

PRAGMATIC STUDY ON IMPLICATURE IN *SUICIDES* AND *IN A GROVE* MOVIE SCRIPT

THESIS

**Submitted as A Partial Requirements
for the Degree of *Sarjana* in English Letters**



By

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Thank you for the attention

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RATIFICATION

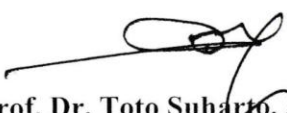
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DEDICATION

This Thesis is dedicated for:

1. My parents
2. My whole family
3. My beloved friends
4. The State Islamic Institute of Surakarta

MOTTO

You may lose your faith in us, But never in yourselves.

(Optimus Prime - Transformer 3)

Fight for what matters to you no matter what, cause even if we fall short, that
better way is there to live.

(Gwen Stacy - The Amazing Spiderman 2)

Anything is possible when you have inner peace

(Shifu - Kungfu Panda Movie)

No matter how your heart is greaving, if you keep on believing, the dream that
you wish will come true

(The Cinderella Story)

PRONOUNCEMENT

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I hereby sincerely state that the thesis titled “Pragmatic Study on Implicature in *Suicides* And *In A Grove* Movie Script” is my real masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, 5th December 2019

Stated by,



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ACKNOWLEDGEMENT

Alhamdulillah rabbil 'alamin, all praise and thanks is for the Almighty Allah SWT, the Lord of the Universe for His true blessing to give the researcher time, power, and strength so finally the researcher can complete this thesis entitled Pragmatic Study On Implicature In *Suicides* And *In A Grove* Movie Script. Peace and salutation be upon the great messenger Muhammad S A W who has brought humans from the lowest creature to the most precious creature in this universe.

The researcher is sure that this thesis would not be completed without the helps, support, and suggestions from several sides. Thus, the researcher would like to express her deepest thanks to all of those who had helped, supported, and suggested her during the process of writing this thesis, this goes to:

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The Researcher

Luki Refandri

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ABSTRACT

Luki Refandri. 2019. Pragmatic Study On Implicature In *Suicides* And *In A Grove* Movie Script. Thesis: Cultures and Languages Faculty, The State Islamic Institute of Surakarta.

Advisor : Umi Pujiyanti, S.S., M.Hum., M.Si.

Key word : Pragmatic Study On Implicature In *Suicides* and *In A Grove* Movie Script.

This research explored the Implicature aspects in *Suicides* and *In a Grove* Movie Script. There are three things that explored the implicature aspect, that is 1. To explain the type of implicature used in *Suicides* and *In a Grove* Movie Script, 2. To explain the type of violation maxim occur in *Suicides* and *In a Grove* Movie Script and 3. To describe the function of each implicature in *Suicides* and *In a Grove* Movie Script.

This was a descriptive qualitative research. There is a data in this research, the data which was sourced from the transcript of the movies. The instruments of the research were the researcher himself and additional devices and equipment. The data was gathered by documents analysis, and validated by applying data triangulation and establishing credibility. The processes of analyzing the data were domain analysis which was to gather the data; taxonomic analysis to categorize the data; and componential analysis to analyze the data.

The result showed in this research are the type of implicature in *Suicides* movie and *In A Grove* movie are 17 data. They are type of generalized implicature 5 data; which includes 3 data in *Suicides* movie and 2 data in *In A Grove* movie. Further, the type of particularized implicature is found 12 data; which includes 2 data in *Suicides* movie and 10 data in *In A Grove* movie. The type of maxim in the *Suicides* movie and *In A Grove* are 13 data. The data of maxim of quantity is found 4 data; which includes 2 data in *Suicides* movie and 2 data in *In A Grove* movie. The data of maxim of quality is found 5 data; which includes 1 datum in *Suicides* movie and 4 data in *In A Grove* movie. The data of maxim of relevance is found 2 data; which includes 1 datum in *Suicides* movie and 1 datum in *In A Grove* movie. In addition, maxim of manner is found 2 data; which includes 1 datum in *Suicides* movie and 1 datum in *In A Grove* movie. The data of implicature function in *Suicides* movie and *In A Grove* movie are found 25 data. The function of directive is found 7 data; which includes 4 data in *Suicides* movie and 3 data in *In A Grove* movie. The data of function of expressive is found 9 data only in *In A Grove* movie. The data of function of representative is found 9 data; which includes 3 data in *Suicides* movie and 6 data in *In A Grove* movie.

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CHAPTER I

INTRODUCTION

A. Background of the Study

The people use language in order for communicating with the other human around the world. Bell (1981:19) stated that the language is kinds of sounds, letters and forms that is combined in larger units such as sentences, words and others. Being communication tool, language as the interactional function to interact with others socially, Yule (1996:5). As the forms will be expected to have the meaning and the element of have meaning, would naturally be used for communication between individual who shared the same rules.

By using language for communication people could understand what other people said. Linguistic is the science of language component of language. It deals with all internal and external aspects of language. Phonetics and phonology discuss the sound, Morphology discuss the morphemes and word, syntax learns phrase and sentences, semantic studies about meanings, and, discourse learns the text.

Every day, the people communicates with others by committing conversation. Pridham (2001:2) explains that conversation is one of interactive spoken between two or more people and it can be face to face and the secret conversations, as talk at home with family, or the public and conversational in classroom talk or question time in the house of parliament not face to face, like conversations in telephone and broadcast materials as a live radio phone in a television chat show.

A spoken communication through the conversation. The Spoken communication involves two participants that is a speaker and a listener, in many social context. The speaker means to convey certain meanings to the listener, while the listener tries to understand about what the speaker means by utterances.

The speaker and the listener should deliver and understand the thought, feeling, and desire to the others. So, they could get the right communication. So the field for studying linguistics is pragmatics.

Implicature is studied in pragmatic. Grice tells that the conversational Implicature could be defined as a different (additional and opposite). Jacob L. Mey, (1998: 731) tells pragmatic meaning of an utterance with respect to the literal meaning expressed by utterance. The listeners make the assumption that the speaker is not violating maxims in the conversation, informativeness, relevance, implicature is a concept of utterance meaning as opposed to sentence meaning. Yule (1998: 3) said pragmatics is the study of meaning as communication by a speaker or writer and interpreted by a listener or reader. It is related with analyzing what speakers mean with their utterances and involves the interpretation of what people said in a special context. So, they can determine the way and language to deliver messages. Yule (1996:4) tells it is important for learning more about pragmatics since it enables people to understand that by this subject, one can talk about people's implied meanings, their assumptions, purposes, and the types of actions that they are doing when they speak. Pragmatic problems do not only occur in daily conversations, but also in the dialogues found in a movie. The study of language used in a movie can be seen from the characters, supported by their circumstances and the employment of their language. Therefore, the dialogues among the characters in a movie become an interesting object to be studied. From the language used, the researcher finds some related aspects.

Pragmatic is one of the branches of linguistic. It is a study that learning about meaning in conversation. It is also called study of communication. It is a language style which is used in the conversation. Pragmatic can make people easy to communicate with another people and understand what speaker's mean. Yule (1996:3) tells pragmatic

which concerned with the study of meaning which is communicated by a speaker and interpreted by a listener. The importance of implicature as the means of expressing a message indirectly is well. The participants in the conversation are expected each other to make their contributions to the conversation to be truthful, relevant, informative, and clear.

The interpretation of what people mean in a special context and how the context influences what are said. The study of pragmatics has many branches. According to Yule (1996: 9), there are deixis, presupposition, implicature, speech act, reference and inference, etc. There is the study that concerned about language style.

In every conversation, people often use language styles that makes the interpreter understand what they say. Implicature is one of the studies that concern it. It is used by people every day in their conversation. Horn (2008:3), implicatures is the component of speaker meaning that constitutes an aspect of what is meant in a speaker's utterance without to be a part of what is said. It used for explain what might be defined, suggested, intended by speaker who different between what speaker said.

It called conversational implicature in pragmatic study. Grice says that conversational implicature can be defined as a different (opposite and additional) pragmatic meaning of an utterance with respect to the literal meaning expressed by utterance (Jacob L. Mey, 1998: 731). The listener makes a assumption that the speaker is not violating one of the conversational maxims, informativeness relevance or clarity. Implicature is a concept of utterance meaning as opposed to sentence meaning.

Implicature has many scopes. There are five types. According to Yule (1996:40), there are generalize conversational implicature, scalar implicature, particularize conversational implicature, properties of conversational implicature, and conventional implicature. In this study the researcher uses the movie as his source of

data. Taylor (1967) defines *movie* as “form of entertainment that enacts a story by sequence of image and giving illusion of continuous movement, making picture seems alive and producing sound at the same time.” Movie is good object for linguistic research since movie provides the language phenomena within its dialogue such like implicature.

There are many cases of implicature in daily life. Movie is one of life reflection. Movie is a recording of moving images that tells a story watched by people on a screen or television. As Muvida (2015:1) said, a movie make of a profilmic chair, in other words, carried the objective imprint of that chair. Using terms drawn from linguistics, movie bears an indexical relationship to its referent. There is a causal relationship between the movie image and the referent it records. Implicature refers to a proposition implied by an utterance in a context even though it is not part, nor the entailment of what actually said. The researcher finds a implicature strategies that people use by analyzing the movie script.

The researcher chooses *Suicides* by Agus N. S. and *In A Grove* by LukiRefandri and Dicky A. F. movie as object of the analysis. *In A Grove* movie is a movie that adapted from famous Japanese short story in 1922by Ryunosuko Akutagawa. This movie explains about the found a man corpse in the forest by the villager. It is a gloomy story of a life of a village chief’s assistant who was dissolved in a complicated romance dealing with his hard life. The messy life of his boss which full of conflict drew on this movie thatinvolved him to live in the range of crime, even the death of a person. In the awry position, half hiding, finally, it has revealed in the hands of a person who was not a stranger at all and discover something that have been hidden for a long time. *Suicides*

While, *Suicides* is a movie which is adapted from France author, Guy De Maupassant in 1880. The film explained about the bored of the routine life of a man

who worked as a manager. He felt his life was flat and coupled with the death of his wife's. Finally, he decided to end his life by jumping from the top of the building.

The movie of *In A Grove* has violation that can be analyzed by the research, such as:

1) Suicides Movie (01.00.55 – 01.01.08)

Detective : *Did he have any problems in this office?*

Widya : *Sorry, I have no idea about that, but it seems he has no problem; he enjoyed his job.*

From the conversation above, it can be seen that it is no need particular context to interpret what the detective said because the detective said in a clear question in a context of conversation. Then Widya answer in a clear words. so that it is clear enough to be understood the context of that conversation.

2) In A Grove Movie (00-12-44 - 00-13-21)

Interrogator: So, it was you who firstly found the body?

Woodcutter: Certainly, it was I who found the body. That evening, as usual, I went to cut my daily quota of fire woods with my neighbors, when I found the body in a grove in a hollow in the mountains. The location is about 150 meters off the Klego stage road. It's an out-of-the-way grove of woods.

The Cooperative Principle explain about the effective communication in conversation. Grice (1975, p.45) sets out four conversational maxims that he asserted people generally follow when communicating efficiently. They are maxim of Quantity, maxim of Quality, maxim of Relevance and maxim of Manner. From the conversation above, Woodcutter's reply violation maxim of quantity because

Woodcutter does not give information as required by Introgator, yes or no. Instead, Woodcutter give more information which is not required or expected at all.

The audience is triggered to understand what literally is said but also what is implied in the dialogue. The characters in this movie do not just merely inform what they want to say by literal utterance, but their utterances also contain implicit message have certain function such mocking, accusing, refusing, humiliating, ETC. This research is aimed to enrich the knowledge of the reader about the application of pragmatics on the phenomena that occur around us, for example entertainment which consists of some subjects including movies. From that phenomenon, the researcher conducted the study of implicature used in *In A Grove* and *Suicides movie*. Hence, the researcher dedicated to conduct a research entitled **“Pragmatic Study on Implicature in *Suicides* and *In A Grove* Movie Script”**

B. The Problem of Limitation

In pragmatic study, there are so many aspect of languages that can be analyzed. The researcher analyzes type of implicature and type of maxim which are taken from *Suicides (2016)* by Agus nur sadikin and *In A Grove (2015)* by Luki Refandri and Dicky Alvan F. movie script. In this discussion to limit the analysis, the researcher focuses on analyzing type of implicature and maxim from character in their dialogue in *Suicides (2016)* and *In A Grove (2015)* movie. The implicature would be analyzed using the H. P. Grice's theory.

C. Formulation of The Problem

Based on researcher background, researcher decided some problems statement as follow:

1. What are the types of implicature used in the *Suicides* (2016) and *In A Grove* (2015) movie script?
2. What are the types of violation maxim occur in the *Suicides* (2016) and *In A Grove* (2015) movie script?
3. What is the function of each implicature in the dialogue of *Suicides* (2016) and *In A Grove* (2015) movie script?

D. Objective of the Study

In writing this thesis, the researcher has objective as follow:

1. To explain types of implicature that is used in *Suicides* (2016) and *In A Grove* (2015) movie.
2. To describe violation maxim in the *Suicides* and *In A Grove* movie.
3. To describe the functions of each implicature in the dialogue of *Suicides* (2016) and *In A Grove* (2015) movie script.

E. Benefit of The Study

Theoretically

1. Adding the qualitative research linguistic on science study on movie analysis.
2. Scientific understanding of implicature conception movie analysis.

Practically

The researcher hopes that this research will be useful to:

1. The researcher

The researcher can be easier in understanding the implicature on the movie script and the story of movie itself.

2. Lecturers

The results of the research can be used for deeper materials to the students at IAIN Surakarta especially in implicature case.

3. Students

This result of the research can stimulate the students in studying linguistic, especially about conversational implicature and it can be used as additional knowledge in sociolinguistic, pragmatic and others.

4. Other researcher

The result of the research could be used as the additional references and information for further researches related with the field.

F. Definition of Key Terms

For avoiding the mistakes of the little consideration, the researcher clarifies the term as the following:

- 1. Pragmatic**

Yule (1996) stated that pragmatic is concerned with the study of meaning as communicated by a speaker and interpreted by a listener.

2. Implicature

Jacob L. Mey (1998: 371) stated that implicature can be defined as a different (opposite and additional) pragmatic meaning of an utterance with respect to the literal meaning expressed by utterance. Implicature is also a technical term in the pragmatics subfield of linguistics, which refers to what is suggested in an utterance, even though not expressed nor strictly implied by the utterance.

3. Movie

The series of images projected on screen from developed and prepared film with soundtrack called movie (Webster's dictionary, 2004:654)

4. In A Grove

The movie entitled *In A Grove* (2015) is a film that was made by Students of English Letters 2013 in The State Islamic Institute of Surakarta that adapted from short story *In A Grove* (1922) by Ryunosuko Akutagawa.

5. Suicides

A Suicides (2016) is a film that was made by Students of English Letters 2014 in The State Islamic Institute of Surakarta that adapted from short story *Suicides* (1880) by Guy De Maupassant.

CHAPTER II

REVIEW ON RELATED LITERATURE

A. Theoretical Description

1. Pragmatic

Pragmatics belongs to one of linguistics branches. It focuses its study on the meaning of utterances. There are many definitions about pragmatic. According to Mey (1993:4), pragmatics is the science of language seen in relation to its users. That is to say, not the science of language in its own right, or the science of language as the expression of our desire to play schoolmarm, but the science of language as it is used by real, live people, for their own purpose and with their limitations and affordances. Meanwhile, Thomas (1995:23) defines pragmatics as meaning in interaction since this takes account of the different contributions of both speaker and hearer as well as that of utterance and context to making of meaning. Further, in Pragmatic according to Yule (1996:3), it point out four areas which pragmatic is concerned with the study of meaning as communication by a speaker and interpreted by a listener.

Pragmatic has a semantic connection. Because both of them learn about meaning. But in essence there is a difference between pragmatics and semantic. The difference lies in the use of verbs to mean (leech 1993: 8). Meanwhile, according to Birner, pragmatics is linguistics to understand speech in the context of the situation (2013: 3). As for Youle, there are several views about prammatic, namely (1) the field that studies the meaning of speakers; (2) fields that study meaning according to context; (3) the field of study of the meaning to be communicated behind what was said; a field that examines the form of expression according to

social distance that limits the participants involved in a particular conversation. Furthermore, Levinson (1991: 5) has an opinion about pragmatic as linguistics to know something behind what was said.

From these definitions of pragmatics based on experts, it can be concluded that first, pragmatic is the study of speaker meaning, it has something to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean. Second, pragmatic is the study of contextual meaning which means pragmatic requires a consideration of how the speakers organize what they when to say in related to who, where, when and under what circumstances they are talking to. Third, pragmatics is the study of how more get communicated than is said. In this case, pragmatic related to investigation of invisible meaning or what is unsaid by the speaker. Finally, pragmatic is the study of the expression of relative distance. The speakers tend to consider how close or distant the listener is so that the speakers are able to determine how much needs to be said.

In many ways, pragmatic concerns with what people mean by the language they use, how they actualize its meaning potential as a communicative resource. Thus, in Yule (1996:127) states that speaker or the writer must be able to depend on a lot of shared assumptions and expectations. Pragmatic hence has to do with assumptions. Someone can talk about people's intended meaning, their assumptions, their purpose or goals and the kinds of actions (for example, request) that they are performing when they speak (Yule, 1996:4).

From those definitions, it can be concluded that pragmatic is a science that discusses a meaning of utterance by regarding between language and context. Thus the interaction between language and context becomes the main study in pragmatic.

2. Implicature

The word implicature according to Mey (1993) is a verb that implies, a speech that has the meaning behind its true meaning. While Yule (1996: 45) says that implicature is an additional meaning conveyed by the speaker. Meanwhile, Mulyani (2010: 13) states that the implicature is something that is implied behind a speech in a context.

Gazdarr (1979: 39) states that the implicature of the expression implied behind what is happening, furthermore it requires something true from the sentence spoken. There are two types of implicature, namely conversational implicature and conventional implicature. The conversational implicature can be linked to Grice's maxim theory, whereas conventional implicature cannot be discussed with Grice's maxim theory (Yule 1996: 45).

a. Conventional Implicature

In the study of implicature, the similar implicature is always conveyed, regardless of context. According to Yule (1996:45), the conventional implicature is not based on the cooperative principle or the maxim of Grice. It does not only occur in a conversational, and they do not need special context for their interpretation. This implicature is unobserved on this research. Besides, in this chapter, the research only focuses on the conversational implicature, it is also related to the research.

In the study of implicature, conversational implicatures are associated with the dpecific word and the result in additional conveyed meaning when the words are used. It could be seen on the example of using “**but**”.

“Zola asked blue, but chose green”

The utterance above associated about the expectation between Zolaandme is different. Marry supposes that the color is black, but in fact that the colors are white. In conventional implicature, “but” will create contrast implicature, that is “*Mary suggested black, but chose white*” implies “Surprisingly someone choose white even Marry suggest the black one”.

b. Conversational Implicature

Conversational implicature is an expression that is implied in a conversation. In use, the speaker obscures the information that is to be conveyed. That is caused by many things. One of the things is due to maintain the principle of cooperative in a communication. The implication of conversation is something that is hidden from what is said, Leech (1983: 40). Yule (1996: 40) explains that there are things that must not be violated in the implicature process. One of the things that must not be violated is the cooperative principle. Although in a conversation the speaker wants to convey something hidden, but it can be assumed that the others will obscure, that is:

1) Generalized conversational Implicature

According to Yule (1996:41), generalized conversational implicature does not need special knowledge context for additional meaning in the conversation. It is also implicature that arises without particular context or special scenario to be necessary. For example;

Charlene: Did you bring chocolate and cake?.

Dexter: Ah. I bring cake.

From the example, it means that Dexter does not bring chocolate and it could be understood even Dexter does not give information. There does not describe

special background knowledge of the Implicature. It can be seen that generalized conversation does not need a specific context for interpreting the other additional meaning.

2) Particularized conversational implicature

Yule (1996:42) states that particular implicature become a special factor in the context of the utterances and not normally carried by the sentence or an implicature which needs a special context. It can be seen such as below;

Rocky : Hey, will you come to the wild party tonight?

Jerry : My parent will visit.

From that conversation, we can see that Tom does not answer Rocky's question. However he delivered the response which indirectly completes the speaker's goal. Based on Jerry's utterance, implicate that he will not attend the party since he had to welcome his parent.

Particularize conversational implicature is interpreting the utterance between the speaker and the listener. The utterances that is spoken by the speaker has hidden meaning which implies behind the utterance. In this case, the speaker intended to convey a certain meaning through his utterances based on certain background knowledge and context of situation. Then the listener can assume what the speaker means to convey more than is being said.

3. The Cooperative Principle

In a conversation there are always things that should not be violated. The conversation will go well because between the speaker and hearer keep the principle in the conversation. The principle of cooperation aims to avoid

miscommunication between speech components. The principle of cooperative is a principle with the aim of the conversation to be cooperative. The principle of cooperative according to Grice (1991: 45) states "make your conversational contributions such as is required, the stage at which it occurs, by the accepted purpose or direction of the talk of the change in you are engaged". In addition, the principle of cooperative also maintains feelings between speaker and hearers. These feelings are guarded, furthermore the hearer does not leave before the speaker explanation is complete.

To keep communication running properly there needs to be consumption of speech that makes the hearer feel comfortable. In the utterance there is no misunderstanding which in principle of communication is to understand the intended purpose. Grice (1991: 45-47) also states that the principle of cooperative can be realized in 4 maxims; namely maxim of quantity, maxim of quality, maxim of relation, and maxim of manner. Thomas (1995: 63) said, in the principle of cooperative needed the right combination between what was expressed and what was assumed.

a. The Conventional Maxim

Grice (1975) develops the concept of maxim. The basic notion of his concept is how people use language. Grice in Thomas (1995: 53-64) propose 4 maxims of conversation. They are maxim of Quantity, maxim of Quality, maxim of Relevance and maxim of Manner.

1) Maxim of quantity

Maxim of quantity is concerned in giving information. It is need and is not giving information more than is required (Grice in Thomas,

1995:53). The speaker just give a information needed and should not be less or more information.

Maxim of quantity also needs informative contribution of the speaker and no more informative than required. The example of utterance that obey the maxim of quantity and no one that violates the maxim are bellow:

Obeying example:

Billy: what do you buy?

Smith: I buy some fruits.

On the example above, Smith comment to Billy's question without adding other information.

Example of violating:

Bosa: did you go to Andy's party last night?

Tusy: I overslept last night, I'm tired, morning I must be work hard until the afternoon.

From the example above, Tusy answer Violating maxim of quantity cause Tusy does not answer Yes or No question. She give more information that is not required.

2) Maxim of quality

Grice in Thomas (1995: 54) maxim of quality needs the speaker to say the truth to be false and lack evidence. Here, the researcher shows the examples:

Example obey the maxim:

Shaw: why did not you come in my party?

Susan: my car was broken down.

From the example above, Susan answered honestly or the truth that her car was broken down. So, she can not come to Shaw's party.

Example of violation maxim:

Busa: Where will you go?

Musa: Nowhere.

From the example, Musa's reply is not the truth to Busa, Musa was violation the maxim of quantity because Musa does not tell the truth.

3) Maxim of relevance

Grice in Thomas (1995:55) states that maxim of relevance needed the speaker that to be relevant. The example of utterance that is:

Example of obey the maxim:

Zack: where is my flowers?

Thams: it is in your mother's garden.

From the example above, Thams' answer related to the question, is not talking about other something.

Example of violation maxim.

Sony: do you have a pan?

Zick: I have a pan last year.

The example above. Zick's answer is not relevant to Sony's question. Zick said something else that is not about Sony's problem.

4) Maxim of manner

Grice in Thomas (1995: 55) states that maxim of Manner needs the speaker to avoid about obscurity of ambiguity. Maxim of manner needs the speaker to be brief. The examples of utterance that is:

Example of obey the maxim:

Jule: Where was Zico?

Bob: Zico go to the bar and buy some whiskey.

From the example above, Bob's answer does not obey maxim of manner because Zico give a clear information to Jule.

Example of violation maxim:

Dody: which one is your car?

Dien: my car was parking lot and white color.

From the conversation above, Dien's answer is ambiguity, because Dien do not give clear information to Dody about His car.

4. The function of Implicature

Mey (1994:10) states that each utterance includes some particular functional uses of language. This is a way of expressing humans thought through words. When an utterance is produced it is not merely a combination of words. It has deeper intention. There are numerous speech acts in people's utterances and Searle (1975) classifies them into five groups.

a. Representatives /Assertives

Representatives are speech acts related to right and wrong. Furthermore the representative's speech acts bind to what the speaker says. These words can be either truth or error. If there is a saying "my sister always wins first place in the

class". The speech is binding on the speaker, the bond is in the form that his younger brother is avid student and class champion. Furthermore his words are in accordance with the facts that occur.

b. Directives

Directives are speech acts that when spoken have the purpose of taking an action. The indicator in directives' speech acts is when the hearer does something spoken by the speaker. For example is in a speech "help me fix this laptop". In this speech, if the hearer helps improve the speaker's laptop, this is called directives' speech acts.

c. Commissives

Commissives are speech acts that have a bond to the speaker. This bond is different from directives' speech acts. In speech acts the commissives are more at the speaker who has to implement it. For example is the following utterance "if it rains, I will not go to Manahan". The speech is pronounced and if it rains later the speaker does not leave for Manahan.

d. Expressives

Expressives is a speech act that has a purpose as an evaluation material. In expressives speech there are positive and negative evaluations. Positive evaluation in the form of thanks, congratulations, and praise while negative evaluation in the form of criticism, complaining, and blame. For example is in the following utterances, "they are diligent but are still being scolded". The

speech is a speech that has the purpose of complaining. In complaining, the speaker aims to evaluate his work and the work being complained of.

e. Declarative

Declarative is a speech act that aims to ensure a new status or situation. The new situation, from may become may not be from want to become unwilling. For example is in the words "I want to marry you". In the speech the speaker changes his status, from not wanting to get married to wanting to get married. For example is the other utterance "I have forgiven you". In the speech the father was initially angry to not be angry furthermore the situation changed. This is called declarative speech acts.

B. Previous Related Studies

For consideration in this study, the researcher listed some of the result of previous study by several researchers that had ever read by the researcher. Firstly, research by Muhammad Vikry in 2014 titled "An Analysis of Conversational implicature in the Iron Man 3" uses Grice's theory for analyzing Conversational implicature in the movie. Muhammad's research was focused on type of conversational implicature through character in Iron Man 3. From that research, it can be found that every conversational implicature were caused by flouting maxim of manner. Besides, the movie that used particularized conversational implicature is more interesting, because it will make the movie unique to watch by viewer.

The second is Lestari's thesis from IAIN Salatiga. This thesis was in 2013 with the title "The Analysis of Conversational implicature in the Movie Script of "Discapable Me". This research used theory of principle corporative from Grice. In this research, the

researcher analyzed for of corporative principles; namely maxim of quantity, maxim of quality, maxim of relation and maxim of manner.

The third is thesis of Miftahul Huda from Universitas Brawijaya. This research was did in 2013 with the title “Conversational implicature Found in Euro Trip Movie”. This study pragmatically analyzed the implicature of conversations in the euro film. The goal of the film is to find out the insults and ridicule done by the supporters. What fun is the extent of violating the principle of corporative. The results of the study are supporters of the principle of corporative violators.

The similarity between my research papers with Muhammad Vikry’s paper is to find the maxims that are commonly flouted and resulted by the conversational implicature. The difference with my research is object that found. He found in “Iron Man 3 Movie”, while the research found in the short movie of *Suicides* and *In a Grove Movie Script*. Then the similarities between my research papers with Lestari’s paper are to find the conversational implicature that are commonly flouted. The difference with my research is object that found. She found the object in “Discapable Me” movie, while the object of my research found in the short movie of two movies, those are *Suicides* and *In a Grove Movie*. Beside that, her research only analyzed four cooperatives principles of the movie, while in my research analyzed not only cooperatives principles, but also all implicatures flouted in the movies based on Paul Grice theory. The similarities between my research papers with Miftahul Huda’s paper is to find the maxims that are commonly flouted and resulted by the conversational implicature. Then the difference are his research uses dialogue in movie or motion picture and gives the explanation how to calculate the implicature. He also uses the theory Speech Act classification which is proposed by Searle (1975) to determine the function of implied meaning, while this research is made to enrich the other students about

the term of implicature and show the application of implicature in conversation of *Suicides* and *In a Grove Movie Script* based on Paul Grice's theory.

CHAPTER III

RESEARCH METHODOLOGY

This chapter presents research methods that are used in this study. It covers research method, object of research, the source of data, the technique of collecting data, and the technique analyzing data.

a. Research Design

In this research, the researcher uses the descriptive qualitative method. Qualitative research is about immersing oneself in a scene and trying to make sense of it whether at a, during an interview, in a community festival, or company meeting, Tracy Sarah J (2013:3). The purpose of qualitative researchers is examining and making note of small for how to behave, as well as to understand about context and larger knowledge about the culture. Clifford Geertz is known as the father of interpretive anthropology, preferring to examine the field's rich specificity, focused specifically on context. As Geertz (1973) famously put it: "Man is an animal suspended in webs of significance he himself has spun, I take culture to be those webs, and the analysis of it to be therefore not an experimental science in search of law but an interpretive one in search of meaning". Ethnographers means through immersion in a context comparable to that of scientific research say, an experimental laboratory study that isolates variables and controls circumstances, so that findings can be replicated.

The qualitative researcher believes that the empirical and theoretical resources needed to comprehend a particular idea, or to predict its future trajectory, are themselves interwoven with, and throughout, the context. Social theory is based in the everchanging, biased, and contextualized social conditions of their production. So, we can read detailed

analyses of innercity poverty and glean emergent theories of social justice from these rich evocations.

Aminudin, (1999: 16) states Qualitative research usually has descriptive quality, it means the data that is analyzing and the result of the data analysis have the form of descriptive phenomenon, not nominal form or coefficient about among variable. It can be known that qualitative research is systematic application of the problems and the data can be written or oral. Qualitative research is a research of which the data is written or oral word is descriptive method Moleong (2002: 4). The function of descriptive describes or analogy something and it is meaning of thing and meaning is associate. Furthermore, Moleong (2002: 3) said qualitative research is a search of which one is the data of written or oral word are analyzed, which does not include any calculation.

As the research design, the study used qualitative approach and content analysis. One can undertake qualitative in a natural phenomenon where the researcher works as the primary instrument of data collection that compiles words, analyzes then inductively, concerns with the meaning of participants, and describes an expressive language processes (Creswell, 1998). In this case, the researcher collected all of the data related to utterance in dialogue of *“Suicide”* (2016) and *“In A Grove”* (2015) movie. The design of the research is content analysis death with the utterances. Ary et al (2000) said that the analysis based on the analyzing and interpreting recorded material in every context is like textbooks and public records.

b. Data and Source Data

The data of this study was the utterances in dialogue of *“Suicide”* (2016) and *“In A Grove”* (2015) movie-script which are indicated the maxim of conversation. Arikunto said (1987: 1252) the subject from which the data is obtained is called the source of data. There

were many utterances used by the characters and it had many types of function, such as commanding, informing, questioning, and requesting. Here, only the utterances that are functioned as request is taken as the data of this research. There were 30 implicature found in the source of data. The form of the data were from *Suicides* and *In a Grove Movie Script*.

c. Object of the Research

One of the important elements for conducting any research is subject of the research. It is helping in determining the possibility of getting the study. The object of this research is the conversational implicature used in the “*Suicide*” (2016) and “*In A Grove*” movie-script. It can be found by identifying the conversational implicatures that occurs in the dialogue, determining the type of conversational implicature in a dialogue, and determining the function of each conversational implicatures. The data can be in the forms of clauses and sentences.

d. The Technique of Collecting Data

In the terms of the way or data collection techniques, the data collection techniques could be done by observation and interviews. As in this study, the researcher used data collection methods as follows:

1. Interview

Burns (1999: 17) said interview is face-to-face personal interaction, which generate data about the research issue and allow specific for discussing from other people perspective. In this research, the researcher interviewed to the directors of the movie. In this research, the researcher used structured interview to get the data. The researcher prepared the list of questions before interviewed the respondent or other

material like note book to write the important data basen on the movie act and movie script.

2. Observation

Burns (1999: 80) said the observation is taking regular conscious notice of classroom action and occurrences, which are particularly relevant to the issues or topics being investigate. By doing observation, the researcher got document and reflect systematically interaction and events, as they actually occured rather than as we thought they occured. Observation can be reference to using procedures whichcertify that information collected provides a sound basis for answering research questions and supporting the interpretation that are reached.

The researcher uses documentation as the way to collect the data inn this research. Documentation is finding the data about all variables in the notebooks, newspapers, magazines, and so on (Arikunto. 2002: 206). Documentation is also a written or printed paper that bears the original, official or legal form of something and can be used to furnish decisive evidence or information. Document in this case is “*Suicide*” (2016) and “*In A Grove*” (2015) movie script. Moreover, taking note technique is also used in this research. The researchertook notes then classifies the movie’s conversations while checking at the printed subtitles. In this technique, the researcher is directly taken a part to create the data itself (Sudaryanto. 1993: 134).

e. Technique of Analyzing Data

The researcher uses Grice's theory of cooperative principle in analyzing the data of *Suicides* and *In A Grove* movie. The researcher analyzes *Suicides* and *In A Grove* movie by doing some activities. Furthermore, the researcher uses the steps in analyzing the data are below:

1. Watching the movie entitled *Suicide* (2016) and *In A Grove* (2015), the researcher try to fully understand thoroughly, and find many important details which supported the research and then look for utterances.
2. Reading and observing all dialogues of "*Suicide*" (2016) and "*In A Grove*" (2015) movie script.
3. Selecting the data for implicature which are found in the "*Suicide*" (2016) and "*In A Grove*" (2015).
 - a. Based on theory of Grice
 - 1) Conventional implicature
 - 2) Conversational implicature
 - b. Based on theoryof Grice
 - 1) Maxim of Quantity
 - 2) Maxim of Quality
 - 3) Maxim of Manner
 - 4) Maxim of Relevance
 - c. Bases on theory of Mey
 - 1) Representative
 - 2) Directive

- 3) Commissives
 - 4) Expressives
 - 5) Declarative
4. Identifying the kind of implicature, violation maxim and Function Implicature
 5. Mentioned the variation of the implicature used in *Suicide (2016)* and *In A Grove (2015)* movie script.
 6. Collected and took notes about implicature belonging to “*In A Grove*” and “*Suicide*” movie script.
 7. Finally, the code is given to each datum.

The example of data coding was formulated as follows:

- 1/00:33:45/C

From the example above, it can be explained that the data is number one. It is taken from minute 00:33:45. It belongs to type of request strategies of Calculability

8. Drawing the conclusion of this research.

f. Trustworthiness

The trustworthiness of the information must be checked first before some informations were used for the research data. Because the data has to be responsible to the point of departure for making conclusion. The technique which was used to check the trustworthiness of data is triangulation in this research. Pattons in Sutopo (2002: 78) there are four types of triangulation, those are investigator triangulation, data triangulation, theoretical triangulation, and methodological triangulation. The researcher used data triangulation in this research.

This research used data triangulation. Denzin, N.K., and Lincoln, Y. S. (1998:23) explained that data triangulation involves the use of different sources of data/information. This involved gathering data by differing sampling strategies such as collecting the data:

1. On the different times
2. On the different contexts
3. On the different people

This type may also include gathering data from both the people involved - and the researcher's own experiences of - a situation. Based on the theory above the researcher was able to make sense of certain forms of behaviour on many characters on the movie do not only deliver what they want to say by literal utterance but also their utterance contain implicit message which have certain function. It is such as mocking, accusing, refusing, and humiliating in the movies of *Suicides* and *In A Grove* Movie Script.

The researcher also asked a validator to check the data. This research used document as the source of data and the researcher involved a validator to check the data. The validator was chosen based on these criteria; mastering English-Indonesian language, having good knowledge of translation theory and having a good knowledge of grammar, the type of implicature and maxim from character in the dialogue and monologue in *Suicides (2016)* and *In A Grove (2015)* movie which had been classified into tables.

CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

A. Research Findings

The researcher analyzes Implicatures and Violation maxims in *Suicides* and *In A Grove* Movie Script based on Grice's theory and Yule's theory. Grice in Thomas (1995: 53-64) the propose of four basic maxims of conversation is as a guideline. They are maxim of quality (sincerely, said the real and the truth), maxim of quantity (informatively), maxim of relevant (relation) and manner (orderly). While, Yule (1996:45) states conversational implicatures, those are generalized conversational implicature, particularized conversational implicature.

1. Types of implicature that is used in *Suicides* (2016) and *In A Grove* (2015) movie.

a. Generalized Conversational Implicature

According to Yule (1996:41), generalized conversational implicature does not require special knowledge in the context to calculate additional meaning. It is also implicature that arises without any particular context or special scenario being necessary. The data found are described bellow:

1) Datum 1 (*Suicides* Movie) (01.00.55 – 01.01.08)

Detective : *Did he have any problems in this office?*

Widya : *Sorry, I have no idea about that, but it seems he has no problem; he enjoyed his job.*

From the conversation above, it can be seen that it is no need particular context to interpret what the detective said because the detective said in a clear question in a context of conversation. Then Widya answer in a clear words. so that is clear enough to be understood the context of that conversation.

2) Datum 2 (Suicides Movie) (00.32.37 – 00.32.45)

Cahyo :(Calmly)my head is whirling, sari. Could you, please?

Sari :(Feeling guilty)yes, sir. I apologize....

The conversation between Cahyo and Sari does not need particular context to make it clear. Even Cahyo does not give purpose directly, but he gives the statement calmly. Then sari directly understands his purpose with apologizing.

3) Datum 3 (Suicides Movie) (00.51.03 – 00.51.50)

Anjani : (Smiling brighter)I believe you could do so. And your bright eyes, it will say something butwill your mouth hold it 'till your heart stops to beat?

Cahyo :(Take brooch from his pocket). You know me well,as always.this brooch is for you, this is my mother's, put it on your veil.

From the conversation above, it can be seen that it is no need particular context to interpret what Anjani said because Cahyo said in a clear question in a context of conversation. Then Cahyo answer in a clear words. So, it is clear enough to be understood the context of that conversation.

4) Datum 4 (In a Grove Movie) (00.46.40 – 00.06.49)

Dad: (Angry with his son behavior) (yelling) where will you go?! your mother is asking you a question?!

Rony :(without looking his dad) (keeps walking) nowhere.

From the conversation above, it can be seen that is no particular context to interpret what Dad said because Rony said clear question in a context of

conversational. Then Rony said clearly. So, it can be called generalized conversational implicature.

5) Datum 5 (In a Grove Movie) (00.35.31 – 00.35.44)

Sukarman : (Sigh: shit!) *allright!* (confused) *but why are you trying to hear about something you have actually known before!?*

Interrogator : *you know why. just go on!*

The conversation above implied that there is no need of particular context to interpret other meaning from interrogator statement. so that, it can be called generalized conversational implicature.

b. Particularized Conversational Implicature

Yule (1996:42) states that particular implicature arises become some special factors inherent in the context of the utterance and is not normally carried by the sentence used or it is an implicature that needs a specific context. In can be seen bellow:

1) Datum 1 (Suicides Movie) (00.59.55 – 01.00.05)

Policeman : (amazed) *He might have had a hard day or somebody might have given him a hard day.*

Policewoman : *Murder?*

Policeman : *That's our job to find it. Let's go inside to check the office.*

From the conversation above, it can be seen that policeman was not clearly answered Policewoman's question. He delivered the response which indirectly completes the speaker's goal. According to policeman's utterance,

it implicated that he did not say yes or not about the “murder”, he only asked the policewoman to continue their job and check the office.

2) Datum 2 (Suicides Movie) (00.09.29 – 00.09.41)

Cahyo :Sari..(Staring at Sari's eyes)*If I want to see other theaters of my life, if I restart it all over again...Will it free me from this boredom?*

Sari :(trying to understand)*Sir..*

The conversation above implied that Sari gave response to Cahyo indirectly. An utterance which is spoken by Sari has hidden meaning which implies something behind the utterance in this case. She does not give the answer clearly by saying “yes” or “no”, she only say “sir..” with expression understanding Cahyo.

3) Datum 3 (In a Grove Movie) (00.02.18 – 00.02.35)

Chief : *(smiling) I don't really care about what will you do to this village property as far as I earn profit as many as you can offer, old friend (laughing).*

Rendhy : *(smile) (laughing) you can keep my word friend.*

From the conversation above, it can be seen that This implicature belongs to particularized implicature because the inference can be drawn by understanding the situation and context of the communication. The purpose of implicature is making sure toward Rendhy's appearance.

4) Datum 4 (in a Grove Movie) (00.16.13 – 00.16.41)

Interrogator : *Easy, she's safe. I just interested in your relation with both your nephew and Sukarman. Is everything okay?*

Ustadz : *Sukarman? Pardon me? Why are you asking this? I will NOT telling you anything. Its a private matter.*

The type of that implicature belongs to particularized implicature because the inference can be drawn by knowing the context of utterance. The function of the implicature is complaining toward Ustadz statement. Complaining belongs to representative function because it because it commits the truth about something.

5) Datum 5 (in a Grove Movie) (00.18.55 – 00.19.04)

Interrogator : *How's your family?*

Mosque Girl : *Just make it quick. Ask me what you need to know. I have no much time for this non sense.*

The type of implicature belongs to particularized implicature since the inference worked out while drawing totally on the specific context of the utterance. The function of implicature is representative something. In this case, it represents refusing platitude. This function is used to describe the world or reason about it. Mosque girl statement means to refuse something and wants to straight to the point of conversation.

6) Datum 6 (In a Grove Movie) (00.19.08 – 00.19.19)

Interrogator : *How is Sukarman doing?*

Mosque Girl : *(soul smiling) I knew it. I already know that you will ask me that. He's fine.*

The type of implicature belongs to particularized implicature because the mosque girl's utterance represents something hidden. She doesn't want to answer what Sukarman doing but she only answers and makes sure that Sukarman is fine only.

7) Datum 7 (In a Grove Movie) Policeman (00.23.33 – 00.23.40)

Policeman : *Why don't we arrest him anyway?*

Interrogator : *Not now.*

The type of that implicature belongs to particularized implicature because the inference can be drawn by knowing the context of utterance. The function of the implicature is hiding something. Interrogator doesn't give the reason why he doesn't arrest the murder. He only says "not now". It implies that he wants to arrest the murder as soon as possible but not now, without giving the reason.

8) Datum 8 (In a Grove Movie) (00.26.31 – 00.26.37)

Interrogator : *How's your leg?*

Sukarman : *What are you talking about? I am fine. I'm pretty fine.*

The type of implicature belongs to particularized implicature. He gives information or answer that is not true. Sukarman said that he is fine, but there

something happen with his leg. This function is used to describe that he doesn't want to be understood. Sukarman wants to discuss the problem only.

9) Datum 9 (In a Grove Movie) (00.26.38 – 00.26.26.53)

Interrogator : *Really? How about this? (put the evidences to the table)*

Sukarman : *(shocked) hey what are you doing? What do you mean?*

The type of implicature belongs to Particularized Implicature since the inference worked out while drawing totally on the specific context of the utterance. The function of implicature is expressive. It reports feeling of speaker toward something. Sukarman means to evasive the evidence while giving expression of shocked.

10) Datum 10 (in a Grove Movie) (00.30.01 – 00.34.58)

Sukarman : *(sigh, calm) yah i did it. I did it because i am jealous with Ronny.*

He got everything including the love of my life, Yuyun. I want to keep yuyun at all. You surely have known about that.

Interrogator : *That's all?*

Sukarman : *What did you mean?*

The type of implicature belongs to Particularized Implicature since the inference worked out while drawing totally on the specific context of the utterance. The function of implicature is elusory. It reports feeling of speaker unconvinced toward something. Sukarman means to make sure something that he doesn't understand yet.

11) Datum 11 (In a Grove Movie) (00.35.00 – 00.35.11)

Interrogator : *Did you think that this case has the connection with your chief?*

Sukarman : *Err..What do you want again from me? I have told the truth.*

The type of implicature belongs to Particularized Implicature since the inference worked out while drawing totally on the specific context of the utterance. Interrogator gives question that is like accusing Sukarman. Then Sukarman also doesn't answer the question but his answer implies an anger with the intimidate from the interrogator.

12) Datum 12 (In a Grove Movie) (00.35.11 – 00.35.20)

Sukarman : *Chief and his wife? They already here?! Did you arrested them?*

Interrogator :*The files found in the crime scene were enough evidence to arrest them.*

The type of implicature is Particularized Implicature with specific context of the utterance. The function of implicature is directive function which means speaker expects the listener to think something. Interrogator does not say that he arrest the chief and his wife or not. He only say the reason that the crime scene were enough evidence to arrest them.

2. Types of Maxim that is used in *Suicides* (2016) and *In A Grove* (2015)movie.

a. Violation Maxim of Quantity

Grice That maxim of quantity is concerned in giving the information. It is required and is not giving the information more than it is required (Grice in Thomas, 1995:

53). The speakers just say the information needed, it should not be less informative or more informative.

The researcher found violation maxim of quantity in *Suicides* and *In a grove* movie script. The researcher only chooses three examples from the data. the examples can be seen as below:

1) Datum 1 (Suicides Movie) (01.00.35 – 01.00.47)

Detective : (Serious) I'm Sorry For What Happened To Your Co-Worker. *Do You Know Anything About Him?*

Widya : (Sympathy) *He Is My Best Employee. We Often Had Lunch Together. One Thing That I'm Sure Is That He Lived A Happy Life And He Loved His Life.*

Widya replies violation maxim of quantity because she does not give information as required and is not giving the. Actually, Widya just need to say the information needed, it should not be less informative or more informative. Widya just need to say "yes", or "no" to answer detective's question

2) Datum 2 (Suicides Movie) (01.01.00 – 01.01.07)

Detective : *Did he have any problems in this office?*

Widya : *Sorry, i have no idea about that, but it seems he has no problem; he enjoyed his job*

Widya replies violation maxim of quantity because Widya provides more than enough information needed to answer detective's question, that she supplies more than necessary answer.

3) Datum 3 (In A Grove Movie) (00.12.44 – 00.13.23)

Interrogator : *So, it was you who firstly found the body?*

Woodcutter : *Certainly, it was I who found the body. That evening, as usual, I went to cut my daily quota of fire woods with my neighbors, when I found the body in a grove in a hollow in the mountains. The location is about 150 meters off the klego stage road. it's an out-of-the-way grove of woods. so, yes, sir.*

Woodcutter replies violation maxim of quantity because he gives the information more than required. It is occurred inside the police's interrogation's room. So it can be implied that woodcutter answers the question under pressure then he gives information more than needed. She only need to say "yes sir" or "no sir" to answer the question from interrogator.

4) Datum 4 (In A Grove Movie) (00.25.27 – 00.25.53)

Sukarman : *Really?* it seems like the one who never changed was you. coward. If not because of this damn office, you are nothing but government's rat lab!

Interrogator :(smile) yeah, you might be right. *You are always be better than me. Even that I wanted to be like you but I always one step behind you.*

Interrogator replies violation maxim of quantity because he gives the information more than required based on Sukarman's question. Interrogator just need to say what Sukarman's question without adding additional answer.

b. Violation Maxim of Quality

Grice in Thomas (1995: 54) Maxim of quality needs the speaker not to say what is believed to be false and for which the speaker lacks evidence. Here, the researcher shows the examples of the utterance that obeys the maxim of quality and that one violates the maxim!

The researcher found data of violation maxim of quality in *Suicides* and *In a Grove* movie script. The researcher only chooses few examples from the data. The examples can be seen as below:

1) Datum 1 (Suicides Movie) (00.46.10 – 00.46.40)

Mother : (Smile brightly) Cahyo, *why did you work so late? you look so tired. Is there anything I should do to help you?*

Cahyo : (*Smiling to his mother*) it's okay mom. I'm okay. Can you bring me a cup of coffee?

Cahyo replies violation maxim of quality that means the Cahyo informs the false and he gives the statement that run short of proof. Actually, Cahyo says "it's okay mom. I'm okay" to make mother calm. He does not want to make her worry about him. So that he repeat what he says twice to stress that he is okay at that moment.

2) Datum 2 (In A Grove Movie) (00.06.10 – 00.06.23)

Wife :*How is the business with your colleague, pa?*

Chief: *Nothing special, my dear. Just another deal to make and sign. This village will grow into a fine city in the short future. (Their son seen to be near the door and look sharp to his father. A memory of last night brutal*

violence done by his father to him made a deep hatred to his own father (flashback). He walks toward his mother and says).

Chief replies violation maxim of quality to answer question from his wife. Here chief says is expected to say only what they believe to be true and to have evidence for what he say. In this case, chief answers his wife when he is tired. So that he little bit lazy to speak.

3) Datum 3 (In A Grove Movie) (00.06.40 – 00.06.49)

Dad : (Angry with his son behavior) (yelling) Where will you go?! Your mother is asking you a question?!

Rony :(Without looking his dad) (keeps walking) Nowhere.

rony walks out the door and black out.

Rony replies violation maxim of quality to answer dad's question because Rony lies to dad. He says that he doesn't go anywhere but in fact he walks out the door. So, he doesn't say honestly.

4) Datum 4 (In A Grove Movie) (00.16.03 – 00.16.28)

Ustadz :*What is it? what happens to her?*I swear to god if something ..

Interrogator :*Easy, she's safe. I just interested in your relationwith both your nephew and Sukarman. Is everything okay?*

Interrogator replies violation maxim of quality to answer ustadz's question because the speaker does not tell the truth in the situation. Interrogator just want to make ustads calm. So that he doesn't tell the truth.

5) Datum 5 (In A Grove Movie) (00.18.28 – 00.18.39)

Interrogator : *Just a friend?*

Ustadz : *Perhaps, but I don't know more about them and their relationship until today. That's all I know. please trust me.*

Ustadz replies violation maxim of quality to answer ustadz's question because ustadz tries to cover up something about the girl.

c. Violation Maxim of Relevance

Grice in thomas (1995:55) states that maxim of relevance required the speaker to be relevant. Below are the examples of utterance that obeys the maxim of relevance and that one violation maxim.

1) Datum 1 (Suicides Movie) (00.51.02 – 00.51.50)

Anjani :*(Smiling brighter) I believe you could do so. And your bright eyes, it will say something but will your mouth hold it 'till your heart stops to beat?*

Cahyo :*(Take brooch from his pocket) you know me well, as always. This brooch is for you, this is my mother's, put it on your veil.*

The conversation above destroys maxim of relevance. Cahyo replies violation maxim of relevance because she does not give information as relevant to the topic proceeding based on Anjani's question.

2) Datum 2 (In A Grove Movie) (00.16.14 – 00.16.41)

Interrogator : Easy, she's safe. I just interested in your relation with both your nephew and Sukarman. *Is everything okay?*

Ustadz : *Sukarman? pardon me? why are you asking this?* I will not telling you anything. Its a private matter.

Ustadz replies violation maxim of relevance to interrogator because he gives the answer to interrogator which is not relevant to the question. Interrogator ask, "is everything okay?". Then ustadz gives the answer which is not relevant, that is, "Sukarman? pardon me? why are you asking this? I will not telling you". So that, it can be called as violation maxim of relevance.

d. Violation Maxim of Manner

Grice in Thomas (1995: 55) states that maxim of Manner needs the speaker to avoid obscurity of ambiguity. Maxim of manner asks the speaker to be brief. The examples of utterance that obeys the maxim of manner and that one violation maxim!

1) Datum 1 (Suicides Movie) (01.00.00 – 01.00.06)

Policewoman : *Murder?*

Policeman : *That's our job to find it.* Let's go inside to check the office.

The conversation destroys maxim of manner. Policeman replies violation maxim of manner because he gives obscurity of expression and ambiguity. It can be interpreted that policeman does not answer briefly.

2) **Datum 2 (In A Grove Movie) (00.35.04 – 00.35.12)**

Interrogator : *Did you think that this case has the connection with your chief?*

Sukarman : *Err..what do you want again from me? i have told the truth.*

The conversation destroys maxim of manner. Sukarman replies violation maxim of manner because he gives obscurity of expression and ambiguity. It can be interpreted that Sukarman does not answer briefly with interrogator's question.

3. **Function of each implicature in the dialogue of *Suicides* (2016) and *In A Grove* (2015) movie.**

4.1 Functions of Implicature on the Script

Data	Utterance (Suicides)	Utterance (In a Grove)	Function
1	POLICEWOMAN <i>Murder?</i> POLICEMAN <i>That's our job to find it. Let's go inside to check the office.</i>		Directive
2		Interrogator <i>Did you think that this case has the connection with your chief?</i> Sukarman <i>Err..What do you want again from me? I have told the truth</i>	Expressive
3	MOTHER (Smile brightly) <i>Cahyo, why did you work so late? You look so tired. Is there anything I should do to help you?</i>		Directive

	<p>CAHYO (<i>smiling to his mother</i>) It's okay mom. I'm okay. Can you bring me a cup of coffee?</p>		
4		<p>Wife (00.06.10 – 00.06.23) <i>How is the business with your colleague, Pa?</i></p> <p>Chief <i>NothIng special, my dear. Just another deal to make and sign. This village will grow into a fine city in the short future.</i></p>	Representative
5		<p>Dad (angry with his son behavior) (yelling) Where will you go?! Your mother is asking you a question?!</p> <p>Rony (without looking his dad) (keeps walking) nowhere. <i>Rony walks out the door and black out</i></p>	Espressive
6		<p>Ustadz <i>What is it? What happens to her? I swear to god if something ...</i></p> <p>Interrogato <i>“Easy, she’s safe. I just interested in your relation with both your nephew and Sukarman. Is everything okay?</i></p>	Representative
7		<p>Interrogator <i>Just a friend?</i></p> <p>Ustadz <i>Perhaps, but I don’t know more about them and their relationship until today. That’s all I know. Please trust me.</i></p>	Expressive

<p>8</p>	<p>ANJANI (smiling brighter) I believe you could do so. <i>And your bright eyes, it will say something but will your mouth hold it 'till your heart stops to beat?</i></p> <p>CAHYO (take brooch from his pocket) <i>You know me well, as always. This brooch is for you, this is my mother's, Put it on your veil</i></p>		<p>Directive</p>
<p>9</p>		<p>Interrogator Easy, she's safe. I just interested in your relation with both your nephew and Sukarman. <i>Is everything okay?</i></p> <p>Ustadz <i>Sukarman? Pardon me? Why are you asking this? I will NOT telling you anything. Its a private matter.</i></p>	<p>Expressive</p>
<p>10</p>	<p>DETECTIVE (serious) I'm sorry for what happened to your co-worker. <i>Do you know anything about him?</i></p> <p>WIDYA (sympathy) <i>He is my best employee. We often had lunch together. One thing that I'm sure is that he lived a happy life and he loved his life</i></p>		<p>Representative</p>
<p>11</p>	<p>DETECTIVE</p>		<p>Representative</p>

	<p><i>Did he have any problems in this office?</i></p> <p>WIDYA</p> <p>Sorry, <i>I have no idea about that</i>, but it seems he has no problem; he enjoyed his job</p>		
12		<p>Interrogator</p> <p><i>So, it was you who firstly found the body?</i></p> <p>Woodcutter</p> <p><i>Certainly, it was I who found the body. That evening, as usual, I went to cut my daily quota of fire woods with my neighbors, when I found the body in a grove in a hollow in the mountains. The location is about 150 meters off the Klego stage road. It's an out-of-the-way grove of woods. So, Yes, sir.</i></p>	Representative
13		<p>Sukarman</p> <p><i>Really? It seems like the one who never changed was you. Coward. If not because of this damn office, you are nothing but government's rat lab!</i></p> <p>Interrogator</p> <p><i>(smile) Yeah, you might be right. You are always be better than me. Even that I wanted to be like you but I always one step behind you</i></p>	Expressive
14		<p>Chief</p> <p><i>(smiling) I don't really care about what will you do to this village property as far as I earn profit as many as you can offer, old friend (laughing).</i></p> <p>Rendhy</p> <p><i>(smile) (laughing) you can keep my word friend.</i></p>	Expressive

15		<p>Interrogator <i>How's your family?</i></p> <p>Mosque Girl <i>Just make it QUICK. Ask me what you need to know. I have no much time for this non sense.</i></p>	Directive
16		<p>Interrogator <i>How is Sukarman doing?</i></p> <p>Mosque Girl <i>(soul smiling) I knew it. I already know that you will ask me that. He's fine.</i></p>	Representative
17		<p>Policeman <i>Why don't we arrest him anyway?</i></p> <p>Interrogator <i>Not now.</i></p>	Directive
18		<p>Interrogator <i>How's your leg?</i></p> <p>Sukarman <i>What are you talking about? Iam fine. I'm pretty fine.</i></p>	Representative
19		<p>Interrogator <i>Really? How about this? (put the evidences to the table)</i></p> <p>Sukarman <i>(shocked) hey what are you doing? What do you mean?</i></p>	Expressive
20		Sukarman (00.30.01 – 00.34.58)	Expressive

		<p>(sigh, calm) yah i did it. I did it because i am jealous with Ronny. He got everything including the love of my life, yuyun. I want to keep yuyun at all. You surely have known about that.</p> <p>Interrogator <i>That's all?</i></p> <p>Sukarman <i>What did you mean?</i></p>	
21		<p>Interrogator <i>Did you think that this case has the connection with your chief?</i></p> <p>Sukarman <i>Err..What do you want again from me? I have told the truth</i></p>	Expressive
22		<p>Sukarman Chief and his wife? They already here?! <i>Did you arrested them?</i></p> <p>Interrogator <i>The files found in the crime scene were enough evidence to arrest them.</i></p>	Representative
23		<p>Sukarman (sigh: Shit!) Allright! (confused) But <i>Why are you trying to hear about something you have actually known before!?</i></p> <p>Interrogator <i>You know why. Just go on!</i></p>	Directive
24	<p>DETECTIVE <i>Did he have any problems in this office?</i></p> <p>WIDYA</p>		Representative

	Sorry, I have no idea about that, but <i>it seems he has no problem; he enjoyed his job.</i>		
25	<p>CAHYO (calmly) My head is whirling, Sari. <i>Could you, please?</i></p> <p>SARI (feeling guilty) <i>Yes, sir. I apologize....</i></p>		Directive

B. Discussion

In this chapter, the researcher discusses the result of the data analysis which related with type of implicature ,type of maxim and the function of each findings which are taken from *Suicides (2016)* by Agus Nur Sadikin and *In A Grove (2015)* by Luki Refandri and Dicky Alvan F. movie script. The table is presented as follows:

4.2 Kinds of Implicature and Maxim on the Script

No	Types of Violation Maxim (Suicides Movie)	Frequency (Suicides Movie)	Percentage (Suicides Movie)	Frequency (In a Grove Movie)	Percentage (In a Grove Movie)
1.	Violation Maxim of Quantity	2	20%	2	10%
2.	Violation Maxim of Quality	1	10%	4	20%
3.	Violation Maxim of Relevance	1	10%	1	5%

4.	Violation Maxim of Manner	1	10%	1	5%
5	Implicature Conversational Generalized	3	30%	2	10%
6	Implicature Conversational Particularized	2	20%	10	50%
Total		10	100%	20	100%

In the table above can be described as follows; first there are two types of implicature found in movie of *Suicides* and *In A Grove*. The two types are conventional implicature and conversational implicature. In this research the main focus is conversational implicature. All dialogues in the *Suicides* movie and *In A Grove* are classified according to the principle of cooperative. The result that is found of the type of implicature is Implicature Conversational Generalized 5 data and Conversational Particularized 12 data. In the *Suicides* movie, Implicature Conversational Generalized is 3 data dan *In A Grove* movie is 2 data. In *A Grove* movie, the Implicature Conversational Particularized is 10 data while *Suicides* movie is 2 data. Furthermore, the table above can be concluded that the type of Implicature Conversational Generalized in *Suicides* movie is more dominant than in *In A Grove* movie. The Implicature Conversational Particularized in *In A Grove* movie is more dominant than *Suicides* movie.

The second problem which is the maxim that occur in the dialogue of *Suicides* and *In A Grove Movie* . The maxim occurs on the dialogues are maxim of quantity, maxim of

quality, maxim of relevance and maxim of manner. The occurrence of conversational implicature is caused by the result of flouted maxim. There are 1 utterance flout the maxim of quality in *Suicides movie*, and 4 utterances in *In a Grove movie*, 2 utterances flout the maxim of quantity in *Suicides movie* and 2 utterances in *In a Grove movie*, 1 utterance flouts the maxim of relevance in *Suicides movie* and 1 utterance in *In a Grove movie*, and 1 utterance flout the maxim manner in *Suicides movie* and 1 utterance in *In a Grove movie*,

From the data above, we can know that an important aspect of communication is not conventional rules. This important aspect is in the form of efficiency in communication. Speakers often violate maxim's implicature. The problem that arises is that in communication very often hearers have their own understanding. On the other hand the success of a communication when the speaker can deliver a message to the hearer. Meanwhile, hearers must not get out of the context spoken in understanding the speaker's speech.

The third problem is the function of each implicature in the dialogue of *Suicides* (2016) and *In A Grove* (2015) movie. The functions are directive, representative, and expressive.

CHAPTER V

CONCLUSION SUGGESTION

A. Conclusion

As explained in chapter IV, the conclusions in this study are to answer the problem and prove the purpose of the research as follows:

The data of type of implicature in *Suicides* movie and *In A Grove* movie are 17 data. They are type of generalized implicature 5 data; which includes 3 data in *Suicides* movie and 2 data in *In A Grove* movie. Further, the type of particularized implicature is found 12 data; which includes 2 data in *Suicides* movie and 10 data in *In A Grove* movie. Thus it can be concluded that the generalized implicature type is more dominant in the *Suicides* movie, whereas in the *In A Grove* movie the particularized implicature is more dominant.

The type of maxim in the *Suicides* movie and *In A Grove* are 13 data. The data of maxim of quantity is found 4 data; which includes 2 data in *Suicides* movie and 2 data in *In A Grove* movie. The data of maxim of quality is found 5 data; which includes 1 datum in *Suicides* movie and 4 data in *In A Grove* movie. The data of maxim of relevance is found 2 data; which includes 1 datum in *Suicides* movie and 1 datum in *In A Grove* movie. In addition, maxim of manner is found 2 data; which includes 1 datum in *Suicides* movie and 1 datum in *In A Grove* movie. Thus, it is can be concluded that the dominant maxim in *In A Grove* movie is maxim of quality, while maxim of quantity, maxim of relevance and maxim of manner in both of movies are relatively balanced.

The data of implicature function in *Suicides* movie and *In A Grove* movie are found 25 data. The function of directive is found 7 data; which includes 4 data in *Suicides* movie and 3 data in *In A Grove* movie. The data of function of expressive is found 9 data only in *In A Grove* movie. The data of function of representative is found 9 data; which includes 3 data in *Suicides*

movie and 6 data in In A Grove movie. From the data found, it can be concluded that the function of directive in Suicides movie is more dominant than in In A Grove movie. Further, the function of expressive in In A Grove movie is more dominant than in Suicides movie.

From the conclusions review above, the outline can be described as follows. The type of implicature between Suicides and In A Grove movie is relatively balanced. The type of maxim is more dominant in In A Grove movie than in Suicides movie. The implication function in In A Grove movie is more dominant than Suicides movie. The general outline is that In A Grove movie there are more implicatures in the dialogue than in Suicides movie.

B. Suggestion

From the previous conclusion, there are some suggestions given related to the analysis of implicature and movie on several elements.

1. For the academicly

This research can be used as a research implicature on movie in linguistic studies.

2. To other researcher

This research is a reference material for future researchers. The next researcher can use another theory in the study of implicature on the linguistic side.

3. To student

This research can be used as a material for discussion on pragmatics in linguistic classes that students take.

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APPENDIX 1

SCRIPT OF "SUICIDES" MOVIE

Screenplay by:

English Letters B

Based on the short story by

Guy De Maupassant

FADE IN:

SCENE I:

EXT. HOUSING - MORNING

SUNNY AND QUIET MORNING **SCENE I ACT 1 START**

THE PIERCING VOICE OF THE MAN WHO DELIVERS
NEWSPAPER HEARD FROM THE DISTANCE.

DISSOLVE TO:

INT. HOUSE - MORNING

THE MAN THROWS NEWSPAPER TO EVERY HOUSE.

ANOTHER MAN COMES OUT FROM HIS HOUSE AND PICK UP
THE NEWSPAPER.

NEWSAPAPER FOLDED IN THE MAIN PAGE, A NEWS TYPED
BOLD "SUICIDE AT SIXTY SIX STREET" **SCENE I ACT 1**
END

DISSOLVE TO:

SCENE II:

EXT. IN FRONT OF CAHYO'S OFFICE - MORNING **SCENE 2**

ACT 1 START

CAHYO SEEN DEAD ON THE FLOOR WITH MANY BLOOD
SPREAD OUT FROM HIS BODY. HE GRABS AN OLD
PHOTOGRAPH OF HIS WIFE.

IN THE SAME TIME SEVERAL PEOPLE SURROUNDING HIM
WITH UNSURE FACE BEHIND THE POLICE LINES. TWO
COPS, A POLICEMAN, A POLICEWOMAN ARE RESEARCH HIM
OBVIOUSLY.

A SOUND OF AMBULANCE HEARD FROM THE DISTANCE.

POLICEMAN

(command)

Make away, please!

POLICEWOMAN PUTS THE POLICE LINES AROUND THE
ACCIDENT PLACE.

A DETECTIVE COMING THROUGH.

THE COMING WORKERS SURROUNDING THE ACCIDENT PLACE
AND WHISPERING EACH OTHER, SEEMS UNBELIEF WITH
THEIR CO-WORKER SUICIDE.

THE DETECTIVE COMES UPON THE BOSS OF THE COMPANY
TO COLLECT THE INFORMATION OF THE CASE. **SCENE 2**

ACT 1 END

DETECTIVE

SCENE 2 ACT

2 START

(distinct sight)

Good morning ma'am, can we have a minute? I'd like to ask you something related to this case.

WIDYA

(thinking)

Hmm, yes please,

CUT TO:

INT. STAFF ROOM - MORNING

A ROOM WITH ONE TABLE AND TWO CHAIRS FRONT ON.

A LOT OF DOCUMENTS ON THE TABLE, A LAPTOP, AND A PHOTO.

THEY START TO TALK.

DETECTIVE

(serious)

I'm sorry for what happened to your co-worker. Do you know anything about him?

WIDYA

(sympathy)

He is my best employee. We often had lunch together. One thing that I'm sure is that he lived a happy life and he loved his life.

DETECTIVE

(curious)

When was the last time you met him?

WIDYA

Yesterday evening. Before going home.

DETECTIVE

Did he have any problems in this office?

WIDYA

Sorry, I have no idea about that, but it seems he
has no problem; he enjoyed his job.

THE DETECTIVE STANDS UP WHILE PUT HIS NOTE AND PEN
TO HIS POCKET AS WELL AS WIDYA WHILE STRAIGHTEN
HER COAT.

DETECTIVE

(smiling)

Thanks for the time. I will resume my job. **SCENE 2**

ACT 2 END

DISSOLVE TO:

EXT. IN FRONT OF CAHYO'S OFFICE - DAY **SCENE 2 ACT 3**

START

POLICEMAN

I heard he was a managing director.

POLICEWOMAN

But, it seemed he could not manage his own life
well.

DETECTIVE

Now, it's your turn to manage him. Make sure you
leave no single thing.

POLICEWOMAN

He's on the capable hands.

THE POLICEWOMAN DO AS HE TOLD. SHE STARTS TO CHECK
CAHYO'S EYES, HIS HAND, HIS NECK AND MORE. SHE TAKES
OFF AN OLD PHOTOGRAPH OF HIS WIFE FROM HIS HAND AND
PUT IT ALL INTO A BAG.

POLICEWOMAN

(startled)

No signs of illness. No scars. He's in his
perfect shape.

POLICEMAN

(amazed)

He might have had a hard day or somebody might
have given him a hard day.

POLICEWOMAN

Murder?

POLICEMAN

That's our job to find it. Let's go inside to
check the office.

POLICEWOMAN

Yes, sir. **SCENE 2 ACT 3 END**

DISSOLVE

TO:

INT. OFFICE - CAHYO'S ROOM - DAY **SCENE 2 ACT 4 START**

THE DETECTIVE AND THE COPS EXPLORE THE CAHYO'S ROOM.
FINALLY, THE DETECTIVE COMES TO CAHYO'S OFFICE ROOM.
HE STARTS TO LOOK AROUND THE ROOM. HE OPENS THE
DRAWER OF THE DESK AND FINDS SOME OLD LETTERS.
THE DETECTIVE TRIES TO OPEN AND READS A LETTER ON
THE DESK "SURAKARTA, JULY 2ND 2016 - GOODBYE FOR ME."
SCENE 2 ACT 4 END

DISSOLVE TO:

SCENE III:

-FLASHBACK-

INT. OFFICE - CAHYO'S ROOM - NIGHT **SCENE 3 ACT 1
START**

SILENT AND WINDY NIGHT, IN HIS OFFICE ROOM WITH AN
OLD TABLE AND CHAIR,

SOME OLD THINGS SUCH AS A VINTAGE PHOTOGRAPH, OLD AND LOT OF DOCUMENTS, AND A LAPTOP WHICH HAS STOOD FOR LONG TIME WITHOUT CHANGING.

A TABLE LAMP LIGHT HIM WHO REMAINS ALONE IN THE OFFICE.

HIS CO-WORKERS HAD GO HOME SEVERAL HOURS AGO. HE SIT DOWN IN THE OLD CHAIR, HIS HEAD'S COVERED BY HIS HAND LEAN ON A TABLE. ANOTHER HAND HANDED A PIECE OF PAPER ON THE TABLE,

CAHYO
(mused)

I can't just simply die. I need a reason to die.
Death is a need after all. For the reason... I
have found it.

HE CHANGES HIS POSITION NORMALLY, AND TRIES TO GET A PEN AMONG ALL OVER THINGS IN THE TABLE. HE LOOKS ON THE PAPER WITH SERIOUSLY. HE STARTS TO WRITE ON THAT PAPER.

CAHYO
(nods and smile)

You will be proud to your son, mom.

HE WRITES "IT IS MIDNIGHT. WHEN I HAVE FINISHED THIS LETTER I SHALL KILL MYSELF.", HE GLANCES HIS CHILDHOOD PHOTO HOLDING HIS MOTHER'S HAND SPRIGHTLY, HE CONTINUES HIS LETTER.

DISSOLVE TO:

EXT. OFFICE ROOFTOP - MIDNIGHT

CAHYO WALKS SLOWLY AND CERTAINLY TO THE EDGE OF THE ROOFTOP.

HE STARES TO THE OLD PHOTOGRAPH ON HIS HAND FOR AWHILE.

SUDDENLY A WOMAN SHADOW APPEARS BEHIND HIM,
SMILING.

DISSOLVE TO:

INT.OFFICE - CAHYO'S ROOM - NIGHT

CAHYO STILL WRITING HIS LETTER WHILE TALKING TO
HIMSELF "I WAS BROUGHT BY SIMPLE-MINDED PARENTS
WHO WERE UNQUESTIONING BELIEVERS, AND I BELIEVED
AS THEY DID.

HE IMAGINES HIS MOTHER NEXT TO HIM, AND SHE
OFFERED HELP TO CAHYO. **SCENE 3 ACT 1 END**

MOTHER **SCENE 3 ACT 2 START**
(Smile brightly)

Cahyo, why did you work so late? You look so
tired. Is there anything I should do to help you?

CAHYO
(smiling to his mother)

It's okay mom. I'm okay. Can you bring me
a cup of coffee?

MOTHER
(Smile)

SHE MAKES A COFFEE FOR AWHILE THEN GO BACK AND
BRING IT TO THE CAHYO'S TABLE.

CAHYO
(stares her)

Thank you, mom.

AS CAHYO WANTS TO TAKE THE CUP, THE CUP SUDDENLY
DISAPPEARED, THEN HE TURNS RIGHT AND SHOCKS,
BECAUSE HIS MOTHER WAS GONE TOO. **SCENE 3 ACT 2 END**

DISSOLVE TO:

SCENE IV:

SCENE 4 ACT 1 START

HE FEELS TIRED. HE STOPS TYPING AND PUT HANDS UP
ON THE AIR TO REST HIS MUSCLE.
HE STANDS UP, WALKS INTO THE WINDOW.
CAHYO OPENS THE WINDOW, LOOK OUT WHILE TAKE A DEEP
BREATH.
AT HIS LETTER WRITTEN A POETIC WORDS: ' WE ARE THE
ETERNAL TOYS OF FOOLISH AND CHARMING ILLUSIONS,
WHICH ARE ALWAYS BEING RENEWED.' **SCENE 4 ACT 1 END**

DISSOLVE TO:

INT. OFFICE - DAY

SCENE 4 ACT 2 START

CAHYO WALKS TO HIS ROOM, CARRYING A MAP FULL OF
DOCUMENTS, BLUE SHIRT, BLACK TROUSER, BLACK TIE
AND GLASSES, USING POMADE. READY FOR WORKING.
HE SAY HELLO TO HIS NEW CO-WORKERS.
A YEAR LATER, BECAUSE OF HIS DISCIPLINE AND GOOD
WORK, HE GOT A HIGHER POSITION THAN BEFORE AS
CHIEF OF ADMINISTRATION.
CAHYO WEARS THE SUIT AS USUAL WITH A BLACK COAT.
CAHYO CONFIDENTLY CHECKS THE ATTENDANCE LIST OF
HIS STAFFS.
WIDYA APPROACHES HIM, THEN CAHYO GIVES THE REPORT
WHILE BOWS HIS HEAD. **SCENE 4 ACT 2 END**

DISSOLVE TO:

INT. BOSS'S ROOM - DAY **SCENE 4 ACT 3 START**

SEVERAL YEARS LATER, WIDYA, A CHARMING LADY WITH BLACK COAT AND RED BLOUSE, SHE READS CAHYO'S DOCUMENTS SERIOUSLY WITH HIS GLASSES. HE SITS STRAIGHT ON THE CHAIR WHILE WAITING HIS BOSS GIVE AN ADVICE ABOUT HIS WORKS. SHE LOOKS AT THE MAN IN FRONT OF HER OCCASIONALLY, SMILES, STANDS UP AS WELL AS CAHYO. THEY HANDSHAKE TOGETHER.

SCENE 4 ACT 3 END

DISSOLVE TO:

INT. MANAGING DIRECTOR ROOM - DAY **SCENE 4 ACT 4 START**

A CLEAN AND TIDY ROOM WITH A LARGE TABLE, A LEANED CHAIR, LOT OF DOCUMENTS, AN OLD PHOTOGRAPH, AN OPENED LAPTOP.

CAHYO SITS ON HIS CHAIR, HIS ASSISTANT STANDS UP NEXT TO HIM WHILE CARRYING A MAP. **SCENE 4 ACT 4**

END

CUT TO:

EXT. ANOTHER SIDE OF THE OFFICE - DAY **SCENE 4 ACT 5 START**

CAHYO STANDS AND LEANS BOTH OF HIS ARM ON THE BALCONY. LOOKS THE BUILDING FRONT HIM, THEN PUT HIS HEAD DOWN, THINKING DEEPLY.

NOT TOO FAR, A WOMAN WITH RED BLOUSE AND WHITE SHOES. HER RIGHT HAND HOLDING A PHONE AND TYPING. SARI STOPS FOR AWHILE, STARING AT CAHYO THEN APPROACHES HIM.

SARI

(curious then clap his shoulder)

Sir, are you okay? What's going on?

CAHYO

(turns his head)

Sari, I felt that I came to the same theater every day. I know all it feels until I don't know what I should do. Everything runs to the same direction.

Everyday I do the same thing and it bores me.

SARI

(Look at Cahyo confused)

...

CAHYO

Sari ..

(Staring at Sari's eyes)

If I want to see other theaters of my life, if I restart it all over again... Will it free me from this boredom?

SARI

(trying to understand)

Sir..

THEY LOOK EACH OTHER WITHOUT ANSWER FROM SARI.
QUIET. JUST A VOICE OF WINDS THAT MAKE THE LEAVES
MOVE FASTLY AND MAKE HIS HAIR DANCING LIKE A MAN
WITH THE STRAIN OF MUSIC.

SCENE 4 ACT 5 END

DISSOLVE TO:

SCENE V:

EXT. FOOD STALL - AFTERNOON **SCENE 5 ACT 1 START**

CAHYO WALKING TO FOOD STALL, THE SAME PLACE HE EAT
AFTER WORK ALONG DAY.

ISMAN, THE SELLER GREETES CAHYO AS HE WALKS TO
BENCH.

WITHOUT ANY ORDER FROM CAHYO, ISMAN MAKES THE
NOODLE WHICH USUALLY ORDERED BY CAHYO.

WHILE WAITING HIS NOODLE, CAHYO READS A NEWSPAPER,
UNINTENTIONALLY HE FOUND AN ARTICLE ABOUT SUICIDE.
BEFORE HE FINISH READ ENTIRE OF THAT ARTICLE, THE
NOODLE WAS SERVED BY ISMAN.

CAHYO TAKES A SPOON AND FORK AND EATS THE NOODLE
AND DRINKS THE COFFEE AS USUAL, THEN HE PAYS AND
GO HOME. **SCENE 5 ACT 1 END**

CUT TO:

INT. HOUSE - CAHYO'S ROOM - EVENING **SCENE 5 ACT 2
START**

CAHYO ARRIVES HOME, WALKS SLOWLY AND HE OPEN THE
DOOR CAREFULLY.

GOING TO HIS ROOM, HE ENTER AND LOOK AROUND HIS BEDROOM WITH ONE BED, ONE TABLE BETWEEN THE BED AND THE WINDOW AND ONE CUPBOARD IN THE CORNER OF THE ROOM.

HE FEELS TIRED AND BORED, THEN HE GO TO SLEEP.

DISSOLVE TO:

INT.HOUSE - CAHYO'S ROOM - MORNING

IN THE MORNING, HE WAKES UP FROM THE BED IN THE SAME HOUR AT 6 A.M AND SITS ON THE EDGE OF THE BED FOR AWHILE. HE GAZES AT THE CUPBOARD IN CORNER OF THE ROOM. HE WALKS TO THE TABLE. HE SITS ON THE CHAIR AND LAYS HIS HEAD ON THE TABLE.

AND HE SAYS TO HIMSELF "EACH NIGHT, THESE AND OTHER THINGS DISGUST ME AND MAKE ME SICK OF LIVING THUS, I THINK I HAVE TO TAKE THIS DAY OFF AND GO OUT." **SCENE 5 ACT 2 END**

DISSOLVE TO:

EXT. BEACH - DAY **SCENE 5 ACT 3 START**

HIS DESTINATION IS BEACH, HE WANTS TO FEEL THE WIND, AND HEARING THE BEAUTIFUL VOICE OF WAVE AND BIRDS.

CAHYO STANDS MOTIONLESS IN THE SIDE OF BEACH WHILE ENJOYING THE FRESH WIND FROM THERE. HE HEARS SOME TEENAGER LAUGHING AND RUNNING AROUND HIM.

HE LOOKS AROUND AND FOUND A HAPPY FAMILY IN THERE. HE OBSERVES STRAIGHT THE BEACH. SLOWLY EVERYTHING IS STRANGE AROUND HIM. HE LOST VOICE OF PEOPLE, HE ONLY HEARS A VOICE OF WAVE. HE WATCHES AROUND HIM THERE IS NO PEOPLE.

IMAGINE:

SUDDENLY HE COMES CLOSER AND CLOSER TO THE WATER,
WITH A BLANK SIGHT, TILL HE SINKS A HALF OF HIS
BODY IN THE SEA.

SOME PEOPLE NOTICED WHAT CAHYO DO, A PERSON RUN
APPROACHING CAHYO, GRAB HIS SHOULDER AND PULL HIM
TO THE LAND, THEN A LOT OF PEOPLE SURROUNDING HIM.
CAHYO REALIZES WHAT HE HAVE DONE.

CAHYO

(close his eyes and shaking his head)
No place can make me feel better. Although the
place is crowded but it leaves me nothing but
loneliness. Although the place is colorful but
only a color remains, black.

THEN HE GO HOME, BEFORE HE ARRIVES AT HOME HE
DECIDED TO DROP BY THE FOOD STALL. **SCENE 5 ACT 3**
END

DISSOLVE TO:

EXT. FOOD STALL - EVENING **SCENE 5 ACT 4 START**

AS USUAL, ISMAN GREETES HIM, HE DIRECTLY SITS ON
THE SAME PLACE, AND EATS THE SAME FOOD AND
BEVERAGE.

AFTER THAT HE GOES HOME. **SCENE 5 ACT 4 END**

CUT TO:

EXT. BOULEVARD - EVENING **SCENE 5 ACT 5 START**

CAHYO HAS DONE EAT IN THE FOOD STALL, AND WALKING
THROUGH THE BOULEVARD TOWARD HOME.

CAHYO WALKING SLOWLY AND LAZILY, SCRATCHING HIS SHOES TO THE GROUND. HIS FACE BOW TO THE GROUND. THE LIGHTS WERE DIMMED ALONG THE BOULEVARD. SUDDENLY CAHYO HOLDS HIS STOMACH STRONGLY BECAUSE HE FEELS SOMETHING WRONG WITH HIS STOMACH, HE GOT TERRIBLE DIGESTION PROBLEM. HE GOES MAD, HE SCREAMING AND MOCKING HIMSELF.

CAHYO
(shocked)

What happened with my stomach! It's getting terribly sick! The same dish I eat everyday is now betraying me! It might find it boredom to come and go in my body. (laughs frantically).

HE KNEES ON THE GROUND AND HIS HAND SEEM LIKE ANIMAL WHO OBSERVE THEIR PREY. AND HIS EYES LOOK UPON THE SKY. SUDDENLY, HE IS CRYING. THERE IS AN OLD WOMEN WHO SEE HIM. SHE IS CONFUSE ABOUT HIM. SHE APPROACHES HIM AND GIVES SUGGESTION.

SIMBOK

Are you okay, sir?

You want me to call a doctor?

CAHYO

(silent and hold his stomach)

...

SIMBOK

You should buy some medicines. There is an
apothecary across the street.

CAHYO

(laugh frantically)

THE OLD WOMEN IS AFRAID AND LEAVES HIM ALONE. HE
WALKS AGAIN WHILE GRIN AND BEAR HIS ILL. **SCENE 5**
ACT 5 END

DISSOLVE TO:

INT : THE BEDROOM - NIGHT **SCENE 5 ACT 6 START**

CAHYO GOES TO BED DIRECTLY WITH BAD CONDITION.
HE LAYS HIS BACK ON THE BED AND TAKES A DEEP BREATH.
HIS EYES GETS THE OLD BLACK CUPBOARD IN THE CORNER.
HE LOOKS CAREFULLY AT THE CUPBOARD. HE STEPS FORWARD
APPROACH IT.
HE LOOKS AROUND HIS ROOM. HIS EYES STOP IN THE
FURNITURE LIKE TALKS SOMETHING WITH THEM.

CAHYO

Time changes but you are not.

THEN HE GO TO SLEEP.
WHEN HE SLEPT HE WAS RESTLESS BECAUSE HE THOUGHT
MANY THINGS. HE AWAKES UP REPEATEDLY. HE GOT
NIGHTMARE. IT MADE HIM MAD.

DISSOLVE TO:

INT - BEDROOM - MORNING

CAHYO LOOK AT CEILING, THAT THINGS IS LIKE STOLEN HIS OWN MIND AND REALIZES THAT CEILING STILL THERE WITH SAME POSISITION, SAME WHITE AND SAME WITH THE LAST WHEN HIM SAW IT.

SUDDENLY ALARM RINGING UP AND DISPERSED HIS DAYDREAM. CAHYO TAKES THE ALARM AND LOOKS AT THE NUMBER OF THE CLOCK TURN IT OFF AND INDOLENTLY WAKES UP, TAKES HIS TOWEL AND GOING TO BATHROOM.

SCENE 5 ACT 6 END

S

DISSOLVE TO:

INT. BATHROOM - MORNING **SCENE 5 ACT 7 START**

CAHYO LOOKS IN THE MIRROR FOR A MOMENT, GROPING HIS CHEEK AND HIS CHIN.

THERE IS AN OLD MIRROR SEEN USING RARELY. HE WIPES IT SLOWLY. HE LOOKS HIMSELF WITH THE SAME FACE AND SOAP ON HIS CHEEKS.

HE LOOKS HIMSELF WITH THE BLANK FACE AND HOLD A SHAVER THEN SHAVES HIS BEARD SLOWLY. SUDDENLY, HE REMEMBERS WHEN HE WAS YOUNG IN HIS DAYDREAMS.

DISSOLVE TO:

FLASHBACK :

THERE IS A CLEAN AND CLEAR MIRROR. YOUNG CAHYO LOOKS HIMSELF WITH SOAP ON HIS CHEEKS AND ENJOYING SHAVE. THEN, HE PREPARES TO GO TO THE OFFICE WITH HIS BRIEFCASE. **SCENE 5 ACT 7 END**

DISSOLVE TO:

EXT. IN FRONT OF THE OFFICE - MORNING **SCENE 5 ACT 8 START**

HE MEETS HIS FRIEND NAMES LESTARI. SHE ALWAYS ASK HIM.

LESTARI

(smiling)

Hello Cahyo, good morning..

CAHYO

(smiling)

Hello Lestari, morning..

LESTARI

Ready for work?

CAHYO

(smiles brightly)

Of course.

They walk together to the office. **SCENE 5 ACT 8 END**

SCENE 5 ACT 9 START

WHEN HE IMAGINED IN YOUNG, UNINTENTIONALLY, HIS CHEEK INJURED BY SHAVER. HIS BLOOD FLOWS THROUGH ON HIS CHEEK AND LETS IT DROPS ON THE FLOOR. A FEW MINUTES, HE IS AWARE AND WASH HIS FACE. THEN, HE PREPARES TO GO TO THE OFFICE WITH THE SAME BRIEFCASE AND THE SAME STYLE. **SCENE 5 ACT 9 END**

DISSOLVE TO:

SCENE 5 ACT 10 START

EXT. IN FRONT OF OFFICE - MORNING - MANAGING
DIRECTOR

HE MEETS LESTARI AGAIN, AS USUAL. SHE ALWAYS ASK
THE SAME QUESTIONS AND HE ANSWERS THE SAME ANSWER.

LESTARI

Hello.. (Cahyo cut her question quickly, and
answers)

CAHYO

(flat voice)

Hello, morning too. I'm more than ready.

HE LEAVES HER, AND SHE IS CONFUSE WITH HIS
BEHAVIOR.

SCENE 5 ACT 10 END

DISSOLVE TO:

SCENE 5 ACT 11 START

INT : OFFICE - CAHYO'S ROOM - MORNING - MANAGING
DIRECTOR

SARI SITS IN LIVING ROOM OF THE OFFICE AND
RECHECKS HER PAPERWORK WHILE WAITING FOR CAHYO.
CAHYO WALKS TO HIS ROOM, SARI GREETES HIM, CAHYO
COMMANDS SARI AS WELL AS HE ENTERS HIS ROOM.
RETNO KNOCKS THE DOOR AND COMES IN WITH A CUP OF
COFFEE FOR CAHYO.

RETNO

This is your coffee sir, as usual with little
amount of creamer.

CAHYO

Thanks.....

SARI

Can you sign this report, sir?

CAHYO CHECKS THE PAPER AND GIVE A SIGNATURE.

SARI

(interrupts)

Sir, our clients were deploring about your absence
in the meeting. They want to meet you today at
01.00 PM, sir.

CAHYO

Tell them I can't!

SARI

But sir...

CAHYO

(calmly)

My head is whirling, Sari. Could you, please?

SARI

(feeling guilty)

Yes, sir. I apologize....

SCENE 5 ACT 11 END

SCENE 5 ACT 12 START

SARI WALKS OUT FROM THE ROOM AND MEETS CAHYO'S
CLIENT TO SOLVE THAT PROBLEM. **SCENE 5 ACT 12 END**

SCENE 5 ACT 13 START

CAHYO TRIES TO RELAX HIS MIND BY GOING TO BALCONY.
HE WAS VERY GAVE UP WITH HIS LIFE HE WANTS TO
KILLING HIMSELF. HE THOUGHT HE HAD BETTER LIFE
AFTER HE KILLING HIMSELF.

SCENE 5 ACT 13 END

DISSOLVE TO:

SCENE 5 ACT 14 START

INT. OFFICE - CAHYO'S ROOM - LATE AFTERNOON
CAHYO OPENS HIS WORK ROOM AND ENTER.
THE LIGHT OFF, AND THE DESK LAMP ON,
HE SITS ON HIS CHAIR, RECHECKS HIS WORKS,
DOCUMENTS FROM HIS STAFF, SUDDENLY HE STOPS IT,
AND HIS SIGHT POINTED TO THE DRAWER.

CAHYO

(opens the drawer slowly)

For a long time a have been thinking of clearing
out my drawer.

INSIDE OF THE DRAWER ARE LETTERS, BILLS PELL-MELL,
AND A LOT OF MAPS.

IMAGINE:

CAHYO GAZING FOR A WHILE, HIS EYES FOCUSES ON THE
CONTENT OF THE DRAWER.
THEN HE PICKS ONE OF THE DOCUMENT, A DOCUMENT OF
ELEVATION OF HIS POSITION.
THAT DOCUMENT YELLOWED BY AGE.
HE STARES FOR AWHILE AT THAT DOCUMENT, BUT
SUDDENLY LONELINESS COME ACROSS HIS MIND.
HE PUTS THAT DOCUMENT BACK TO THE DRAWER AND CLOSE
IT.
HE LEAN HIS HEAD ON THE CHAIR, AND RETHINKS.

CAHYO

(certainly)

If I cherish my life, I will never disturb this
burial place of old letters!

THEN HE OPENS THE DRAWER AGAIN AND PICKS ALL OF
THE DOCUMENTS UP AND LEAVES HIS ROOM. **SCENE 5 ACT
14 END**

DISSOLVE TO:

SCENE 5 ACT 15 START

EXT. THE OTHER SIDE OF OFFICE - LATE AFTERNOON
HE STANDS NEXT TO THE GARBAGE, HANDFUL THE
DOCUMENTS, HE PUTS THE DOCUMENTS NEAR HIM, AND
TAKES ONE OF THEM TO BE BURNT.
CAHYO LIGHTS THE MATCH AND HANDS THE DOCUMENT UPON
THE FIRE.
THE FIRE CREEPS THE DOCUMENT FROM THE EDGE TO THE
CENTRE, WHILE CAHYO LETS IT DOWN TO THE GROUND.

CAHYO

(convince himself)

This is the way I close my eyes that I may not
read a word again, so that I may not recognize
some forgotten handwritings which may plunge me
suddenly into the sea of memories.

THEN, CAHYO THROWS THE REST OF THE DOCUMENTS INTO
THE FIRE.

SCENE 5 ACT 15 END

SCENE 5 ACT 16 START

HIS CONSCIOUSNESS BACK:

REALIZED, OPEN HIS EYES WIDELY, SHAKING HIS HEAD

SCENE 5 ACT 16 END

SCENE VIII:**SCENE 8 ACT 1 START**

CAHYO TRULY OPEN THE DRAWER ANDS PICK UP A DOCUMENT.

THAT DOCUMENT IS A LETTER FROM HIS DEAREST FRIEND. THAT LETTER WAS FROM "CANDRA".

CAHYO'S NAME WAS TRACED BOLD ON THE BROWN ENVELOPE.

THEN HE OPENS THE LETTER.

NARRATOR:

Dear my friend CAHYO,

How are you my dear friend? I hope you are fine
It has been a long time I didn't write letter for you, and perhaps it'll be my last one.

I received your letter, thanks a million for writing, and I'm sorry for being very late to reply your letter.

God might have another plan, I was hospitalized.

It is going worse and worse every single day.

You know, every time I felt this pain, I tried to forget it by reminiscing our memories when we were college students.

SCENE 8 ACT 1 END**SCENE 8 ACT 2 START****FLASHBACK:**

EXT. UNIVERSITY - IN FRONT OF LAB - DAY

CAHYO STANDS MOTIONLESS, HIS HEAD BOWS TO THE GROUND, BOTH OF HIS HANDS HOLDS THE SIDES OF HIS RANSEL.

CANDRA WALKS TO THE OUTSIDE, STOPS WHILE LOOKING CURIOUSLY TO HIS FRIEND.

CANDRA APPROACHES CAHYO, EMBRACES HIM FROM BEHIND, FACES TO HIM WHILE SMILING BRIGHTLY.

CAHYO'S BODY TURNS A LITTLE WOBBLY, FACES CANDRA WITH A GRIM SMILE.

CANDRA PULLS THEMSELVES TOGETHER FOR WALKING.

CANDRA
(smiling)

Hey, buddy. How's your final project pitch?

CAHYO
It was bad. The lecturers, they say no.

CANDRA
No? No! That's wrong! You are the best student I ever knew.

CAHYO
(smiles to candra)
Ah... so you are.

CANDRA
I know you can break your limit. Don't worry, just do what you can do, and let God solve the rest. I will always help you.

CAHYO
(nodded)
Thanks buddy, yah you're right.

SCENE 8 ACT 2 END

CUT TO:

SCENE 8 ACT 3 START

EXT. YARD OF COLLEGE - DAY

CAHYO AND CANDRA CONTINUES THEIR CONVERSATION. THEY SEEMS ENJOY TO SHARE AND GIVING THEIR PROBLEMS AND SOLVES TOGETHER. **SCENE 8 ACT 3 END**

SCENE 8 ACT 4 START

NARRATOR:

I am glad you got a new position in your company as Chief Administration. I know you are capable to fill that position. I remembered when we were a college student, I ever told you about "failing is not the end of your life, you can do any other things and enjoy your life".

Take care,
Your dearest friend,

Candra

WITH TREMBLING HAND AND DIMMED EYES, CAHYO HAVE READ TILL THE END OF THE LETTER. HE FEELS WOUND SO PAINFUL THAT HE BEGIN TO GROAN AS A MAN WHOSE BONES ARE SLOWLY BEING CRUSHED.

SCENE 8 ACT 4 END

DISSOLVE TO:

SCENE IX:**SCENE 9 ACT 1 START**

INT.OFFICE - CAHYO'S ROOM - NIGHT

CAHYO PUTS THE LETTER ON THE TABLE.
CAHYO STARES TO ANOTHER LETTER, IT WAS THE LETTER FROM HIS MOTHER.
A LETTER WHICH WRITTEN WHEN CAHYO WAS A COLLEGE STUDENT.
THEN CAHYO OPENS THE LETTER AND READS IT.

NARRATOR:

Dear Cahyo,

Having a son like you was the greatest gift,
You are all I have.

As the hours tick, you have become men, an
intelligent and wise man.

I know that you are on the last hours of your
study, I hope that you could finish your study
soon.

You rarely called me recently. I know that you are
busy with ,

2 years didn't you come home. Please, drop by for
a day. I just want to see your face and talk to
you directly. That will heal my loneliness.

SCENE 9 ACT 1 END

DISSOLVE TO:

SCENE 9 ACT 2 START

EXT. HOUSE - DAY

HE ENTERS HIS OLD HOUSE AND WELCOMED BY SERVANT.

SERVANT

(bowing and smiles brightly.)

Welcome, Sir. Good Afternoon...

CAHYO

(Smiles brightly and enter the house.)

CAHYO ENTERS THE HOUSE AND SAW EVERY SINGLE THING
INSIDE THE HOUSE. HE REMEMBERS EVERY DETAILS OF THE
HOUSE. THEN, HE WALKS TO HIS MOTHER'S ROOM.

HIS MOTHER SAT ON THE CHAIR WHILE LOOKING OUTSIDE
OF THE WINDOW. HE CAME CLOSER TO HIS MOTHER.

THEN HIS MOTHER TURN AROUND AND THROW A BRIGHT SMILE
TO CAHYO.

UNCONSCIOUSLY CAHYO'S TEARS COME DOWN THROUGH HIS
CHEEKS.

RAHMI SAW CAHYO IN TROUBLE WITH HIS TIE, THEN SHE CAME CLOSER TO FIX IT.

**I love you very very much, I hope that you will be a better and strong man, because you have to walk on your own way.
That's way will decide who you want to be.**

DISSOLVE TO:

INT.HOUSE - RAHMI'S ROOM - DAY

RAHMI IS FIXING CAHYO'S TIE,

RAHMI
(smiling)

Cahyo, my child, if you do not stand up straight you will be round-shouldered all your life.

CAHYO
(staring his mother's face)

SCENE 9 ACT 2 END

SCENE 9 ACT 3 START

Thank you for being my child, I love you, more than words can ever express.

SCENE 9 ACT 3 END

DISSOLVE TO:

SCENE X:

SCENE 10 ACT 1 START

INT.OFFICE - CAHYO'S ROOM - NIGHT

CAHYO IS STARING AT THE OTHER DRAWER.
SOUND OF THE NIGHT-INSECT BLURRED FROM THE
DISTANCE.
HIS EYES LOOKS CLEARLY BRIGHT.
A SMILE IS PUT ON HIS LIPS, THEN HE OPENS THE
DRAWER SLOWLY.

CAHYO
(smiling)

I remember clearly the stuffs I've put inside
this.

SHOOT (OVER HIS LEFT SHOULDER): THE STUFFS ON THE
DRAWER (GARTER, HANDKERCHIEF, BROOCH, DRIED
FLOWER.)

CAHYO
(shocked)

Hmm.. It is still the same. Everything is the same
as before, except for the flower, it was dried.

CAHYO STARES AT ALL THE STUFFS ONE BY ONE.
THEN HE STARES AT THE BROOCH.

CAHYO
The one and only. Something that really caught my
attention.

THEN, CAHYO'S MIND DRIVE TO THE SWEETEST MEMORY
WITH HIS WIFE.

SCENE 10 ACT 1 END

DISSOLVE TO:

SCENE 10 ACT 2 START

INT. LIVING ROOM - NIGHT

A COLD NIGHT, TELEVISION WAS TURNED ON WITH NEWS CHANNEL.

CAHYO IS SITTING ON SOFA WHILE WATCHING TELEVISION,

ANJANI APPROACHING CAHYO AND BRINGING TWO CUPS OF HOT COFFEE.

BOTH OF THEM WEARING SWEATER.

ANJANI

Both of us are always here. Watching the same news, enjoying the same drink, and inhaling the same air.

CAHYO

(receiving a glass of hot coffee)

(smelling on it deeply)

(closing eyes)

Yeah, always the same.

ANJANI

(doing the same thing)

I know, dear. You always do what you always do. Always think about the same thing. And I know, it is always being renewed day after day.

CAHYO

(holding Anjani's hand on the sofa)

Hmm.. That's life, dear.

ANJANI

(holding CAHYO's hands tighter)

If you could, you can do anything in different
way.

CAHYO

(place Anjani's hands on his beating heart)

If I could.

ANJANI

(smiling brighter)

I believe you could do so. And your bright eyes,
it will say something but will your mouth hold it
'till your heart stops to beat?

CAHYO

(take brooch from his pocket)

You know me well, as always.

This brooch is for you, this is my mother's,

Put it on your veil,

ANJANI

(receive it with tears)

(smiling brightly)

Thank you .. I will. This brooch will always be
here

Just like you, you are always here, in my heart.

(holding her own chest)

SCENE 10 ACT 2 END

DISSOLVE TO:

SCENE 10 ACT 3 START

INT.OFFICE - CAHYO'S ROOM - NIGHT

CAHYO

(smiling)

(take the dried flower)

A red rose even being very dried, and I am being
older.

It has been very long time I have been saving
this. The look changes, but this feeling is still
the same. However, time changes faster than people
do.

CAHYO

(smiling, then put the flower back and close the
drawer slowly)

CAHYO WALKS SLOWLY TO THE WINDOW, CALMLY HE SEE
OUTSIDE THE WINDOW, THE TWINKLE STARS UPON HIM.
SEVERAL MINUTES LATER, HE TURNS HIS HEAD AND
STARING AT THE CHILDHOOD BOOK.

SCENE 10 ACT 3 END

DISSOLVE TO:

SCENE X1:

SCENE 11 ACT 1 START

PRESENT: INT. OFFICE - AFTERNOON
THE DETECTIVE SITS IN FRONT OF THE DESK. KEEPS
HAND THE LETTER ON, FREEZE CONCENTRATION, TRIES TO
READ BETWEEN THE LINES.

SCENE 11 ACT 1 END

CUT TO:

SCENE 11 ACT 2 START

FLASHBACK: EXT. IN FRONT OF HOUSE - AFTERNOON
BELL'S RINGING. CAHYO GOES OUTSIDE SO RUNS TO HIS
MOTHER.

HE WELCOMES HER HAPPILY AND EMBRACES HER.

MOM AND CAHYO RIDING THE MOTORCYCLE, CAHYO
EMBRACES HER MOM ON MOTORCYCLE.

CAHYO SMILES BRIGHTLY AND HAPPILY AS WELL AS HIS
MOTHER.

SCENE 11 ACT 2 END

CUT TO:

SCENE 11 ACT 3 START

INT. MARKET - AFTERNOON

CAHYO'S MOTHER TAKE TWO ICE CREAMS FROM A
REFRIGERATOR, ONE IS CHOCOLATE AND THE OTHER IS

STRAWBERRY. THEN SHE CONFRONT BOTH OF THE ICE CREAMS TO CAHYO.

MOTHER

What do you want, dear? Chocolate or strawberry?

CAHYO

(taking both of the ice creams)

I want two of this, mom.

MOTHER

(nods and smiling)

Okay...

CAHYO

One for me and one for you

MOTHER

(smiles brightly while wiping his head amorously)

SCENE 11 ACT 3 END

CUT TO:

SCENE 11 ACT 4 START

INT. HOUSE - AFTERNOON

CAHYO SITS ON THE CHAIR, EATS THE CHOCOLATE ICE CREAM, ENJOYS IT EXTREMELY.

HIS MOTHER STARES HIM FROM THE BACK, GIGGLES, THEN SURPRISES HIM BY CARRYING THE GIFTS HIDDEN BEHIND HER BACK.

CAHYO'S MOTHER WALKS SLOWLY APPROACHING CAHYO.

MOTHER

(surprising while gives the present to him)

Happy birthday Cahyo.....

CAHYO DOWNS FROM THE CHAIR.

CAHYO

(startling happily while accepts the present)

Hurray! Thank you, mom.

CAHYO TEARS THE WRAPPING PRESENT THEN HE SHOCKS ALL SUDDEN.

IT WAS A BOOK "MOUSE DEER AND THE FARMERS" THAT HE WANTS LONGINGLY.

CAHYO EMBRACES IT DEEPLY BY CLOSING HIS EYES.

HIS MOTHER SMILES HAPPILY, STARES HIM DIRECTLY.

CAHYO

Mom, can you read this book for me tonight?

MOTHER

Yes, dear. I'll read it for you tonight. This is your day.

(embraces Cahyo)

SCENE 11 ACT 4 END

CUT TO:

SCENE 11 ACT 5 START

INT. CAHYO'S ROOM - LATE AFTERNOON
THE DUSK LIGHT DAZZLES AROUND.

LITTLE CAHYO SITS IN FRONT OF THE WINDOW, SMILES,
LOOKS AT HIS BELOVED MOTHER WHO IS POURING THE WATER

FOR FEEDING THE FLOWERS, WRITES THE GRATITUDE ON HIS PAPER REGARDED TO HER.

AT THE NIGHT. CAHYO LIES HIMSELF DOWN ON THE BED AS HIS MOTHER COMES NEAR HIM.

CAHYO LAYS ON HIS BED WHILE HIS MOTHER SITS NEXT TO HIM, THEY READ THE BOOK TOGETHER.

SCENE 11 ACT 5 END

CUT TO:

SCENE 11 ACT 6 START

EXT. ROOFTOP - NIGHT

CAHYO STANDS ON THE EDGE OF THE BUILDING, STARES HIS WIFE'S PHOTO

CAHYO

(smiles defenselessly)

I'm here. I'll return to the beginning of my life. It's all over. I will never have to face those disgusting and monotonous things anymore.

This..... is what I want...

ANJANI SHADOW APPROACHES CAHYO, REACH HER HAND TO HIS SHOULDER AND SMILES.

HE UNFOLDS BOTH HIS ARMS SIDE HIS BODY, LOOKS HIS HEAD UP TO THE DARK SKY, CLOSES HIS EYES FROM EVERY MEMORIES SHOWN THROUGH HIS MIND, AND WRESTLES HIMSELF TO THE GROUND.

SCENE 11 ACT 6 END

CUT TO:

SCENE 11 ACT 7 START

PRESENT : INT. OFFICE - AFTERNOON

THE DETECTIVE CONVINCES THE MEANING OF THE LETTER
AS HE LOOKS NOISY VIEW OUTSIDE THE WINDOW. FOLDS
THE LETTER BACK AND GETS ON FEET.

HE WALKS OUT TO THE OUTSIDE, STOPS, LOOKS TO THE
WHITE DEATH MARK ON THE GROUND FOR AWHILE, THEN TO
THE STREET.

HE WALKS AWAY FROM THAT PLACE.

DETECTIVE

(talking to himself)

And that is how many men come to kill themselves
and we search in vain to discover some great
sorrow in their lives.

SCENE 11 ACT 7 END

APPENDIX 2**THE SCRIPT OF "In a Grove"****Cast List**

Wiku	: Rony
Anjani	: Yuyun / Rony's wife
Asep	: Sukarman
Rini	: Mosque girl
Isna	: Old woman / Yuyun's mother
Reci	: Ustaz
Setia	: Medium
Teisar	: Interrogator
Al	: General
Aji	: Assistant general
Nia	: Assistant General
Adin	: Assistant General
Dita	: Assistant Interrogator
Flo	: Assistant Interrogator
Siti	: Assistant Interrogator
Charisun	: Doctor forensic
Bendol	: Doctor forensic
Jabar	: Crime scene police

Angga : Crime scene police

Mujahid : Crime scene police

Burhan : Crime scene police

Shi : Crime scene police (setya)

Akrom : Crime scene police

Malik : Crime scene police

Luki : Village chief

Fitri : Chief wife

Resita : Waitress

Rendhy : Luki's partner

Abdul : Rendhy Body Guard

Festian : Villager

Zumika : Villager

Prisma : Villager

Arya : Villager

Yesika : Villager

Nadi : Villager

Reivi : Villager

Dewi : Villager

Etty : Villager

Rokhim : Villager

Qory : **Wood cutter**

Harum : Woodcutter's friend

Venia : Woodcutter's friend

April : Woodcutter's friend

Erma : Woodcutter's friend

Nia : Wood cutter's friend

Bendahara : Nia, Resita

Sie Dokumentasi : Akrom, Teisar

Sie Konsumsi : Nia, Resita

Sie Kamera : Wiku & Setya, Burhan & Adin/Malik

Sie Properti : Shi, April

Sie Kostum : Dita, Ety

Sekretaris : Nadi, Harum

In a Grove Script

A calm morning in a village somewhere in Gizzard Province. A cold quite village on the foot of a mountain with its villagers doing their activities to sustain their daily needs. They bring grass for their farm, washing clothes and bathing in the river, greeting each others, working on their rice fields, cooking in their kitchen.

A chief seen to be doing business with his partner on a plain.

Chief

(laughing out loud), don't you worry about the papers of this plain. I am the Chief of this beautiful and rich village and that's mean I can get any permission and procedure clear by an eye blink.

Rendhy

(smiling) it's always a pleasure to doing business with you, old friend. **This village gives many promises in the future.** Office building, marketing building and any business building can be built here as we want.

Chief

(smiling) I don't really care about what will you do to this village property as far as I earn profit as many as you can offer, old friend (laughing).

Rendhy

(smile) (laughing) you can keep my word friend.

The Chief seen to enters his house, his wife welcome him with a hot tea and takes his hands before they start a small talk.

Wife

How is the business with your colleague, Pa?

Chief

Nothing special, my dear. Just another deal to make and sign. This village will grow into a fine city in the short future.

Their son seen to be near the door and look sharp to his father. A memory of last night brutal violence done by his father to him made a deep hatred to his own father (flashback). He walks toward his mother and says.

Rony

Mom, I'd like to go out. Just a moment (takes her hand to ask permission and smile).

Mother

(smile) oh dear son, where will you go? The sky is warm. Why don't you greet your dad?

Rony

(takes off her hand away and walks away) (his smile disappear)

Dad

(angry with his son behavior) (yelling) Where will you go?! Your mother is asking you a question?!

Rony

(without looking his dad) (keeps walking) nowhere.

Rony walks out the door and black out.

Crime scene is seen filled by police examine the scene, Rony's corpse is seen, everybody is busy, villagers crowded outside the police line. Some general assistants reporting to the general who just arrived.

The Crime Scene Observation

Police General

What do we have here?

Policeman

We've got some evidences, sir. We've got blood sample, a pair hair, a comb and a knife, and of course fingerprint, sir.

Police General

Well done, That's more than enough evidences so far. Alright, let's pack everything up and call every witness we have as soon as possible.

Policeman

Yes, sir! Right away, sir!.

Policewoman

Sir, I've found this! (Give a file about corruption Report)

Police General

... (read some pages)

Inside the police's interrogation's room. Many polices walk around the hall. Interrogator escorted by 3 interrogator assistants enter the room.

The Testimony of a Woodcutter

Interrogator

So, it was you who firstly found the body?

Woodcutter

Certainly, it was I who found the body. That evening, as usual, I went to cut my daily quota of fire woods with my neighbors, when I found the body in a grove in a hollow in the mountains. The location is about 150 meters off the Klego stage road. It's an out-of-the-way grove of woods. So, Yes, sir.

Interrogator

How was the body condition? How were details of the body and its surrounding?

Woodcutter

The body was lying flat on its back dressed in a white casual shirt and black leather jacket and black jeans. A single knife stroke had pierced the breast. The fallen wood-blades around it were stained with body blossoms. The blood was no longer running. The wound had dried up, I believe. And also, a gad-fly was stuck

fast there, hardly noticing my footsteps. And there was nothing, sir. I found only a rope at the root of some tree nearby. And . . . well, in addition to a rope, I found a comb. That was all. Apparently he must have made a battle of it before he was murdered, because the grass and fallen wood-blades had been trampled down all around.

Interrogator

Was there a bicycle near by?

Woodcutter

No, sir. It's hard enough for a man to enter, left a bicycle behind.

Testimony of the ustadz**Interrogator**

Did you remember what time you met the man? Did you notice another person who accompanied the man that time?

Ustaz

The time? Certainly, it was about noon yesterday, sir. The unfortunate man was on the road from Gizzard to Klego. He was walking toward Gizzard with a woman accompanying him on bicycle back, who I have since learned was his wife. A scarf hanging from her head hid her face from view. All I saw was the color of her clothes, a lilac colored suit. Her bicycle was a sorrel with a fine mane. The lady's height is about four feet five inches. Since I am a Ustaz, I took little notice about other details. Well, the man was armed with a sword as well as a bow and arrows. And I remember that he carried some twenty odd arrows in his quiver.

Interrogator

The man you met that time is dead.

Ustaz

(Sigh) Little did I expect that he would meet such a fate. Truly human life is as evanescent as the morning dew or a flash of lightning. My words are inadequate to express my sympathy for him.

Interrogator

(This one question is important, it can solve the riddle of Sukarman's past. He has to tell me the truth because he is an ustaz). I have one more question for you.

Ustadz

Sure, go ahead please.

Interrogator

It's about your nephew.

Ustadz

What is it? What happens to her? I swear to god if something ...

Interrogator

Easy, she's safe. I just interested in your relation with both your nephew and Sukarman. Is everything okay?

Ustadz

Sukarman? Pardon me? Why are you asking this? I will NOT telling you anything. It's a private matter.

Interrogator

Oke. I have thought about that. The relation of Sukarman and your nephew may have a connection to this case, I assume. And you what? If you volunteer yourself to answer my question with honesty and help us to solve this case, that would be a holy deed according to your faithness.

Ustadz

B..but??

Interrogator

On the other hand, if you don't tell me the truth I seek about this case. You have violated this country's laws, and let me tell you, that would make yourself in a hard situation. And not only that, you have betrayed your own faith.

Ustadz

(Thinking) Alright, you are correct. But I only telling you this, I was the teacher of Sukarman and my nephew, Sukarman WAS a good discipline boy and always prayed five times a day in time, but now he's nothing more than little scoundrel. My nephew is a good behaving girl and she was a friend of Sukarman.

Interrogator

Just a friend?

Ustadz

Perhaps, but I don't know more about them and their relationship until today. That's all I know. Please trust me.

Interrogator

Oke, thank you. I really appreciate that. You're really help us.

The testimony of the mosque girl**Interrogator**

How are you today, Reni?

Mosque Girl

I'm fine.

Interrogator

How's your family?

Mosque Girl

Just make it QUICK. Ask me what you need to know. I have no much time for this non sense.

Interrogator

How is Sukarman doing?

Mosque Girl

(soul smiling) I knew it. I already know that you will ask me that. He's fine.

Interrogator

(from the way she talks, she knew something i needed to know. Looks like she's trying to hide her pain losing the man she loves because he was arrested) Please go on.

Mosque Girl

That afternoon, I noticed that he was bleeding. He was cleaning the blood on his wound on the well near the mosque where we used to played together at the past. He was in hurt. But not long after that he went to somewhere that I don't know. I just saw him gone.

Interrogator

Do you know about yuyun?

Mosque Girl

Ya, she is a wonderful girl. Actually, Sukarman and Ronny love the same girl, Yuyun. Yuyun had chose Ronny as her husband, but it doesn't stop Sukarman to chase Yuyun's love.

Interrogator

Yeah, I understand that. (she said all I needed to know. She couldn't tell me lies. Apparently, she let Sukarman in jail. Looks like she wants Sukarman back to he used to before.)

Mosque Girl

(cried) Thank you, I swear I didn't made that up, I tell you the truth.

Interrogator

I trust you.

The old woman introgation

Interrogator

(if I can get through this interrogation, I have to know that Yuyun is in the safe place after the murder of her husband) Alright, i'm sorry about your son in law's death.

Old Woman

I'm fine.

Interrogator

Okay, let's begin. What kind of person is Rony according to you?

Old Woman

He was a good guy. He was a responsible and reliable man. He loves my daughter so much. Yuyun.

Interrogator

How is condition of Yuyun? Is she safe? She is kind of disappear after her husband murdered.

Old Woman

She is in the safe place. She would never do something awful. I love her so much and I know that she's always be my child.

Interrogator

Oke, thanks for your cooperation.

The policeman introgation

Interrogator

Do you still remember with a prisoner that we had arrested with violance accusation?

Policeman

Yes, sir. Of course I do.

Interrogator

Now, he have done it over again but now it's worse than before.

Policeman

What should I do, sir?

Interrogator

Bring him to me. We are going to dig information from him. As deep as possible.

Policeman

Why don't we arrest him anyway?

Interrogator

Not now. He would have known that we are going to make him as a suspected in this case. He would not confess anything. He's NOT an ordinary bastard.

Policeman

Okay, sir. Then what would I do?

Interrogator

Find him! Then summon him with the letter. He will not against you.

Policeman

(confused) Emm. it's little bit odd. But, I'll do it, sir.

Interrogator

Good. When you arrived at the office, make sure that he walk through the door that we designed. And be Careful.

Policeman

Yes, sir. Copied!

Sukarman testimony

Sukarman

What do you want? Why should I come here.

Interrogator

Don't you worry. Nothing serious. I just want to know something from you.

Sukarman

Sure, moving on then.

Interrogator

So, emm. How's your day?

Sukarman

Never been better, and surely better than yours.

Interrogator

Just like the old times. You've never changed.

Sukarman

Really? It seems like the one who never changed was you. Coward. If not because of this damn office, you are nothing but government's rat lab!.

Interrogator

(smile) Yeah, you might be right. You are always be better than me. Even that I wanted to be like you but I always one step behind you.

Lab Files given to interrogator by Assistant.

Sukarman

(small laugh) That is the fact that differs you and me. You really are a coward. You waste my time. This non sense introgation is fucking over. (Stand up)

Interrogator

How's your leg?

Sukarman

What are you talking about? I am fine. I'm pretty fine.

Interrogator

Really? How about this? (put the evidences to the table)

Sukarman

(shocked) hey what are you doing? What do you mean?

Interrogator

We had interrogated every person close to you. The result data from the lab had proved it all. All of the evidence that we found in the crime scene. Fingerprint, blood, hair. Those all is yours. The lab test said positive.

Sukarman

(smile) I already know if you would did this to me. Old trick, loser. You couldn't crick me with all those fake data. I have never done any test lab. You lose, and always will be. (devil)

Interrogator

(smile) I am sorry my old friend. But I am not working alone right now. It is not a fake data. Even you give it to us by yourself.

Sukarman

(confuse) what did you say?

Interrogator

Did you remember, at the first time you enter to this office. You enter the special door for a witness. The fingerscaner. Actually we have made a trap for you. That

fingerscanner is our newest invention. It could scan the whole body data including DNA, and everything else. Only by your fingerprint.

Sukarman

No way!

Interogator

Same as usual. You had done everything carefully, but you are over confidence. Because you know if who against you today was just a loser. Too bad. That's the only mistake you did today.

Sukarman

(angry) What did you say? You can't do this to me. I will force you back! This trap is illegal!

Interogator

You wrong my old friend, we had permission to do this with prerequisite to give enough evidence. The testimony from the mosque girl is more than enough. Everything is over now.

Sukarman

(crazy) nice works! (clap hands) Haha ya its true, i did it. Haha! Hahahah! (pause, face down) Yeah i killed him. So what? I am happy to do that. I am very happy to done with you..hahahah

Interogator

All you can do now just tell the truth!

Sukarman

(sigh, calm) yah i did it. I did it because i am jealous with Ronny. He got everything including the love of my life, yuyun. I want to keep yuyun at all. You surely have known about that.

Interrogator

That's all?

Sukarman

What did you mean?

Interrogator

Did you think that this case has the connection with your chief?

Sukarman

Err..What do you want again from me? I have told the truth.

Interrogator

We have known each other for a long time, even you didnt change at all especially when you are trying to lie to me. (hehem, smile)

Sukarman

(sigh: Shit!) Allright! (confused) But Why are you trying to hear about something you have actually known before!?

Interrogator

You know why. Just go on!

Sukarman

(sigh: oh god!) actually, it was chief's wife who made me doing all these damn things! She urge me to prevent Ronny from reporting the corruption files! I think you know about what I am talking about!

Interrogator

But because of your very bad jealousy feeling about Ronny then you forget everything you should do. Instead, you kill him though!

Sukarman

you're right!

Interrogator

That's who we are. Still the same as the past. I am still weak in handling family matters, and you're weak in handling heart matters.

Chief and wife pass!

Sukarman

Chief and his wife? They already here?! Did you arrest them?

Interrogator

The files found in the crime scene were enough evidence to arrest them.

Sukarman

No no wait. You're too hasty to arrest them.

Interrogator

Not me. General who doing that!

Sukarman

Be Careful. They are dangerous criminals.

Interrogator

Thanks. I already know about their plan!

General and interrogator

General

Well done. Good job. Thank you.

Interrogator

No, sir. Thank you for your guidance this whole time. I can't do this without you, General.

General

Forgive me, I didn't know that Sukarman was your childhood closefriend.

Interrogator

The truth had discovered, sir. That's what really matter. and He would be fine.

Final Scene

General Office.

General is given some money by The Chief. The chief want to move to a better room, like celebrity suit. General agreed.

They go out from the room. Shakehand in front of the door. General back to his room. The door is closed.

The chief look at Interrogator who know and see this thing happened by his own eyes from distance.

Interrogator

(calm) Justice will prevail!

Property

Bicycle

Comb

Knife

Police line

Red cloth

Blood pack

Bow and 20 arrows

Ropes

Swords

Costume

- **Villager, Woodcutters, Old woman**
Kaos oblong biasa, make up natural, celanabahan, sandal jepit. Cowok Bajubiasa, make up natural, rok , sandal jepit, caping (woodcutter). Cewek
- **Doctor Forensic**
Kemeja putih, celanabahan putih, kaos kaki putih, sepatu hitam / fantovel, kerudung putih (cewe).
- **Interrogator, Interrogator Assistant General, General Assistant, Crime Scene Police**
Kaos kerah hitam, celanabahan hitam, kaos kaki hitam, sepatu hitam / fantovel, kerudung hitam (cewek).
- **Chief, Rendhy, Abdul, Sukarman**
Setelan rapi.

- **Waitress**
Bajubiasa, rokbiasa, apron.

- **Rony**
Kaos, jaketkulit, celanapanjangkain, sepatubebas.

- **Yuyun**
Bajubiasa, rokbiasa, sandal, kerudungbiasa.

- **Ustaz, Mosque girl, Medium**