take their breakfasts at ten in the morning, but she feels that the debate is not appropriate with the situation ("...please...it's ten in the morning"). Thus, by the utterance, she implies that her parents should end the debate immediately.

In addition, some utterances above (datum 8) are adapted by the screenwriter from the novel of Jane Austen. However, in adapting the utterances, Deborah

Moggach makes the utterance shorter than the original concept but she tries to keep the implicature of the utterances in which the author of the novel has designed. The utterance, **"It is a shame she's not more handsome."** has been rearranging by the screenwriter from the original concept which the author writes, as follows:

"...First of all, he asked Miss Lucas. I was so vexed to see him stand up with her! But, however, he did not admire her at all;" (Austen, 1813: 12).

Then, the utterance, **"If he had any compassion, he would've sprained his ankle."** as the adaptation of utterances from the novel, as follows:

"If he had had any compassion for me," cried her husband impatiently, "he would not have danced half so much! For God's sake, say no more of his partners. O that he had sprained his ankle in the first place!" (Austen, 1813: 12).

The categorization of conversational implicature of the utterances above (datum 8) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Mrs. Bennet	a1	Declarative	Asserting	Teasing
Mrs. Bennet	a2	Declarative	Asserting	Judging Assuring
Mrs. Bennet	a3	(Ellipsis)	Asserting	Judging
Mr. Bennet	b	(Conditional sentence)	Supposing	Uncaring
Mrs. Bennet	c1	Declarative	Asserting	Ordering Warning
Mrs. Bennet	c2	Declarative	Asserting	Warning Promising
Elizabeth	d	Declarative	Asserting	Ordering

Datum 9

Context of the datum:

In the eighteenth century, there was a discrimination of women in England. If marrying couples had just daughters in their families, consequently, they had to look for their near kin (men) to be inherited their heritages when they died. Therefore, this movie which is described the culture of the eighteenth century, tries to show the discrimination on screen.

Mr. and Mrs. Bennet have five daughters and no son. This situation increases the worrying of Mrs. Bennet as the overbearing mother. She is frightened if Mr. Bennet died, her daughters would be poor women. It is caused by the estate of her family will be inherited to her distant nephew, Mr. Collins. As a result, she tries to look for a single man with great prospects for her single daughters, especially for the eldest Bennets' daughter, Jane.

In this scene, in next day after attending the ball, Mrs. Bennet always talks about Mr. Bingley. She thinks that Mr. Bingley will match with Jane. Mr. Bingley has a large fortune and kindhearted man. Therefore, Mrs. Bennet makes a wish that Mr. Bingley would fall in love with Jane because Jane is considered as the most beautiful girl of the county.

A housemaid: "A letter to Miss Bennet, Ma'am. (a1) From Netherfield Hall.
(a2)"

Mrs. Bennet : "Praise the Lord. (b1) We are saved! (b2)"
(2005: Disc 1, 00: 14: 45 – 00: 14: 52)

When they take their breakfast, a letter arrives at their house. A housemaid takes the letter and gives it for Miss Jane. At the same time, she utters utterances (a1)

and (a2). Those utterances mean that the letter which is addressed to Miss Jane from the siblings of Bingley because they stay at Netherfield. Because of those utterances, Mrs. Bennet utters, "Praise the Lord. We are saved!" immediately.

Based on conversational maxims of the co-operative principles, the utterances of Mrs. Bennet flout the maxim of relevance. Her housemaid utters about a letter from Netherfield Hall and Mrs. Bennet response that her family is saved. Nevertheless, those utterances imply that her family will be far from possibility of poorness because Mr. Bingley gives more attention to Jane. Therefore, the conversational implicature of utterances (b1) and (b2) can be inferred that the speaker promises that Mr. Bingley loves Jane. If the relationship between Jane and Mr. Charles Bingley could run well, of course, Jane could get great prospects in her life.

Moreover, to compare the original concept relates with the utterances above (datum 9) in movie, for this part, the screenwriter adapts Jane Austen's descriptive situation as follows:

Mrs. Bennet was prevented by the entrance of the footman with a note for Miss Bennet; it came from Netherfield, and the servant waited for an answer. Mrs. Bennet's eyes sparkled with pleasure," (Austen, 1813: 26)

Based on the descriptive situation that is written by the author of the original concept above, Ms. Moggach designs the lines spoken by Mrs. Bennet which as the spoken discourse (movie), the screenwriter tries to put implicature upon utterance "Praise the Lord. We are saved!" as her technique to show 'Mrs. Bennet's eyes sparkled with pleasure' which is represented in written language by Jane Austen. Because movie is considered as spoken language, the implicit meaning of the

utterance of Mrs. Bennet can be interpreted through the intonation of the speaker in her speech.

The categorization of conversational implicature of the utterances above (datum 9) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Mrs. Bennet	b1	Imperative	Ordering	Thanking
Mrs. Bennet	b2	Declarative	Asserting	Promising

Datum 10

Context of the datum:

In fact, the letter (connecting with datum 8) is sent by Miss Caroline Bingley for inviting Miss Jane Bennet to dine with her and Mr. Bingley will be dining out. It becomes bad news for the Bennet family, especially Jane's mother with disappointed hopes. Nevertheless, the wife of Mr. Bennet does not lose an idea. She suggests Jane to go to Netherfield Park by using a horse despite the fact that the weather is rain.

- Mrs. Bennet : "Now she'll have to stay the night, exactly as I predicted. (a)"
 Mr. Bennet : "**Good grief, woman, your skills in the art of match making are positively occult. (b)**"
 Elizabeth : "**Though I don't think, Mama, you can take credit for making it rain. (c)**"

(2005: Disc 1, 00: 15: 43 – 00: 15: 54)

The conversation above takes place when Elizabeth has just arrived at her home from accompanying Jane to Netherfield Park. Mrs. Bennet has learned the situation before. If Jane went there on a horseback, she would be wet because of rain

and suffered by cold, and finally, she would stay the night at Mr. Bingley's rent house until her condition was in good health. Therefore, Mrs. Bennet utters utterance (a).

On the other hand, Mr. Bennet does not agree with the idea of his wife. He loves his daughters very much. Hence, when he hears the prediction of Mrs. Bennet about Jane, he feels that the idea is not a good one. Nonetheless, he understands with the poor nervous of his wife. Thus, he utters, "good grief, woman, your skills in the art of match making are positively occult." as his response. The word 'grief' implies a notion of his disagreement of Mrs. Bennet's idea. However, he continues his utterance by uttering, "...your skills in the art of match making are positively occult." Thus, the conversational implicature of utterance (b) can be inferred that Mr. Bennet deplores his wife's plan on their eldest daughter. Yet, the response of Mr. Bennet flouts the maxim of manner because the sentence is not orderly. It is caused by the contradiction between the positive meaning of 'good' and the negative meaning of 'grief' and also the affirmative meaning of 'your skills in the art of match making are positively occult'.

Then, Elizabeth also tries to respond her mother's prediction by uttering utterance (c). She implies that her mother has a brilliant idea in making a success of love between Jane and Mr. Bingley. Indeed, it can be an advantageous relationship for the Bennet family. Therefore, through utterance (c), the conversational implicature can be inferred that Elizabeth tries to tease her mother as a successful matchmaker. However, it flouts the maxim of relevance. It is caused by the utterance is not appropriate with the statement of Mrs. Bennet. Mrs. Bennet talks about Jane, but Elizabeth gives responds about the weather. Nevertheless through the irrelevant

response, Elizabeth tries to put sense of humour upon her sarcastic utterance in responding the successful matchmaking of her own mother.

In comparing between the novel and movie, for this scene, the screenwriter develops her screenplay by using her own words to put implicature upon the utterances of Mr. Bennet and Elizabeth. In novel, Jane Austen just describes the happiness of Mrs. Bennet without telling the response of Mr. Bennet and Elizabeth for the planning of Mrs. Bennet. Therefore, by using implicature, the screenwriter enrich the story that as usual, Mr. Bennet does not agreed on the planning of his wife, and Elizabeth always teases her mother as the overbearing and ambitious mother.

The categorization of conversational implicature of the utterances above (datum 10) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Mr. Bennet	b	Declarative	Asserting	Deploring
Elizabeth	c	Declarative	Asserting	Teasing

Datum 11

Context of the datum:

Because of rain, Jane is suffered by cold. Therefore, she has to stay the night at Netherfield Park. In next day, she sends a letter to Elizabeth, and in the letter, she tells her sister about her condition. Elizabeth thinks that it is ridiculous because Jane has to stay there for few days away. Hence, she decides to visit her sister as soon as possible. When she arrives there, she meets Mr. Darcy and Miss Caroline Bingley.

Elizabeth : "I'm so sorry. (a1) How is my sister? (a2)"
Mr. Darcy : "She's upstairs. (b)"
Elizabeth : "Thank you (c)."

(2005: Disc 1, 00: 17: 12 – 0: 17: 19)

The utterances above show conversation between Elizabeth and Mr. Darcy. She utters utterance (a1) because she arrives there when Miss Bingley and Mr. Darcy discuss about something. Then, she utters utterance (a2) as soon as possible in order to know about her sister's condition.

Utterance (b) is uttered by Mr. Darcy as the response of Elizabeth's question. Nevertheless, it is an irrelevant utterance because Elizabeth asks about the condition of Jane, but Mr. Darcy just utters, "she's upstairs". As a result, Mr. Darcy's utterance flouts the maxim of relevance. However, through the utterance and the context of the conversation, it can be concluded in various arguments:

- 1) Mr. Darcy suggests Elizabeth that if she wanted to know the truly condition of Jane, she should go to a bedroom on upstairs.
- 2) Mr. Darcy orders Elizabeth to see her sister on upstairs.
- 3) Mr. Darcy gives permission to Elizabeth that she can know the condition of her sister who lies down on a bed in a bedroom on upstairs.

Afterwards, by uttering utterance (c), Elizabeth expresses thanks to Mr. Darcy because of his direction.

In addition, the screenwriter creates the utterances above (datum 11) after adapting the descriptive situation which is described by Jane Austen in her novel.

She was received, however, very politely by them; and in their brother's manners there was something better than politeness; there was good humour and kindness. Mr. Darcy said very little..." (Austen, 1813: 28)

Based on the description above, especially 'Mr. Darcy said very little', the screenwriter creates the lines spoken by Mr. Darcy in short utterance, that is, "She's upstairs." Then, the screenwriter can imagine what Mr. Darcy will say (utterance b) by adapting the descriptive situation from novel:

Miss Bennet had slept ill, and though up, was very feverish, and not well enough to leave her room. Elizabeth was glad to be taken to her immediately; (Austen, 1813: 28).

Through the descriptive situation above, especially 'Elizabeth was glad to be taken to her immediately;' the screenwriter can imagine that the short utterance of Mr. Darcy which is described by the author can be interpreted that he suggests or orders or gives permission to Elizabeth for seeing her sister's condition immediately. As a result, she tries to use implicature by creating the utterance, "She's upstairs."

The categorization of conversational implicature of the utterances above (datum 11) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Mr. Darcy	b	Declarative	Asserting	Suggesting Ordering Giving- Permission

Datum 12

Context of the datum:

In this scene, Elizabeth and Jane are in their make-up room. They prepare themselves to go to the ball of Mr. Bingley. In their make-up process, they discuss

two men. They are Mr. Fitzwilliam Darcy and Mr. George Wickham. Mr. Wickham is an amiable officer in a regiment with a lack of fortune condition. Actually, he is an old friend of Mr. Darcy, but, their friendship has to be broken because of the materialistic of Mr. Wickham himself.

Elizabeth meets Mr. Wickham for the first time in a street when the Bennet sisters go to the ribbon's shop. After buying some ribbons, Mr. Wickham, Elizabeth, and her sisters walk off together. On their way, they meet with Mr. Bingley and Mr. Darcy. Mr. Darcy expresses his cynical view to Mr. Wickham. So does Mr. Wickham. Elizabeth feels that it is really bizarre. So, she asks Mr. Wickham about the reasons of the cold meeting.

Mr. Wickham tries to explain why he and Mr. Darcy have to be separated. Ironically, he tells Elizabeth with the untruthful story. However, Elizabeth thinks that the story is the fact and she judges on Mr. Darcy as the cruel man as her prejudice against the gentleman.

- Jane : "There must've been a misunderstanding. (a)"
Elizabeth : "**Jane, you never think ill of anybody.** (b)"
Jane : "**How could Mr. Darcy do such a thing?** (c1) I will discover the truth from Mr. Bingley this evening. (c2)"
Elizabeth : "Let Mr. Darcy contradict it himself 'till he does. (d1) I hope never to encounter him. (d2)"
Jane : "Poor, unfortunate, Mr. Wickham. (e)"
Elizabeth : "**Wickham is twice the man Darcy is.** (f)"
Jane : "**And let us hope a rather more willing dancer.** (g)"
(2005: Disc 1, 00: 32: 31 - 0: 32: 55)

The utterances above show conversation between Elizabeth and Jane. When they talk about the serious problem between Mr. Darcy and Mr. Wickham, Jane tries to search the cause of the problem, so she utters utterance (a). Nevertheless,

Elizabeth utters utterance (b) which through the context of the conversation, the implicature of utterance (b) can be inferred as follows:

- 1) Elizabeth suggests Jane that Jane should go along with the speaker's mind in which Elizabeth has heard the treatment of Mr. Darcy to Mr. Wickham.
- 2) Elizabeth orders Jane that Jane has to agree with the speaker because Elizabeth has known who the truly Mr. Darcy is.
- 3) Elizabeth teases Jane who never put negative thinking on somebody.

Moreover, this utterance obeys the maxim of quality because the utterance has evidence that in reality, the Jane's character as a gentle woman. Therefore, she does not make any judgment upon Mr. Darcy before she knows the truth.

Then, by using an interrogative sentence, Jane asks Elizabeth through her utterance (c1) which shows her curiosity about the root of the problem between Mr. Darcy and Mr. Wickham, thus, this implicature of the utterance can be concluded in various interpretations as follows:

- 1) Jane implies that she does not believe what she hears about Mr. Darcy through Elizabeth.
- 2) Jane investigates why Mr. Darcy can do the treatment to Mr. Wickham.

Based on Gricean analysis, the utterance of Jane obeys the maxim of manner because the speaker does not make her utterance in ambiguous sentence and she avoids unnecessary prolixity (brief). Then, the speaker continues the dialogue by uttering utterance (c2) which it means that she will know the cause of the problem from Mr. Bingley as the closest friend of Mr. Darcy.

Elizabeth answers Jane's question by uttering sarcastic utterance of Mr. Darcy. She utters utterances (d1) and (d2) which she expresses her anger at Mr. Darcy and Jane just responds it by uttering, "Poor, unfortunate, Mr. Wickham."

In responding Elizabeth's utterances, Elizabeth utters utterance (f). The utterance of Elizabeth flouts the maxim of manner because it has ambiguity meaning. Literally, it can be meant that there are two men as Mr. Wickham and there is just a man as Mr. Darcy, but, implicitly, it means that Mr. Wickham is gentler than Mr. Darcy. Nevertheless, based on the context, the utterance can be concluded as follows:

- 1) Elizabeth more respects Mr. Wickham than Mr. Darcy because of the personality of each man.
- 2) Elizabeth teases Mr. Darcy based on the behavior of the man which the speaker has heard through Mr. Wickham.

Finally, for closing the conversation, Jane utters utterance (g). By the imperative sentence, the implicature of the utterance can be inferred that she promises Elizabeth that if Elizabeth wanted to know who better loves her, the man who wanted an honour of Elizabeth for dancing with him, he would be the answer. Besides, in observing co-operative principles relates with the utterance, the maxim of relevance is obeyed by the speaker because in preceding utterance, Elizabeth talks about the comparison between Mr. Darcy and Mr. Wickham, then, Jane responds it by uttering, "And let us hope a rather more willing dancer."

In composing the conversation above, Deborah Moggach as the screenwriter adapts the utterances of the characters which are written by Jane Austen into her

script concept. However, she composes the scenario with her consideration in discourse organization which in this case, spoken discourse.

The utterance of Elizabeth, "**Jane, you never think ill of anybody.**" is the result of the screenwriter's adaptation from the original concept which the author of the novel "Pride and Prejudice" writes the character's utterance in this way:

"Very true, indeed; and now my dear Jane, what have you got to say on behalf of the interested people who have probably been concerned in the business? Do clear them too, or we shall be obliged to think ill of somebody?" (Austen, 1813: 70).

Based on the concept of Jane Austen above, in fact, she puts implicature upon the utterances. In the utterance, "**what have you got to say on behalf of the interested people who have probably been concerned in the business?**" can be interpreted that through the interrogative sentence, Elizabeth implies that she teases Jane who never judges anyone relates with his or her behaviour. It is caused by in the story, Jane describes as a gentle character. Then, the author continues to write the utterances of Elizabeth, "**or we shall be obliged to think ill of somebody?**" which implies the act of teasing of Elizabeth to Jane.

Therefore, after reading the concept, the screenwriter composes the utterance of Elizabeth, "**Jane, you never think ill of anybody.**" which she makes the utterance simpler than the ones in the book because the screenwriter has to consider the type of discourse of movie, that is, spoken discourse. However, she keeps the implicature of the utterances which has designed by Jane Austen.

Then, the utterance of Jane, "How could Mr. Darcy do such a thing?" in movie version as the result of the adaptation concept of the screenwriter from the original concept as follows:

"Laugh as much as you choose, but you will not laugh me out of my opinion. My dearest Lizzy, do but consider in what a disgraceful light it places Mr. Darcy, to be treating his father's favourite in such a manner, one whom his father had promised to provide for. It is impossible. No man of common humanity, no man who had any value for his character, could be capable of it. Can his most intimate friends be so excessively deceived in him? Oh! no." (Austen, 1813: 70)

In comparing the original concept above and the adaptation version of the screenwriter, Jane Austen designs the concept clearer than the adaptation of Deborah Moggach. The utterances, "It is impossible.", "No man of common humanity, no man who had any value for his character, could be capable of it." and "Oh! no." describe the thought of Jane that she does not believe the treatment of Mr. Darcy to Mr. Wickham, but the screenwriter hides the utterances above (implicature) through utterance, "How could Mr. Darcy do such a thing?" However, two last utterances (f) and (g) are composed by the screenwriter using her own words because there are no utterances such the utterances in novel. The screenwriter develops the scenario because of the pace of the plot and the sequence of scenes in the story.

The categorization of conversational implicature of the utterances above (datum 12) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Elizabeth	b	Declarative	Asserting	Suggesting Ordering

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
				Teasing
Jane	c1	Interrogative	Asking	Unbelieving Investigating
Elizabeth	f	Declarative	Asserting	Self-Respecting Teasing
Jane	g	Imperative	Ordering	Promising

Datum 13

Context of the datum:

In this part, Mr. Bingley holds a ball at Netherfield Hall. He presents it because Jane is in her good health after suffering of cold. He invites all members of the town, including the Bennets.

Mrs. Bennet: "May I say what an immense pleasure it is to see you again. (a)"

Mr. Bingley: "Mrs. Bennet. (b)"

Mrs. Bennet: "Miss Bingley. (c)"

Caroline : "Charming! (d)"

(2005: Disc 1, 00: 33: 40 – 0: 33: 46)

Those utterances appear when the Bennet family arrives at Netherfield Hall. They meet the siblings of Bingley. As people who live in society, they greet the honourable sister and brother. Mrs. Bennet tries to greet them by uttering utterance (a) and (c) respectfully. Mr. Bingley responds it politely (utterance b) and so does his sister, Caroline (utterance d). Nonetheless, Caroline responds it by uttering, "charming!" Literally, it is unrelated with the utterance of Mrs. Bennet because it is not seem as a greeting. Consequently, her utterance flouts the maxim of relevance.

However, the utterance can be inferred that Ms. Bingley utters the word as her sarcastic greeting in order to tease Jane's mother.

Mrs. Bennet is very ambitious mother to make a relationship between Jane, her eldest daughter, and Mr. Bingley successfully. Certainly, she wishes that they could be engaged even married. However, as a sibling, Miss Bingley does not like the mother of Jane because she knows that Mrs. Bennet wants an advantageous marriage. Mr. Bingley is a single honourable man in a possession of a large fortune. Indeed, if Jane was the wife of Mr. Bingley, she would be a rich woman. This reason makes Miss Bingley utters "charming!" to Mrs. Bennet.

For this scene, the screenwriter develops the conversation through her own concept for the utterances above (datum 13). She puts implicature upon utterance (d) because she wants to show the dislike of Miss Bingley for Mrs. Bennet. Then, to make the viewers of the movie can understand the implicit meaning of the utterance, the screenwriter has to produce the effect of 'voice quality' through the facial expression, postural, and gestural systems which those codes will be showed by the character who utters the utterance. In discourse analysis, those treatment is called as *paralinguistic features* in spoken language.

The categorization of conversational implicature of the utterances above (datum 13) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Caroline	d	(Single Expletive)	Asserting	Accosting Teasing

Datum 14

Context of the datum:

At the ball of Mr. Bingley, there is a clergyman who is the nephew of Mr. Bennet and will inherit the property of the Bennet family in the future. His name is Mr. William Collins. Besides, he also recognizes Lady Catherine de Bourg as his patroness and the Ladyship is the aunt of Mr. Darcy. Therefore, he also attends the ball of Mr. Bingley as the closest friend of Mr. Darcy.

Mr. Collins : "There you are. (a)"

Elizabeth : (shocking) "Mr. Collins! (b)"

Mr. Collins : "**Perhaps, you will do me the honour, Miss Elizabeth. (c)**"

Elizabeth : "Oh, I did not think you danced, Mr. Collins. (d)"

Mr. Collins : "I do not think it incompatible with the office of clergyman. (e1) **In fact, several people, her Ladyship included, have complimented me on my lightness of foot. (c2)**"

(2005: Disc 1, 00: 35: 12 – 00: 35: 35)

Based on the context, as usual, people need a couple when he attends a ball and so does Mr. Collins. Because of her special feeling to Miss Elizabeth, at the ball, he looks for the lady in order that Elizabeth wants to dance with him. When he finds Miss Elizabeth, suddenly he utters utterance (a). Because of her unconsciousness of the presence of Mr. Collins, Elizabeth utters utterance (b).

In requesting sentence, Mr. Collins utters utterance (c). "...you will do me the honour...." implies that he asks Miss Elizabeth to dance with him. Furthermore, in this utterance, the speaker obeys the maxim of manner because the existence of the words "...the honour..." is clear that the honour is dance together. Besides, it can be clear because the conversation takes place at the ball and every people asks and gives honour for dancing to each other.

Then, utterance (d) appears as a response of Miss Elizabeth. However, Mr. Collins tries to explain that he can dance by uttering utterance (e1) and (e2). He utters those utterances in order to prove that he can dance like the other men in the room. Nevertheless, Mr. Collins makes a variation in his utterance (e2). The utterance "...on my lightness of foot." seems flout the maxim of quality because he says it in hyperbole sentence. All people know that foot cannot be light in the real world. However, the utterance can make Elizabeth to accept the invitation of Mr. Collins because it implies that Mr. Collins assures Elizabeth that he has a pair of energetic feet, consequently, he can dance too.

In writing the scenario, the screenwriter adapts the descriptive situation which is composed by Jane Austen in her novel as follows:

She was soon able to make a voluntary transition to the oddities of her own cousin, and to point him out to her particular notice. The first two dances, however, brought a return of distress; they were dances of mortification (Austen, 1813: 73).

Based on the description above, the scenario writer tries to realize the desired image of the author, Jane Austen. The concept above makes the screenwriter's imagination that Elizabeth does not reject the permission of her cousin, Mr. Collins. However, the screenwriter makes the conversation natural when Mr. Collins asks permission for Elizabeth to dance with him. Through the use of implicature of each utterance above (datum 14), the screenwriter puts sense of humour upon the utterances that Mr. Collins assures Elizabeth that he can dance and as a result, Elizabeth gives him permission.

The categorization of conversational implicature of the utterances above (datum 14) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Mr. Collins	c	Declarative	Asserting	Asking- Permission
Mr. Collins	e2	Declarative	Asserting	Assuring

Datum 15

Context of the datum:

After attending the ball of Mr. Bingley and dancing with Elizabeth, Mr. Collins tries to convey his affection to the young woman. At breakfast time in the morning, he tells his feeling to Elizabeth alone.

Mr. Collins : "Dear Miss Elizabeth. (a1) My attentions have been too marked to be mistaken, almost as soon as I entered the house. (a2) I singled you out as the companion of my future life. (a3) But, before I am run away with my feelings, perhaps I may state my reasons for marrying.... (a4)"

Elizabeth : "Mr. Collins! (b)"

Mr. Collins : "...Firstly, that it is a duty of a clergyman to set the example of matrimony in his parish. (c1) Secondly, that I am convinced it will add greatly to my happiness. (c2) And thirdly, that it is at the urging of my esteemed patroness, Lady Catherine, that I select a wife. (c3) My object in coming to Longbourn for chooses such a one from among Mr. Bennet's daughters for I am to inherit the estate and such an alliance will surely suit everyone. (c4) And now, nothing remains but for me to assure you in the most animated language of the violence of my affections.... (c5)"

Elizabeth : "Mr. Collins! (d)"

Mr. Collins : "...and no reproach on the subject of fortune will cross my lips once we're married.... (e)"

Elizabeth : "**You are too hasty, sir!** (f1) **You forgot I have given no answer!** (f2)"

- Mr. Collins : "Lady Catherine will thoroughly approve when I speak to her of your modesty, economy, and other amiable qualities.... (g)"
- Elizabeth : "Sir, I am honoured by your proposal, but I regret that I must decline it. (h)"
- Mr. Collins : "I know ladies don't seek to see too eager.... (i)"
- Elizabeth : "Mr. Collins, I am perfectly serious! (j1) **You could not make me happy and I'm convinced the last woman in the world who could make you happy. (j2)**"

(2005: Disc 1, 00: 45: 36 – 0: 47: 07)

Those utterances above show the debate between Mr. Collins and Miss Elizabeth Bennet which played by Mr. Hollander and Miss Knightley. Mr. Collins keeps to convey his feeling but Elizabeth tries to decline it. It is caused by the lack of love of Elizabeth to Mr. Collins. However, Mr. Collins tries to state his reasons why he chooses Elizabeth for becoming his companion of his future life (utterances a1, a2, and a3).

Elizabeth feels that the proposal of Mr. Collins is ridiculous. Hence, when Mr. Collins states his reason of marrying, Miss Elizabeth tries to interrupt him by using a single expletive, utterance (b). However, Mr. Collins does not give up. He continues to state his reason for marrying (utterances c1, c2, c3, c4, c5, and e).

Unfortunately, Elizabeth tries to decline the proposal. She always interrupts Mr. Collins by uttering utterance (d), the same words as utterance (b), and when Mr. Collins continues to tell his reasons, Elizabeth interrupts by uttering utterances (f1) and (f2). Through the utterances, the conversational implicature can be concluded that Elizabeth declines the Mr. Collins's proposal. In addition, in observing the conversational maxims of the co-operative principles, those utterances above obey the maxim of manner because the speaker, Elizabeth, utters her utterances clearly and briefly. The utterance "you are too hasty, sir!" means that Elizabeth thinks the

proposal of Mr. Collins to her is very soon. Mr. Collins has just arrived about two days in Longbourn and he proposes Miss Elizabeth as soon as possible. Moreover, the previous utterance of Mr. Collins that he utters "...and no reproach on the subject of fortune will cross my lips once we're married..." as if Elizabeth agreed on the proposal. Then, for making a clarification, Elizabeth utters "you forgot I have given no answer!"

Then, Mr. Collins continues again his reason for marrying (utterance g). However, Elizabeth interrupts again and gives Mr. Collins an answer that Elizabeth does not want to marry the clergyman (utterance h). Mr. Collins responds the statement of Elizabeth by uttering utterance (i) which it describes the personality of women generally. Finally, Elizabeth closes the conversation through her utterances (j1) and (j2).

The most interesting utterance in the conversation above is the variation utterance of Elizabeth when she convinces Mr. Collins that she rejects him (utterance j2). She utters "...I'm convinced the last woman in the world who could make you happy." There is a contradiction behind the words "last woman" and "could make you happy." Normally, if someone, especially a woman said "could make you happy" in the same context, it could be meant that she accepted the proposal, but the utterance "...last woman..." recovers the meaning of "...could make you happy...." In short, the utterance is obscured, and as a result, the maxim of manner is flouted by the speaker. However, through the context of the conversation, the implicature of the utterance can be inferred that:

- 1) Elizabeth rejects the proposal of Mr. Collins on her.

- 2) Elizabeth assures Mr. Collins that she does not love Mr. Collins.
- 3) Elizabeth apologizes to Mr. Collins that she can not accept the proposal of the man.

In composing the utterances above, the screenwriter adapts the lines spoken by the characters into the screenplay of the movie. She just makes simple conversation and especially the utterances (f1), (f2), and (j2) which implicatures occur, the screenwriter adapts them without changing the grammar. However, she changes a word (diction) in utterance (f2). In novel, the author writes:

"You are too hasty, sir," she cried. "You forgot that I have made no answer." (Austen, 1813: 87)

The word "...made..." is changed by the screenwriter using the word "...given...", but the implicit meaning still kept by the screenwriter. Then, utterance (j2) has arranged from the concept of Jane Austen which she writes the utterance in novel as follows:

"You could not make me happy, and I am convinced that I am the last woman in the world who could make you so." (Austen, 1813: 87).

In adapting the utterance, the screenwriter only makes a *transformational grammar* by deleting the words "...that I am..." and changes the words "...so..." to "...happy..." These treatments are used by the scenario writer because she has to change the concept from written language (novel) into spoken language (movie). In written language, there is no direct interaction between addresser and addressee or in discourse analysis, it is called as *non-reciprocal* discourse. Therefore, sentence becomes a connector between the ideas of an author to readers, and in composing a sentence, the author has to make a clear writing by considering the grammar of the

text. In contrast, in spoken language, direct interaction can be done between speaker and hearer or in discourse analysis, it is called as *reciprocal discourse*. Thus, the meaning of utterance which is uttered by the speaker can be interpreted easily by the hearer using *paralinguistic features*.

The categorization of conversational implicature of the utterances above (datum 15) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Elizabeth	f1	Declarative	Asserting	Declining
Elizabeth	f2	Declarative	Asserting	Declining
Elizabeth	j2	Declarative	Asserting	Rejecting Assuring Apologizing

Datum 16

Context of the datum:

The scene takes place when Elizabeth has just arrived at the humble dwelling of Mr. and Mrs. Collins in Kent. Mrs. Collins is the best friend of Elizabeth, Charlotte Lucas. Mr. Collins has been marrying Charlotte after the declining of Elizabeth of his proposal.

Mr. Collins : "My wife encourages me to spend the time in the garden for my health. (a)"

Mrs. Collins : "My dear, I think our guest is tired after her journey. (b)"
(2005: Disc 1, 00: 55: 06 – 00: 55: 12)

That is the dialogue between the Collinses. Mr. Collins tries to tell Elizabeth about his new activity after marrying Charlotte i.e. spending his time in the garden

which is good for his health (utterance a). However, because of the condition of Elizabeth, Mrs. Collins utters utterance (b) immediately which her utterance is not relevant with the previous utterance because her husband talks about his activity and Mrs. Collins responds by talking about Elizabeth as a guest at their house. As a result, her utterance flouts the maxim of relevance. The flouting maxim can be observed through the context, i.e. the relationship between Mr. Collins and the speaker, Charlotte. When the conversation takes place, Charlotte has been marrying Mr. Collins. Therefore, as a wife, she has to put respect to her own husband. Hence, in her interrupting, she begins to utter "my dear,...." to show her admiration, then she continues to utter, "I think our guest is tired after her journey." Through the utterance, the conversational implicature of the utterance can be concluded that Mrs. Collins tries to suggest or order her husband for not telling anymore because Elizabeth is tired after her long journey from Longbourn to Kent.

As the adaptation show, the screenwriter adapts the narrative story of Jane Austen. However, the scenario between in novel and movie are different but have same scene. In novel, the author writes the descriptive situation in this way:

From his garden, Mr. Collins would have led them round his two meadows; but the ladies, not having shoes to encounter the remains of a white frost, turned back; and while Sir William accompanied him, Charlotte took her sister and friend over the house, extremely well pleased, probably, to have the opportunity of showing it without her husband's help (Austen, 1813: 125).

In composing the written language into spoken language, the screenwriter tries to understand what the characters do. The concept above can design the screenwriter's imagination that Charlotte enters her own house with a friend, that is,

Elizabeth.. Then, ‘...without her husband’s help’ means that Mr. Collins does not follow them. However, the screenwriter creates the utterances above (datum 16) because she has to consider what the spectators will see and hear. The implicature on utterance, “My dear, I think our guest is tired after her journey.” can represent the description ‘Mr. Collins would have led them round his two meadows; but the ladies, not having shoes to encounter the remains of a white frost, turned back;’ though the features of context of the utterances has changed by the screenwriter.

The categorization of conversational implicature of the utterances above (datum 16) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Mrs. Collins	b	Declarative	Asserting	Ordering Suggesting

Datum 17

Context of the datum:

When Elizabeth stays in Kent for some nights, she and the Collinses get an invitation from Lady Catherine de Bourgh, the patroness of Mr. Collins, for visiting to Rosings. When they arrive there, Elizabeth meets Mr. Darcy.

In next day, after hearing sermonize in a church, Elizabeth goes to a place and Mr. Darcy follows her. At the day, Mr. Darcy takes the time to convey his affection to Miss Elizabeth.

Mr. Darcy : “Miss Elizabeth. (a1) I have struggled in vain and can bear it no longer. (a2) These past months have been a torment. (a3) I came

- to Rosings only to see you. (a4) I have fought against judgment, my family's expectation, the inferiority of your birth, my rank; (a5) I will put them aside and ask you to end my agony.... (a6)"
- Elizabeth : "I don't understand. (b)"
- Mr. Darcy : "I love you. (c1) Most ardently. (c2) Please do me the honour of accepting my hand. (c3)"
- Elizabeth : "**Sir, I appreciate the struggle you have been through and I am very sorry to have caused you pain. (d1) Believe me, it was unconsciously done. (d2)**"

(2005: Disc 2, 00: 01: 59 – 00: 02: 40)

Based on the context, those are the utterances in the dialogue between Elizabeth and Mr. Darcy. Mr. Darcy loves Elizabeth and he tries to tell his emotion through the utterances (a1), (a2), (a3), (a4), (a5), (a6), (c1), (c2), and (c3). Unfortunately, Elizabeth refuses him by uttering utterances (b), (d1), and (d2).

Unfortunately, because of the pride of Mr. Darcy and the prejudice of Miss Elizabeth against the man, utterances (d1) and (d2) appear as the answer of Elizabeth. Through those utterances, the conversational implicature can be inferred that Elizabeth does not like Mr. Darcy and decline the gentleman's proposal. Nevertheless, based on conversational maxims of the co-operative principles, utterances (d1) and (d2) flout the maxim of quantity because Elizabeth as the speaker gives too much information to decline the proposal of Mr. Darcy. She flouts the maxim because she does not want to make Mr. Darcy be really disappointed. Although, she does not like the man because of his pride, Elizabeth keeps being polite and gives respect to the honourable man. Therefore, to decline the proposal of Mr. Darcy, she tries to use polite words even though the information is too much.

On the other hand, those utterances obey the maxim of quality because Elizabeth makes Mr. Darcy in pain through her unconsciously done. She always

keeps away from Mr. Darcy because since the rejecting of the man to dance with her at the first ball, Elizabeth never puts attention to the man again. Therefore, when she knows that Mr. Darcy sick because of her, she does not has any idea because she does not know the condition before.

In this scene, the screenwriter composes the conversation after adapting the original concept of Jane Austen. The utterances are quite similar with the utterances in novel but because she has to consider that movie is as spoken discourse, hence, she has to make the screenplay by using the spoken discourse organization (simple and natural). For utterances (d1) and (d2), in novel, the author writes as follows:

"In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be left, and if I could feel gratitude, I would now thank you. But I cannot – I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation." (Austen, 1813: 150).

The long utterances above are re-composed by the screenwriter adapting the use of implicature of the utterances. However, Ms. Moggach changes utterance "It is natural that obligation should be left, and if I could feel gratitude, I would now thank you. But I cannot – I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone." into "Sir, I appreciate the struggle you have been through and I am very sorry to have caused you pain." because of the features of spoken language,

that is, natural and simple. Besides, utterance "It has been most unconsciously done," is changed by her into "Believe me, it was unconsciously done."

The categorization of conversational implicature of the utterances above (datum 17) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Elizabeth	d1	Declarative	Asserting	Declining
Elizabeth	d2	Declarative	Asserting	Declining

Datum 18

Context of the datum:

When he knows that Elizabeth does not like him, Mr. Darcy becomes very disappointed. He really cares to know why Elizabeth refuses him. Unfortunately, Elizabeth answers it by using sarcastic utterances. It makes the man becomes angry and the debate takes place again between them.

- Mr. Darcy : "Perhaps these offences might have been overlooked had not your pride....(a)"
 Elizabeth : "My pride?! (b)"
 Mr. Darcy : "...and receive my honesty been hurt by my scruples about our relationship. (c1) Do I have to rejoice in the inferiority of your circumstances? (c2)"
 Elizabeth : "And those are the words of a gentleman. (d1) Your arrogance and conceit, your selfish disdain for the feelings of others made me realize that you were the last man in the world I could ever be prevailed upon to marry. (d2)"
 (2005: Disc 2, 00: 04: 45 - 00: 05: 05)

Those utterances show the debate between Mr. Darcy and Elizabeth. Actually, both of them loves to each other but the prejudice is put in each mind of

them. Mr. Darcy utters utterance (a) after hearing the reason why Elizabeth has to refuse him. Nevertheless, his utterance makes Elizabeth drive in bad feeling because of the words "your pride". Therefore, she utters utterance (b) to interrupt the utterance of Mr. Darcy.

However, Mr. Darcy continues his utterance by talking about the poor condition of Elizabeth (utterance c2). Indeed, it makes Elizabeth very angry because by using interrogative sarcastic sentence, Mr. Darcy implies that he will be pleased about the poor condition of Elizabeth and her family as the reply of the pride of Elizabeth to refuse him. Based on the co-operative principles, the utterance seems flout the maxim of relevance because the previous utterance, Mr. Darcy utters about the pride of Elizabeth (utterance a), but in his utterance (c2), he talks about the circumstances of the lady. Probably, the irrelevant utterance appears to show how poor Miss Elizabeth is if she rejected him. Mr. Darcy is the richest man at Pemberley, on the other hand, Elizabeth is just a daughter of a farmer in Longbourn. She lives neither in rich nor poor condition. If Elizabeth accepted the proposal of the man, she would be alive with the great prospect of Mr. Darcy.

Nevertheless, Elizabeth responds to it by uttering utterances (d1) and (d2). Sarcastically, she utters "and those are the words of a gentleman". She does not mean that those are the utterances of Mr. Darcy as a gentleman, but he implies that she teases Mr. Darcy who looks like a gentleman but his words are different with his appearance. On the other words, the conversational implicature can be stated that Elizabeth expresses a negative sentiment and implies a positive one (ironic sentence). Consequently, the utterance flouts the maxim of quality. It is caused by in fact, Mr.

Darcy has different personality in his body and soul. Through his general appearance, people who see him will make judge that he is an honourable man, but through his utterance "do I have to rejoice in the inferiority of your circumstances?" describes himself that he does not really look like a gentleman because he shows his pride upon the poorness of someone else.

Then, utterance (d2) can be implied that Elizabeth assures Mr. Darcy that she rejects the proposal of the man. However, based on the Gricean analysis, the utterance flouts the maxim of quantity because the speaker gives information too much information that is required by the speaker.

As the adaptation show, the utterances above are adapted by the scenario writer from the original concept (novel). Nevertheless, the utterances have re-composed both in *transformational grammar* and *diction* by the screenwriter but she keeps implicature upon the utterances which has set by Jane Austen. In novel, the utterance of Mr. Darcy (utterance c2) sets by the author as follows:

**"....Could you expect me to rejoice in the inferiority of your connection?"
(Austen, 1813: 152)**

To make the utterance simple (spoken language), the screenwriter changes the utterance "...Could you expect me...." into "Do I have....", then the words "...connection?" has changed into "...circumstances?" Subsequently, the utterance of Elizabeth (utterances d1) is written by the author in the novel as follows:

"...I might have felt in refusing you, had you behaved in a more gentlemanlike manner." (Austen, 1813: 152).

The utterance above has adapted by the scenario writer, but she creates the utterance into her script using her own words. She makes the utterance more simple

and natural than original concept and changes the situational context of the utterance. In novel, the descriptive situation before the character utters the utterance as follows:

Elizabeth felt herself growing more angry every moment; yet she tried to the utmost to speak with composure...(Austen, 1813: 152).

Because of the description above, the author creates the utterance of the character in polite words. In contrast, because there is direct interaction between speaker and hearer in movie (reciprocal discourse), the screenwriter changes the context in which because the preceding utterance of Mr. Darcy has made Elizabeth becomes angry, the screenwriter set an utterance that it is to the point to the act of teasing of Elizabeth without making a polite words. As a result, Elizabeth utters, **"And those are the words of a gentleman."** The, utterance (d2) of Elizabeth also adapts from Jane Austen's novel, but the screenwriter deletes some words (transformational grammar) because of her consideration for the feature of spoken discourse, i.e. simple and natural. However, the use of implicature that is hidden by the author still kept by the screenwriter into her scenario.

The categorization of conversational implicature of the utterances above

(datum 18) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Mr. Darcy	c2	Interrogative	Asking	Teasing
		Declarative	Asserting	Teasing
Elizabeth	d1	Declarative	Asserting	Rejecting
Elizabeth	d2			Assuring

Datum 19

Context of the datum:

Miss Caroline Bingley and Mr. Darcy try to separate the love between Mr. Charles Bingley and Miss Jane Bennet. The better way of their plan is to move to London as soon as possible. Before they leave Netherfield, Mr. Bingley writes a letter for Jane. In the letter, he explains why he has to leave her. Automatically, it drives Jane in sadness.

Because of the situation, Elizabeth becomes angry. She tries to persuade Jane in order that Jane wants to go to London too. At least, she can meet Mr. Bingley again. Unfortunately, her target of visiting London is not successful. It is caused by the fighting of Miss Bingley and Mr. Darcy who suggest Mr. Bingley that Jane is not appropriate woman because of her lack of fortune. Disappointedly, Jane has to go to her home in Longbourn.

Elizabeth : "How is Jane? (a)"
Mrs. Bennet: "**She's in the drawing room.** (b)"
(2005: Disc 2, 00: 09: 15 – 00: 09: 17)

The utterances above appear when Elizabeth has just arrived from Kent. When she enters her house, she meets her mother, Mrs. Bennet. Mrs. Bennet tells Elizabeth about the poor condition of Jane. Hence, it makes Elizabeth in curiosity. Therefore, she utters utterance (a). Mrs. Bennet responds it by uttering irrelevant sentence. She utters "she's in the drawing room." Consequently, her utterance flouts the maxim of relevance. Implicitly, the utterance can be inferred as follows:

- 1) Mrs. Bennet orders Elizabeth that if she wanted to know the condition of her sister, she has to go to the drawing room in her house because Jane is in the room.
- 2) Mrs. Bennet suggests Elizabeth that she will know the condition of Jane if she went to the drawing room where Jane takes seat.

For this scene, the screenwriter of the movie develops the conversation through her own technique without adopting the concept of Jane Austen in novel. However, the sequence of scene is changed by the scenario writer because she has to predict how long the duration time of the movie. As usual, if a movie adapts a story from novel, the screenwriter just concerns for some interested scenes. As a result, not all scenes of a novel can be shown on screen.

The categorization of conversational implicature of the utterances above (datum 19) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Miss Bennet	b	Declarative	Asserting	Ordering Suggesting

Datum 20

Context of the datum:

In this scene, Mr. Wickham has been marrying the youngest sister of Elizabeth, Lydia. At first, their marriage makes the Bennet family has to drive in a nightmare, especially Elizabeth because she knows who the truly Mr. Wickham is.

However, Mrs. Bennet who is really shocked initially becomes calm after seeing her daughter with a smiling face when Mr. Wickham and Lydia return to Lydia's house. Mr. Wickham tries to make familiar condition with Lydia's family, especially Mr. Bennet, because he is a new member of the Bennets.

Mr. Wickham: (to Mr. Bennet) **"I've been enlisted in a regiment in the North of England. (a)"**

Mr. Bennet : **"Glad to hear it. (b)"**

Mr. Wickham: "Near Newcastle. (c1) We'll travel there next week. (c2)"

Kitty : (to Mr. Wickham) "Can I come and stay with you? (d)"

Mr. Bennet : (to Kitty) **"That is out of the question! (e)"**

(2005: Disc 2, 00: 27: 54 – 00: 28: 04)

Datum 20 above shows conversation among Mr. Wickham, Mr. Bennet, and Kitty at lunch time. Mr. Wickham starts the conversation by uttering utterance (a). Through the declarative sentence, Mr. Wickham implies that he asks a permission of his new father-in-law, Mr. Bennet, for leaving Longbourn because he has enlisted in a regiment which is placed in the North of England. Moreover, in observing the conversational maxims of the co-operative principles, the utterance above obey the maxim of quality because the speaker (Mr. Wickham) joins in a regiment in the North of England after his name has enlisted in the regiment.

To respond the utterances of Mr. Wickham, Mr. Bennet utters utterance (b) to show his pleasure of his son-in-law, Mr. Wickham. Through the utterance, it can be concluded that Mr. Bennet gives permission to Mr. Wickham and Lydia to leave the family of Bennet in Longbourn. Moreover, using Gricean analysis, the utterance of Mr. Bennet obeys the maxim of quality for showing his delight that Mr. Wickham has a good job. Because of the joining of Mr. Wickham in the regiment, his son-in-law

will have a good payment from the job and it can influence to the Lydia as the wife of Mr. Wickham.

Afterward, Mr. Wickham continues his utterance by uttering utterances (c1) and (c2) to make his utterance (a) clear. Suddenly, Kitty who sits beside Mr. Wickham tries to respond it by uttering utterance (d). In this story, Kitty is older than Lydia. She and Lydia are very close. Normally, if Lydia went to somewhere else, she would follow her. Therefore, unquestionably, she utters utterance (d). However, its sound is very ridiculous because Lydia has been a wife of Mr. Wickham. Hence, Mr. Bennet as Kitty's father utters utterance (e) immediately. Based on the conversational maxims, the utterance flouts the maxim of relevance. Even though the utterance is irrelevant with the previous utterance, but through the declarative sentence, it can be inferred that Kitty is not allowed to travel with Mr. Wickham and Lydia to North of England next week.

In addition, the conversation above is the adaptation from the original concept of Jane Austen. However, in novel, the author only composes a descriptive situation in this way:

Mr. Wickham had received his commission before he left London, and he was to join his regiment at the end of a fortnight (Austen, 1813: 247).

Based on the description, especially 'he was to join his regiment' makes the screenwriter to compose the utterance of Mr. Wickham, "I've been enlisted in a regiment in the North of England." and she makes the polite utterances of the man in order to make Mr. Bennet be fond of him. This situation can be shown on screen through the conversation after the screenwriter adapting the original concept:

Wickham was not at all more distressed than herself, but his manners were always so pleasing, that had his character and his marriage been exactly what they ought, his smiles and his easy address, while he claimed their relationship, would have delighted them all (Austen, 1813: 246).

Therefore, based on the context above, the screenwriter set the utterance of Mr. Bennet, "Glad to hear it." Through the utterance, the scenario writer hides the implicit meaning that the treatment of Wickham (the description in novel) above succeeded. As a result, Mr. Bennet gives him permission. Then, utterances (d) and (e) only the technique of the screenwriter to put sense of humour of the conversation.

The categorization of conversational implicature of the utterances above (datum 20) as follows:

SPEAKERS/ ACTORS	UTTERANCE NUMBER	TYPES OF SENTENCE	MEANING	
			EXPLICATURE	IMPLICATURE
Mr. Wickham	a	Declarative	Asserting	Asking- Permission
Mr. Bennet	b	(Ellipsis)	Asserting	Giving- Permission
Mr. Bennet	e	Declarative	Asserting	Rejecting

CHAPTER IV

CONCLUSION AND SUGGESTION

In this chapter, the writer makes conclusion and suggestion after analyzing the aspect of conversational implicatures as follows:

4.1. Conclusion

1. In the movie "Pride and Prejudice", the writer finds that normally the addressers or speakers utter their utterances by using different expressions of words which hide different meanings (implicature). Therefore, their utterances are very hard to be understood by the viewers of the movie. However, by applying context of each datum which includes participants, the relationship of participants, the topic of conversation, and the aspect of setting, the writer can explore the implied meaning of the characters' utterances in every conversation.
2. Based on the Gricean analysis, normally the effects of implicatures which occur in each conversation obey the conversational maxims of the cooperative principles. However, sometimes the utterances flout the maxim of the hearers (flouting quantity), hyperbole sentence (flouting quality), irrelevant responses (flouting relevance), obscured and ambiguity sentences (flouting manner). In general, one implicature which occurs in an utterance

can affect more than one maxim of conversation of the co-operative principles.

3. The screenwriter adapts the original concept of Jane Austen by composing the utterances using spoken discourse features to make the conversation be more romantic, natural, simple, and modern than the ones in the book.

4.2 Suggestion

1. The writer suggests those who wants to study the linguistic aspects of certain movie, should understand clearly how to analyze the movie from the linguistic side, especially conversational implicatures.
2. It would be better if the researcher learnt more about interpersonal meaning to identify what were the meaning of utterances which uttered by the speakers.
3. For those who want to analyze the conversational implicature, can use co-operative principle and politeness principle in observing the effect of it because normally the purpose of the use of implicature which occurs in each conversation is to make an utterance polite.

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PRIDE AND PREJUDICE

(A movie adaptation based on the novel by Jane Austen)

Genre : Drama and Romance

Duration : 2 hrs, 9 min.

Starring : Keira Knightley, Matthew Macfadyen,
Rosemund Pike, Simon Woods, Donald
Sutherland, Brenda Blethyn, Jena Malone,
Carey Mulligan, Talulah Riley, Judi Dench,
Kelly Reilly, Claudie Blakley, Rupert Friend,
Tom Hollander, Penelope Wilton, Peter Wight,
Tamzin Merchant, Charlie Drysdale

Director : Joe Wright

Producer : Eric Fellner, Paul Webster, Tim Bevan

Screenwriter : Deborah Moggach

Music Composer: Dario Marianelli

Cinematographer: Roman Osin

Editor : Paul Tothill

Release Date : September 16, 2005 in the UK.
November 11, 2005 in the US.

Distributor : Focus Features



Datum 1

Mrs. Bennet: "My dear Mr. Bennet, have you heard? Netherfield Park is let at last.
Do you not want to know who has taken it?"

Mr. Bennet : "As you wish to tell me, my dear, I doubt I have any choice in the
matter."

Datum 2

Elizabeth : (shocking) "Kitty, what have I told you about listening at the door?"

Lydia : (to Elizabeth) "Hush! There's a Mr. Bingley arrived from the North.
Five thousands a year! Really!"

Kitty and Lydia : (together) "He's single!"

Jane : "Who's single?"

Elizabeth : "A Mr. Bingley, apparently."

Datum 3

Elizabeth : "If every man does not end the evening in love with you, then I'm no
judge of beauty."

Jane : "Oh...men."

Elizabeth : "No, they are far too easy to judge."

Jane : "They're not all bad."

Elizabeth : "Humourless poppycock, in my limited experience."

Jane : "One day, someone will catch your eyes, and then you'll have to watch
your tongue."

Datum 4

Elizabeth : "Do you dance, Mr. Darcy? (a)"

Mr. Darcy : "Not if I can help it.(b)"

Datum 5

Charlotte : "Count your blessing, Lizzie, if he liked you, you'd have to talk to him."

Elizabeth : "Precisely, I wouldn't dance with him for all of Derbyshire. Let alone the miserable half."

Datum 6

Jane : "Do you really believe he liked me?"

Elizabeth : "He danced with you most of the night, and stared at you the rest. I give you leave to like him. You've liked many stupider. You're a great deal too apt to like people in general. All the world is good in your eyes."

Datum 7

Mrs. Bennet : (laughing)"He danced with Miss Lucas."

Mr. Bennet : "We were all there, dear."

Datum 8

Mrs. Bennet: "It is a shame she's not more handsome." There's a spinster in the making and no mistake. The fourth with a Miss King of little standing, and the fifth again with Jane."

Mr. Bennet : "If he had any compassion, he would've sprained his ankle."

Mrs. Bennet: "Mr. Bennet, the way you carry on, you'd think our girls look forward to a grand inheritance. When you die, Mr. Bennet, which may be very soon, they will be left without a roof over neither their head nor a penny to their name."

Elizabeth : "Oh mama, please, it's ten in the morning."

Datum 9

A housemaid: "A letter to Miss Bennet, Ma'am. From Netherfield Hall."

Mrs. Bennet : "Praise the Lord. We are saved!"

Datum 10

Mrs. Bennet : "Now she'll have to stay the night, exactly as I predicted."

Mr. Bennet : "Good grief, woman, your skills in the art of match making are positively occult."

Elizabeth : "Though I don't think, Mama, you can take credit for making it rain."

Datum 11

Elizabeth : "I'm so sorry. How is my sister?"

Mr. Darcy : "She's upstairs."

Elizabeth : "Thank you."

Datum 12

Jane : "There must've been a misunderstanding."

Elizabeth : "Jane, you never think ill of anybody."

Jane : "How could Mr. Darcy do such a thing? I will discover the truth from
Mr. Bingley this evening."

Elizabeth : "Let Mr. Darcy contradict it himself 'till he does. I hope never to
encounter him."

Jane : "Poor, unfortunate, Mr. Wickham."

Elizabeth : "Wickham is twice the man Darcy is."

Jane : "And let us hope a rather more willing dancer."

Datum 13

Mrs. Bennet: "May I say what an immense pleasure it is to see you again."

Mr. Bingley: "Mrs. Bennet."

Mrs. Bennet: "Miss Bingley."

Caroline : "Charming!"

Datum 14

Mr. Collins : "There you are."

Elizabeth : (shocking) "Mr. Collins!"

Mr. Collins : "Perhaps, you will do me the honour, Miss Elizabeth."

Elizabeth : "Oh, I did not think you danced, Mr. Collins."

Mr. Collins : "I do not think it incompatible with the office of clergyman. In fact, several people, her Ladyship included, have complimented me on my lightness of foot."

Datum 15

Mr. Collins : "Dear Miss Elizabeth. My attentions have been too marked to be mistaken, almost as soon as I entered the house. I singled you out as the companion of my future life. But, before I am run away with my feelings, perhaps I may state my reasons for marrying...."

Elizabeth : "Mr. Collins!"

Mr. Collins : "...Firstly, that it is a duty of a clergyman to set the example of matrimony in his parish. Secondly, that I am convinced it will add greatly to my happiness. And thirdly, that it is at the urging of my esteemed patroness, Lady Catherine, that I select a wife. My object in coming to Longbourn for chooses such a one from among Mr. Bennet's daughters for I am to inherit the estate and such an alliance will surely suit everyone. And now, nothing remains but for me to

assure you in the most animated language of the violence of my affections...."

Elizabeth : "Mr. Collins!"

Mr. Collins : "...and no reproach on the subject of fortune will cross my lips once we're married...."

Elizabeth : "You are too hasty, sir! You forgot I have given no answer!"

Mr. Collins : "Lady Catherine will thoroughly approve when I speak to her of your modesty, economy, and other amiable qualities...."

Elizabeth : "Sir, I am honoured by your proposal, but I regret that I must decline it."

Mr. Collins : "I know ladies don't seek to see too eager...."

Elizabeth : "Mr. Collins, I am perfectly serious! You could not make me happy and I'm convinced the last woman in the world who could make you happy."

Datum 16

Mr. Collins : "My wife encourages me to spend the time in the garden for my health."

Mrs. Collins : "My dear, I think our guest is tired after her journey."

Datum 17

Mr. Darcy : "Miss Elizabeth. I have struggled in vain and can bear it no longer. These past months have been a torment. I came to Rosings only to see you. I have fought against judgment, my family's expectation, the

inferiority of your birth, my rank; I will put them aside and ask you to end my agony...."

Elizabeth : "I don't understand."

Mr. Darcy : "I love you. Most ardently. Please do me the honour of accepting my hand."

Elizabeth : "Sir, I appreciate the struggle you have been through and I am very sorry to have caused you pain. Believe me, it was unconsciously done."

Datum 18

Mr. Darcy : "Perhaps these offences might have been overlooked had not your pride...."

Elizabeth : "My pride?!"

Mr. Darcy : "...and receive my honesty been hurt by my scruples about our relationship. Do I have to rejoice in the inferiority of your circumstances?"

Elizabeth : "And those are the words of a gentleman. Your arrogance and conceit, your selfish disdain for the feelings of others made me realize that you were the last man in the world I could ever be prevailed upon to marry."

Datum 19

Elizabeth : "How is Jane?"

Mrs. Bennet: "She's in the drawing room."

Datum 20

Mr. Wickham: (to Mr. Bennet) "I've been enlisted in a regiment in the North of
England."

Mr. Bennet : "Glad to hear it."

Mr. Wickham: "Near Newcastle. We'll travel there next week."

Kitty : (to Mr. Wickham) "Can I come and stay with you?"

Mr. Bennet : (to Kitty) "That is out of the question!"

SURAT TUGAS
NO. 149/H4.11.1/PP.27/2007

Sesuai dengan Peraturan Akademik Unhas Nomor 1067/J04/P/2003, tanggal 28 Juli 2003, mahasiswa **Maya Herlina D.H**, Nomor Pokok **F21104711-1** Program Studi Bahasa Inggris, Program Reguler Sore Sastra Inggris Fakultas Sastra Universitas Hasanuddin telah memenuhi syarat untuk menulis skripsi sebagai tugas akhir penyelesaian studinya. Sehubungan dengan hal tersebut, Dekan Fakultas Sastra Universitas Hasanuddin menyetujui penulisan skripsi mahasiswa tersebut yang berjudul :

CONVERSATIONAL IMPLICATURE IN "PRIDE AND PREJUDICE" MOVIE
(A DISCOURSE ANALYSIS)

dengan menugaskan dosen berikut sebagai Konsultan.

Konsultan I : Drs. Abd. Madjid Djuraid, M.Hum Pangkat Pembina/ Gol. IV/a
Konsultan II : Drs.Simon Sitoto, M.A Pangkat Pembina / Gol. IV/a

Tugas konsultasi ini berlangsung paling lama satu tahun (dua semester) terhitung mulai pada tanggal dikeluarkannya surat tugas ini.

Makassar, 26 September 2007

a.n Dekan
Pembantu Dekan I,

s. M. Amir P., M.Hum
NIP. 131 792 026

Tembusan :

1. Dekan Fakultas Sastra
2. Ketua Program Reguler Sore Sastra Inggris
3. Masing-masing yang bersangkutan