การวิเคราะห์ความหมายชี้บ่งเป็นนัยในบทสนทนา: กรณีศึกษา

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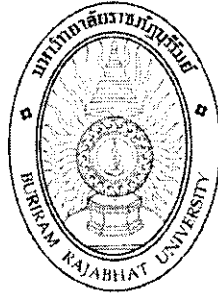

วารุณี แซ่เอี๊ย

เสนอต่อมหาวิทยาลัยราชภัฏบุรีรัมย์ เพื่อเป็นส่วนหนึ่งของการศึกษา

ตามหลักสูตรศิลปศาสตรมหาบัณฑิต สาขาวิชาภาษาอังกฤษ

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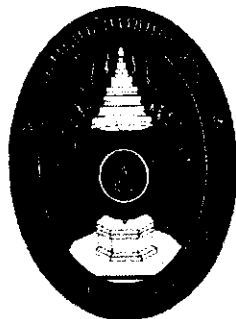# AN ANALYSIS OF CONVERSATIONAL IMPLICATURES:

A CASE STUDY OF THE FILM BREAKING DAWN

Warunee Sae-aia

A Thesis Submitted in Partial Fulfillment of the Requirements

for the Degree of Master of Art Program in English

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บทคัดย่อ

เป็นที่ทราบกันดีว่าในวัจนปฏิบัติศาสตร์นั้น ความหมายชี้บ่งเป็นนัยในการสนทนาเป็น
การศึกษาเพื่ออธิบายความเข้าใจถึงใจความแท้จริงที่ถูกสื่อสารเพื่อสื่อความหมายในการสนทนานั้น
มีมากกว่าสิ่งที่ถูกกล่าวเป็นคำพูด วัตถุประสงค์ประการแรกของการศึกษาในครั้งนี้คือ เพื่อศึกษา
ประเภทของความหมายชี้บ่งเป็นนัยในบทสนทนาในภาพยนตร์เรื่องเบรคกิ้งดอว์น (Breaking
Dawn) ประการที่สองคือเพื่อศึกษาผลของการกล่าวความหมายชี้บ่งเป็นนัยในสองกรณีคือกรณีที่
ผู้ฟังเข้าใจความหมายชี้บ่งเป็นนัย และกรณีที่ผู้ฟังไม่เข้าใจความหมายชี้บ่งเป็นนัยที่ปรากฏใน
ภาพยนตร์เรื่องเบรคกิ้งดอว์น สถิติที่ใช้ในการวิเคราะห์ข้อมูลเชิงปริมาณ ได้แก่ ความถี่และค่าร้อย
ละ ส่วนการวิเคราะห์ข้อมูลเชิงคุณภาพใช้วิธีการวิเคราะห์เนื้อหาในการวิจัยเชิงพรรณนา การศึกษา
ในครั้งนี้อาศัยหลักการเรื่องความหมายชี้บ่งเป็นนัยของไกรซ์ (Grice, 1975) โดยเฉพาะอย่างยิ่งใน
ด้านของเรื่องคติความร่วมมือในการสื่อสาร (Conversational Maxims) ผลการวิจัยพบว่า
ความหมายชี้บ่งเป็นนัยที่พบในบทสนทนาในภาพยนตร์เรื่องเบรคกิ้งดอว์น มีจำนวนทั้งสิ้น 60
ข้อความ ด้านการศึกษาประเภทของความหมายชี้บ่งเป็นนัยที่พบในบทสนทนาพบว่าแบ่งออกเป็น
2 ประเภทคือ ประเภทที่หนึ่ง ความหมายชี้บ่งเป็นนัยในการสนทนาแบบทั่วไป และประเภทที่สอง
ความหมายชี้บ่งเป็นนัยในการสนทนาแบบเฉพาะเจาะจง โดยประเภทที่สองนำมาใช้ในการสนทนา
มากกว่า คือ พบถึง 52 ข้อความ (f = 52, 86.67%) ในขณะที่ความหมายชี้บ่งเป็นนัยในการสนทนา
แบบทั่วไป พบว่ามีการในมาใช้ในการสนทนา 8 ข้อความ (f = 8, 13.33%) การใช้ความหมายชี้บ่ง
เป็นนัยในการสนทนาที่พบเกือบทั้งหมดมีผลทำให้ผู้ฟังเข้าใจความความแฝงได้ (f = 59, 98.33%) มี
ความหมายชี้บ่งเป็นนัยในบทสนทนาเพียง 1 ข้อความที่มีผลทำให้ผู้ฟังไม่เข้าใจความความแฝง
(f = 1, 1.67%) ผลการวิจัยแสดงให้เห็นว่า การใช้หลักคติบทคุณภาพหรือหลักคุณภาพนั้นสามารถ

พบได้มากที่สุด กรณีการใช้การเสียดสีและอุปลักษณ์ในการสร้างความหมายชี้บ่งเป็นนัยในการ
สนทนาพบมากที่สุดในงานวิจัยนี้

TITLE	An analysis of Conversational Implicatures: A Case Study of the Film Breaking Dawn
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ABSTRACT

In pragmatics, conversational implicature is known to account for the foremost perception of more being communicated than being said. The purposes of this research were 1) to investigate types of conversational implicatures produced in the film, and 2) to examine the results of producing conversational implicature in terms of being understood by the hearer (success) and being misunderstood by the hearer (failure) in the film. The samples were the utterances drawn from dialogues in the film Breaking Dawn. The statistics used to analyze the quantitative data were frequency and percentage whereas the qualitative data were analyzed by a descriptive method using content analysis. This research was conducted in line with the theory of Grice's conversational implicatures (1975), especially in terms of conversational maxims. The results revealed that there were 60 conversational implicatures produced through the film and two types of conversational implicatures were found. Moreover, particularized conversational implicatures (PCI) were more frequently produced (f = 52, 86.67%), and generalized conversational implicatures (GCI) were less frequently produced (f = 8, 13.33%). Almost all conversational implicatures found in

the film dialogues were understood by the listeners (f = 59, 98.33%). Only one

particularized conversational implicature was examined being misunderstood by the

hearer (f = 1, 1.67%). In addition, the conversational implicatures were most produced

under the principle of flouting maxim of quality. Additionally, sarcasm and metaphor

were the major tools used by the speakers to produce particularized conversational

implicatures.

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Finally, I would like to take this opportunity to express my profoundest gratitude to my dearest family for their unconditional love, unlimited supports, and unquestionable faith in me. Their existence is the most precious matter in my life, and I would do everything to keep them blissful forever.

Warunee Sae-aia

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LIST OF ABBREVIATIONS

EFL	English as a Foreign Language
ESL	English as a Second Language
CI	Conversational Implicature
GCI	Generalized Conversational Implicature
PCI	Particularized Conversational Implicature
S	The result of producing CI in terms of being success
F	The result of producing CI in terms of being failure
CP	Cooperative Principle
IPrA	International Pragmatics Association
SPSS	Statistical Package for the Social Sciences
QDA	Qualitative Data Analysis
f	Frequency

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Although ten thousand human dialects are spoken around the world to reach their communicative goals, English is considered a worldwide language for global communication. English is spoken and used as an official language in a large number of countries and is also a dominant business language. It has become a necessity for people who are to enter a global workforce. Many of the world's top films, books and music are published and produced in English. Most of the content on the internet is also produced in English. As a result, knowing English will allow the access to an incredible amount of information.

Learning English as a foreign or second language is not always easy especially English communication. For some reasons, English learners always face learning difficulties. English language, like other languages, carries the same characteristics of symbolic patterns that are ruled and used to express information among humans. However, meaning in a message is not always in the physical symbols, but rather in people who make sense of them (Adler & Rodman. 2006). English language is a dynamic entity and is always changing. For instance, modern English differs significantly from old English and has especially become an international language overtime (Meyer. 2009). Additionally, English in spoken language is much different from written language regardless of a similar situation. To master English language, it depends more on context and speakers' intentions than the

meaning of words in an utterance. In communicating, the two components in a message uttered by a speaker are what is said and what is implied or communicated. This influential notion of implicating something without saying it is originally called Conversational Implicature by philosopher Grice (1975). He defines that humans succeed in communication when implications are recognized by proposing Cooperative Principle and conversational maxims. Moreover, cultural differences, background knowledge as well as language complexity play a significant role when involving an effective communication.

During the reign of King Rama V in Siam Kingdom, English became the most prestigious foreign language. Western traders brought new technological advances and knowledge to Thailand. Christian missionaries also successfully introduced religious influence and English became a much more important tool for those who interacted with western authority. English language has helped Thai people learn modern technologies, support national economy, and develop educational system. By learning English, people will also have access to a great wealth of information, entertainment, connection and a greater cultural understanding.

In Thailand's schools, English has been a part of the curriculum from primary to university level. Consequently, Thai EFL students should be relatively proficient in English. However, this does not seem to be the case for a majority of Thai students. Approaches to teaching English in Thailand have changed for the last several years. In order to employ a communicative language approach, the focus on teaching English for communication plays a greater role than just knowledge about the language.

Learning English through English films has been considered one of the most effective and motivating key to achieving communicative skill. While the learners enjoy the films, this method simply helps the learners learn real English, helpful new words, phrases in context and how things are said. In spite of this, language barriers sometimes cause trouble understanding what actors are saying, what they are implying or what they are doing on the screen. This is when pragmatic study in conversational implicature term takes place in support of mastering English language.

The film Breaking Dawn is chosen for the investigation of conversational implicatures in this research. Adapted from the best-selling Twilight Saga book series, Breaking Dawn film is a two-part romantic fantasy film that has received multiple awards and commercial success. The film is reputed to be one of the most popular film for young filmgoers around the world. American English conversational dialogues constituted in the film is generally a beneficial case study of conversational implicatures of language in use for English language learners.

Therefore, the research entitled *An Analysis of Conversational Implicatures: A Case Study of the Film Breaking Dawn* comes to practical application. The expectation of doing this research is that the outcome knowledge will be informative, constructive and of practical use to EFL or ESL learners. It will provide support in mastering and comprehending or interpreting English spoken language in general, and in the film Breaking Dawn in particular.

1.2 Research Objectives

The research is conducted with two major objectives as follows:

1.2.1 To investigate types of conversational implicatures produced in the film Breaking Dawn

1.2.2 To examine the results of producing conversational implicatures in terms of being understood (success) and being misunderstood (failure) in the film Breaking Dawn

1.3 Research Questions

1.3.1 What types of conversational implicatures are produced in the film Breaking Dawn?

1.3.2 What are the results of producing conversational implicatures in terms of being understood (success) and being misunderstood (failure) in the film Breaking Dawn?

1.4 Significance of the Study

The focus of this research is on the analysis of Conversational Implicatures in conversations produced in the film Breaking Dawn. The researcher expects that the results of this study will be beneficial to English language learners who are interested in interpreting, mastering and comprehending English spoken language as follows:

1.4.1 The results of this study explicitly contribute to the students who are studying in the area of pragmatics and conversational implicatures, and for those who are interested in these fields.

1.4.2 The results of this study could be practically useful for English language learners especially in Thailand who have been studying English in school

and would like to develop their skills of English communication and master their understanding of spoken English in general. Furthermore, it could be advantageous for those who are interested in learning English language through English films to enhance their level of English language comprehension in general, and in the film Breaking Dawn in particular.

1.5 Scope and Limitations of the Study

This research is the combination of qualitative and quantitative research. It aims to investigate conversational implicatures concealed in a small unit of discourse called utterance. The target utterances are extracted from the conversations done by two or more people. The conception of conversational implicature is initiated from the notion of implicature by a famous theorist Grice (1975). Two types of conversational implicatures namely generalized conversational implicature and particularized conversational implicature are the main focus of this study. The researcher correspondingly considers the results of producing conversational implicature in terms of being understood (success) and being misunderstood (failure) by the hearer for whether the conversational implicatures are the effective tool for communication.

The film Breaking Dawn is selected for this research for several reasons. Firstly, the film is adapted from the best-selling book series Twilight Saga by a famous American author Stephenie Meyer. The books have gained immense popularity and commercial success around the world. Secondly, according to the initial author, setting and the main characters, Breaking Dawn is an American film that contains standard American English language. Finally, the film Breaking Dawn provides the conversations in spoken American English language. It is highly

considered valuable in practical use for English learners and those who are learning and developing English language in use. Since American English language is the most widely spoken language in the United States, it is also the most globally known for the influence of American culture, economy, politic, and entertainment to the present world. Therefore, the scripts of the film Breaking Dawn are considered suitable for the case study of this research.

1.6 Definitions of Key Terms

1.6.1 Pragmatics

Pragmatics is the study of the meaning of linguistic structures that are not captured in sematic theories (Levinson, 1983). It deals with the unsaid or unwritten meaning that is invisible in an utterance or a conversation. What a speaker conveys in a conversation relies on shared knowledge, assumptions, and expectations. A listener explores the penetration of what is meant than what is said (Yule. 2010).

1.6.2 Implicature

According to Grice (1975), "what is implicated" and "what is said" are parts of speaker meaning. "What is said" is indicated by true conditions and grasped by semantic property. "What is implicated" is the part of meaning that belongs to pragmatic perspective. Additionally, Brown and Yule (1983) state that implicature accounts for what a speaker can imply in addition to what a speaker literally says.

1.6.3 Conversation

A conversation refers to an interactive activity that involves two or more people interchanging an utterance or utterances. Therefore, they are taking turn to convey their information and express their feeling (Mey. 1993 & Brennan. 2010).

1.6.4 Utterance

In this study, the analysis of conversational implicatures is conducted under consideration of a small unit of discourse called an utterance which may or may not be a complete structural sentence. An utterance refers to a formal or informal word or words, or vocal expression or speech that is uttered to convey speaker meanings while a sentence is a group of words that contains subjects and verbs and employs the features of written forms (Brown &Yule. 1983; Cambridge dictionary. 2017; Oxford dictionary. 2017 & Merriam Webster dictionary. 2017).

1.6.5 Cooperative Principle

Cooperative Principle addressed by Grice in 1975 is a brief general rule which participants are expected to adhere to when communicating by "making your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grice. 1975: 45).

1.6.6 Conversational Maxims

Conversational maxims are the four distinguish subcategories of Grice's Cooperative Principle that the participants in a conversation are to follow in communicating namely (Grice. 1975):

1.6.6.1 Maxim of Quantity

1) Make your contribution as informative as is required

2) Do not make your contribution more informative than is required

1.6.6.2 Maxim of Quality

1) Do not say what you believe to be false

2) Do not say that for which you lack adequate evidence

1.6.6.3 Maxim of Relation

Be relevant

1.6.6.4 Maxim of Manner

1) Avoid obscurity

2) Avoid ambiguity

3) Be brief (avoid unnecessary prolixity)

4) Be orderly

1.6.7 Conversational Implicatures

Conversational implicatures are basic assumptions that the participants in a conversation make when they fail to observe the Grice's rule of cooperative principles and the conversational maxims (Yule. 1996 & Meyer. 2009). When a speaker fails to observe the cooperative principle or conversational maxims, consequently, a conversational implicature will be produced.

1.6.8 Failing a Maxim

According to Dechagan (2010) and Grice (1975), in general talk exchange, participants sometimes fail to fulfill a conversational maxim in distinguish ways. As the result, it creates conversational implicatures which are sorted as the follows:

1.6.8.1 Violating a maxim

A participant does not observe the conversational maxims or at least cooperative principle by unobtrusively breaking a conversational maxim or maxims which results in false belief.

1.6.8.2 Opting out a maxim

A participant fail to observe the conversational maxims or at least the cooperative principle by intentionally breaking a conversational maxim or showing the unwillingness to cooperate the maxims.

1.6.8.3 Facing a Clash

A participant is incapable of observing a maxim without violating another maxim at the same time.

1.6.8.4 Flouting a maxim

A participant is intentionally fail to observe a maxim in order to create an additional meaning of the utterance meaning in the way that the hearer is assumed to be able to recognize the conversational implicatures.

1.6.9 Generalized Conversational Implicature

Generalized conversational implicature is a type of conversational implicature that is produced with the use of a certain form of words without any requirement of a specific context or background knowledge.

1.6.10 Particularized Conversational Implicature

Particularized conversational implicature is another type of conversational implicature that requires particular context and background knowledge of the interlocutors to produce and achieve the speaker meaning.

1.7 Definitions of Operational Key Terms

1.7.1 The result of producing conversational implicatures in terms of being understood or success (S)

When an utterance that contains conversational implicatures is delivered, it is understood by the listener and causes the conversation to continue without confusion. The production of a conversational implicature is called being understood or success and labelled as S.

1.7.2 The result of producing conversational implicatures in terms of being misunderstood or failure (F)

When an utterance that contains conversational implicatures is delivered, it is misunderstood by the listener and causes the conversation to break down with confusion, questions and expressions that indicate misunderstanding. The production of a conversational implicature is called being misunderstood or failure and labelled as F.

1.8 Summary of the Chapter

This chapter presents the background of the study asserting from what problems are derived. It also states the research objectives and the research questions which are the core aspects leading to the research methodology and data analysis. The significance of study shows the reasons and the expectations of conducting this research. The scope and limitation of the study indicates the framework of the study. The definitions of key terms relate to the items involved in the main area of this study. The next chapter will present the literature review illustrating essential theories and previous studies related to the present study.

CHARPTER 2

LITERATURE REVIEW

This chapter aims to present a review of literature related to this research. It is organized into five fragments as follows:

2.1 Pragmatics

2.2 Implicatures

2.3 Films

2.4 Breaking Dawn film

2.5 Previous Studies on Conversational Implicatures

2.6 Summary of the Chapter

2.1 Pragmatics

2.1.1 Definition of Pragmatics

According to Levinson's work in Pragmatics (1983), pragmatics is the study of deixis, presuppositions, speech acts, and implicatures. It explains the meaning of linguistic structures that are not captured in semantic theories, and deals with relationships between language function and grammatical context. Yule (1996) divides Pragmatics as a study of utterance meaning into four different terms. Firstly, the meaning that engages the speaker's purpose of what is said. Secondly, it is meaning analysis that depends on a particular context and a particular environment. Thirdly, it is the meaning that concerns the speaker's intention and how to notice the meaning from what is unsaid in communication. Lastly, it is the meaning that depends on the distance between a speaker and an interpreter. Moreover, Yule (2010)

concludes the definition of Pragmatics as a study of unsaid or unwritten meaning that is invisible in an utterance or a conversation. What a speaker conveys in a conversation relies on shared knowledge, assumptions, and expectations. A listener then explores the penetration of what is meant than what is said.

Mey (1993) states that Pragmatics is a study of communication in human society driven by the context of language in use in cooperation with a particular condition of the community. Meyer (2009) additionally claims it is the study to comprehend how to explore utterance interpretation of entire social communication in different manners. Varga (2010) asserts that Pragmatics is a study of distinguishing features of language usage in terms of meaning analysis of utterance in various circumstances.

To summarize, Pragmatics is the study of speaker meaning that hides invisible meaning interpreted by the hearer. The production and interpretation relies on a particular context under a particular circumstance, the distance of shared knowledge between the speaker and the hearer, and entire social context interpretation without the consideration of semantic theories.

2.1.2 History of Pragmatics

The origin of Pragmatics and its historical development dates back to ancient Greek and Roman academic works as *Pragmaticus* in Latin or *Pragmaticos* in Greek (Unubi. 2016). The modern term of pragmatic then was evidenced in Charles Morris's work in 1938. He originates *Semiotic* or a science of signs into three branches namely Syntax, Semantics and Pragmatics. *Semiotic* is the study of relation of signs to signs, signs to objects, and signs to interpreters respectively. Morris claims that language production relates to the psychological, biological, and sociological

phenomena of a specific condition in human society. He is considered the most significant influencer in the development of Pragmatics. His notion of Pragmatics involves the aspects of society, psychology, sense, culture, belief, and other things that have an impact on symbols and their meanings (Levinson. 1983; Morris. 1938 & Unubi. 2016). Levinson also states Carnap's pure Pragmatics as a language use that make necessary abstract concepts to the context, identities, belief, knowledge and intention of participants in the speech event.

In 1950s to 1960s, the ordinary language philosophers Austin and Searle and Grice established their theory of speech act, and then Grice -a follower of Austin- developed the famous theory of implicature (Arif. 2013; Jucker. 2012 & Unubi. 2016). The tremendous growth of interest in Pragmatics has developed since the 1970s. The International Pragmatics Association (IPrA) was founded in 1985 and its first conference took place in Viareggio in 1985, then in Antwerp in 1987, in Barcelona in 1990, and in Kobe, Japan in 1993. Almost 3,000 annual pages of pragmatic works have been publishing by two International Journals: The international Journal of Pragmatics and the Journal Pragmatics. The modern pragmatics has developed new branches which include: Inter-language Pragmatics, Cross-cultural Pragmatics, Pragmatics and translation, and Pragmatics and language teaching (Jucker. 2012; Mey. 1993 & Unubi. 2016).

To summarize, Pragmatics was initially found in Greek and Roman academic works. The development of the usages of Pragmatics rose from Charles Morris's original division of semiotics: Syntax, Semantics and Pragmatics. Then, the three philosophers: Austin, Searle and Grice established their theories of Speech Act and Implicature. The huge step of Pragmatics occurred when Jacob L. Mey published

the first Journal of Pragmatics in Holland. In 1983, then Levinson wrote his book *Pragmatics* whereas Geoffrey Leech finally wrote his *Principle of Pragmatics*. In 1985, there was the set-up of International Pragmatics Association (IPrA) and this was a year when Pragmatics turned into an independent discipline.

2.1.3 Components of Pragmatics

Levinson (1983) concludes that Pragmatics is the study of aspects of the relationship between language and context. It is relevant to various aspects including writing of grammars, aspects of linguistics structure, aspects of language usage, the study of deixis, honorifics, presupposition and speech acts. It also includes some relevant fields such as sociolinguistics and psycholinguistics. Brown and Yule (1983) state that the concept of Pragmatics is an investigation of the use of language in context. The relationship between the speaker and the utterance on the particular occasion of use is a fundamental key. While the potential relationship of one sentence to another in using terms such as reference, presupposition, implicature and inference is the inferior subject. Varga (2010) proposes that Pragmatics primarily examines what the speaker means by the lexemes (words) and sentences (utterances) used in particular situations. It is a study of intended speaker meaning that deals with the role of context and presuppositions, language functions, speech acts, and conversational implicatures. Grundy (2008) also declares in his works that Pragmatics is the study of the way in which language is appropriate to the contexts engaging taking turns in conversation, sociocultural context, and intercultural pragmatics. It investigates the fundamental relationship of language use and context which contains three very problematical properties: Deixis, utterances as speech act, and implicature.

2.1.4 Importance of Pragmatics

When we need profounder insight of human language behavior and the maximum communicational understanding, Pragmatics offers more reasonable account of those matters (Mey. 1993). While Semantics examines a coded or conventional meaning of language, Pragmatics is an abstract device of language to show its important nature. Pragmatics can systematically draw the hidden means of utterance without being literally said. Such implications are produced in a given language while Pragmatics substantially simplifies the semantic theory and makes radical sense of utterances (Levinson. 1983).

2.2 Implicature

Pragmatic study called implicatures is crucial in human communication since human language is dynamic. It requires contribution of interlocutors to understand both explicit and implicit meanings of an utterance. In order to communicate successfully, interlocutors in a conversation need to pay close attention to one another in various aspects such as feeling, situation, facial expression, verbal and nonverbal features, surrounding environment, background knowledge and social context.

2.2.1 Definition of Implicature

In Grice's approach in *Logic and Conversation* (Grice. 1975), he introduces that *what is implicated* (implicature or implicatum) and *what is said* are part of speaker meaning. What is said is the part of meaning that is indicated by true conditions and grasped by semantic property. What is implicated, however, is the part of meaning that belongs to pragmatic perspective. Brown and Yule (1983) refer that

the term *Implicature* is used by Grice to account for what a speaker can imply, suggest, or mean, in addition to what the speaker literally says. In Yule's later work (Yule. 1996), implicature is additionally explicated as primary notion of more being communicated than being said. Adler and Rodman (2006) explains that it is not the physical symbols or the words themselves where we gain the meaning in human language, but rather how people make sense of what they convey. Grundy (2008) also defines that implicature is the important language property for the speaker to express an implied meaning, besides a constant one.

2.2.2 Theory of Implicatures

Herbert Paul Grice (March 13, 1913 – August 28, 1988), a British philosopher of language, is known for his theory of implicature. He classifies the phenomenon of developing an influential theory to explain and predict conversational implicatures. He describes how they arise and are understood by formulating general conversational rules called Cooperative Principle and conversational maxims. Grice believes people generally follow the rules and are expected to observe them for efficient communication. He writes the entire concept of Cooperative Principle and Conversational Maxims as follows:

2.2.2.1 Cooperative Principle

Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged (Grice. 1975: 45-46).

2.2.2.2 Maxim of Quantity

1)   Make your contribution as informative as is required (for the current purpose of exchange)

2) Do not make your contribution more informative than is required

2.2.2.3 Maxim of Quality

Try to make your contribution one that is true

1) Do not say what you believe to be false

2) Do not say that for which you lack adequate evidence

2.2.2.4 Maxim of Relevance

Be relevant

2.2.2.5 Maxim of Manner

Be perspicuous (supermaxim)

1) Avoid obscurity of expression

2) Avoid ambiguity

3) Be brief (avoid unnecessary prolixity)

4) Be orderly

Grice provides a theoretical account of conversational implicature that has been widely adopted. A representative formulation goes as follows, with S the speaker and H the hearer.

S who says that p has implicated that q, S conversationally implicates that q when:

1) S is presumed to be observing the conversational maxims or at least the Cooperative Principle.

2) The supposition that S believes q is required to make S's utterance consistent with the Cooperative Principle.

3) S believes (or knows), and expects H to think that S believes, that H is able to determine or understand that 2) is required.

For the presence of implicature and its interpretation, some basic cooperative principle must first be assumed to be in corporation.

2.2.3 Types of Implicatures

There are two widely accepted types of implicature classified by Grice (1975). There are conversational implicature which is the major focus of his work and conventional implicature which is the minor one.

2.2.3.1 Conversational Implicatures

The situation that gives rise to a conversational implicature is when the saying is reconciled with the supposition that observes cooperative principle. At least one maxim will be exploited by either violating, flouting, opting, or facing a crush. A conversational implicature must be capable of working out or intuitively grasped by a general pattern given as follows (Grice. 1975: 50):

If he has said that p, there is no reason to suppose that he is not observing the maxims or at least the cooperative principle. He could not be doing this unless he thought that q.

1) He knows (and he knows that I know that he knows) that I can see that the supposition that he thinks that q is required.

2) He has done nothing to stop me thinking that q.

3) He intends me to think or is at least willing to allow me to think that q.

Therefore, he has implicated that q.

In his work, Grice concludes the properties of being conversational implicature as follows:

1) A conversational implicature is assumed to be present when at least the cooperative principle is being observed.

2) A conversational implicature requires contextual and background information.

3) A conversational implicature is not a part of a conventional meaning of the utterance.

4) The truth of a conversational implicature is not required by the truth of what is said, but by *putting it that way*.

5) A conversational implicature contains various possible specific explanation of the conventional symbol.

In a conversation, a speaker communicates not only the conventional meaning, but the implicatures and it is a listener who recognizes the conversational implicature via inference (Yule. 1996). The additional meaning carried by a conversational implicature occurs when one of the conversational maxims or at least the cooperative principle is violated (Meyer. 2009). To recognize a conversational implicature, we need to concern the way to understand an utterance in the context in agreement with what is expected to be said (Unubi. 2016).

Conversational Implicature (CI) is widely divided into two main types namely Generalized Conversational Implicature (GCI) and Particularized Conversational Implicature (PCI).

1) Generalized Conversational Implicature

The presence of generalized conversational implicatures appears when there is the use of a certain form of words. It is sometimes easily mistaken as

conventional implicatures. Grice (1975) shows his initial example of a generalized conversational implicature as the form of an article *a/an* as in example (2.1)

(2.1) M is meeting a woman this evening.

When someone utters this sentence, they would normally implicates that M is meeting a woman who is not M's wife, mother, sister, cousin or even close friend. The use of expression *a/an X* rises when the speaker fail to fulfil the first maxim of quantity, therefore, can also be implicated that *X* do not belong to the speaker, and the speaker fails to be specific.

Besides *a/an X* form, the production of generalized conversational implicature declared by Yule (1996) is the certain structure of *b & c, b +> not c* as in example (2.2).

(2.2) Charlene: I hope you brought the bread and the cheese. (b & c)

Dexter: I brought the bread. (b +> not c)

Dexter may appear to be violating the requirements of the maxim of quantity. Since Dexter did not mention cheese, and if he had brought the cheese he would say so, because he would be adhering to the maxim of quantity. Charlene need not any special background knowledge of the context of utterance to make the essential inferences. Therefore the basic assumption Charlene makes is that Dexter did not bring it.

Another pattern of generalized conversational implicature that Yule affirms is expressing quantity in terms of the choice of scale of values: 1) all, most, many, some, few as in example (2.3) 2) always, often, and sometimes as in example (2.4).

(2.3) I have met some of the guests in this party.

The scalar word is the most adequate information when producing this kind of utterance. It is observing the maxim of quantity and quality. The speaker, by choosing *some* in (2.3), forms an implicature *not all, most, many* (+> not all, most, many). When the scalar implicature is produced, the negative of all forms higher on the scale of quantity are implicated. The same case in example (2.4).

(2.4) They are sometimes really interesting.

The speaker in example (2.4) uses *sometimes* to imply the negative form higher on the scale of frequency. It means they are *not always, not often* really interesting (+> not always, +> not often).

Scalar implicature can be canceled when the speaker correct themselves on the detail as in example (2.5).

(2.5) I have some of this jewelry…um actually I got most of it.

The speaker creates the scalar implicature using some (+> not all, most, many), then cancels the original implicature and corrects the saying by using another implicature *most* (+> not all).

2) Particularized Conversational Implicature

Insofar as the pattern of conversational implicature, Grice's work focuses on the presence of particularized conversational implicature and illuminates how to recognize it.

To work out how particularized conversational implicature is presented, the hearer will reply on the following data (Grice. 1975: 50):

1) The conventional meaning of the word used together with the identity of any references that may be involved

2) The cooperative principle and its maxims

3) The context and linguistic of the utterance

4) Other items of background knowledge

The fact that all relevant items falling under the previous headings are available to both participants, and both participants know or assume this to be the case.

Grice gives three groups examples of the presence of particularized conversational implicature in cooperation with cooperative principle and conversational maxims as follows:

Group A: No maxim is violated, or at least it is unclear that any maxim is violated

The example in this case that it is unclear which maxim is violated is illustrated as in example (2.6).

(2.6) A: Smith seem to have a girlfriend these days.

B: He has been paying a lot of visits to New York lately.

Initially, B's response seems to be irrelevant, however, B preserves the assumption that he is observing the maxim of relation. B actually implicates that Smith has or may have a girlfriend in New York so he visits New York a lot these days.

Under this circumstance, Yule (1996) also provides a similar example as in (2.7).

(2.7) Rick: Hey! Coming to the wild party tonight?

Tom: My parents are visiting.

Apparently, Rick's question request the answer either yes or no, Tom's response does not appear to adhere to relevance. However, Tom means to implicate the answer no by giving Rick the reason why not.

Most of the time our conversations take place in such specific context that sometimes the particularized conversational implicatures can be calculated without any special knowledge of those occasions.

Group B: A maxim is violated, but the violation is explained by a clash with another maxim

In an example (2.8), A and B are planning the itinerary for their vacation in France. Both know that A wants to visit C and they have no reason not to do so.

(2.8) A: Where does C live?

B: Somewhere in the south of France.

In example (2.8), B is violating the maxim of quantity by obviously responding A with inadequate information that A needs for the itinerary. B is aware that more information is required but B is, at the same time, trying to observe the maxim of quality (Do not say what you lack adequate evidence). Consequently, B implicates that he does not know in which town C lives. Another case that Yule explains in this case is as in example (2.9).

(2.9) Ann: Where are you going with your dog?

Sam: To the V-E-T.

In the authentic context of the speaker in example (2.9), the dog is known to recognize the word "vet" and hate being taken there. Sam is flouting the maxim of manner (Avoid obscurity, ambiguity, and be brief) by spelling the word V-

E-T aloud while he is adhering the maxim of quantity and quality. His message implicates that he does not want his dog to know where they are heading to as he is answering the question.

Group C: A maxim (or at least cooperative principle) is flouted at the level of what is said for the purpose of producing a conversational implicature, and the hearer is to assume that the maxim (or at least cooperative principle) is observed at the level of what is implicated

Group C1: A flouting of the first maxim of quantity (Make your contribution as informative as required)

Such examples of this case are provided by utterances of tautologies as illustrated in examples (2.10) and (2.11).

(2.10) Women are women.

(2.11) War is war.

At the level of what is said, it is obviously not informative enough to state such remarks as in (2.10) or (2.11). They are, however, as informative as required at the level of what is implicated. These statements implicate that women are the same, and also wars are the same.

Group C2: A flouting of the second maxim of quantity (Do not give more information than is required)

The case that the second maxim of quantity (Do not give more information than is required) is flouted is presented in example (2.12).

Sue is at the party standing next to a beautiful woman, Kate, who is Sue's friend. Sue is introducing Kate to her other friends.

(2.12) Sue: This is Kate, my friend from high school and she is single at the moment.

According to Sue's remark, it initially seems over informative. What is stated is that Kate has been a friend of Sue for a long time. She might have been married, had a boyfriend or just broken up or never been in a relationship, but now she is single. What is implicated is that Sue is trying to give her friends (especially male friends) a chance to meet Kate and implying that Kate is open for new people, new friends or a new relationship and her previous status is not important since she is now single.

Group C3: A flouting of the first maxim of quality (Do not say what you believe to be false)

There are four types of linguistic use that are under the case.

1) Irony (Sarcasm)

The example (2.13) offered in the following talk exchange is presented the case of using irony.

(2.13) A: What do you think about C?

B: He is a fine friend.

When B says that statement with a certain tone of voice and a certain kind of facial expression, B obviously implicates that C is not a fine friend at all. Particularized conversational implicature is presented when the flouting of the first maxim of quality (Do not say what you believe to be false) is exploited by using irony.

Yule (1996) presents another example claimed to be rather entertaining as in example (2.14).

(2.14) Bert: Do you like ice cream?

Ernie: Is the Pope Catholic?

The interrogative remark *Is the Pope Catholic?* is a sarcastic response to another question for which the obvious answer is *yes*. Ernie answering the question asked by Bert, she totally implicates the answer yes.

2) Metaphor (Simile)

Grice's example of using metaphor is the sentences as in (2.15).

(2.15) You are the cream in my coffee.

The first intention of saying this metaphor would reach the hearer to interpret the implicature as you are my best friend yet the second level of its interpretation would be the irony meaning as an annoying or boring person.

3) Meiosis (Litotes)

Meiosis is the use of language to express an understatement for rhetorical effect. When this lady has recently got fired, caught that her husband has had an affair, and known that her kid got some trouble at school. Her answer to the question asked is as in example (2.16).

(2.16) Woman's friend: Hey! Are you alright?

Woman: Oh! I'm fine. Just a little upset.

According to her situation, she definitely would not be fine nor just a little upset. In fact, she is conveying the implicature that she is extremely discontented and very upset.

4) Hyperbole

Hyperbole is the use of language for the exaggeration. The example of hyperbole is as the following statement in (2.17).

(2.17) Every young girl loves Justin Bieber.

It is obvious that Justin is very famous, though it is not literally that every young girl in US loves him. This statement gives the implicature that in fact he is very famous and very hot among young girls and it would be unbelievable if there is the fact that some young girls do not like him.

Group C4: A flouting of the second maxim of quality (Do not say that for which you lack adequate evidence)

Example (2.18) presents the implicature when the second maxim of quality is flouted.

A husband and a wife are about to leave their house, the husband is looking for the car key and he asks his wife.

(2.18) Husband: Where is the key?

Wife: It's probably somewhere in the house.

Obviously, the wife is flouting the second maxim of quality (Do not say that for which you lack adequate evidence). In this case, she is not helping on finding the key at all by saying that remark. The wife, however, is implicating that she has no idea where the key is or where to look for. To produce such an implicature here may deliver an unclear intention, with a certain tone of voice or facial expression, the hearer may interpret as a sarcastic remark instead of a simple *I don't know.*

Group C5: A flouting of the maxim of relation

Example (2.19) gives the explanation of the case when the maxim of relation is exploited.

At a tea party, A conveys such a remark, after a short silence, B responds as in an example as in (19)

(2.19) A: Mr. Smith is an old bag.

B: The weather has been quite delightful this summer, hasn't it?

When B's response seems to flout the maxim of relation, A will have to preserve the assumption of cooperation with the local inference why B makes an apparently non-relevant response. The implicature here is essentially that A's remark should not be discussed and A has committed a social blunder.

Group C6: A flouting of the maxim of manner

The next example is the case that the maxim of manner (Avoid ambiguity and obscurity). A man and a woman are having a conversation about English language as in example (2.20).

(2.20) Man: There are 21 letters in English alphabet, right?

Woman: No, 26.

Man: Oh! Sorry. I forgot U R A Q T.

Woman: Haha. That's funny.

In this talk exchange, the man is intensively flouting the maxim of manner. He is deliberate to convey his feeling towards her by making his remark more impressive, ambiguous and obscure. His implicature is that he thinks she is beautiful or he likes her. The set of letters U R A Q T would locally stand for *you are a cutie.*

In producing implicatures, sometimes a secondary level of implication is possibly presented in the company of the primary one. Take the example (2.18) and (2.20) for instance.

In example (2.18), the wife noticeably gives the initial implication that she does not know the information required by her husband. However, if considering the background story that the husband is always a careless person who leaves things around and never remember where he previously put them. The wife, on the other hand, always helps him find his lost belongings. The expression of the wife as in (2.18) would contain the secondary level of the implicature meaning that she no longer concerns to help find the key this time because she is fed up with his certain behavior and implicates that he has to find the key himself.

Additionally, example (2.20) encloses an extra implication that once the woman learns his initial meaning, the man's intention is to acknowledge the woman's feeling. He is expecting her to cooperate in the talk exchange and his goal is to know how she feels about him.

Brown and Yule (1983) emphasize the fact that the characteristics of implicatures are recognizable and distinguishable in terms of pragmatic aspects. They are originated from the literal denotation of what is said, formed in a specific context, and shared by the speaker and the hearer. The gist of the implicatures extracted from the utterance depends on an acknowledgement by the speaker and the hearer of the Cooperative Principle and its maxims.

2.2.3.2 Conventional Implicature

In contrast to all the conversational implicatures, Yule (1996) declares that conventional implicature is in the region of sematic approach, not based on the

Cooperative principles or conversational maxims. They do not rely on a particular conversation or special context for the interpretation. Conventional implicatures are of lexical presuppositions associated with specific words and conveyed a specific meaning when those words are used.

Some English words such as *even* and *yet* accommodate conventional implicatures. In the situation that conveys surprise, the word *even* conventionally implicates contrary to expectation. An illustration presents as in example (2.21).

(2.21) Even John came to the party.

John not coming to the party is a general expectation of this local phenomenon, therefore, by saying *even*, the utterance immediately implicates the surprising feeling in contrast to an expectation.

The word *yet* also carries conventional implicatures. That is, it presents a situation that is expected to be different or something that has not happened up to the present time, although it probably will happen later. The example (2.22) illustrates the prior situation.

(2.22) Dennis is in here yet.

The utterance in (2.22) presents that Dennis is not in here which is true now, and implies the fact that the speaker also expects the statement Dennis is here to be true later.

There is not only a single conventional implicature the word *yet* contains, like many other words in English, it contains more than one. In this respect, all depend on the different situations in which it is used.

The notion of implicature is considered one of the central concept of Pragmatics. Implicature is certainly a crucial example of more being communicated

than said. In communication, participants must pay much more attention to what is

being said in order to dig deeper the bottom line of what is being meant.

2.3 Film

2.3.1 Definition of Film

According to Collins dictionary (2017), a film is defined as moving pictures

that have been recorded so that they can be shown at the cinema or on television. A

film tells a story, or shows a real situation. It is a sequence of images of moving

objects photographed by a camera and providing the optical illusion of continuous

movement when projected onto a screen as well as a form of entertainment or

information, composed of such a sequence of images and shown in a cinema or movie

theater.

Balazs (1952) acknowledges the definition of film as a medium or a means

or an instrument for storing or communicating information. Collin dictionary defines

medium as a means or substance or material for a particular communication that

reaches the general public and carries a particular effect or advertising. In contrast,

Sontag (1966) remarks that the extraordinary unit of films is not the image but the

tenet of connection between the images and the relation between the shots in the

production. Additionally, Brownrigg (2003) mentions that every genre of film

displays a common iconography, specific locations, settings and characters in

cooperation with narration and sound effects.

Film defined by EICAR, the international film and television school Paris,

is referred to motion pictures industry produced by photographing images of the

existent world, or collecting images created by using computing technologies. Films

are focal art form of cultural entities that transmit, reflect and effect specific cultures. Films distribute an absolute source of prevalent entertainment, an influential method for educating or imbuing nations and a universal power of communication and succeed when the audience delights in what the films offer and shows their pleasure in a variety of ways.

2.3.2 Genres of Film

There are enormous genres of film in global film industries nowadays. Tim Dirks, a writer and editor of filmsite.org, categorizes films into main genres: Action, adventure, comedy, crime, drama, historical, horror, musicals, science fiction, war and westerns. Fantasy is considered as another young genre that has been received popularity in the past decades.

2.3.2.1 Action

Action films usually include high energy, big-budget stunts and chases, non-stop motion, spectacular rhythm and pacing. The plot often includes two-dimensional heroes battling bad people. For example the James Bond spy series.

2.3.2.2 Adventure

Adventure films usually contain exciting plot stories with new experiences. They can include searches for the unknown, lost subjects, continents, jungle, or treasure hunts.

2.3.2.3 Comedy

Comedies are light-hearted plots consistently and deliberately designed to amuse audience by exaggerating the situation, the language, action, relationships and characters.

2.3.2.4 Crime

Crime films are developed around the actions of criminals or mobsters, underworld figures who operate outside the law stealing and murdering their way through life including detective-mystery films.

2.3.2.5 Drama

Dramatic films are probably the largest film genre which contain serious plot-driven presentations, realistic characters, settings, life situations, and stories involving intense character development and interaction usually not focusing on special-effects, comedy, or action.

2.3.2.6 Epics

Epics include costume dramas or historical dramas that often cover a large expanse of time sharing elements of the elaborate adventure films genre.

2.3.2.7 Horror

Horror films are designed to frighten and to invoke our fears, often in a terrifying, shocking plots, while captivating and entertaining. They are often combined with monsters, aliens, serial killers, Zombies, Dracula or Frankenstein.

2.3.2.8 Musicals

Musical/dance films emphasize song and dance routines in a significant way centered on combinations of music, dance, song or choreography usually with a musical or dance performance.

2.3.2.9 Science fiction

Science fiction films are often quasi-scientific expressing the potential of technology to destroy humankind and completing with heroes, aliens, distant planets,

impossible quests, improbable settings, fantastic places, futuristic technology, unknown and unknowable forces, and extraordinary monsters.

2.3.2.10 War

War (and anti-war) films acknowledge the horror and heartbreak of war, letting the actual combat fighting against nations or humankind often paired with other genres, such as action, adventure, drama, or romance.

2.3.2.11 Western

Westerns are the major genre of the American film industry considered one of the oldest, most enduring genres with very recognizable plots, elements, and characters presenting guns, horses, dusty towns, trails, cowboys, and Indians.

2.3.2.12 Fantasy

Fantasies are often in the context of the imagination, dreams, magic, myth or extraordinary. Fantasy films are commonly associated with the fanciful worlds of fairy tales or imaginary lands, dealing the wonders of magic, with the doings of gods, angels, elves, fairies, gnomes and other supernatural beings. The most common forms are ones based in the era of princes and princesses, swords and dragons. They may appeal to both children and adults, depending upon the particular film.

2.4 Breaking Dawn Films

Breaking Dawn is the fourth and final episode of The Twilight by American author Stephenie Meyer. The films series are adapted from the best-selling book series The Twilight Saga. The Novel Breaking Dawn was awarded the British Book Award for "Children's Book of the Year". It was translated in 38 languages and

sold to over 50 countries. The film Breaking Dawn received Box office success and was considered a very popular film for young filmgoers around the world.

2.4.1 The Author's Biography

Author Stephenie Meyer was born Stephenie Morgan on December 24, 1973, in Hartford, Connecticut, the United States of America. Four years after her birth, her family relocated to Phoenix, Arizona. In her childhood, Meyer developed a passion for reading and becoming a passionate fan of classic authors Jane Austen, Charlotte Bronte and Margaret Mitchell, among others.

Graduating from Chaparral High School in 1992, she earned a National Merit Scholarship and used it to attend Brigham Young University, where she majored in English literature and graduated in 1997. Meyer married Christian Pancho Meyer in the same year and gave birth to her first son, Gabe. Seth and Eli were followed, and Meyer experienced a busy life as a stay-at-home mother.

In 2003, Meyer became an author in earnest to follow her compelling dream inspired for the *Twilight* book series. Meyer worked diligently on the story often while her children slept. Within three months, Meyer had created a 500-page manuscript and begun searching for a publishing contact. Not long after, she was secured a three-book deal from Little, Brown and Company, which included a $750,000 advance—the highest sum the publishing company had ever paid a new writer at the time. In 2005, Twilight was released and rapidly became a best-seller.

Drawn for her numerous readers, Meyer's book bridged the gap between teen and adult fiction. Twilight was honored as a New York Times *Editor's Choice and Publishers Weekly Best Book of the Year*. The following year, Meyer published *New Moon*, then *Eclipse* in 2007 and *Breaking Dawn* in 2008. Meyer's series has sold

more 250 million copies, and has been translated into 37 languages. Meyer's Twilight books, as well as the film franchise, continue to accumulate media and fan attention (Biography.com Authors. 2016).

2.4.2 Significance of the Films

The film Breaking Dawn is selected for this research for several reasons. Firstly, the film is adapted from the best-selling book series Twilight Saga by a famous American author Stephenie Meyer. The books have gained immense popularity and commercial success around the world. Secondly, the film Breaking Dawn 1 and 2 were box office success, consecutively becoming the 10th and the 8th largest worldwide opening of all time, and grossing over 712 and 830 million dollars worldwide. It has been considered one of the most popular film for young filmgoers around the world. (Breaking Dawn part 1. 2017 & Breaking Dawn part 2. 2017). Thirdly, according to the initial author, setting and the main characters, Breaking Dawn is an American romantic drama fantasy film directed by Bill Condon that contains standard American English language. Finally, the film Breaking Dawn provides the conversations in spoken American English language. It is highly considered valuable in practical use for English learners and those who are learning and developing English language in use. American English language is the most widely spoken language in the world. It is also the most globally known for the influence of American culture, economy, politic, and entertainment to the present world. Therefore, the scripts of the film Breaking Dawn are considered suitable for the case study of this research.

2.4.3 Summary of the Films

The film Breaking Dawn follows the events of the preceding chapter of the film, *Eclipse*. The films are about the love among teenage vampires, werewolves, humans and families. Despite an entire myth of immortality, the films are the mixture of teenage love, fight for love, anger, happiness, family and friendship that makes the film full of authentic conversations in situations of human society. The story plot is centered on two main characters: Bella, a teenage human girl who falls for a gorgeous vampire and willingly sacrifices everything she has including all her friends and family, so she can be with her loved one. Edward, a teenage vampire who has finally found his true love and gives up his immortal existence to keep her safe. The film Breaking Dawn is separated into two parts: Breaking Dawn 1 and 2.

The film Breaking Dawn 1

Bella and Edward celebrate their wedding which is ruined by Jacob's frustration that she is postponing her vampire transformation till after the honeymoon. Bella and Edward spend their honeymoon on the Cullen's idyllic private island. Things worsen when Bella realizes she is pregnant. Edward is stunned and fears that she may give birth to an immortal child. They head back to their Cullen family, the baby grows at an abnormally fast rate and causes many health problems to Bella but she willingly risks her human life to safe her child's life. The wolf pack see the unborn child as a threat and plan to get rid of it but the Cullens do everything they can to ensure that both Bella and the unborn child remain safe (The Twilight Saga: Breaking Dawn - Part 1 (2011) Plot).

The film Breaking Dawn 2

From the previous Breaking Dawn 1, Bella undergoes the ultimate transformation from a weak pawn to the strong queen vampire with unique powers to fight the final battle to save all those she loves. She is happy to see her daughter, Renesmee, flourishing until Irina sees Renesmee from a distance. She misleads that Renesmee is an uncontrollable dangerous young vampire who is changed in childhood and cannot be trained nor restrained. Irina goes to the Volturi because of the violation to turn a child. The Volturi comes to give them death penalty for both who turned the child into a vampire and the child. Alice gets a vision of the Volturi coming after them so the Cullens try to convince the Volturi that Renesmee is not a threat. They gather their friends and families to come stand with them and be witnesses that Renesmee is not an immortal but the Volturi is ready for a fight (The Twilight Saga: Breaking Dawn - Part 1 (2012) Plot).

2.5 Previous Studies on Conversational Implicatures

Conversational implicatures analysis have widely been constructed in various types of source such as comic strips, novels, newspaper cartoon or broadcast messages as well as film transcripts. These are some different researchers who conducted the researches regarding conversational implicatures: Dechagan (2010); Vo (2011); Anita (2013); Le (2013); Kondowe, Ngwira and Madula (2014); Muhamad (2014); Widiana (2014) and Dheril (n.d.). These studies are mainly based on the theory of the famous philosopher H. P. Grice in terms of Cooperative Principle, Conversational Maxims and Conversational Implicature

Dechagan (2010) studied conversational implicature in the Blondie *and Dagwood* comic strips. The theoretical framework of the study was based on Grice's theory of conversational implicature and flouting maxims of conversation. The main purpose was to enhance the understanding and humor appreciation of the comic among its readers. Eighteen dialogues from the comic are randomly selected from the newspaper The Bangkok Post 2008. The result of the study revealed that all eighteen dialogues had the presence of 35 contributions of conversational implicature. 25 contributions contained flouting maxims especially flouting maxim of quantity with the frequency of 10, following by 8 contributions of flouting maxim of relation, 5 contributions of flouting maxim of manner and 2 contributions of flouting maxim of quality. The analysis also showed a variety of language functions producing conversational implicatures: dissatisfaction, sarcasm, frustration, irony, irresistibility, aggressiveness, impoliteness, and ignorance. The reasons of conversational implicature production were for avoiding conflicts, bragging, paying no attention, confirmation, describing, sensing tricks, using and showing metaphorical speech and ambiguity. The study additionally exposed that conversational implicatures were often created in punch lines in the comic strips in order to create humor affects to readers.

Vo (2011) exploded conversational implicatures in the film Titanic. The film carried well known reputation and high quality of its literature of English language. The objectives of the study were 1) to analyze types of implicatures produced by the main characters Jack and Rose, 2) to clarify the frequency of their appearances, 3) to examine the reasons of the implicatures production in the film, and 4) to study the results of producing the implicatures in terms of being understood or misunderstood to the hearer. The findings were classified by using Grice's theory of implicature.

Two types of conversational implicatures were found in a total of 98 conversational

implicatures namely generalized and particularized conversational implicatures. The

later type was produced more frequently as it took a bigger portion of 68.4 % while

the generalized type occupied 31.6 %. The generalized conversational implicatures

were produced by five reasons while the particularized conversational implicatures

held nine reasons. The most frequently produced reason of generalized conversational

implicatures was to clarify the speaker's idea while the most frequently produced

reason of particularized conversational implicatures was to express the speaker's

feelings. As the result of producing conversational implicatures, the production of

conversational implicatures in the film was an effective way of communication. That

was 96.9 % of the conversational implicatures were understood by the hearer while

only 3.1 % caused misunderstanding between Jack and Rose.

Anita (2013) investigated conversational Implicature in From Paris with

Love movie directed by Pierre Morel. In this work, the scholar addressed that general

communications sometimes were unsuccessful, confusing and cause

misunderstanding between interlocutors. The speaker's meaning can be recognized by

observing their feelings, tone of voice usage or surrounding situations. Despite

considering those factors, communicators usually paid immediate attention on the

contexts and responded their ideas explicitly. According to Banga et al. (2009) cited

in Anita (2013), sentence meanings in everyday conversation are not always express

explicitly, but can also be merely implied. Descriptive method in qualitative research

design was used in this study to show 1) the investigation of types of conversational

implicatures, 2) the frequency of each type, and 3) the meaning of each conversational

implicatures in terms of purposes of the sentence uttered by two main characters Wax

and Reese. The data were analyzed by using Conversational Analysis (CA) and the movie setting, situations and non-linguistic clues such as physical movements were also taken into consideration. The total of 22 conversational implicatures were found in speech corpora consisting of 9 uttered by Reese and 13 uttered by Wax. Two types of conversational implicatures were created: 9 generalized conversational implicatures (G.C.I) and 13 particularized conversational implicatures (P.C.I). Additionally, the researcher also clarified the purposes of producing conversational implicatures in the utterances into various functions namely to direct, assure, expect, express feeling, request, command/order, prohibit, express opposite meaning, and to show satirical ideas.

Le (2013) also examined implicatures in *Romeo and Juliet* play by William Shakespeare. The research was conducted by utilizing the Grice's theory of conversational implicature in relation with cooperative principle or Grice's maxims. The objectives were 1) to investigate the types of conversational implicatures and the results of producing conversational implicature in terms of being understood and misunderstood 2) to describe, classify and analyze conversational implicature in terms of semantic and pragmatic approach. The samples were utterances that were identified to contain conversational implicature. To carry out data analysis, a qualitative and quantitative research design were used throughout the research. According to the findings, 466 conversational implicatures were found. It reviewed that generalized conversational implicatures were produced more frequently and caused less misunderstanding because they were simpler to be produced and understood. While the other types were produced less frequently and caused more misunderstanding because they were much more context-dependent. Additionally, some utterances

contained both types of conversational implicature. The researcher finally concluded

that applying conversational implicature in conversations was an admired and

applicable strategy that native speakers of English use in their common

circumstances.

Kondowe, Ngwira and Madula (2014) structured a research entitled

Linguistic Analysis of Malawi Political Newspaper Cartoons on President Joyce

Banda: Towards Grice's Conversational Implicature. The study targeted at analyzing

verbal and nonverbal features of the cartoon in accordance with Grice's theory of

conversational implicature. The main objectives of the study were 1) to investigate

what maxim patterns were failed to observe the conversational maxims, 2) to study

the reasons in which the maxims were failed to observe the conversational maxims,

3) to examine how the maxims were failed to observe the conversational maxims. The

data were selected from the cartoon *Point of Order* in *The Nation* newspaper

presenting President Joyce Banda and her government. The results of the analysis

showed that the linguistic features used in the Malawi political cartoons were not

adhered to the conversational maxims in the way of flouting, suspending and opting

out. Flouting maxim of manner through the use of hedges was the most frequently

found in the cartoons. The study concluded that the cartoonist provided vague

information (flouting maxim of manner) not to show the lack of knowledge but to

avoid publish judgment and to urge the readers to generate their personal account

towards such social and political context.

Muhamad (2014) analyzed conversational implicatures in the film *the Iron

Man 3*. This paper reported on classification of types of conversational implicature

produced by Non-observance maxims perspective done in the film *The Iron Man 3*.

Based on Grice's theory, the researcher used qualitative method to identify and describe conversational implicatures. Non-observance maxims found in the film were: flouting maxim of quantity, flouting maxim of quality, flouting maxim of relation, flouting maxim of manner, opting out maxim of manner, opting out maxim of quantity and manner, and violating maxim of quantity and manner. Types of conversational implicatures identified in the film were generalized conversational implicature (GCI) and particularized conversational implicature (PCI).

Widiana (2014) examined jokes and implicatures in broadcast messages from variety of social media services. The research was aimed to classify the styles of jokes and to describe the implicatures contained in jokes in terms of pragmatic analysis. The data were taken from Blackberry Broadcast Messenger and Facebook which were popular social networking used worldwide. Two types of implicature were found in jokes: conventional implicature and conversational implicature. The findings revealed three styles of jokes in which the implicatures occur. The style classification included gender basic jokes, cultural basic jokes and jokes describing social phenomena. From findings, the researcher concluded that both conventional and conversational implicature were produced mainly to create jokes. Humorous statements which employed implicatures found in social media services were classified into gender relation, culture relation and social phenomena relation. The researcher concluded that using implicature in jokes was commonly used to create entertaining effects and to soften such criticisms when presenting in public.

Dheril (n.d.) investigated the employment of conversational implicatures in a novel *the fault of our stars* by John Green. The researcher used the theory of cooperative principle of Grice in cooperation with conversational maxims to encode

the implied meanings in the novel. The data were utterances in monologues, narrations and dialogues containing implicatures. The collected data were categorized and interpreted in the context of Grice's conversational implicatures and Grice's conversational maxims. There were two main types of conversational implicatures found in this study namely generalized conversational implicatures (GCI) and particularized conversational implicatures (PCI). Eight out of ten GCI were employed in dialogues and the rests were in narrations. Maxims organizations of GCI are categorized into 5 patterns namely 1) flouted maxim of manner and observed maxims of quantity, quality and relation presented in datum 1; 2) flouted maxims of quality and manner and observed maxims of quantity and relation presented in datum 2, 5, 6, 7 and 8; 3) flouted maxim of quality and observed maxims of quantity, relation and manner presented in datum 3; 4) flouted maxims of quantity and quality and observed maxims of relation and manner presented in datum 4; 5) flouted maxims of quantity, quality and manner and observed maxim of relation presented in datum 9 and 10. Four out of fifteen PCI were employed in narrations and the rests were in dialogues. Maxims organizations of PCI were categorized into 4 patterns namely 1) flouted maxims of quality and manner and observed maxims of quantity and relation presented datum 1, 2, 3, 6, 7 and 8; 2) flouted maxims of quantity, quality and manner and observed maxim of relation presented in datum 4, 9, 10, 11, 12 and 13; 3) flouted maxims of quantity and manner and observed maxims of quality and relation presented in datum 5; 4) flouted maxims of quantity, quality, manner and relation presented in datum 14 and 15. The findings revealed that the pattern of observed maxim mostly used is maxim of relation.

2.6 Summary of the Chapter

This chapter presents five key sections namely pragmatics, implicatures, film, the film Breaking Dawn, and the previous studies on conversational implicatures. The first section includes definition of pragmatics, history of pragmatics, components of pragmatics and importance of pragmatics. The second section constitutes definition of implicatures, theory of implicatures, and types of implicatures. The third section is comprised of definition of film and genre of film. The following section composes background of the film Breaking Dawn in the area of the author's biography, significance of the film, and summary of the film. The final section composes different previous studies on conversational implicatures. The next chapter will present the methodology of the research.

CHAPTER 3

RESEARCH METHODOLOGY

This chapter aims to present research methodology that comprises of five

major fragments as follows:

3.1 Research Design

3.2 Population and Samples

3.3 Data Collection

    3.3.1 Film scripts Generation

    3.3.2 Data Organization

    3.3.3 Data familiarization

3.4 Data Analysis

    3.4.1 Theoretical Framework

    3.4.2 Data Categorization

    3.4.3 Data Codification

    3.4.4 Data Interpretation

    3.4.5 Validity and Reliability

    3.4.6 Statistical Analysis

3.5 Summary of the Chapter

3.1 Research Design

The qualitative descriptive research design was utilized during the process of data collection and data analysis of the research. The quantitative research design using the software named Statistical Package for the Social Sciences (SPSS) was occupied for the statistic results. Frequency and percentage were used to calculate the appearance of the following aspects: 1) types of conversational implicatures produced in the film 2) the results caused by producing conversational implicatures in terms of being understood (success) and being misunderstood (failure).

3.2 Population and Samples

The utterances that were analyzed in this research were all utterances produced in conversations in the dialogues of the film. The utterances that were not in the dialogues, e.g. the utterances in narrations, voice over (V.O.), off-screen (O.S.) and an inarticulate noise, e.g. a laugh, snort, cough, snore, scream, cry, etc. in sound effect were not included (Hermansen. 2015 & What is the difference. 2018). The research population were all utterances extracted from the conversations in the dialogues produced in the film *Breaking Dawn*. According to the prior chapters, the film *Breaking Dawn* is a two part-film, hence, all utterances extracted from the conversations in the film Breaking Dawn 1 were studied and examined as a pilot study.

The research samples were all utterances collected from the conversations in the dialogues produced in the film Breaking Dawn 2.

3.3 Data Collection

Qualitative research studies involve some demanding stages to interpret and summarize the data. According to Khandkar (n.d.) and Lacey and Luff (2008), a circular process that consists of three common parts: Noticing, collecting and thinking called Qualitative Data Analysis (QDA) was generally applied in the process of qualitative research data collection and data analysis. These steps were classified by the basic concepts, they were not practically inseparable. The main procedures of the data collection in this research were adapted from the steps of Khandkar (n.d.) and Lacey and Luff (2008) as follows:

3.3.1 Film Scripts Generation

The scripts of the film in this research were generated from two different sources: 1) The scripts of the film Breaking Dawn part 1 and 2 retrieved from http://transcripts.foreverdreaming.org in the forms of narrations and dialogues and 2) The scripts developed from English subtitle in the actual film available on https://gostream.is/. To avoid any biases or errors that may occur in the scripts, the researcher cross-checked and redid the cross-checking of the scripts that were obtained from the website with English subtitles in the original films. The outcome were supervised by the research supervisors and corrected by the researcher in accordance with their feedbacks. The example of film scripts generation of the pilot study of this research (Breaking Dawn 1) is shown as example 3.1.

Example 3.1: Film scripts generation of the pilot study (Breaking Dawn 1)

Dialogue:

Billy: Jake! Jacob!

Renee: Phil!

Renee: It's happening.

Alice: You just have to break them in.

Bella: I've been breaking them in. For three days. Can I just go barefoot?

Alice: No, absolutely not.

3.3.2 Data Organization

After generating solid data, a systemized and manageable process of data

analysis was generated for easy retrievable sections. A simple number in a square

bracket [ ] e.g. [1], [2], [3] were given to each utterance starting from the first

utterance to the last utterance in the dialogue of the film script respectively. For

example, the utterance 1 in the dialogue of the film was given [1] behind the utterance

so that every utterance was easily tracked during data collection and data analysis.

The example of data organization of the dialogue extracted from the pilot study of this

research (Breaking Dawn 1) is shown as example 3.2.

Example 3.2: Data organization of the pilot study (Breaking dawn 1)

Dialogue:

Billy: Jake! [1] Jacob! [2]

Renee: Phil! [3]

Renee: It's happening. [4]

Alice: You just have to break them in. [5]

Bella: I've been breaking them in. [6] For three days. [7] Can I just go

barefoot? [8]

Alice: No, absolutely not. [9]

The researcher created a new format of the film scripts in Microsoft Word

file with a wider margin and 2.5 line spacing for note taking and editing areas. To

ensure the accuracy of the data and avoid any error, the numbering and formatting

were done with replication.

3.3.3 Data Familiarization

The researcher read the film scripts and watched the films that provide

English subtitles as many times as needed and did some research on general

background and cultural background of the films to acquire further familiarization and

rich understanding of the films. Data familiarization was not only done during the

data collection process, but during data analysis when the researcher did the script

reading and the film watching.

3.4 Data Analysis

There were two parts of the data analysis in this research namely:

Qualitative data analysis and quantitative data analysis. To ensure the result

standardization, qualitative data analysis involves several different steps (Lacey &

Luff. 2008). In this research, the researcher included data categorization, data coding,

data re-coding, data interpretation using conversation analysis (CA) as content

analysis.

3.4.1 Theoretical Framework

In this research, the theories of conversational implicature (CI) in

correlation with cooperative principle (CP) and Grice's maxims originated by Grice

(1975) were applied to analyze the utterances taken from conversations produced in

the film Breaking Dawn. The two focused types of conversational implicature are

namely generalized conversational implicature (GCI) and particularized

conversational implicature (PCI). According to Yule (1996), generalized

conversational implicature is context-independent. No special knowledge is required in the context in order to produce and understand. In contrast, the latter type is context-dependent and requires special knowledge in the context.

3.4.2 Data Categorization

After familiarization, the researcher went through the data for data categorization which mainly adopted from the theory of conversational implicature by Grice (1975) in association with the theory of generalized conversational implicature by Yule (1996). The area of interest was categorized into five coding concepts. Conversational Implicature (CI) was a major category followed by Generalized Conversational Implicature (GCI) and Particularized Conversational Implicature (PCI) which were the sub-categories for the specific research question number 1. The results of producing Conversational Implicature (CI) namely being understood (success) and misunderstood (failure) were sub-categories for the specific research question number 2. The total categories were as follows:

1) Conversational Implicature: An implication that the speaker produces to convey the implicated meaning or hidden meanings of their utterance. Conversational implicatures are produced when the conversational maxims or the cooperative principle are exploited (Grice. 1975).

2) Generalized Conversational Implicature: An implied meaning of an utterance that does not require special information of the context or background knowledge to produce and recognize (context-independent). It consists of three patterns: when involving a special kind of question (A+B?), when involving indefinite article a/an, and when involving scales of value. (Mey. 2009 & Yule. 2010)

3) Particularized Conversational Implicature: A specific meaning of utterance in a specific situation that highly depends on contextual information and background knowledge and does not require certain linguistic forms. Particularized conversational implicature may have completely distinctive interpretations from what is said. It essentially requires the hearer to enable to interpret additional conveyed meaning (Grice. 1975 & Mey. 2009).

4) The result of producing conversational implicature as being understood: Conversational implicature is crucial in human communication since human language is dynamic. It requires contribution of interlocutors to understand both explicit and implicit meanings of an utterance. The speaker can communicate successfully when they use the effective tool of communication. The listener can understand the message successfully when they receive the right meaning of the saying. When an utterance that contains conversational implicatures is delivered, it is understood by the listener and causes the conversation to continue without confusion. The production of a conversational implicature is called being understood or success.

5) The result of producing conversational implicature as being misunderstood: Sometimes, the interlocutors in the talk exchange can also fail in communicating when they do not pay attention to one another and they share different levels of background knowledge or special information. Therefore, it can cause misunderstanding or unsuccessful communication. When an utterance that contains conversational implicatures is delivered, it is misunderstood by the listener and causes the conversation to break down with confusion, questions and expressions that indicate misunderstanding. The production of a conversational implicature is called being misunderstood or failure.

When the process of data categorization completed, the researcher started the process of data codification.

3.4.3 Data Codification

The data coding was adapted from a qualitative data analysis methodology influenced by grounded theory in the book called The Discovery of Grounded Theory by Glaser and Strauss (1967). The researcher systematized the textual data into coded data to fit the categories (Coding qualitative data. n.d.; Khandkar. n.d. & Saldana. 2009) by applying conceptual coding that copes with a content-based or a conceptual topic of inquiry that relates to a specific research question (Saldana. 2009: 66).

In this study, the conceptual topics followed the categories mentioned in data categorization namely 1) the types of conversational implicature namely particularized conversational implicature dominantly illustrated by Grice (1975), and generalized conversational implicature partially clarified by Yule (1996) represented in the previous chapter 2, the result of producing conversational implicatures in terms of being understood (success), and the result of producing conversational implicatures in terms of being misunderstood (failure).

The term of abbreviations, each conceptual topic was labelled following the coded utterances as follows:

1) Conversational Implicature was labelled as CI

2) Generalized Conversational Implicature was labelled as GCI

3) Particularized Conversational Implicature was labelled as PCI

4) The result of producing Conversational Implicature as being understood (success) was labelled as S

5) The result of producing Conversational Implicature as being misunderstood (failure) was labelled as F

For the systematic purpose, data codification was sub-divided into 3 phases.

1) The first phase of data codification was to code the utterances that carried conversational implicature throughout the entire film dialogues.

2) The second phase of data codification was to focus on the two types of conversational implicature namely particularized conversational implicature and generalized conversational implicature.

3) The third phase concentrated on the result of producing conversational implicature consisting of being understood (success) and being misunderstood (failure).

The three phases of data codification were presented in details as follows:

1) The first phase: Conversational Implicature (CI) codification

Initially, the utterances that contained the first category named conversational implicature were coded by underlining and labeling as CI. The total number of the occurrence of conversational implicature was recorded for the further calculation in the process of statistical analysis. The examples were withdrawn from the pilot study of this research (Breaking Dawn 1) to present the format of data codification in the film dialogue. The utterances that contained the first category titled Conversational Implicature (CI) were underlined and labelled as **CI** as in example 3.3.

Example 3.3: Data codification of Conversational Implicature (CI)

Situation: Jasper and Carlisle carrying benches for the wedding. Emmett comes in carrying a long tree trunk.

Dialogue:

Emmett: <u>Where do you want them, boss?</u> [14] +> **CI**

Alice: On either side of the aisle. [15]

Rosalie: What aisle? [16]

Alice: Does no one have vision? [17]

Utterance [14] in the dialogue was used as an example of Conversational Implicature (CI) codification. As presented, it was underlined and labelled as **CI** to indicate that utterance [14] contained a conversational implicature.

2) The second phase: Particularized Conversational Implicature (PCI) and Generalized Conversational Implicature (GCI) codification

This step was the codification of the types of Conversational Implicature namely Particularized Conversational Implicature and Generalized Conversational Implicature. The utterances that contained the two types of conversational implicatures were underlined and labelled as **PCI** and **GCI** as in examples 3.4 and 3.5 respectively.

Example 3.4: Data codification of Particularized Conversational Implicature (PCI)

Situation: In the morning of the wedding day. Alice puts on Bella's makeup.

Dialogue:

Alice: What did I say about beauty sleep? [72]

Bella: Sorry, bad dream. [73] It was wedding jitters. [74]

Rosalie: Do you need some help? [75] I could do her hair. [76]

Bella: <u>Really?</u> [77] +> **PCI**

Utterance [77] in the dialogue was used as an example of Particularized

Conversational Implicature (PCI) codification. As presented, it was underlined and

labelled as **PCI** to indicate that utterance [77] contained a particularized

conversational implicature.

Example 3.5: Data codification of Generalized Conversational Implicature

(GCI)

Situation: At La push beach of the werewolves' territory. Leah, Seth,

Embry and Jacob are talking about Jacob getting over Bella.

Dialogue:

Leah: Would you just get over it? [413] It's not like you've imprinted on

her. [414]

(They look over at the werewolves who have imprinted on their soul

mates.)

Seth: At least they seem happy. [415]

Embry: Yeah, some people are just lucky, I guess. [416] +> **GCI**

Jacob: Lucky? [417] None of them belong to themselves anymore. [418]

And the sickest part is their genes tell them they're happy about it. [419]

Utterance [416] in the dialogue was used as an example of Generalized

Conversational Implicature (GCI) codification. As presented, it was underlined and

labelled as **GCI** to indicate that utterance [416] contained a generalized

conversational implicature.

3) The third phase: The result of producing conversational implicature

consisting of being understood (success) and being misunderstood (failure)

codification

Finally, this was the step of the sub-categories namely the result of producing Conversational Implicature as being understood or success (S) and the result of producing Conversational Implicature as being misunderstood or failure (F) codification. The utterances that contained two sub-categories were underlined and labelled as **S** and **F** in examples 3.6 and 3.7 respectively.

Example 3.6: Data codification of the result of producing Conversational Implicature as being understood or success (S)

Situation: In the morning of the wedding day. Alice puts on Bella's makeup.

Dialogue:

Alice: What did I say about beauty sleep? [72]

Bella: Sorry, bad dream. [73] It was wedding jitters. [74]

Rosalie: Do you need some help? [75] I could do her hair. [76]

Bella: Really? [77] +> **PCI**

Rosalie: Please. I'm not offended by your choice of groom. [78] +> **S**

Utterance [78] in the dialogue was used as an example of the result of producing Conversational Implicature as being understood or success (S) codification. As presented, it was underlined and labelled as **S** to indicate that utterance [78] contained a result of producing conversational implicature as being understood or success (S).

Example 3.7: Data codification of the result of producing Conversational Implicature as being misunderstood or failure (F)

Situation: In Italy, The three Volturi receive a message from Carlisle informing them that Bella has become the newest vampire of his family. Aro reads the message and hands it to Marcus.

Dialogue:

Marcus: At least our dispute with the Cullens is over. [1018]

Aro: Over? [1019] +> **PCI**

Marcus: Mmm. [1020] +> **F**

Aro: Goodness, no. [1021] Our dispute goes far beyond the fate of a mere human. [1022]

Utterance [1020] in the dialogue was used as an example of the result of producing Conversational Implicature as being misunderstood or failure (F) codification. As presented, it was underlined and labelled as F to indicate that utterance [1020] contained a result of producing conversational implicature as being misunderstood or failure (F).

The researcher re-coded and corrected each category at least twice to ensure that the data were already categorized accurately (Lacey & Luff. 2008 & Saldana. 2009). The outcome in this process was supervised by the research supervisors and examined by the professional experts and corrected with regard to their feedback.

3.4.4 Data Interpretation

During data interpretation of the research, the researcher applied the method called conversation analysis or content analysis (descriptive method) to illustrate the meaning of conversational implicatures. Conversation Analysis (CA) is a sub-type of discourse analysis that studies structure of a conversation and an act which takes into account the actions and reactions of individuals in society as called

social action achieved through the method of communication and interaction (Conversation analysis. n.d.). "Conversation analysis's basic method is to look in detail at what people are doing at a particular point in interaction-what they are saying, what they are not saying, how they are saying something in a particular way, with particular sound (phonetic), particular word order (syntax), particular choices of words (lexical choices), in order to work out what for that "doing" might be a solution" (Conversation analysis. n.d.: 39).

The researcher investigated structure of a conversation on a chronologically minute scale into the reasons why such interactions happen in the social world. The following example that Antaki (2009) extracted from Levinson (1983: 320) and used to explain the issue gives a better view of Conversation Analysis. The example of data interpretation using Conversation Analysis is presented as in example 3.8.

Example 3.8: Data interpretation using Conversation Analysis

Dialogue:

A: *So I was wondering would you be in your office on Monday by any chance.*

B: (SILENT)

A: *Probably not.*

Data interpretation:

From the prior example, it was described that the speaker A responds to his or her own statement with a negative remark because the speaker B went silent. It showed an implication of answering *No* without explicitly saying it. The speaker A then made an understood notice of the speaker B's answer. Exploiting of the regularities of talk made the 'action' completed (Antaki. 2009).

In this research, data analysis methodology was dominated by the concept of conversation analysis methodology. Data analysis and data interpretation were delivered utilizing the term of Grice's theory: Cooperative principle, conversational maxims and conversational implicature respectively. After coding and re-coding the data, each categorized set of data was organized, examined and explicated with replication. Then the outcomes of research analysis were examined by research experts. A single set of data that was analyzed consisted of information including situation, dialogue, table of data analysis and data interpretation and it was called a datum for uncomplicated systemization. For the overview of data analysis, data interpretation and statistical analysis, the examples of the results of pilot study were presented after the section of statistical analysis.

3.4.5 Validity and Reliability

The two concepts of validity and reliability are very significant issues in qualitative research. These concepts affect the quality of being exact, careful and strict. As mentioned in data collection, qualitative data analysis involves a number of checklists to ensure the insights and perceptiveness of generalization and standardization (Lacey & Luff. 2008 & Wasanasomsithi. 2015). Validity of data analysis especially interpretation was assessed throughout the study to guarantee and make notice of accuracy. Replication of data analysis was generated as two phases draft analyzing and major analyzing. Reflective writing was carried out to help record and reflect on the thoughts and issues during data coding, data analysis and data interpretation (Elliott & Timulak. 2005). The calculation of validity and reliability of data codification examined by the three research experts was performed using IOC (Index of Item Objective Congruence) formula (Phattiyathani. 2001) as follows:

+1 = When it is sure that the items coincide with objectives

0 = When it is not sure that the items coincide with objectives

-1 = When it is sure that the items do not coincide with objectives

The researcher calculated the IOC index and the result was at level 0.50-1.00. (See appendix). The professional experts supervising this study were as follows:

1) Assistant Professor Dr. Komduean Phothisuwan, a Thai lecturer in English Department at Rajamangala University of Technology Tawan-ok

2) Assistant Professor Dr. Chongkij Wongpinit, a Thai lecturer in English Department at Surindra Rajabhat University

3) Mr. Robin Cupp, an English native speaking lecturer in English Department at Buriram Rajabhat University

The reliability of data codification in this research was indicated by the inter-coder reliability check using duplication method. That is, several researchers or experts with diverse personalities, working in different environments coded the research samples. In this research, there are three research expects who work in different areas to deliver the inter-coder reliability check indicated by substantial agreement of the results among these duplications (Krippendroff. 2004 cited in Mouter & Noordegraaf. 2012). The inter-coder reliability coefficients of 0.80 or greater or values more than 80 % would be acceptable in most situations. The inter-coder reliability coefficients of 0.90 or greater or values more than 90 % would be acceptable to all situations (Neuendorf. 2002 & Wannaruk. 1997 cited in Prachanant. 2006). Inter-coder reliability of this research data codification was at 0.99.

3.4.6 Statistical Analysis

In order to determine the occurrence of the categorized data, statistic results e.g. frequency and percentage of data were calculated using the software named Statistical Package for the Social Sciences (SPSS). The data were presented in three main fragments as follows:

1) Total occurrence of conversational implicatures

2) Total occurrence of types of conversational implicatures

3) Total occurrence of the results of producing conversational implicatures

The following examples of the tables of statistical analysis were presented using the data of the pilot study (Breaking Dawn 1). The first fragment of statistical analysis was the total occurrence of conversational implicatures produced in the film. The example was presented in table 3.1 as follows:

Table 3. 1 Total occurrence of conversational implicatures produced in the film

Breaking Dawn 1

No.	Utterances	Frequency (f)	Percentage (%)
1	Total number of utterances	1026	100
2	Total occurrence of conversational implicatures	70	6.82

The second fragment of statistical analysis was the total occurrence of types of conversational implicature produced in the pilot study (Breaking Dawn 1) presented in table 3.2 as frequency and percentage. The data analysis and data interpretation of each type were illustrated in the next section.

Table 3. 2 Total occurrence of types of conversational implicature produced in the

film Breaking Dawn 1

No.	Types of conversational implicature (CI)	Frequency (f)	Percentage (%)
1	Generalized conversational implicature (GCI)	15	21.43
2	Particularized conversational implicature (PCI)	55	78.57
	Total	70	100

As presented, the total occurrence of types of conversational implicature

produced in the film Breaking Dawn 1 was presented in table 3.2 as frequency and

percentage. Additionally, according to Grice (1975) and Yule (1996), the occurrence

of patterns of generalized conversational implicature and the classification of

particularized conversational implicature produced in the film Breaking Dawn 1 were

illustrated separately. The patterns of generalized conversational implicature produced

in the film Breaking Dawn 1 is presented in table 3.3 followed by examples of the

patterns found in the pilot study as follows:

Table 3. 3 Patterns of GCI produced in the pilot study (Breaking Dawn 1)

No.	Patterns of generalized conversational implicature (GCI)	Frequency (f)	Percentage (%)
1	a /an X	8	53.33
2	Scalar	7	46.67
3	A+B ?	0	0
	Total	15	100

Data analysis and data interpretation of the examples extracted from the
pilot study were illustrated in terms of situation, dialogue, data analysis table and data
interpretation as follows:

Pattern 1: Generalized conversational implicature with a/an X pattern

Example 3.9: Generalized conversational implicature with a/an X pattern

Situation: After Bella and Edward's wedding, they are about to leave for
their honeymoon.

Dialogue:

Renee: So, he really won't tell you where he's taking you? [308]

Bella: No, it's a surprise. [309]

Renee: Well, wear a hat. [310] Sunscreen. [311] Take care of yourself.
[312]

Bella: I will. [313] +> **GCI (a/an X)**

Table 3. 4 Data analysis of GCI with the use of a/an X pattern produced in the pilot
study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Renee	Well, wear a hat. [310]	Not my hat.	/	

Data interpretation:

As presented in table 3.4, utterance [310] contained a generalized
conversational implicature using the pattern a/an X to implicate that it is not my hat.
Renee asks Bella to take care of herself, wear a hat and sunscreen when going outside

during her honeymoon with Edward. Bella understand her implicature and replies that she will take care of herself.

Pattern 2: Generalized conversational implicature with scalar pattern

Example 3.10: Generalized conversational implicature with scalar pattern

Situation: In Bella's house, Edward talks to Bella the night before their wedding.

Dialogue:

Edward: <u>All the men</u> I killed were monsters. [38] And so was I. [39] +>

GCI (Scalar)

Bella: Edward, they were all murderers. [40]

Table 3. 5 Data analysis of GCI with the use of scalar pattern produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Edward	<u>All the men</u> I killed were monsters. [38]	Not some, not many but all.	/	

Data interpretation:

As shown in table 3.5, utterance [38] contained a generalized conversational implicature using the scalar pattern to implicate that not some men or most men I killed but all the man I killed. Edward tells Bella a story of himself when turning to a vampire and craving for human blood. He wants to remind Bella what she will be capable of doing once she turns into a vampire.

According the results of the pilot study, none of GCI with a question pattern (A+B?) was produced in the dialogue. Therefore, there was no example of this pattern in this section.

According to Grice's conversational implicature (1975), particularized conversational implicatures are classed into three groups (See chapter 2). Table 3.6 presents the classification of particularized conversational implicature produced in the pilot study followed by the data analysis and data interpretation.

Table 3. 6 Classification of PCI produced in the produced in the pilot study (Breaking Dawn 1)

Groups of particularized conversational implicature	Frequency (f)	Percentage (%)
Group A: No maxim is violated, or at least it is unclear that any maxim is violated	11	20.00
Group B: A maxim is violated, but the violation is explained by a clash with another maxim	2	3.64
Group C: A maxim is flouted	42	76.36
A maxim of quantity	1	1.82
A maxim of quality (Irony)	9	16.36
A maxim of quality (Metaphor)	5	9.09
A maxim of quality (Meiosis)	3	5.45
A maxim of quality (Hyperbole)	2	3.64
A maxim of quality (False statement)	7	12.73
A maxim of relation	9	16.36

A maxim of Manner (Ambiguity)	3	5.45
A maxim of Manner (Obscurity)	2	3.64
A maxim of Manner (Brief)	1	1.82
A maxim of Manner (Orderly)	0	0
Total	**55**	**100**

The examples of particularized conversational implicatures were classed into three groups and illustrated by situation, dialogue, data analysis table and data interpretation as follows:

Group A: No maxim is violated, or at least it is unclear that any maxim is violated

Example 3.11: Particularized conversational implicature classed as group A

Situation: Everyone gathers at the wedding waiting for the bride to walk the aisle. Jessica and Angela, Bella's friends, are talking.

Dialogue:

Jessica: <u>So, you think Bella's gonna be showing?</u> [128] +> **PCI (group A)**

Angela: Jess, she is not pregnant. [129]

Table 3. 7 Data analysis of PCI classed as group A produced in the pilot study

(Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jessica	So, you think Bella's gonna be showing? [128]	I think that she is pregnant.		/

Data interpretation:

As presented in table 3.7, utterance [128] contained a particularized conversational implicature classed as group A: No maxim is violated, or at least it is unclear that any maxim is violated. From the background of the film, Jessica is jealous of Bella who is marrying Edward, she has her personal remark about the sudden wedding between them. She thinks Bella is pregnant and she is not going to show up at the wedding because of her pregnant appearance. No maxim is violated, or at least it is unclear that any maxim is violated when producing this implicature.

Group B: A maxim is violated, but the violation is explained by a clash with another maxim

Example 3.12: Particularized conversational implicature classed as group B

Situation: Edward and Bella are talking in Bella's house the night before the wedding. He tries to convince Bella to change her mind about turning herself into a vampire after the wedding. Bella, however, isn't going to change her mind. Edward walks over to the window, looks out, then turns and faces Bella again.

Dialogue:

Edward: I'll meet you at the altar. [69]

Bella: I'll be the one in white. [70] +> **PCI (group B)**

Table 3. 8 Data analysis of PCI classed as group B produced in the pilot study

(Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Bella	I'll be the one in white. [70]	I will not change my mind, and I will marry you.		/

Data interpretation:

As presented in table 3.8, utterance [70] contained a particularized conversational implicature classed as group B: A maxim is violated, but the violation is explained by a clash with another maxim. According to the background of the film, Edward loves Bella to death that he does not want to see her change into a vampire and crave for human blood. He wants her to live a normal life, get married, have children, get old and be happy. Bella, however, wants to be with him and cannot live without him. She is willing to sacrifice her family, friends and her human life to be with him. She will not change her mind not to marry him. Utterance [70] implicates that she will marry him and never change her mind. The implicature is produced by observing a maxim of violating a maxim of quality (say what is believed to be true) but violating a maxim of quantity (too much information than it is required). Bella

will be wearing a white wedding dress on the wedding day and this is too much

information than it is required.

Group C: A maxim is flouted

1) Group C: A maxim of quantity is flouted

Example 3.13: Particularized conversational implicature classed as group

C/ a maxim of quantity is flouted

Situation: After Bella wakes up as a vampire, Carlisle sends a letter to Aro,

a vampire leader in Italy, to let him know that now Bella is a new born vampire.

Aro: Oh, it's from Carlisle. [1013] which is spelt with an S, sweet Bianca.

[1014] +> PCI (group C/quantity)

Table 3. 9 Data analysis of PCI classed as group C/ a maxim of quantity is flouted

produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Aro	which is spelt with an S, sweet Bianca. [1014]	I hate it and I hate him.		/

Data interpretation:

As presented in table 3.9, utterance [1014] contained a particularized

conversational implicature classed as group C: A maxim is flouted (quantity). In this

situation, Aro does not need to mention the underlined utterances in [1014] to indicate

who he is talking about. However, he does so to flout a maxim of quantity for a

reason to produce a conversational implicature. From the background of the story,

Aro hates Carlisle because he gets more powerful as his family members have a gift.

For example, Edward can read people's mind, Alice can see the future and Jasper is an experienced fighter. Aro always wants to kill Carlisle and Alice to join his clan. By saying utterance [1014], Aro implicates his hatred toward Carlisle using too much information than is required.

2) Group C: A maxim of quality (irony) is flouted

Example 3.14: Particularized conversational implicature classed as group C/ a maxim of quality (irony) is flouted

Situation: In the morning of the wedding day, Charlie and Renee come to see Bella in her dressing room. Charlie opens the gift box containing a sapphire hair comb.

Renee: We thought you needed something blue. [103]

Charlie: And something old. [104] Besides your mother. [105] +> **PCI (group C/ irony)**

Renee: Nice. [106]

Charlie: It was Grandma Swan's. [107]

Table 3. 10 Data analysis of PCI classed as group C / a maxim of quality (irony) is flouted produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Charlie	Besides your mother. [105]	She is old.		/

Data interpretation:

As presented in table 3.10, utterance [105] contained a particularized conversational implicature classed as group C: A maxim of quality (irony) is flouted. Something old, something new, something borrowed, something blue, the four objects that the bride adds to her wedding outfit or carries with her on the big day are for good luck charms following the tradition from an old English rhyme. On Bella's wedding day, her understanding parents prepare something blue and old for her and Charlie tries to make her relax by making a humorous irony. Utterance [105] of Charlie's implies that Renee is old and shows their friendship to his daughter although they have been divorced.

3) Group C: A maxim of quality (metaphor) is flouted

Example 3.15: Particularized conversational implicature classed as group C/ a maxim of quality (metaphor) is flouted

Situation: The night before the wedding day, Edward comes to see Bella at her house.

Dialogue:

Edward: I was just checking for cold feet. [21] +> **PCI (group C/ metaphor)**

Bella: Well, mine are toasty warm. [22]

Table 3. 11 Data analysis of PCI classed as group C/ a maxim of quality (metaphor)

is flouted produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Edward	I was just checking for <u>cold feet.</u> [21]	I was checking whether you are nervous or going to change your mind.		/

Data interpretation:

As presented in table 3.11, utterance [21] contained a particularized conversational implicature classed as group C: A maxim of quality (metaphor) is flouted. According to the film, Edward is worried about Bella's decision to marry him since he knows that it is their agreement that he will turn her only when she marries him. He wants to check whether she is nervous or uncertain about it. He wishes she changed her mind for he never wants her become immortal. Checking for cold feet is a metaphoric expression to imply Edward makes to check on Bella's loss or lack of courage or confidence.

4) Group C: A maxim of quality (meiosis) is flouted

Example 3.16: Particularized conversational implicature classed as group C/ a maxim of quality (meiosis) is flouted

Situation: At Cullen's house, Bella walks in her wedding shoes slowly, she looks down at her feet and stumbles a little.

Alice: You just have to break them in. [5]

Bella: I've been breaking them in. [6] For three days. [7] Can I just go barefoot? [8]

Alice: No, absolutely not. [9]

Bella: <u>Just thinking it's a little much, you know?</u> [10] The dress and the shoes, and all of this. [11] +> **PCI (group C/ meiosis)**

Alice: No, it's exactly enough. [12] Tomorrow will be perfect. [13]

Table 3. 12 Data analysis of PCI classed as group C/ a maxim of quality (meiosis) is flouted produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Bella	<u>Just thinking it's a little much, you know?</u> [10]	Just thinking it's way too much.		/

Data interpretation:

As presented in table 3.12, utterance [10] contained a particularized conversational implicature classed as group C: A maxim of quality (meiosis) is flouted. According to the film, Alice is trying to prepare Bella for Bella wedding day. She wants her wedding to be perfect and makes Bella try her new pair of wedding shoes when the conversation happens. Bella, on the other hands, does not seem enthusiastic about it. She requests to walk bear feet on her wedding day and remarks that everything is a little too much. Utterance [10] is an understatement expression that Bella makes implies that everything is way too much and she is not into it.

5) Group C: A maxim of quality (hyperbole) is flouted

Example 3.17: Particularized conversational implicature classed as group C/ a maxim of quality (hyperbole) is flouted

Situation: On Bella's wedding day, Edward takes Bell away from the crowd and suddenly Jacob appears ahead of them.

Dialogue:

Bella: Where have you been? [256] We were gonna put your face on a milk carton. [257] +> **PCI (group C/ hyperbole)**

Jacob: Mostly northern Canada I think. [258] It's weird to be back on two legs again, in clothes. [259] Gotten out of practice with the whole human thing. [260]

Table 3. 13 Data analysis of PCI classed as group C/ a maxim of quality (hyperbole) is flouted produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Bella	We were gonna put your face on a milk carton. [257]	I was so worried about you.		/

Data interpretation:

As presented in table 3.13, utterance [257], contained a particularized conversational implicature classed as group C: A maxim of quality (hyperbole) is flouted. According to the film, Jacob runs away from home when he see an invitation card for Bella's wedding and no one see him again. Bella is worried about him and looks forward to hearing from him. According to special information, a photo on a milk carton, began in the early 1980s, was a united States-based custom of printing

advertisements on milk cartons to draw attention to a missing child. Bella's remark in utterance [257] contained an exaggerated statement or hyperbole to show and imply how much she is worried about him.

6) Group C: A maxim of quality (false statement) is flouted

Example 3.18: Particularized conversational implicature classed as group C/ a maxim of quality (false statement) is flouted

Situation: Jasper and Carlisle carrying benches for the wedding. Emmett comes in carrying a long tree trunk.

Dialogue:

Emmett: <u>Where do you want them, boss</u>? [14] +> **PCI (group C/ false statement)**

Alice: On either side of the aisle. [15]

Rosalie: What aisle? [16]

Alice: Does no one have vision? [17]

Table 3. 14 Data analysis of PCI classed as group C/ a maxim of quality (false statement) is flouted produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Emmett	Where do you want them, <u>boss</u>? [14]	You are the leader of the wedding organizer.		/

Data interpretation:

As presented in table 3.14, utterance [9], contained a particularized conversational implicature classed as group C: A maxim of quality (false statement) is flouted. From the background of the story, Emmett, Alice and Rosalie are the members of the Cullen's. Calling Alice a boss is a false statement and it is an obvious flouting of a maxim of quality (Do not say what you believe to be false). However, to everyone in Cullen family, Alice is an enthusiastic wedding organizer that no one can have any disagreement against her. Utterance [9] that Emmett produces shows his respect for her and implies that she is in charge of organizing an entire wedding and he will follow her lead.

7) Group C: A maxim of relation is flouted

Example 3.19: Particularized conversational implicature classed as group C/ a maxim of relation is flouted

Situation: Jasper and Carlisle carrying benches for the wedding. Emmett comes in carrying a long tree trunk.

Dialogue:

Emmett: Where do you want them, boss? [14]

Alice: On either side of the aisle. [15]

Rosalie: What aisle? [16]

Alice: Does no one have vision? [17] +> **PCI (group C/ relation)**

Table 3. 15 Data analysis of PCI classed as group C/ a maxim of relation is flouted

produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alice	<u>Does no one have</u> <u>vision</u>? [17]	Why do I have to tell you everything? No one have sense.		/

Data interpretation:

As presented in table 3.15, utterance [17] contained a particularized conversational implicature classed as group C: A maxim of relation is flouted. From the background of the film, Alice is always into fashion and eager to manage Bella's wedding. Everyone in the Cullen knows that Alice is in charge of organizing and planning. Once that Rosalie asks her what aisle, it shows Alice that the other vampires completely have no sense of fashion and need her opinion and decision. Alice makes a remark to respond Rosalie by flouting a maxim of relation to produce a conversational implicature. The implicature implies that she has to tell them everything and it is irrelevant to the question asked by Rosalie.

8) Group C: A maxim of manner (Ambiguity) is flouted

Example 3.20: Particularized conversational implicature classed as group C/ a maxim of manner (Ambiguity) is flouted

Situation: At the Cullen's house, Bella, Edward, Rosalie, and Jacob are talking about the baby's name.

Dialogue:

Bella: I was playing around with our moms' names. [922] Renée and Esme. [923] And

I was thinking... Renesmee. [924]

Jacob: Renesmee [925]

Bella: Too weird? [926]

Jacob: <u>Um...</u> [927] +> **PCI (group C/ ambiguity)**

Edward: No, that's not too weird. [928] It's beautiful. [929] And it's unique,

which certainly fits the situation. [930] I like Renesmee. [931]

Table 3. 16 Data analysis of PCI classed as group C/ a maxim of manner (ambiguity)

is flouted produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	<u>Um...</u> [927]	Yes, it is weird.		/

Data interpretation:

As presented in table 3.16, utterance [927] contained a particularized

conversational implicature classed as group C: A maxim of manner (ambiguity) is

flouted. Jacob does not agree with the name of the baby that Bella has decided but he

does not say it directly because he does not want to upset Bella. By saying utterance

[927], Jacob produces a conversational implicature using unclear or confusing

statement, which can be understood in more than one way. When utterance [927] is

produced, it shows an uncertain statement as if the speaker is thinking about it or in

this case it shows a simple "Yes, it is weird." to the question asked.

9) Group C: A maxim of manner (Obscurity) is flouted

Example 3.21: Particularized conversational implicature classed as group C/ a maxim of manner (Obscurity) is flouted

Situation: Jacob hurries to the Cullen's house once he learns that Bella is back from the honeymoon and she is really sick. Jacob walks into the house and see Bella's huge pregnant belly, he gets angry and everyone starts arguing.

Dialogue:

Jacob: Why haven't you done anything? [544] Take it out of her! [545]

Rosalie: This is none of your business, dog. [546]

Esme: Rose! All this fighting isn't good for Bella. [547]

Alice: The fetus isn't good for Bella. [548] +> **PCI (group C/ obscurity)**

Rosalie: Say the word, Alice. [549] "Baby" It's just a little baby. [550]

Table 3. 17 Data analysis of PCI classed as group C/ a maxim of manner (obscurity) is flouted produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alice	The fetus isn't good for Bella. [548]	The demon isn't good for Bella.		/

Data interpretation:

As presented in table 3.17, utterance [548] contained a particularized conversational implicature classed as group C: A maxim of manner (obscurity) is flouted. According to the film, the half human-half vampire baby that is growing inside Bella's body is making her weaker and seen as a threat to her life. Only Bella

and Rosalie want to keep the baby, but everyone else wants to destroy it. The fetus is a terminology to call an unborn offspring of a mammal, in particular an unborn human baby more than eight weeks after conception. To call it the fetus shows a state of being difficult to understand and being known by only a few people. The way that Alice calls the fetus instead of the baby implicates her uncertainty and disagreement to accept it as a human baby but the demon.

10) Group C: A maxim of manner (Brief) is flouted

Example 3.22: Particularized conversational implicature classed as group C/ a maxim of manner (Brief) is flouted

Situation: Jacob tries to convince Bella to give up her offspring, but Bella isn't convinced. He gets up and leave the Cullen's house with anger and the other wolves gather in their wolf form communicating through their thoughts.

Dialogue:

Sam: We have to protect the tribe. [620] What they've bred won't be able to control its thirst. [621] Every human will be in danger. [622]

Jared: We're ready. [623]

Leah: No time to waste. [624]

Jacob: Now? [625]

Sam: <u>We must destroy it before it's born.</u> [626] +> **PCI (group C/ brief)**

Seth: You mean, kill Bella? [627]

Table 3. 18 Data analysis of PCI classed as group C/ a maxim of manner (brief) is

flouted produced in the pilot study (Breaking Dawn 1)

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Sam	We must destroy it before it's born. [626]	Yes.		/

Data interpretation:

As presented in table 3.18, utterance [626] contained a particularized

conversational implicature classed as group C: A maxim of manner (brief) is flouted.

According to the film, the wolves have been protecting the tribe and human for a long

time and if there is anything they consider a danger to the community, they will

destroy it. Every wolf agrees with Sam to destroy the baby demon and Bella and it

shocks Jacob since they will never a single human. By Sam saying utterance [626], he

uses the flouting of maxim of manner (be brief) to implicate the answer "Yes" to the

question asked by Jacob. The conversational implicature that Sam makes concludes

the situation that they will do it now although it means to kill Bella and also forces

Jacob to join him.

According to the results presented in table 3.6, no maxim of manner (be

orderly) found in the conversations in the film dialogues of the pilot study, therefore,

there is no example shown in this case.

The third fragment of statistical analysis was the total occurrence of the

results of producing conversational implicatures in the pilot study (Breaking Dawn 1).

Table 3.19 presents the third fragment followed by the examples of each result as follows:

Table 3. 19 Total occurrence of the results of producing conversational implicatures in the pilot study (Breaking Dawn 1)

No.	The results of producing conversational implicatures	Frequency (f)	Percentage (%)
1	Being understood (success)	66	94.29
2	Being misunderstood (failure)	4	5.71
	Total	70	100

Data analysis and data interpretation of the examples extracted from the pilot study were illustrated in terms of situation, dialogue, and data interpretation as follows:

The result 1: Being understood (Success)

Example 3.23: The results of producing conversational implicatures as being understood (Success)

Situation: At the wedding Edward leads Bella away from the crowd, suddenly Jacob appear ahead of them. Bella runs towards him and jumps into his arms and hugs him.

Dialogue:

Bella: Hey. [246]

Jacob: Hey, Bella. [247]

Bella: Hey. [248]

Edward: This is kind of you. [249]

Jacob: <u>Kind is my middle name.</u> [250] +> **PCI (group C/ false statement)**

Edward: <u>I'll see if Rosalie wants to dance.</u> [251] +> **S (success)**

Data interpretation:

As presented in the dialogue of example 3.23, utterance [250] contained a particularized conversational implicature classed as group C: A maxim of quality (false statement) is flouted. According to the knowledge of the film, Kind is not Jacob's middle name, but he says that to convey his implied meaning of the utterance that he is here to celebrate the wedding because he cares about Bella's feeling. He comes to say goodbye to Bella as he understands that the wedding day will be the last day of Bella's existence as a human. He does not care if he gets hurt, he only wants to remember Bella as a warm-beating hearted being. Edward, on the other hand, produces utterance [251] that contained the results of producing conversational implicatures as being understood (Success). He understands Jacob and thinks it is fair to give him some private time to farewell and enjoy the last moment of Bella's mortality. He produces it to change the topic discussed to imply that he will not be in the way and leave them for some time.

The result 2: Being misunderstood (Failure)

Example 3.24: The results of producing conversational implicatures as being misunderstood (Failare)

Situation: The night before the wedding at Bella's house, while Bella and Edward are talking, suddenly Bella hears a noise outside her window.

Dialogue:

Bella: What is that? [55]

Emmett: Come on! [56] Let's go! [57]

Edward: I'm late for my bachelor party. [58] +>PCI (group C/ false

statement & metaphor)

Emmett: Send him out, Bella, or we're coming in after him. [59]

Bella: So, this party. [60] Will there be strippers? [61] +> F (failure)

Edward: No, just a couple of mountain lions. [62] Maybe a few bears. [63]

Data interpretation:

As presented in the dialogue of example 3.24, utterance [58] contained a

particularized conversational implicature classed as group C: A maxim of quality

(false statement & metaphor) is flouted. According to the special information, a

bachelor party is a party given for a man who is about to get married, typically

attended by men only. According to Edward, a bachelor party that he mentions is not

a bachelor party for normal people. He says it to imply to a hunt that he need to do

before an important event involving many humans and wolves in the community. To

be safe, the vampires need to hunt in advance to control their thirst for blood.

However, once the conversational implicature is produced by Edward, Bella does not

understand the hidden meaning of a bachelor party so it makes her think about an

ordinary bachelor party that might involve strippers and a specific kind of women.

Bella producing utterance [60] and [61] shows that she misinterprets Edward's

intended meaning.

3.5 Summary of the Chapter

In summary, this chapter presents the research procedure. It explicates

theoretical framework, research design, source of data, and population and samples of

the study. Afterward, method of data collection, data collection and data analysis are

described. The results of the research will be presented in the next chapter.

CHAPTER 4

RESEARCH RESULTS

This chapter reports the results of data analysis both quantitatively and qualitatively. The purpose of this study was to investigate types of conversational implicatures produced in the film Breaking Dawn. The study also examined the results of producing the conversational implicature in terms of being understood (success) and being misunderstood (failure) in the film Breaking Dawn. The data were utterances drawn from the dialogues in the film and examined by using a descriptive method based on Grice's theory of conversational implicatures. According to the research questions presented in chapter one, this chapter is divided into two major parts:

4.1 The types of conversational implicatures produced in the film Breaking Dawn 2

4.2 The results of producing conversational implicatures in terms of being understood (success) and being misunderstood (failure) in the film Breaking Dawn 2

As illustrated in the data codification and the data analysis formulated in chapter three, details of each major part were presented in terms of situation, tables, dialogues, and interpretation.

4.1 The Types of Conversaional Implicatures produced in the film Breaking Dawn 2

The utterances from the film dialogues were identified and counted, and the occurrence of conversational implicatures were analyzed based on the notion of conversational implicature adopted from Grice (1975) and Yule (1996). Table 4.1 displays total occurrence of conversational implicatures produced in the film Breaking Dawn 2 as frequency and percentage.

Table 4. 1 Total occurrence of conversational implicatures produced in the film Breaking Dawn 2

No.	Utterances	Frequency (f)	Percentage (%)
1	Total number of utterances	894	100
2	Total occurrence of conversational implicatures	60	6.71

According to the table 4.1, it revealed that total number of utterances of 894 were found from the dialogues of the film Breaking Dawn 2. Data collection and analysis were carried out by adopting the well-known theory of Grice (1975) and Yule (1996), 60 conversational implicatures were produced throughout the dialogue of the film.

The two types of conversational implicature adopted from Grice (1975) and Yule (1996) namely generalized conversational implicature (GCI) and particularized conversational implicature (PCI) were examined during data analysis. Total

occurrence of types of conversational implicature produced in the film Breaking

Dawn 2 is presented in frequency and percentage as in table 4.2.

Table 4. 2 Total occurrence of types of conversational implicature produced in the

film Breaking Dawn 2

No.	Types of conversational implicature (CI)	Frequency (f)	Percentage (%)
1	Generalized conversational implicature (GCI)	8	13.33
2	Particularized conversational implicature (PCI)	52	86.67
	Total	60	100

As presented in table 4.2, it revealed two types of conversational

implicatures produced in utterances that carried conversational implicatures produced

in the film Breaking Dawn 2. The results showed that particularized conversational

implicatures (PCI) were more frequently produced (f = 52, 86.67%), and generalized

conversational implicatures (GCI) were less frequently produced (f = 8, 13.33%).

In this study, a set of details called "Datum" was used to systemize data

analysis of conversational implicatures produced in the dialogue of the film Breaking

Dawn 2. A single datum presented each conversational implicature including the

details of situation, dialogue, table of data analysis, and data interpretation

(descriptive method). All occurrences of conversational implicatures produced in the

film were illustrated from datum 1 onwards. The analysis of the two types of

conversational implicature produced in the film Breaking Dawn 2 was illustrated as follows:

4.1.1 Generalized conversational implicatures

Generalized conversational implicatures are the conversational implicatures that carry 1) the use of a form of articles a/an X, 2) scalar pattern (most, much, many, some, few) and 3) the interrogative structure of b & c?, b +> not c. To produce these kind of conversational implicatures, the speakers do not require any special information or background knowledge to produce and the listeners do not require any special information or background knowledge to interpret the hidden meanings. According to data analysis of this study, there were two patterns found namely 1) the use of a form of articles a/an X, and 2) scalar pattern (most, much, many, some, few). Generalized conversational implicatures produced in this film were classed into two groups: 1) Generalized conversational implicature with the form of a/an X and 2) scalar implicature. Table 4.3 depicts data analysis of generalized conversational implicatures.

Table 4. 3 Patterns of GCI produced in the film Breaking Dawn 2

No.	Patterns of generalized conversational implicature (GCI)	Frequency (f)	Percentage (%)
1	a /an X	6	75
2	Scalar	2	25
3	A+B ?	0	0
	Total	8	100

According to table 4.3, generalized conversational implicatures by the use of a/an X were more frequently produced (f = 6, 75%) in the dialogue and scalar generalized conversational implicatures were less frequently produced (f = 2, 25%). There was no pattern of question A+B? (f = 0, 0%) in the dialogue. All generalized conversational implicatures produced in the film dialogues are illustrated in details starting from datum 1 to datum 8 as follows:

1) Generalized conversational implicature with the form of a/an X

Datum 1:

Situation: The vampires gather in the yard of the Cullen's house and talk about Bella's ability as a shield.

Dialogue:

Eleazar: Edward, you didn't tell me your wife is a shield. [472]

Bella: What's a shield? [473]

(Edward suddenly understands and smiles.)

Edward: The ones I've met are so different. [474]

Eleazar: It's a defensive talent. [475] +>**GCI (a/an X)**

Table 4. 4 Data analysis of conversational implicature of datum 1

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Eleazar	It's a defensive talent. [475]	Not my defensive talent.	/	

Data interpretation:

As presented in table 4.4, utterance [475] contained the pattern of generalized conversational implicature using a certain form of a/an X in accordance with the theory of Grice's conversational implcature. According to the film, Eleazar realizes Bella's ability as a shield so he produces this utterance using the form of article a/an X to imply that it is not his ability, it's hers.

Datum 2:

Situation: The vampires gather in the yard of the Cullen's house and talk about Bella's ability as a shield.

Dialogue:

Eleazar: Edward, you didn't tell me your wife is a shield. [472]

Bella: What's a shield? [473]

(Edward suddenly understands and smiles.)

Edward: The ones I've met are so different. [474]

Eleazar: It's a defensive talent. [475]

Edward: It's why I couldn't read your mind, even before. [476] It's why Aro couldn't. [477]

Eleazar: You have a very powerful gift. [478] **+>GCI (a/an X)**

Table 4. 5 Data analysis of conversational implicature of datum 2

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Eleazar	You have a very powerful gift. [478]	Not my powerful gift.	/	

Data interpretation:

As presented in table 4.5, utterance [478] contained a generalized conversational implcature. The pattern of generalized conversational implicature produced in utterance [478] was a certain form of a/an X adopted from Grice (1975). From the background of the film, Eleazar recognizes Bella's defensive talent that even Aro's ability of tactile telepathy cannot work on her. He produces another utterance using the form of article a/an X to imply that it is not his power gift, it is Bella's.

Datum 3:

Situation: The vampires gather in the yard of the Cullen's house and talk about Kate's super power to create an electric shock from her body. Kate puts her hand up, daring Garrett to try and touch her.

Dialogue:

Carlisle: Garrett, I wouldn't. [483]

(Garrett touches Kate's hand with his finger and he's instantly electrocuted and falls to the ground.)

Garrett: You are an amazing woman. [484] +>**GCI (a/an X)**

Table 4. 6 Data analysis of conversational implicature of datum 3

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Garrett	You are an amazing woman. [484]	You are not my woman.	/	

Data interpretation:

As shown in table 4.6, utterance [484] contained a generalized conversational implicature with the pattern of article a/an X. Surprised by the gift of Kate, Garrett receives pain with an electric shock and falls to the ground giving Garrett's first impression. Getting a huge crush on her, he produces this utterance using the form of article a/an X to imply that Kate is an amazing woman but not my amazing woman.

Datum 4:

Situation: Jacob in his wolf form with the young wolves chase after two vampires, who enter the territory uninvited. Carlisle and the other vampires find Vladimir and Stefan and they start a conversation.

Dialogue:

Eleazar: When Aro wants someone from a coven, it's never long before evidence turns up proving that coven committed some crime. [503] **+>GCI (a/an X)**

Bella: So he's done this before? [504]

Table 4. 7 Data analysis of conversational implicature of datum 4

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Eleazar	When Aro wants someone from a coven, … crime. [503]	Not my coven.	/	

Data interpretation:

Data analysis of utterance [503] in table 4.7 presented another case of generalized conversational implicature with a/an X form. As per the information that Vladimir and Stefan bring, Eleazar comprehends that the way the Volturi works is a pattern. He expresses his idea by using a/an X implicature to show his implication that it is not his coven.

Datum 5:

Situation: Jacob in his wolf form with the young wolves chase after two vampires, who enter the territory uninvited. Carlisle and the other vampires find Vladimir and Stefan and they start a conversation.

Dialogue:

Emmett: Why does he need witnesses? [512]

Alistair: To spread the word that justice has been served. [513] After he slaughters an entire coven. [514] +>**GCI (a/an X)**

Table 4. 8 Data analysis of conversational implicature of datum 5

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alistair	After he slaughters an entire coven. [514]	Not my entire coven.	/	

Data interpretation:

As presented in table 4.8, another generalized conversational implicature with a/an X form was revealed in data analysis of utterance [514]. As said by Vladimir and Stefan, Alistair summarizes that the way the Volturi works is a pattern

and they need witnesses for a reason to kill them all. He uses a/an X form of generalized conversational implicature to imply his implication that it is not his entire coven.

Datum 6:

Situation: Bella comes home after the meeting with Jenks and stated packing for Renesmee as she knows what Alice plans for her. As Bella finishing up writing her letter to Renesmee, Alistair walks into the room.

Dialogue:

Alistair: <u>It's a romantic notion</u>, isn't it? [663] That a righteous few can defy a great evil. [664] I must admit, you even had me believing. [665] For a moment. [666] Well, good luck. [667]

Table 4. 9 Data analysis of conversational implicature of datum 6

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alistair	<u>It's a romantic notion</u>, isn't it? [663]	It's not my romantic notion.	/	

Data interpretation:

Utterance [663] as presented in table 4.9 showed generalized conversational implicature and the pattern of generalized conversational implicature was a form of a/an X. According to the film, Alistair produces this utterance using the form of article a/an X to imply that this romantic notion of combating the Volturi is not my idea. As analyzed in line with the theory of Grice's conversational implicature, it is considered a generalized conversational implicature.

2) Scalar implicature

Datum 7:

Situation: Finally, Esme and Carlisle returns home with their last witness,

Alistair.

Dialogue:

Carlise: How many came? [457]

Edward: Eighteen. [458] <u>You have some good friends.</u> [459] +>**GCI**

(scalar)

Table 4. 10 Data analysis of conversational implicature of datum 7

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Edward	<u>You have some good friends.</u> [459]	Not a few good friends, not many good friends.	/	

Data interpretation:

Data analysis of utterance [459] in table 4.10 showed a generalized

conversational implicature and the pattern of generalized conversational implicature

in utterance [459] was the use of scalar implicature adopted by Yule (1996). When the

scalar implicature is produced, the negative of all forms higher and lower on the scale

are implicated. Edward produces this utterance using the form of scalar implicature

"some" to indicate that Carlisle has decent amount of good friends who are willing to

help him. This expression is identical to a proverbs "A friend in need is a friend

indeed". In accordance with the theory of Yule's scalar implicature, it was considered

a generalized conversational implicature.

Datum 8:

Situation: As a number of outsider vampires increases, more young Quileutes turn into wolves. Jacob teaches them how to control themselves when transforming into wolves.

Dialogue:

Jacob: Now, you guys can do <u>some serious damage.</u> [485] Which is why you'll need to control your phasing. [486] If your mom pisses you off, you don't want to tear her head off. [487] +> **GCI (scalar)**

Table 4. 11 Data analysis of conversational implicature of datum 8

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	Now, you guys can do <u>some serious damage.</u> [485]	Not all, much, little serious damage.	/	

Data interpretation:

Data analysis of utterance [485] in table 4.11 presented a scalar generalized conversational stated by Yule (1996). The negative of all, much or little on the scale of serious damage are implicated when the scalar implicature is produced in this case. According to the background of the film, Jacob, as the most mature wolf in the Cullen's area, starts to worry that the young wolves will harm their family member due to their unfamiliar transformation. He helps comfort and guide the new wolves to control themselves when phasing so they all follow his lead.

As illustrated in 4.1.1, total number of generalized conversational implicatures produced in the film Breaking Dawn 2 were 8 implicatures. They consisted of two patterns: 1) generalized conversational implicatures with the form of article a/an X, and 2) generalized conversational implicatures in terms of scalar implicatures. Six of them were a/an X implicatutres and two of them were scalar implicatures.

4.1.2 Particularized conversational implicature

As stated by the theory of Grice's conversational implicature (1975), three groups of the presence of particularized conversational implicature in cooperation with cooperative principle and conversational maxims are stated as follows: 1) group A: No maxim is violated, or at least it is unclear that any maxim is violated, 2) group B: A maxim is violated, but the violation is explained by a clash with another maxim, and 3) group C: A maxim is flouted. Particularized conversational implicatures are the conversational implicatures that the speakers require special information or background knowledge to produce and the listeners require special information or background knowledge to interpret the implicit meanings. The analysis of particularized conversational implicatures produced in this film were presented in terms of situation, dialogues, tables, and the interpretation using a descriptive method. The total of 52 particularized conversational implicatures in three classes produced in the film Breaking Dawn 2 are presented in table 4.12 and data analysis of particularized conversational implicatures is illustrated from datum 9 to datum 60 in order as group A, B, and C.

Table 4. 12 Classification of PCI produced in the produced in Breaking Dawn 2

Groups of particularized conversational implicature	Frequency (f)	Percentage (%)
Group A: No maxim is violated, or at least it is unclear that any maxim is violated	13	**25.00**
Group B: A maxim is violated, but the violation is explained by a clash with another maxim	2	**3.82**
Group C: A maxim is flouted	37	**71.15**
A maxim of quantity	8	15.38
A maxim of quality (Irony)	12	23.08
A maxim of quality (Metaphor)	8	15.38
A maxim of quality (Meiosis)	3	5.77
A maxim of quality (Hyperbole)	0	0
A maxim of quality (False statement)	1	1.92
A maxim of relation	3	5.77
A maxim of Manner (Ambiguity)	2	3.85
A maxim of Manner (Obscurity)	0	0
A maxim of Manner (Brief)	0	0
A maxim of Manner (Orderly)	0	0
Total	**52**	**100**

As presented in table 4.12, all three groups were found in 52 particularized conversational implicatures produced in the film. Group C: A maxim is flouted was

the most frequently produced (f = 37, 71.15%), followed by group A: No maxim is violated, or at least it is unclear that any maxim is violated (f = 13, 25%), and the least frequently produced was group B: A maxim is violated, but the violation is explained by a clash with another maxim (f = 2, 3.82%). In respect of group C, flouting maxim of quality was found the most exploited. In addition, among them, there were some cases that more than one flouting maxim occurs in one single implicature. As reported in data analysis, the use of irony in flouting maxim of quality was the most frequently occurred (f = 12, 23.08%), followed by the use of metaphor (f = 8, 15.38%) and flouting maxim of quantity (f = 8, 15.38%).

Group A: No maxim is violated, or at least it is unclear that any maxim is violated

Datum 9:

Situation: Bella wakes up as a new vampire and she immediately notices the differences in her senses, noticing dust particles in the air, the textures and details of things in the room. She focuses on Edward and they start touching each other lightly and Edward strokes her face.

Dialogue:

Edward: So beautiful. [1] We're the same temperature now. [2] **+> PCI (group A)**

Table 4. 13 Data analysis of conversational implicature of datum 9

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Edward	We're the same temperature now. [2]	You are a vampire now.		/

Data interpretation:

As shown in table 4.13, it revealed that utterance [2] contained a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. According to special information of the film, vampires have low body temperature. Bella is willing to turn herself during her giving birth to her baby, has gone through a drastic event and almost dies, she finally becomes a newborn vampire. By Edward saying such an utterance, he shows his joy of seeing Bella awakening. Edward makes this remark "We're the same temperature now" instead of saying "We have the same temperature now" to imply Bella's permanent statement of being a vampire, not just having a temporary low body temperature.

Datum 10:

Situation: The next morning of Bella's first night as a vampire with Edward, Bella and Edward walk into the Cullen's house. Emmett starts the greeting.

Dialogue:

Emmett: Wow. [146] Done already? [147]

Bella: Where's Renesmee? [148]

Jacob: Blondie stole her. [149]

Emmett: <u>Break a lot of stuff?</u> [150] +> **PCI (group A)**

Bella: Emmett. [151] No. [152]

(Emmett laughs. Then the Cullen's phone rings.)

Table 4. 14 Data analysis of conversational implicature of datum 10

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Emmett	<u>Break a lot of stuff?</u> [150]	Did you have a fantastic time last night?		/

Data interpretation:

As shown in table 4.14, utterance [150] revealed a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. According to special information of the film, vampires have unhuman-like strength and senses, when a vampire couple have a sexual intercourse, they break things nearby to release their energy. The prior scene is shown in Breaking Dawn 1 when Edward breaks the whole bedroom because he avoids hurting Bella by accident. Emmett, who has a relaxing and fun personality, attempts to tease them especially a newborn Bella by asking such questions about their last night. His saying implies the question that whether they have sex last night or whether they have a great time last night.

Datum 11:

Situation: Before Charlie comes to the Cullen's house, Jacob reveals his secret as a werewolf by transforming himself in front of Charlie to witness the

supernatural existence. Jacob tells Charlie that Bella also has changed so that she can survive.

Dialogue:

Charlie: Are you okay? [231]

Bella: Never better. [232] Healthy as a horse. [233]

Charlie: You don't turn into an animal, too, do you? [234]

(Bella smiles and shakes her head.)

Jacob: She wishes she was that awesome. [235] +> **PCI (group A)**

Table 4. 15 Data analysis of conversational implicature of datum 11

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	She wishes she was that awesome. [235]	No, she does not turn into an animal like me.		/

Data interpretation:

As shown in table 4.15, utterance [235] contained a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. According to the film, Charlie just see Jacob transform into a gigantic wolf which is a journey of a new perspective before he meets Bella. He doubts but does not believe that Bella might as well turn into a wolf too. Eventually, he explicitly asks his daughter the question in utterance [234] and Bella simply shakes her head. Jacob then implicates that Bella is not like him turning into a wolf even though he believes she should.

Datum 12:

Situation: Based on Alice's note to gather as many witnesses as possible, their search for witnesses begins with a trip north to the Cullen's closest relatives. Bella and Edward drive up to the Denali's house, Edward gets out of the car and walks up to them. Bella, Jacob and Renesmee wait in the car.

Tanya: Edward, is everything all right? [380] Why didn't you tell us you were coming? [381]

Carmen: Is it Irina? [382] Have you heard from her? [383]

Edward: Not directly. [384]

Eleazar: Why is your bride waiting in the car? [385]

Kate: And why have you brought a wolf with you? [386] <u>I can smell him from here.</u> [387] **+> PCI (group A)**

Table 4. 16 Data analysis of conversational implicature of datum 12

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Kate	<u>I can smell him from here.</u> [387]	He is our natural enemy and I hate him.		/

Data interpretation:

As presented in table 4.16, utterance [387] contained a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. From the background of the story, vampires and werewolves are natural enemies. The wolves hate vampires because they hunt on

humans, and the vampires hate the wolves because they kill vampires and to vampire sense of smell, the wolves smell as terrible as wet dogs. By Kate saying utterance [387], she implies the hatred for the wolves and the unbearable smell of wet dog that she can smell from afar.

Datum 13:

Situation: As Alice sees the future of the Volturi coming to kill the Cullens, Carlisle plans to travel around the world to gather as many friends of his as possible to be their witnesses. Emmett and Rosalie plan to meet one of Carlisle's friend, Garrett. In the dark, Garrett, attacks a punk singing in the streets and holds him up by his throat.

Dialogue:

Garrett: Shut up! [438] I hated the first British Invasion. [439] And I hate the second one even more. [440]

(He starts to squeeze the punk's throat tighter.)

Emmett: <u>Even the Beatles?</u> [441] Really, Garrett? [442] +> **PCI (group A)**

Garrett: Old habits die hard. [443]

Table 4. 17 Data analysis of conversational implicature of datum 13

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Emmett	<u>Even the Beatles?</u> [441]	Everyone likes the Beatles.		/

Data intpretation:

Utterance [441] in table 4.17 presented another a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. The first British Invasion and the second British Invasion that Garrett mentions were a cultural phenomenon of the mid-1960s and 1980s, when rock and pop music acts from the United Kingdom became popular in the United States of America. The Beatles was considered the most famous and successful band during those times. The Emmett is surprised by Garrett's expression so he asks "Even the Beatles?" to imply that Beatles was awesome and everyone likes them. There should not be anyone who hates the Beatles.

Datum 14:

Situation: The vampires gather in the wood around the Cullen's house and talk about Kate's gift to create an electric shock from her body. Kate puts her hand up, daring Garrett to try and touch her.

Dialogue:

Carlisle: Garrett, I wouldn't. [483]

(Garrett touches Kate's hand with his finger and he's instantly electrocuted and falls to the ground.)

Garrett: <u>You are an amazing woman.</u> [484] +> **PCI (group A)**

Table 4. 18 Data analysis of conversational implicature of datum 14

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Garrett	You are an amazing woman. [484]	I like you.		/

Data interpretation:

Utterance [484] in datum 14 carried a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. Causing him the pain, Kate suddenly surprises and impresses Garrett. He implies that he likes Kate by saying "You are an amazing woman" with a grin on his face.

Datum 15:

Situation: After Vladimir, Stefan, and other vampires meet, Vladimir and Stefan express their reason to be here.

Stefan: We have been waiting a millennium for the Italian scum to be challenged. [495]

Carlisle: It's not our plan to fight the Volturi. [496]

Vladimir: Shame. [497] Aro's witnesses will be so disappointed. [498]

Stefan: They enjoy a good fight. [499]

Eleazar: Aro's witnesses? [500]

Vladimir: Aww. [501] Still hoping they'll listen? [502] +> **PCI (group A)**

Table 4. 19 Data analysis of conversational implicature of datum 15

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Vladimir	Aww. [501]	You don't know, do you?		/

Data interpretation:

Utterance [501] in table 4.19 revealed that an expression carries a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. According to the film, Vladimir has existed for more than 1,500 years and he knows the Volturi well. They come here with the expectation to join the fight with the Volturi and have their revenge on them. When the Cullens and friends show a naive perspective and know nothing about the Volturi's witnesses, he derisively utters such an utterance to imply that they have no idea about what is happening.

Datum 16:

Situation: Vladimir and Stefan try to convince the vampires to fight the Volturi so that they have some back up. Edward agrees and convinces the vampires to fight with him not only to help his family but to protect themselves too. Eventually, the other vampires start to step forward and agree with him.

Vladimir: That didn't take much. [537] +> **PCI (group A)**

Edward: Let's hope it doesn't come to that. [538]

Table 4. 20 Data analysis of conversational implicature of datum 16

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Vladimir	That didn't take much. [537]	Finally, you all understand that you have no choice but to fight back against the Volturi.		/

Data interpretation:

As presented in table 4.20, utterance [537] contained a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. According to the film, the vampires who gather at the Cullen's house are not asked to fight the Volturi. Once Vladimir and Stefan arrive, they convince the other vampires to fight by telling them the Volturi's plan and pattern of their work. Edward first come to realize that they actually have no choice because the Volturi will never listen. He convinces the other vampires to fight and they agree with him. That is Vladimir and Stefan's initial intention to come here. Vladimir says utterance [537] to imply that it didn't take much of his effort to make them all understand and agree to fight the Volturi.

Datum 17:

Situation: On the way to Charlie's house, Jacob talks to Bella in the car as they take Renesmee to Charlie for Christmas.

Dialogue:

Jacob: I'm surprised you took a break from Jedi training. [608]

Bella: If I don't take Renesmee to my dad, he'll come to us. [609] 27 vampires, one human. [610] Not so great. [611]

Jacob: <u>I know that's what you told Edward.</u> [612] +> **PCI (group A)**

(Bella doesn't reply as she realizes that Jacob is aware she's up to something)

Table 4. 21 Data analysis of conversational implicature of datum 17

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	<u>I know that's what you told Edward.</u> [612]	That's not all.		/

Data interpretation:

Utterance [612] as shown in table 4.21, carried a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. Jacob knows Bella attempts to do something and she wants to keep it secret. He respects that so he implies his awareness. Bella, on the other hands, notices his implicit message and does not reply.

Datum 18:

Situation: As suggested by Alice's note, Bella drives into town to meet someone, she does not tell anyone about that. She arrives at the restaurant.

Dialogue:

Jenks: Mrs. Cullen. [635]

Bella: Hi. [636]

Jenks: I'm so happy you called. [637] I always meet my private clients here. [638] It's more comfortable than the office. [639]

Bella: And it's more public. [640]

Jenks: Ahh! [641] +> **PCI (group A)**

(Jenks smiles.)

Table 4. 22 Data analysis of conversational implicature of datum 18

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jenks	Ahh! [641]	Ok, you get it.		/

Data interpretation:

As showed in table 4.22, utterance [641] contained a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. Jenks starts the conversation with an implicature that he has a strong suspicion of Bella that she might be a vampire like Jasper and so for his safety, he meets Bella here rather than his office. Bella immediately understands him and adds that the restaurant is also more public so he is not afraid that Bella is going to hurt him. Jenks then understands that Bella understands his implicit meanings so he utters "Ahh" to imply that she gets it.

Datum 19:

Situation: Bella and Jenks are in a restaurant having a conversation.

Dialogue:

Bella: Have you known Alice and Jasper long? [645]

Jenks: I've been working with them for more than 20 years. [646] And my late partner knew Jasper 15 years before that. [647] He is, uh, unusually well-preserved. [648]

Bella: <u>Yes, he is</u>. [649] +> **PCI (group A)**

Table 4. 23 Data analysis of conversational implicature of datum 19

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Bella	<u>Yes, he is</u>. [649]	Yes. He is a vampire.		/

Data interpretation:

As presented in table 4.23, utterance [649] produced by Bella contained a particularized conversational implicature classified as group A: No maxim is violated, or at least it is unclear that any maxim is violated. Undoubtedly, with careful consideration of all implications Jenks makes, Bella has a clear perception of Jenks's implicit meanings and simply implies back to him with a sheer agreement.

Datum 20:

Situation: Spending Christmas at Charlie's house, Renesmee, Bella, Edward, Sue, Jacob, Seth and Leah pass presents to one another. Bella and Edward gets Charlie a five-day fishing trip to Fraser River leaving next day which is the battle day.

Dialogue:

Charlie: You two trying to get rid of me? [696]

(Bella and Edward go quiet, thinking he might have figured out something is wrong.)

Charlie: Because it's working! [697] Fraser River. [698] That means we'll be chasing Cutthroat. [699]

Sue: We might even hook a Rainbow or some Bulls. [700]

Charlie: <u>Woman knows her trout</u>. [701] +> **PCI (group A)**

Table 4. 24 Data analysis of conversational implicature of datum 20

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Charlie	<u>Woman knows her trout</u>. [701]	She knows a lot about fishing.		/

Data interpretation:

As presented in table 4.24, utterance [701] revealed a particularized conversational implicature sorted as group A: group A: No maxim is violated, or at least it is unclear that any maxim is violated. To gain deeper comprehension, special information is required to analyze this implication. The Fraser River is known for the fishing of white sturgeon, all five species of Pacific salmon (Chinook, Coho, Chum, Pink, Sockeye), as well as Steelhead Trout. Charlie and Sue show their excitement when getting a five-day fishing trip to Fraser River from Bella and Edward. Sue expresses her idea that shows her knowledge about fish, Charlie then conveys utterance [701] which implies that Sue has the knowledge.

Datum 21:

Situation: When it is time for the Volturi to arrive, the Cullens and their witnesses, all gather in a large, snow-covered field, Garret stands next to Kate as they watch and wait.

Dialogue:

Garrett: <u>If we live through this, I'll follow you anywhere, woman. [751]</u> +>
PCI (group A)

Kate: Now you tell me. [752]

Table 4. 25 Data analysis of conversational implicature of datum 21

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Garrett	<u>If we live through this, I'll follow you anywhere, woman. [751]</u>	I love you.		/

Data interpretation:

As presented in table 4.25, utterance [751] contains a particularized conversational implicature ordered as group A: No maxim is violated, or at least it is unclear that any maxim is violated. According to the prior situation, Garrett tries Kate's electric shock and become impressed. He starts to like Kate more and more. When vampires find their partners, they stay together forever. Eventually, when it might be the last chance to confess his feeling, he does not hesitate to tell her about his true feeling for her.

Group B: A maxim is violated, but the violation is explained by a clash with another maxim

Datum 22:

Situation: Bella finds Alice's note in a book, she decides to drive to Seattle to meet with J. Jenks, a person mentioned in the note. Later on, they meet in a restaurant.

Dialogue:

Jenks: Mrs. Cullen. [635]

Bella: Hi. [636]

Jenks: I'm so happy you called. [637] I always meet my private clients here. [638] It's more comfortable than the office. [639]

Bella: And it's more public. [640] +> PCI (group B)

Table 4. 26 Data analysis of conversational implicature of datum 22

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Bella	And it's more public. [640]	I'm aware of what you are replying.		/

Data interpretation:

According to table 4.26, utterance [640] revealed a particularized conversational implicature classified as group B: A maxim is violated, but the violation is explained by a clash with another maxim. In this case, a maxim of relation is observed and a maxim of quantity is flouted. As analyzing Jenks's remarks, Bella immediately realizes Jenks's prior implications. Bella understands his necessity for

his action and chooses the word to imply that her understanding is clear. Bella tries to be relevant to what Jenks suggests and at the same time she flouts a maxim of quantity by giving too much information that required.

Datum 23:

Situation: After witnessing his own death, Aro uses Nahuel's presence as an excuse to leave peacefully.

Dialogue:

Aro: Such a prize. [867] +> **PCI (group B)**

(Aro then turns and leaves.)

Table 4. 27 Data analysis of conversational implicature of datum 23

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Aro	Such a prize. [867]	I'm not giving up, I will come back.		/

Data interpretation:

Aro's last sentence in utterance [867] in table 4.27 carried a particularized conversational implicature assorted as group B: A maxim is violated, but the violation is explained by a clash with another maxim. Although Aro desperately wants Edward, Alice, and Bella to join the Volturi since he values them so much. In the end, he is genuinely saddened to lose Carlisle's friendship and hopes to regain it. He relieves that it is all he lost and is fully aware that the outcome could be a great deal worse. Before leaving, Aro looks at Alice and Bella saying his last words. A clash in this case can be illustrated that Aro's last sentence is brief so he observes a maxim of

manner (be brief). At the same time, he does not mention of what or whose value he means, he violates a maxim of quantity (lack of information). Thus, his implication means that his desire to have them in his clan remain the same.

Group C: A maxim is flouted

1) A maxim of quantity is flouted

Datum 24:

Situation: After waking up as a vampire, Bella hasn't been told about Renesmee and Jacob. Emmett tries to hint her and she is figuring out.

Dialogue:

Bella: What's a wolf thing? [65]

Jacob: Um. [66] <u>You know we have no control over it. [67] We can't choose who it happens with. [68]</u> And it doesn't mean what you think, Bella. [69] I promise. [70]

Bella: Take Renesmee out of the room. [71] **+> PCI (group C/quantity)**

Table 4. 28 Data analysis of conversational implicature of datum 24

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	<u>You know we have no control over it. [67] We can't choose who it happens with. [68]</u>	I have imprinted on Renesmee.		/

Data interpretation:

As presented in table 4.28, utterance [67] and [68] contained a

particularized conversational implicature classified as group C: A maxim of quantity

is flouted by giving too much information. He implies that he has imprinted on

Renesmee by giving too much information. In the beginning of the episode, once

Jacob tells Bell about the knowledge of imprinting that wolves cannot control or

choose who to imprint with. He is now trying to recall that knowledge from Bella's

memory so she can figure out by herself because he does not want to tell her directly

and make her angry.

Datum 25:

Situation: After Bella knows the truth that Jacob imprints on her daughter,

she was furious with him. She grabs hold of him and throws him out of the house.

Dialogue:

Bella: You imprinted on my daughter? [75]

Jacob: It wasn't my choice! [76] +> **PCI (group C/quantity)**

Table 4. 29 Data analysis of conversational implicature of datum 25

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	It wasn't my choice! [76]	Yes.		/

Data interpretation:

As shown in table 4.29, utterance [76] contained a particularized

conversational implicature classified as group C: A maxim of quantity is flouted by

giving too much information. It was produced by Jacob already giving his accuse and implicate an answer "Yes". The background knowledge required in the case is that one day in any werewolf's life, they will imprint on their soul mate, and when it happens, it happens uncontrollably. He says that it is not his choice to choose who or when to imprint on someone. As told by Jacob before, Bella knows but she does not want to accept it.

Datum 26:

Situation: At the Cullen's house, the vampires gather and talk about the strategy to fight the Volturi.

Dialogue:

Edward: Aro will want us incapacitated before he attacks. [548] Jane and Alec will try and take me out first because I can anticipate their moves. [549]

Garrett: Too bad we don't all have your shield. [550]

Bella: Doesn't help me fight, though. [551]

Tanya: No, but you could help the rest of us, if you could project it. [552]

Bella: What do you mean? [553]

Tanya: I mean shield someone other than yourself. [554]

Bella: Is that possible? [555]

Carlisle: <u>Gifts can be developed.</u> [556] Over time. [557] +> **PCI (group C/quantity)**

Table 4. 30 Data analysis of conversational implicature of datum 26

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Carlisle	Gifts can be developed. [556]	Yes		/

Data interpretation:

Utterance [556] in table 4.30 revealed that it contains a particularized conversational implicature classed as group C: A maxim of quantity is flouted. According to the dialogue above, the question in utterance [555] asked by Bella requires a yes/no answer. The answer in utterance [556] answered by Carlisle, however, is flouting the maxim of quantity (Do not give more information than is required). As stated in Grice's theory, it creates a particularized conversational implicature. Carlisle gives such a detail to imply "Yes".

Datum 27:

Situation: At the Cullen's house, the vampires gather and talk about the strategy to fight the Volturi.

Dialogue:

Edward: Aro will want us incapacitated before he attacks. [548] Jane and Alec will try and take me out first because I can anticipate their moves. [549]

Garrett: Too bad we don't all have your shield. [550]

Bella: Doesn't help me fight, though. [551]

Tanya: No, but you could help the rest of us, if you could project it. [552]

Bella: What do you mean? [553]

Tanya: I mean shield someone other than yourself. [554]

Bella: Is that possible? [555]

Carlisle: Gifts can be developed. [556] <u>Over time.</u> [557] +> **PCI (group C/quantity)**

Table 4. 31 Data analysis of conversational implicature of datum 27

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Carlisle	<u>Over time.</u> [557]	But, may be not in your case since we do not have the time.		/

Data interpretation:

Continued from datum 27, utterance [557] in table 4.31 revealed another particularized conversational implicature classed as group C: A maxim of quantity is flouted by giving more information than is required. In the dialogue, Tanya suggests Bella could help them fight if she could shield someone other than herself. Carlisle understands the process of gift development and it is difficult to do in a short period of time. Even though this idea gives Bella and the rest of them some hope to help with the battle, Carlisle implies that not having the time is the only limitation for this circumstance.

Datum 28:

Situation: Bella finds Alice's note in a book, she decides to drive to Seattle to meet with J. Jenks, a person mentioned in the note. Later on, they meet in a restaurant.

Dialogue:

Jenks: Mrs. Cullen. [635]

Bella: Hi. [636]

Jenks: I'm so happy you called. [637] <u>I always meet my private clients here.</u> [638] It's more comfortable than the office. [639] **+> PCI (group C/quantity)**

Table 4. 32 Data analysis of conversational implicature of datum 28

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jenks	<u>I always meet my private clients here.</u> [638]	I'm suspicious of what you are.		/

Data interpretation:

Utterance [638] in table 4.32 carried a particularized conversational implicature classified as group C: A maxim of quantity is flouted by giving more information than is required. According to the film, Jenks works on any kind of illegal things and he has different types of clients and the Cullen is one of his private clients. Since he has been working for Jasper for a long time, he is aware of Jasper's abnormality. To meet someone signified by Jasper is too dangerous as he suspects they might be the same kind. His over-informative detail given to Bella basically implies that he is aware of what and with who he is dealing.

Datum 29:

Situation: Bella finds Alice's note in a book, she decides to drive to Seattle to meet with J. Jenks, a person mentioned in the note. Later on, they meet in a restaurant.

Dialogue:

Jenks: Mrs. Cullen. [635]

Bella: Hi. [636]

Jenks: I'm so happy you called. [637] I always meet my private clients here. [638] It's more comfortable than the office. [639] +> **PCI (group C/quantity)**

Bella: And it's more public. [640]

Table 4. 33 Data analysis of conversational implicature of datum 29

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jenks	It's more comfortable than the office. [639]	So for my safety, I meet you here.		/

Data interpretation:

Utterance [639] in table 4.33 carried a particularized conversational implicature classified as group C: A maxim of quantity is flouted by giving more information than is required. Due to his own safety, as soon as they meet, Jenks tells Bella about the reason to meet in a restaurant instead of his office because he implies that he has a strong suspicion of her. The information given more than required in this case creates a particularized conversational implicature.

Datum 30:

Situation: Bella and Jenks are in a restaurant having a conversation.

Dialogue:

Bella: Have you known Alice and Jasper long? [645]

Jenks: I've been working with them for more than 20 years. [646] And my late partner knew Jasper 15 years before that. [647] He is, uh, unusually well-preserved. [648] +> **PCI (group C/quantity)**

Bella: Yes, he is. [649]

Table 4. 34 Data analysis of conversational implicature of datum 30

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jenks	He is, uh, unusually well-preserved. [648]	He is not human. He is a vampire.		/

Data interpretation:

As presented in table 4.34, utterance [648] contained a particularized conversational implicature classified as group C: A maxim of quantity is flouted. Getting to know more about Jenks, Bella asks the question that he does not hesitate to clarify how much he knows and how much credibility between Jasper and himself. Giving more information than is required flouts the second maxim of quantity and generates a particularized conversational implicature.

Datum 31:

Situation: The next morning of Bella's first night as a vampire with Edward, Bella and Edward walk into the Cullen's house. Emmett starts the greeting.

Dialogue:

Emmett: Wow. [146] Done already? [147] +> **PCI (group C/quantity)**

Bella: Where's Renesmee? [148]

Jacob: Blondie stole her. [149]

Table 4. 35 Data analysis of conversational implicature of datum 31

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Emmett	Done already? [147]	Have you two had sex already?		/

Data interpretation:

As shown in table 4.35, it revealed a particularized conversational classified as group C: A maxim of quantity is flouted by lacking of information. The special information required in this situation is that when a vampire couple have a sexual intercourse, they have a great one because of their unhuman-like senses. When Bella was still a human, she made love with Edward only two times and that was dangerous for Bella. Her honeymoon with Edward caused her pregnancy and almost killed her. Emmett says utterance [147] which lacks information to indirectly tease Bella and Edward about their last night. Once Bella become a vampire, Edward finally can make love with Bella without being afraid to hurt her and last night they must have had a great time together.

2) A maxim of quality is flouted by the use of irony

Datum 32:

Situation: After her hunt, Bella is holding onto her daughter Renesmee for the first time and Jacob starts to act protective.

Dialogue:

Bella: What's your problem? [58]

Rosalie: Oh. [59] Do tell her, Jacob. [60]

Emmett: This should be good. [61] +> **PCI (group C/irony)**

Edward: Hold on a second. [62]

Table 4. 36 Data analysis of conversational implicature of datum 32

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Emmett	This should be good. [61]	This is bad, you are getting in trouble now.		/

Data interpretation:

A particularized conversational implicature in utterance [61] showed in table 4.36 revealed that it is classified as group C: A maxim is flouted. The utterance [61] was produced by flouting a maxim of quality in the case of using irony. Emmett makes the humorous expression to convey his personal sense of humor. He would love to see and thinks that Jacob will make Bella very angry by imprinting on her very young daughter. He uses an irony to hint Bella that something is going on and she finds out the answer with Jacob, though it is obvious that Jacob is not eager to say it.

Datum 33:

Situation: After Jacob tells Charlie that Bella is back from the honeymoon, Charlie is coming to meet her at the Cullen's house. The Cullen must keep a secret of their kind and helps Bella get prepared to meet Charlie, Alice places contact lenses in her eyes.

Dialogue:

Alice: These will irritate your eyes at first. [209]

Carlisle: The main thing is not to move too fast. [210]

Esme: Try taking a seat. [211] Crossing your legs. [212]

Esme: Maybe a tad slower. [213] Hmm. [214]

Alice: And blink at least three times a minute. [215]

(Bella starts blinking repeatedly)

Alice: Good. [216]

Jacob: For a cartoon character. [217] +> **PCI (group C/irony)**

Table 4. 37 Data analysis of conversational implicature of datum 33

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	For a cartoon character. [217]	It's not good enough to convince Charlie.		/

Data interpretation:

Utterance [217] in table 4.37 revealed that this conversational implicature implicates Jacob's thought of Bella's preparation to meet Charlie. It is classified as group C: A maxim of quality is flouted in terms of the use of metaphor and irony.

Jacob does not think that Bella can hide her vampire actions and pretend to be a human. He uses a metaphor referring Bella's acting as a cartoon character to make such a sarcastic remark since he does not believe that it will deceive Charlie.

Datum 34:

Situation: As the Cullen watch Charlie drive off, Jasper, Emmett and Edward have a conversation about Bella's reaction to Charlie as a newborn.

Dailogue:

Jasper: Well done, Bella. [276] Never seen a newborn show that kind of restraint. [277]

Emmett: I'm not sure she is a newborn. [278] She's so tame. [279]

Edward: Emmett, don't antagonize her. [280] She's the strongest one in the house. [281]

Emmett: Please. [282] +> **PCI (group C/irony)**

Table 4. 38 Data analysis of conversational implicature of datum 34

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Emmett	Please. [282]	I don't believe that.		/

Data interpretation:

Utterance [282] shown in table 4.38 is typically used to make a request. However, in this case, it carried an implicature classified as group C: A maxim of quality is flouted in terms of the use of irony. According to Collin dictionary, an expression "Please" can be used in different situations, for instance, it is used to make

a polite request or invitation, to accept something politely, and to indicate someone to stop doing something. Noticeably, Emmett forms an ambiguous remark in the conversation to imply his hidden meaning that he actually does not believe in Edward's early statement and believes he still is the strongest vampire in the house. This leads to an arm wrestling match between him and Bella.

Datum 35:

Situation: Finally, Esme and Carlisle return home with their last witness.

Dialouge:

Carlise: How many came? [457]

Edward: Eighteen. [458] You have some good friends. [459]

Esme: And Alice? [460]

(Bella shakes her head indicating that Alice has still not returned, Esme hugs Bella.)

Alistair: We'll all be on Aro's list now. [461] Centuries on the run. [462] That's what you've brought me. [463] Some friend, Carlisle. [464] **+> PCI (group C/irony & meiosis)**

Table 4. 39 Data analysis of conversational implicature of datum 35

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alistair	Centuries on the run [462]	We have to run from Aro forever.		/

Data interpretation:

Data analysis in table 4.39 revealed that utterance [462] contained a particularized conversational implicature classified as group C: A maxim of quality is flouted by means of irony and meiosis or ironic understatement. From the background of the film, Alistair is here against his own will since he is terrified of the Volturi. However, Carlisle is his good friend so Alistair stands by his side. His expression in utterance [462] reveals his belief that once he decides to help Carlisle, he becomes Aro's enemy forever. If he could manage to survive this encounter, he would have to run of the rest of his existence.

Datum 36:

Situation: Finally, Esme and Carlisle return home with their last witness.

Dialouge:

Carlise: How many came? [457]

Edward: Eighteen. [458] You have some good friends. [459]

Esme: And Alice? [460]

(Bella shakes her head indicating that Alice has still not returned, Esme hugs Bella.)

Alistair: We'll all be on Aro's list now. [461] Centuries on the run. [462] That's what you've brought me. [463] Some friend, Carlisle. [464] +> **PCI (group C/irony)**

Table 4. 40 Data analysis of conversational implicature of datum 36

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alistair	Some friend, Carlisle. [464]	I'm not a "some friend", I'm a very good friend of yours.		/

Data interpretation:

Data analysis in table 4.40 revealed that utterance [464] contained a particularized conversational implicature ordered as group C: A maxim of quality is flouted by means of ironic statement. Learned from the film, Carlisle and Alistair are very good friends although Alistair is not very good at getting along. Edward's expression "You have some good friends." in utterance [459] gives a chance to Alistair to produce an ironic message of "some friend". He implies sarcastically that he is not a so-called some friend but a very reliable friend who sacrifices his existence to help Carlisle at a difficult time.

Datum 37:

Situation: Jacob in his wolf form with the young wolves chase after Vladimir and Stefan, other two vampires, who enter the territory and jump up some trees and then jump down and sit on some rocks mocking the wolves. Carlisle and the other vampires find them.

Dialogue:

Carlisle: Vladimir, Stefan, you're a long way from home. [489] **+> PCI**

(group C/irony)

Kate: What are they doing here? [490]

Table 4. 41 Data analysis of conversational implicature of datum 37

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Carlisle	You're a long way from home. [489]	You are not invited here.		/

Data interpretation:

According to table 4.41, Carlisle's remark transmited a particularized conversational implicature classed as group C: A maxim of quality is flouted using irony. In social manner, people do not typically greet someone who visits their house by saying "You're a long way from home." unless that person is not welcome. Carlisle greets them with utterance [489] to imply whoever visiting his property is not welcome and they should not be here.

Datum 38:

Situation: After Vladimir, Stefan, and other vampires meet, Vladimir and Stefan express their reason to be here.

Stefan: We have been waiting a millennium for the Italian scum to be challenged. [495]

Carlisle: It's not our plan to fight the Volturi. [496]

Vladimir: Shame. [497] Aro's witnesses will be so disappointed. [498]

Stefan: They enjoy a good fight. [499]

Eleazar: Aro's witnesses? [500]

Vladimir: Aww. [501] <u>Still hoping they'll listen?</u> [502] **+> PCI (group**

C/irony)

Table 4. 42 Data analysis of conversational implicature of datum 38

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Vladimir	<u>Still hoping they'll</u> <u>listen?</u> [502]	You are so pathetic.		/

Data interpretation:

Utterance [502] in table 4.42 revealed that an expression carried a

particularized conversational implicature classified as group C: A maxim of quality is

flouted using irony. Vladimir has existed for more than 1,500 years so he knows the

Volturi's working pattern. He thinks it is pathetic to believe that the Volturi will give

them a chance and not fight. Vladimir knows that the Volturi wants from this fight is

someone with the gift. They come here not to listen but to kill all of the Cullen. From

his perspective, the Cullens are being naive and foolish not want to fight. Not that he

cares the Cullens will die, Vladimir and Stefan only come here to convince them to

fight the Volturi so that they can take the advantage and have their revenge on the

Volturi.

Datum 39:

Situation: After putting Renesmee to sleep, Bella goes to the living room

and looks at Alice's note once more when Edward walks in.

Dialogue:

Bella: It's strange. [596] Physically, I feel like I could demolish a tank. [597] Mentally, I just feel drained. [598]

Edward: How about a bath? [599]

(Edward sits next to her and kisses her shoulder and starts unbuttoning her shirt.)

Bella: <u>I do remember how to undress myself.</u> [600] **+> PCI (group C/irony)**

Table 4. 43 Data analysis of conversational implicature of datum 39

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Bella	<u>I do remember how to undress myself.</u> [600]	Good idea and I knows that you mean something else too.		/

Data interpretation:

Utterance [600] in table 4.43 revealed a particularized conversational implicature classed as group C: A maxim of quantity is flouted by the use of intimate irony. Edward offers to comfort Bella with a warm bath but his action also says something in his mind. Bella knows better that Edward also suggests an alternative. By saying utterance [600], she sends a hidden message to her husband that his another option is recognized.

Datum 40:

Situation: Bella comes home after the meeting with Jenks and stated

packing for Renesmee as she knows what Alice plans for her. As Bella finishing up

writing her letter to Renesmee, Alistair walks into the room.

Dialogue:

Alistair: <u>It's a romantic notion,</u> isn't it? [663] That a righteous few can defy

a great evil. [664] I must admit, you even had me believing. [665] For a moment.

[666] Well, good luck. [667] +> **PCI (group C/irony)**

(Alistair turns and starts walking out.)

Alistair: You're gonna need it. [668] Cheers. [669]

(He walks out.)

Table 4. 44 Data analysis of conversational implicature of datum 40

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alistair	<u>It's a romantic notion,</u> isn't it? [663]	It's a foolish notion.		/

Data interpretation:

Utterance [663] in table 4.44 carried a particularized conversational

implicature classified as group C: A maxim of quality is flouted using ironic

expression. According to the background of the film, when Carlisle and Esme bring

Alistair to their home, Esme states that Alistair is not a people person. Alistair does

not agree with the rest when they decide to fight back the Volturi. While others start

to have some hope by Bella's shield, he believes that the Volturi is unconquerable as

they have some armies with dangerous destroying powers. Once he learns from Bella

that she has a plan for her daughter to escape, he realizes that we will never win this

war. Romantic notion is the idea of affection, vulnerability, and love. Saying that

someone has a romantic view of something means to show a critical idea because the

view of it is unrealistic and that thing is better or more exciting than it really is.

Utterance [663] stated by Alistair uncovers his sarcastic point because his real thought

is that the idea of combating the Volturi is idiotic. It seems like a group of children

believing to fight against a group of professional killers.

Datum 41:

Situation: Bella comes home after the meeting with Jenks and stated

packing for Renesmee as she knows what Alice plans for her. As Bella finishing up

writing her letter to Renesmee, Alistair walks into the room.

Dialogue:

Alistair: It's a romantic notion, isn't it? [663] That a righteous few can defy

a great evil. [664] I must admit, you even had me believing. [665] For a moment.

[666] Well, good luck. [667]

(Alistair turns and starts walking out.)

Alistair: You're gonna need it. [668] Cheers. [669] +> **PCI (group**

C/irony)

(He walks out.)

Table 4. 45 Data analysis of conversational implicature of datum 41

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alistair	You're gonna need it. [668]	You'll lose the fight.		/

Data interpretation:

According to data analysis of datum 41, utterance [668] in table 4.45 conveyed a particularized conversational implicature classified as group C: A maxim of quality is flouted using ironic statement. As continued from datum 39, Alistair admits that he start to believe that they might have a chance to win the Volturi. However after seeing Bella packing a bag pack for her daughter, he changes his mind and realizes why Bella does so. He says that Bella is going to need good luck because he attempts to convey his implication of what Bella thinks how the fight is going to end. In his mind, Bella needs good luck since only luck can help win this battle, therefore he implies that Bella will lose.

Datum 42:

Situation: As the snow is falling, the vampires and Jacob have set up camp in the woods. Jacob brings some wood and drops it on the ground, Benjamin uses his powers to produce fire from his fingertips and throws it on the woods to start a fire.

Dialogue:

Garrett: You lost the Eleven Years' War. [721]

Liam: Aye. [722] But it was one hell of a rebellion. [723]

Vladimir: When we ruled, everything came to us. [724] Prey, diplomats, favor seekers. [725] Such was our power. [726] <u>But we never put on white hats and called ourselves saints.</u> [727] +> **PCI (group C/irony & metaphor)**

Stefan: We were honest about what we were. [728]

Table 4. 46 Data analysis of conversational implicature of datum 42

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Vladimir	<u>But we never put on white hats and called ourselves saints.</u> [727]	Unlike the Volturi, we never pretend to be the good guys.		/

Data interpretation:

As displayed in table 4.46, utterance [727] disclosed a particularized conversational implicature arranged as group C: A maxim of quality in terms of metaphor and ironic statement. From Christian background, a white hat and beautiful clothing are worn as a symbol of Christian saints and they represents Christianity. By saying white hats in utterance [727], Vladimir implies them as being good people. He claims that they never put on white hats and called themselves saints because he implies that even though they did bad things, unlike the Volturi, they never pretend to be good.

Datum 43:

Situation: Back at the Cullens house after the fight with the Volturi, the witnesses are saying goodbye and leaving, Edward and Jacob watch Renesmee as she speaks to Zafrina and Senna.

Dialogue:

Jacob: You have a beautiful family. [874] She's gonna be around for a long time, isn't she? [875]

Edward: A very long time. [876] I'm glad she has you. [877]

(Jacob smiles.)

Jacob: So should I start calling you "Dad"? [878] +> **PCI (group C/irony)**

Edward: No. [879]

Table 4. 47 Data analysis of conversational implicature of datum 43

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	So should I start calling you "Dad"? [878]	So now I am accepted for Renesmee?		/

Data interpretation:

Utterance [878] shown in table 4.47 revealed a particularized conversational implicature categorized as group C: A maxim of quality (Irony). As per the background story of the prior episode of the film, Edward and Jacob falls in love with the same woman, Bella. They try to win her heart and finally she chooses Edward leaving Jacob heart broken. In the film Breaking Dawn, three of them are in an unusual relationship when Jacob unexpectedly imprint on Bella and Edward's daughter. Once everything is back to unthreatened, Jacob cannot wait to irritate Edward by asking such a question. Although it is an irony, Jacob means no harm and

expects a laugh. His implication shows that he wants to be certain that he is accepted while he has actually been.

3) A maxim of quality is flouted by the use of metaphor

Datum 44:

Situation: After Jacob tells Charlie that Bella is back from the honeymoon, Charlie is coming to meet her at the Cullen's house. The Cullen must keep a secret of their kind and helps Bella get prepared to meet Charlie, Alice places contact lenses in her eyes.

Dialogue:

Alice: These will irritate your eyes at first. [209]

Carlisle: The main thing is not to move too fast. [210]

Esme: Try taking a seat. [211] Crossing your legs. [212]

Esme: Maybe a tad slower. [213] Hmm. [214]

Alice: And blink at least three times a minute. [215]

(Bella starts blinking repeatedly)

Alice: Good. [216]

Jacob: For a cartoon character. [217] +> **PCI (group C/metaphor)**

Table 4. 48 Data analysis of conversational implicature of datum 44

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	For a cartoon character. [217]	It's not good enough to convince Charlie.		/

Data interpretation:

Utterance [217] in table 4.48 revealed that this conversational implicature implicates Jacob's thought of Bella's preparation to meet Charlie. It is classified as group C: A maxim of quality is flouted in terms of the use of metaphor and irony. Jacob does not think that Bella can hide her vampire actions and pretend to be a human. He uses a metaphor referring Bella's acting as a cartoon character to make such a sarcastic remark since he does not believe that it will deceive Charlie.

Datum 45:

Situation: Carlisle leads Charlie into the Cullen's house, Bella, Edward and Jacob are awaiting in the living room.

Dialogue:

Charlie: Bella? [229]

Bella: Hi, Dad. [230]

Charlie: Are you okay? [231]

Bella: Never better. [232] Healthy as a horse. [233] +> **PCI (group C/metaphor)**

Table 4. 49 Data analysis of conversational implicature of datum 45

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Bella	Healthy as a horse. [233]	I am totally ok, please do not worry.		/

Data interpretation:

The conversational implicature in utterance [233] presented another case of particularized conversational implicature classified as group C. A maxim of quality is flouted in terms of the use of metaphor. Green (2011), a lexicographer, stated that "Healthy as a horse" was first seen in the 1860s and have been used in America. The expression is linked to the concept that a horse is seen as symbol of strength and physical capacity. The other expressions related are "strong as a horse" or "eat as a horse". Bella knows that Charlie has been through worries and waiting to hear from her. She chooses the expression to imply that she is totally fine and comfort her father so Charlie stops worrying.

Datum 46:

Situation: As Alice sees the future of the Volturi coming to kill the Cullens, Carlisle plans to travel around the world to gather as many friends of his as possible to be their witnesses. Emmett and Rosalie plan to meet one of Carlisle's friend, Garrett. In the dark, Garrett, attacks a punk singing in the streets and holds him up by his throat.

Dialogue:

Garrett: Shut up! [438] I hated the first British Invasion. [439] And I hate the second one even more. [440]

(He starts to squeeze the punk's throat tighter.)

Emmett: Even the Beatles? [441] Really, Garrett? [442]

Garrett: Old habits die hard. [443] +> **PCI (group C/metaphor)**

Table 4. 50 Data analysis of conversational implicature of datum 46

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Garrett	Old habits die hard. [443]	Yes.		/

Data interpretation:

Utterance [433] in table 4.50 was another case of using metaphor to create a particularized conversational implicature. It was classified as group C: A maxim of quality is flouted using metaphor. Background knowledge required here is about the first British Invasion and the second British Invasion that Garrett mentions. The first British Invasion was a cultural phenomenon of the mid-1960s when rock and pop music acts from the United Kingdom became popular in the United States of America such as the Beatles. The second British Invasion was in 1980s, another wave of British artists that rose to popularity. Emmett is surprised by Garrett's expression so he asks "Even the Beatles?" An expression "Old habits die hard" is commonly used to say it is hard to stop doing things that one has been doing for a long time (Merriam-Webster, 2018). In this case, Garrett says the expression metaphorically to imply his answer "Yes, he hates the Beatles and I'm used to hating them."

Datum 47:

Situation: Jacob looks around the room at all the vampires.

Dialogue:

Jacob: Lotta red eyes around here. [450] +> **PCI (group C/metaphor)**

Bella: They agreed not to hunt in the area. [451]

Table 4. 51 Data analysis of conversational implicature of datum 47

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	Lotta <u>red eyes</u> around here. [450]	thirsty vampires		/

Data interpretation:

According to table 4.51, Utterance [450] contained a particularized conversational implicature classified as group C: A maxim of quality is flouted using metaphor. It requires background knowledge about vampires in the film. When they are thirsty for blood, their eyes turn very red. Jacob's remark implies that there are a lot of thirsty vampires in the house and he feels uncomfortable.

Datum 48:

Situation: Jacob looks around the room at all the vampires.

Dialogue:

Jacob: <u>Lotta red eyes around here.</u> [450] +> **PCI (group C/metaphor)**

Bella: They agreed not to hunt in the area. [451]

Table 4. 52 Data analysis of conversational implicature of datum 48

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	<u>Lotta red eyes around here.</u> [450]	I'm worried about these thirsty vampires hunting in the territory.		/

Data interpretation:

It is obvious that utterance [450] in table 4.52 contained two hidden meanings. The first meaning is illustrated by datum 47 and the second one is analyzed by datum 48. Utterance [450] as datum 48 also carries a particularized conversational implicature classified as group C: A maxim of quality is flouted using metaphor. Jacob is worrying that all the thirsty vampires here may hunt humans in this territory which will complicate the situation between them and the two wolf packs. By his saying "Lotta red eyes around here", he reminds Bella of the treaty, if any vampire hunts in this area, the wolves will kill them even though they are here to help.

Datum 49:

Situation: On the way to Charlie's house, Jacob talks to Bella in the car as they take Renesmee to Charlie for Christmas.

Dialogue:

Jacob: I'm surprised you took a break from Jedi training. [608] **+> PCI (group C/metaphor)**

Bella: If I don't take Renesmee to my dad, he'll come to us. [609] 27 vampires, one human. [610] Not so great. [611]

Table 4. 53 Data analysis of conversational implicature of datum 49

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	I'm surprised you took a break from Jedi training. [608]	Your gift development training as the shield.		/

Data interpretation:

As shown in table 4.53, utterance [608] carried a particularized conversational implicature classified as group C: A maxim of quality is flouted using metaphor. The story as described in the canon, the Jedi study and utilize the Force, in order to help and protect those in need. The Jedi members, known as Jedi Knights, respect all life by defending and protecting those who cannot do it for themselves, fight only in self-defense and for the defense of those they protect. According to the film, Bella decides to get Kate to help her with an intensive training to develop her shield so she can become a protector or a shield for the rest of them. Jacob intimating her training as a Jedi one is the most suitable for the situation.

Datum 50:

Situation: Spending Christmas at Charlie's house, Renesmee, Bella, Edward, Sue, Jacob, Seth and Leah gather in the living room. Bella watches the snow outside with worry.

Dialogue:

Bella: The snow is sticking. [670] **+> PCI (group C/metaphor)**

Edward: Hey, we still have today. [671]

Table 4. 54 Data analysis of conversational implicature of datum 50

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Bella	The snow is sticking. [670]	The Volturi is about to arrive.		/

Data interpretation:

As shown in table 4.54, Utterance [670] produced by Bella contains a particularized conversational implicature as classified as group C: A maxim of quality is flouted using metaphor. According to the film, Alice leaves her note before leaving the Cullen with Jasper. It says "Gather as many witnesses as you can before the snow sticks to the ground. That's when they'll come." Bella expression isn't meant snow but Bella refers snow as the Volturi and "when it sticks to the group" means the time they will come. She uses the metaphor to imply her worry to Edward that the Volturi is about to arrive.

Datum 51:

Situation: As the snow is falling, the vampires and Jacob have set up camp in the woods. Jacob brings some wood and drops it on the ground, Benjamin uses his powers to produce fire from his fingertips and throws it on the woods to start a fire.

Dialogue:

Garrett: You lost the Eleven Years' War. [721]

Liam: Aye. [722] But it was one hell of a rebellion. [723]

Vladimir: When we ruled, everything came to us. [724] Prey, diplomats, favor seekers. [725] Such was our power. [726] But we never put on white hats and called ourselves saints. [727] +> **PCI (group C/metaphor)**

Stefan: We were honest about what we were. [728]

Table 4. 55 Data analysis of conversational implicature of datum 51

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Vladimir	But we never put on white hats and called ourselves saints. [727]	Unlike the Volturi, we never pretend to be the good guys.		/

Data interpretation:

As displayed in table 4.55, utterance [727] disclosed a particularized conversational implicature arranged as group C: A maxim of quality in terms of metaphor and ironic statement. From Christian background, a white hat and beautiful clothing are worn as a symbol of Christian saints and they represents Christianity. By saying white hats in utterance [727], Vladimir implies them as being good people. He claims that they never put on white hats and called themselves saints because he implies that even though they did bad things, unlike the Volturi, they never pretend to be good.

4) A maxim of quality is flouted by the use of meiosis

Datum 52:

Situation: After her hunt, Bella is holding onto her daughter Renesmee for the first time and Jacob starts to act protective.

Dialogue:

Bella: What's your problem? [58]

Rosalie: Oh. [59] Do tell her, Jacob. [60]

Emmett: This should be good. [61]

Edward: Hold on a second. [62]

(Edward takes Renesmee from Bella.)

Jacob: Bella. [63] <u>Look, it's a wolf thing.</u> [64] +> **PCI (group C/meiosis)**

Bella: What's a wolf thing? [65]

Table 4. 56 Data analysis of conversational implicature of datum 52

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	<u>Look, it's a wolf thing.</u> [64]	I have imprinted on your daughter.		/

Data interpretation:

As showed in table 4.56, utterance [64] contained a particularized conversational implicature classed as group C: A maxim of quality is flouted using the use of meiosis. After Bella is getting that something happened while she was unconscious, she finds out that Jacob has something to do with it, though it is obvious that Jacob is not eager to say it. Based on the story, Jacob tells Bella about wolf imprinting before, He tries to imply that what happened while she was unconscious was a wolf thing that he told her about and anticipates that Bella will recall the story. He intends to tell her that he has imprinted on Bella's daughter but he is afraid to make her angry if he says it directly. Thus he tries to say it short to conclude the situation.

Datum 53:

Situation: Finally, Esme and Carlisle return home with their last witness.

Dialouge:

Carlise: How many came? [457]

Edward: Eighteen. [458] You have some good friends. [459]

Esme: And Alice? [460]

(Bella shakes her head indicating that Alice has still not returned, Esme

hugs Bella.)

Alistair: We'll all be on Aro's list now. [461] Centuries on the run. [462]

That's what you've brought me. [463] Some friend, Carlisle. [464] +> **PCI (group**

C/meiosis)

Table 4. 57 Data analysis of conversational implicature of datum 53

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alistair	Centuries on the run [462]	We have to run from Aro forever.		/

Data interpretation:

Data analysis in table 4.57 revealed that utterance [462] contained a

particularized conversational implicature classified as group C: A maxim of quality is

flouted by means of irony and meiosis or ironic understatement. From the background

of the film, Alistair is here against his own will since he is terrified of the Volturi.

However, Carlisle is his good friend so Alistair stands by his side. His expression in

utterance [462] reveals his belief that once he decides to help Carlisle, he becomes

Aro's enemy forever. If he could manage to survive this encounter, he would have to run of the rest of his existence.

Datum 54:

Situation: On the way to Charlie's house, Jacob talks to Bella in the car as they take Renesmee to Charlie. After the Jedi talk.

Dialogue:

Jacob: Whatever. [613] I'm just glad to get away from all those reeking bloodsuckers. [614]

(Bella gives Jacob a look of disapproval.)

Jacob: I'm sorry. [615] I know. [616] They're the good guys. [617] But come on, Dracula one and two are … creepy. [618] +> **PCI (group C/meiosis)**

(Both laugh.)

Table 4. 58 Data analysis of conversational implicature of datum 54

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Jacob	But come on, Dracula one and two are … creepy. [618]	Come on, one vampire is fine but a house full of vampires is way too much.		/

Data interpretation:

Utterance [618] presented in table 4.58 revealed a particularized conversational implicature categorized as group C: A maxim of quality is flouted with meiosis or ironic understaement. According to the film, when a wolf imprint on

someone, suddenly they will become the gravity and the center of the wolf's life. Jacob imprints on Renesmee, Bella's daughter, and his whole center shifts so he cannot leave Renesmee. That means although his hatred for vampires is so intense, he stays in the Cullen's house fill of vampires for Renesmee. The utterance [618] said by Jacob implies how uncomfortable he is around those vampires. The use of meiosis in this case gives an ironic understatement and create a particularized conversational implicature.

5) A maxim of quality is flouted by the use of false statement

Datum 55:

Situation: Eleazar, Katt, Garrett, Bella and Edward gather in the wood talking about Bella's shield. Kate, who has a gift to create an electric shock from her body, tries to touch Bella with her electric shock.

Dialogue:

Edward: It's why I couldn't read your mind, even before. [476] It's why Aro couldn't. [477]

Eleazar: You have a very powerful gift. [478]

(Suddenly Kate takes Bella's hand)

Kate: Oh, yeah, she's a shield, all right. [479] Shoulda put her on her ass. [480]

Garrett: Or your voltage has been exaggerated. [481]

Kate: Maybe it only works on the weak. [482] +> **PCI (group C/false statement)**

Table 4. 59 Data analysis of conversational implicature of datum 55

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Kate	<u>Maybe it only works on the weak.</u> [482]	I dare you and you are the weak.		/

Data interpretation:

As shows in table 4.59, utterance [482] contained a particularized conversational implicature classified as group C: A maxim of quality is flouted using false statement. Kate knows her power works with everyone except for the shield like Bella. Her expression saying that her power only works on the weak then is a false statement. She creates such a false statement to imply her hidden message to Garrett. Daring him to touch her hand, she knows Garrett will not be able to bare her electric shock and will fall to the ground eventually.

6) A maxim of relation is flouted

Datum 56:

Situation: Once Bella becomes a new born vampire, the Cullen builds her a new house further away in the wood for her vampire-birthday gift. Bella and Edward spend a night there alone. The next morning, Bella and Edward walk into the Cullen's house.

Dialogue:

Emmett: Wow. [146] Done already? [147]

Bella: <u>Where's Renesmee?</u> [148] +> **PCI (group C/relation)**

Jacob: Blondie stole her. [149]

Table 4. 60 Data analysis of conversational implicature of datum 56

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Bella	Where's Renesmee? [148]	I don't want to talk about this.		/

Data interpretation:

As presented in table 4.60, utterance [148] contained a particularized conversational implicature classed as group C: A maxim of relation is flouted. Bella notices the implicit meaning of Emmett's question that indicates to ask her about last night. Emmett means to ask Bella whether they have already had sex, which to her, is a very intimate question that she does not want to share it with and especially in public. She obviously responds by asking about her daughter to imply that she wants to change the topic.

Datum 57:

Situation: Carlisle and Alistair are at the front yard and Carlisle wants to introduce his to others.

Dialogue:

Carlisle: Alistair, come meet everyone. [465]

Alistair: I already told you, if it comes to a fight, I won't stand against the Volturi. [466] +> **PCI (group C/relation)**

Carlisle: It won't come to a fight. [467]

Table 4. 61 Data analysis of conversational implicature of datum 57

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alistair	I already told you, if it comes to a fight, I won't stand against the Volturi. [466]	No.		/

Data interpretation:

Utterance [466] of data analysis in table 4.61 revealed that it contained a particularized conversational implicature ordered as group C: A maxim of relation is flouted. Carlisle and Alistair arrive the Cullen's house but Alistair does not want to meet others. Once Carlisle invite him in, he refuses by expressing his standpoint towards the Volturi which is an irrelevant response. In relation to the theory of Grice, it presents a particularized conversational implicature.

Datum 58:

Situation: Carlisle tries to introduce Alistair to others by inviting his inside but Alistair refuses and shows his point of view towards the circumstance.

Dialogue:

Carlisle: Alistair, come meet everyone. [465]

Alistair: I already told you, if it comes to a fight, I won't stand against the Volturi. [466]

Carlisle: It won't come to a fight. [467]

Alistair: I'll be in the attic. [468] **+> PCI (group C/relation)**

Table 4. 62 Data analysis of conversational implicature of datum 58

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Alistair	I'll be in the attic. [468]	I do not believe that.		/

Data interpretation:

Utterance [468] of data analysis in table 4.62 revealed that it also contained

a particularized conversational implicature ordered as group C: A maxim of relation is

flouted. Carlisle convinces Alistair that this situation will not become a fight but

Alistair does not believe that idea. He implies his notion by making an irrelevant

conclusion for the conversation. Corresponding to Grice's theory, it raises a

particularized conversational implicature.

7) A maxim of manner is flouted by the use of Ambiguity

Datum 59:

Situation: The next morning of Bella's first night as a vampire with

Edward, Bella and Edward walk into the Cullen's house. Emmett starts the greeting.

Dialogue:

Emmett: Wow. [146] Done already? [147]

Bella: Where's Renesmee? [148]

Jacob: Blondie stole her. [149]

Emmett: Break a lot of stuff? [150]

Bella: Emmett. [151] No. [152] +> **PCI (group C/ambiguity)**

(Emmett laughs. Then the Cullen's phone rings.)

Table 4. 63 Data analysis of conversational implicature of datum 59

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Bella	No. [152]	Stop it. / I am not that close to you.		/

Data interpretation:

As shown in table 4.63, it revealed that one single utterance as "No" also contained a particularized conversational implicature. In this case, utterance [152] is classified as group C: A maxim of manner is flouted (Ambiguity). Bella's expression "No" to Emmett's answer implies more than one meanings. The special imformation required in this situation is that when a vampire couple have a sexual intercourse, they tend to break things nearby because of their unhuman-like strength. The scene is shown in Breaking Dawn 1 when Edward breaks the whole bedroom. Emmett attempts to tease them especial a newborn Bella by asking such questions about their last night. Bella, on the other hand, does not want to share her fantastic night of experience. She imply says "No" to imply two meanings using the ambiguity of the word. Firstly, she implies Emmett to stop making such questions. Secondly, she implicates that I am not that close to you to share my intimate night. According to the background of the film, when Bella was a human, she has quite an introvert personality. Her personality does not change much even when she already turns to be a vampire. Talking about sexual relationship in public is also considered too much for her.

Datum 60:

Situation: Back at the Cullens house after the fight with the Volturi, the witnesses are saying goodbye and leaving, Edward and Jacob watch Renesmee as she speaks to Zafrina and Senna.

Dialogue:

Jacob: You have a beautiful family. [874] She's gonna be around for a long time, isn't she? [875]

Edward: A very long time. [876] I'm glad she has you. [877]

(Jacob smiles.)

Jacob: So should I start calling you "Dad"? [878]

Edward: <u>No.</u> [879] +> **PCI (group C/ambiguity)**

Table 4. 64 Data analysis of conversational implicature of datum 60

Speaker	Utterance	Implicature	Types of CI	
			GCI	PCI
Edward	<u>No.</u> [879]	Yes and No		/

Data interpretation:

As presented in table 4.64, utterance [879] carried a particularized conversational implicature categorized as group C: A maxim of manner (Ambiguity). As continued from datum 46, Utterance [879] produced by Edward answers an ironic question of Jacob's. His questions conveys two sides, the first side is the literal one and another side is the implicit one. Edward observes Jacob's implicature and realizes the both meanings of the question. Edward's utterance is classed as ambiguity since it

can be interpreted more than one way. If Edward says his true thought about Jacob, he will have to say "Yes" to the literal question and he does not want to hear Jacob calling him "dad". Eventually, Edward answers "No" to imply "No" to the literal meaning and "Yes" to the implicated one.

As data analyzed in 4.1.2, the occurrence of 60 particularized conversational implicatures were produced in the film Breaking Dawn 2. They were classified into three groups as adopted from Grice's famous theory of implicature (1975). Group A: No maxim is violated, or at least it is unclear that any maxim is violated. Group B: A maxim is violated, but the violation is explained by a clash with another maxim. Followed by Group C: A maxim is flouted (Grice's conversational maxim).

4.2 The Results of producing Conversational Implicatures in terms of being understood (success) and being misunderstood (failure) in the film Breaking Dawn 2

In this section of the results, two outcomes that were expected to be found from data analysis. The first area was the results of producing conversational implicatures in terms of being understood (success). The conversation flows when a speaker communicates successfully, and a listener's response indicates the sign of comprehension and appreciation. On the other hands, the second aspect was the results of producing conversational implicatures in terms of being misunderstood (failure). The presence of ignorance and confusion of a listener indicate the sign of misunderstanding or wrong interpretation and it causes the conversation to break down. Only responses to the implicatures in terms of utterances or vocal expressions

in dialogues were counted in data analysis of section 4.2. Table 4.65 presents total

occurrence the results of producing conversational implicatures in the film Breaking

Dawn 2.

Table 4. 65 Total occurrence of the results of producing conversational implicatures

in the film Breaking Dawn 2

No.	The results of producing conversational implicatures	Frequency (f)	Percentage (%)
1	Being understood by the listener (success)	59	98.33
2	Being misunderstood by the listener (failure)	1	1.67
	Total	60	100

According to the details in table 4.63, there were 59 cases of conversational

implicatures that caused the listeners to understand (f = 59, 98.33%) and only one

conversational implicatures produced in the film that caused misunderstanding of the

listener (f = 1, 1.67%). Data analysis of the results of producing conversational

implicautures was illustrated in the next section.

4.2.1 The results of producing conversational implicatures in terms of being understood (success)

Data analysis in this section was done with all 60 cases of conversational

implicatures, in addition, the responses of the listener towards conversational

implictures were grouped into two ways: 1) the responses of the listener that appear as

vocal expressions and actual utterances that are considered as a part of the dialogue

and 2) the responses of the listener towards conversational implicatures that appear as

facial expression, reactions, silence, or sound effect that are not considered as a part

of the dialogue. Some vibrant examples of responses in both criterions are illustrated

in details as dialogues, and data interpretations from datum 61 to datum 65 as follows:

1) The responses of the listener that appear as vocal expressions and

actual utterances that are considered as a part of the dialogue

Datum 61:

Situation: Jacob looks around the room at all the vampires.

Dialogue:

Jacob: <u>Lotta red eyes around here.</u> [450] +> **PCI (group C/metaphor)**

Bella: <u>They agreed not to hunt in the area.</u> [451] +> **S (success)**

Data interpretation:

Datum 61 revealed that utterance [451] responding to utterance [450]

contained a hidden meaning of Jacob's worry. Jacob is aware of the situation that the

Cullen needs as many witnesses as possible. However, apart from the Cullen, only

one other group of vampires practices vegetarianism. In vampire's perspective,

vampires who practice vegetarianism do not hunt humans but animals. His worry of

other vampires hunting humans is implied in his utterance "Lotta red eyes around

here". He does not want to see it happen so he reminds Bella of the treaty, if any

vampire hunts in this area, the wolves will kill them. Bella immediately understands

his hidden message and her cognition shows in her response. Bella reply to him that

this complicated issue has been discussed and concluded. The outsiders will not kill

anyone in this area. The response produced by Bella is considered as success and it

causes the conversation to flow. Conversational implicautures in utterance [450],

therefore, caused the result of being understood by the listener.

Datum 62:

Situation: Bella finds Alice's note in a book, she decides to drive to Seattle to meet with J. Jenks, a person mentioned in the note. Later on, they meet in a restaurant.

Dialogue:

Jenks: Mrs. Cullen. [635]

Bella: Hi. [636]

Jenks: I'm so happy you called. [637] I always meet my private clients here. [638] It's more comfortable than the office. [639] +> **PCI (group C/quantity)**

Bella: And it's more public. [640] +> **S (success)**

Data interpretation:

Datum 62 revealed that utterance [638] and [639] done by Jenks implied that he is aware of the danger Bella might cause. Since he has known Jasper for a long time and noticed his abnormality, his doubt draws to a conclusion that Bella is dangerous. His over-informative detail given to Bella basically implies that he is aware of what and who he is dealing with. Due to his own safety, Jenks must meet Bella outside in a restaurant instead of his office. Bella immediately realizes Jenks's prior implications and understands his necessity for his action. Bella, therefore, produces utterance [640] which contains a particularized conversational implicature to imply that her understanding is flawless and she knows what exactly Jenks is implying.

Two examples above were illustrated the results of producing conversational implicatures in terms of being understood (success) that are explained by actual utterances of the responses of the listener.

2) The responses of the listener towards conversational implicatures that appear as facial expression, reactions, silence, or sound effect that are not considered as a part of the dialogue

Datum 63:

Situation: Bella wakes up as a new vampire and she immediately notices the differences in her senses, noticing dust particles in the air, the textures and details of things in the room. She focuses on Edward and they start touching each other lightly and Edward strokes her face.

Dialogue:

Edward: So beautiful. [1] We're the same temperature now. [2] +>**PCI** (group A)

Data interpretation:

Utterance [2] produced by Edward required special knowledge of the background of the film. Having low body temperature when becoming a vampire is normal. Bella sacrifices herself to give birth to her baby and almost dies and she now becomes a newborn vampire. By seeing Bella awakening, Edward, with his joy, makes this remark "We're the same temperature now" to imply that we are the same, you are a vampire. Knowing what Edward is implying, Bella looks at herself in the mirror, then turns to Edward and embraces him. She does not realize her newly found strength as Edward starts feels uncomfortable in her embrace. Bella produces no words but as per her reaction, she understands that she has passed through death and now become a vampire. This reaction of Bella's indicates no confusion or an interlude of conversation.

Datum 64:

Situation: On the way to Charlie's house, Jacob talks to Bella in the car as they take Renesmee to Charlie. After the Jedi talk.

Dialogue:

Jacob: Whatever. [613] I'm just glad to get away from all those reeking bloodsuckers. [614]

(Bella gives Jacob a look of disapproval.)

Jacob: I'm sorry. [615] I know. [616] They're the good guys. [617] But come on, Dracula one and two are ... creepy. [618] +> **PCI (group C/meiosis)**

(Both laugh.) +> **Success**

Data interpretation:

Utterance [618] produced by Jacob contained a particularized conversational implicature that implies that one vampire in the house is fine but a house full of vampires is way too much. According to the film, it is by DNA that wolves hate vampires and will kill if seen ones. Jacob, however, is an unusual phenomenon when he unexpectedly imprints on a half human half vampire like Renesmee who was born while Bella was still human. Thus, the only thing Jacob can do is to protect Renessmee from harm and ensure she is safe. By doing that, he has to let 18 vampires stay in the same house with Renesmee and him. His utterance [618] implies how uncomfortable he is around those vampires. The use of meiosis here gives an ironic understatement and create a particularized conversational implicature. Once Bella hears his idea, she understands how terrible the situation that Jacob has to live with. She looks at Jacob, they both understand each other, and laugh loudly. In pragmatic, a sound of laugh is considered an utterance since it is a vocal sound.

However, in respect to playwriting, a laugh without a written word is considered a sound effect and is excluded from the dialogue. Thus, in this study, a laugh was not treated as an utterance in the dialogue but a sound effect and was excluded from data analysis of conversational implicatures for that reason.

Datum 61, 62, 63 and 64 revealed the examples of results of producing conversational implicatures in terms of being understood (success) since the responses to those implicatures still keep the conversation to flow and cause no pause or no perplexity of the film on the display.

4.2.2 The results of producing conversational implicatures in terms of being misunderstood (failure)

According to data analysis, there was one response of the listener towards conversational implicture that indicated the result of misunderstood (failure). The implicature was illustrated as a dialogue and data interpretation as follow:

Datum 65:

Situation: After her hunt, Bella is holding onto her daughter Renesmee for the first time and Jacob starts to act protective.

Dialogue:

Bella: What's your problem? [58]

Rosalie: Oh. [59] Do tell her, Jacob. [60]

Emmett: This should be good. [61]

Edward: Hold on a second. [62]

(Edward takes Renesmee from Bella.)

Jacob: Bella. [63] Look, it's a wolf thing. [64] +> **PCI (meiosis)**

Bella: <u>What's a wolf thing?</u> [65] +> **F (failure)**

Data interpretation:

As presented in the dialogue of datum 64, utterance [65] contained a failure

of the result of producing conversational implicature. After Bella is getting that

something happened while she was unconscious, she finds out with Jacob though it is

obvious that Jacob is not eager to say it. Based on the story, Jacob tells Bella about

wolf imprinting before, He says that it is a wolf thing in anticipation that he does not

need to say it directly. Bella does not seem to recall the story and she asks him back

"what is a wolf thing?" She figures it out later when Jacob gives her more

implications.

According to datum 65, only one conversational implicature produced in

the film dialogue caused misunderstanding of the listener.

4.3 Summary of the Chapter

This chapter presents two major segments of the research results namely 1)

the types of conversational implicatures produced in the film Breaking Dawn and 2)

the results of producing conversational implicatures in terms of being understood

(success) and being misunderstood (failure) in the film Breaking Dawn. The first

segment includes 1) total occurrence of conversational implicatures produced in the

film Breaking Dawn 2 in frequency, and 2) total occurrence of types of conversational

implicature produced in the film Breaking Dawn 2. Part 2 of the first segment

contains data analysis of generalized conversational implicatures and particularized

conversational implicatures clarified in dialogues, table and data interpretations. The

following segment composes the results of producing conversational implicatures in

terms of being understood (success) and being misunderstood (failure) in the film

Breaking Dawn 2. The results are demonstrated in dialogues and data interpretations.

CHAPTER 5

CONCLUSION AND DISCUSSION

This research aims to analyze conversational implicatures produced in the film Breaking Dawn. This chapter summarizes and discusses the findings of the study presented in chapter 4 in reference to the research questions stated in chapter 1. The content is divided into 4 parts: 1) summary of the major findings, 2) discussion of the major findings, 3) pedagogical Implication, and 4) suggestion for further studies.

5.1 Summary of the Major Findings

The present study investigated the conversational implicatures produced in the film Breaking Dawn. The analysis of this study focused on two aspects: 1) Types of conversational implicatures produced in the film and 2) The results of producing conversational implicatures terms of being understood (success) and misunderstood (failure) by the listener.

The samples in this study were utterances drawn from dialogues of the films Breaking Dawn 2. They were extracted from the dialogues using purposive sampling and analyzed in correspondence with the theory of conversational implcatures adopted from Grice (1975) and Yule (1996). The method of data collection consisted of three stages adapted from Lacey and Luff (2007): 1) film scripts generation, 2) data organization and 3) data familiarization. In data analysis, four main categories namely 1) generalized conversational implicature, 2) particularized conversational implicature, 3) the result of producing conversational implicature in terms of being

understood (success), and 4) the result of producing conversational implicature in terms of being misunderstood (failure) were utilized as conceptual coding in data codification. The qualitative data using a descriptive method was applied for data interpretation. The findings of this study were described as follows:

1. The results of data analysis in terms of types of conversational implicatures revealed that there were two types of conversational implicatures produced in the film Breaking Dawn 2 namely: generalized conversational implicatures and particularized conversational implicatures. The particularized conversational implicatures took a much bigger percentage and a significant number of appearance. The particularized conversational implicatures found in the film were classified into three groups based on Grice (1975). Firstly, conversational implicatures sorted as group C (A maxim is flouted) were most frequently identified, followed by group A (No maxim is violated, or at least it is unclear that any maxim is violated). Finally, conversational implicatures sorted as group B (A maxim is violated, but the violation is explained by a clash with another maxim) were least frequently identified. Two patterns of generalized conversational implicatures were identified throughout the film dialogues. The pattern of the use of a/an X were more frequently produced, followed by the second pattern namely scalar implicatures.

2. The results of data analysis that investigated the results of producing conversational implicatures whether they are understood or misunderstood by the listener. The analysis revealed that 59 conversational implicatures produced in the film were understood by the listeners and one conversational implicature was misunderstood by the listener. The results of producing conversational implicatures were interpreted in two ways in respect of the ways the listener respond to the

implicatures. The first way, the listener responds to the implicatures by producing

utterances literally. The second way, the listener responds to the implicature by facial

expression, reaction, silence or sound effect.

5.2 Discussion of the Major Findings

Based on the research questions stated in chapter 1, two aspects of the main

finds are discussed in this segment namely 1) the types of conversational implicatures

produced in the film Breaking Dawn 2 and 2) the results of producing conversational

implicatures terms of being understood (success) and misunderstood (failure) by the

listener

5.2.1 Types of Conversational Implicatures produced in the film

Breaking Dawn 2

The research results revealed that two types of conversational implicatures

were produced in the dialogue of the film: 1) generalized conversational implicatures

2) particularized conversational implicatures. It was reported that between the two

types, particularized conversational implicatures were much more frequently

produced. The results were consistent with those of Anita's (2013) and Vo's (2011)

who investigated conversational Implicature in From Paris with Love movie directed

by Pierre Morel and conversational implicatures in the film Titanic respectively. Here

are three reasons to explain and support the results.

Firstly, as explicated by Yule (1996) that human communication occurs in a

very specific circumstance, a conversation in this film usually takes place in a specific

situation and interlocutors hold specific information of that specific situation. The film

Breaking Dawn has four episodes and most characters involve in the film from the

beginning to an end. Each character plays a clear-cut and specific role in the film. Consequently, it leads to conversations that take place in very specific surroundings. Similarly, communication in human society usually contains a conversation that occurs in a particular environment, for instance, a conversation between a teacher and a student, a seller and a buyer, a staff and a customer. For the reason that everyone in the society has a certain role towards a certain person, the interlocutors in those particular environments generally carry out a certain degree of specific information of their beings.

Secondly, interlocutors have shared knowledge of a precise subject matter, level and kind of relationships, assumptions, expectations and cultures. As based on the film, the characters have different relationships such as intimate relationship, friendship, family, enemy, or even related by kind beings for instance, vampire or werewolf. They are by some means closely related, accordingly when involving in a particular conversation, they tend to have shared theme, knowledge, or specific subject matter. That leads to more possibility and capabilities to produce implicatures that require higher level of particular context in distinctive manners namely particularized conversational implicatures.

Finally, human communication is not only the way to convey one's messages across, but art. The art of communication represents the intelligence and creativity of the creator. Generalized conversational implicatures are known as an effective tool in communication, however, they are excessively clear and simple. As an illustrations, 1) generalized conversational implicatures employing a/an X pattern occupies one value that is "not my X. 2) scalar of values implicatures hold a certain number of connotation in line with particular language functions. 3) a question-answer

structure "Question: a & b? ; Answer: a" merely implies one implicit meaning "not b".

Particularized conversational implicatures, in contrast, are independent from language

structures and grammatical rules. This type of conversational implicatures varies

depending on speaker's intentions. It can be stated that particularized conversational

implicatures are the sign of intelligence and creativity of language for the following

reasons. 1) They show the ability of the producer to think quickly. Since it is are more

challenging to produce particularized conversational implicatures, the speaker needs

to process puzzles of information quietly and convey quickly. 2) They sound more

interesting in a conversation and represent the speaker's personality. 3) They offer

humorous comments to a conversation. Sarcasm and metaphor, the most frequently

occurred in data analysis, are well-known as attractive tools to produce humor in

communication. When used carefully, they add some extra amusement to the message

(As in datum 11). 4) They invite the listener's attention. The particularized

conversational implicatures allow the listener to work with mystery and try to decode

the hidden message (As in datum 34, 35, and 36). 5) They can form a connection

between the interlocutors in a conversation. As in datum 33, the interlocutors

understand each other and have a good time. Subsequently, they form a closer

friendship sharing the humor produced in the implicature and feel that they get one

another.

However, the results of this study was in disagreement with Le's (2013)

who examined implicatures in Romeo and Juliet play by William Shakespeare. Le's

results revealed that the more frequently produced type of conversational implicature

was generalized conversational implicature since they were much easier to produce.

Since the play of William Shakespeare is based in Elizabethan era, the difficulty of

culture, tradition and language are the main obstacles to produce the particularized conversational implicatures.

Although Particularized conversational implicatures are more complicated and more demanding to produce and understand, they are more creative and artistic tools to utilize human language. Particularized conversational implicatures highlight higher degree of flavor, pigment and profundity to human communication. As based on the author, the characters in the film are mostly unhuman and they tend to have lived a long life, their intelligence is beyond doubt. It can be said that the author expects to represent the cleverness and fascination of their kinds. One way to create that platform is by establishing through the language used in the dialogues. That is why the particularized conversational implicatures are the most selected language tools in the film.

5.2.2 The results of producing conversational implicatures terms of being understood (success) and misunderstood (failure) by the listener

The data analysis revealed that almost all of conversational implicatures produced in the film Breaking Dawn 2 were understood by the listeners. The results were in accordance with the research of Dechagan's (2010) who claimed that implicatures produced in comic strips were to enhance the understanding and humor appreciation and concluded that implicatures in comic were understood and the effective tool of communication. The supportive reasons are that firstly, the interlocutors in the film share the same specific information. As based on the twilight book series, the film Breaking Dawn 2 is a part of the last episode. Having been through many arduous circumstances, the characters in the film have formed familiarity among them. Among them, some characters have created close

acquaintanceship, some have developed intimacy. Thus they have acquired more specific information, developed shared knowledge as well as personal passions and personalities. For that reason, when particularized conversational implicatures are produced, they are much more likely to be understood.

Secondly, the purpose of general communication is basically to interchange information between the addresser and addressee. Influencing by human behavior, the information sender projects to convey the message successfully, and the receivers expect to gain the accurate message from the sender. Therefore both sender and receiver must pay close attention to one another to gain the most benefit out of the talk exchange. Similarly, as a fantasy film, there are a great deal of special details involved in talk exchanges in the film. In conversations, the characters require close attention to generate and absorb the information for them to achieve their goal of communication.

To conclude, particularized conversational implicatures are much more frequently produced and are mostly understood by the listeners in conversations. The speakers intend to add humor, show creativity and present intelligence by forming the more challenging type of conversational implicatures. The listeners are attentive and intend to achieve the most of benefit from the talk exchanges to gain the necessary information. Therefore, particularized conversational implicatures are considered effective and attractive tools for communication.

5.3 Pedagogical Implications

In respect of teaching and learning English as a foreign language, mastering terminology and grammatical features are essential to accomplish advanced level of expertise. Conversely, communicating English fluently differs from knowing perfect

English grammar and lexicons. Fluency in one particular language is about being able to communicate appropriately and successfully. To improve fluency in English language, the very first step is that learners require to profoundly understand authentic context of English. Pragmatic study is the major key to exposing learner's enquiries. Likewise, conversational implicatures dominates the area of language intellectual capacity.

Theoretically, this research has conducted to provide the insight of pragmatic study and its conversational implicatures. The findings generate the application of conversational implicatures in the spoken context of film dialogues, and the identification of their occurrences based on the principle of Grice. The learners of English language will deepen the knowledge of how pragmatic impacts and significance of conversational implicature explain the study of spoken language towards the process of mastering English language for human communication.

Expediently, the findings of this study could be a practical guideline for learners of English language to grasp conversational implicatures in spoken language. Due to the film dialogues, the source of data can effortlessly attract learners' attention and interest. The learners can read the dialogue alone or watch the film during their learning process. The intermediate learners of English language can self-study to utilize the information by themselves. For the lower- level of English learners, teacher guidance should be in consideration. Cultural influences and general background of the film should be concerned to enrich better understanding of the learners.

Conversational implicature is an applicable tool for language in use. It is extremely beneficial for EFL teachers and students to practice and master English comprehension. They should concentrate on grammar rules and structures as an initial

approach to gain a wide scope of English knowledge, and pay attention to essentially deepen the insight of implications in contexts. It is for master of a higher awareness of language, fulfilled understanding and sounder English comprehension.

Since the research data are the dialogues purposely written for entertaining and marketing aim, they might be somewhat off limits to natural cognition of human in the actual world of communication. The implicatures in this study are analyzed based on the researcher's interpretation adopted Grice's theory. The learner should bear in mind that the possible perplexity of interlocutors that could occur in real conversations might be detached from the dialogues in the film for its artificial feature.

In mastering conversational implicatures in the film Breaking Dawn, English language learners who have little to no prior knowledge in this subject matter will acquire a beneficial guideline of pragmatic and conversational implicatures. This study will allow learners of English language for an advantageous exploitation of the comprehension of authentic language. When strengthening this awareness, the learners will surpass English language perplexity and communicate assuredly.

5.4 Suggestion for Further Studies

This research has revealed that film dialogues is applicable for English language learners to become skilled at the knowledge of pragmatic conversational implicatures. To conduct further associated research devoting pragmatic description for the better insight of language in use in English conversations, the following may serve as guidelines for further studies.

5.4.1 This study will be a beneficial guideline for those who are enthusiastic about a research employing more profound knowledge of conversational implicature in different impacts, for example, the investigation of the causes of producing conversational implicatures, or the language tools: humor, sarcasm, metaphor, ambiguity, etc. found in implicatures for fuller subject explanation.

5.4.2 This study targets conversational implicatures produced in film dialogues. For diversity, the further research could focus on different source of data, such as, conversational implicatures in novels, comics, songs, poems. For more realistic purposes, the research should focus on real conversations between English native speakers, or real conversations between English native speakers and English language learners.

5.4.3 This study aims to investigate the region of conversational implicature without other aspects influences. For richer intelligence of unabridged English language accounts, the further research should deepen an investigation of the connections between conversational implicature and distinctive aspects of pragmatic features, for instance, conversational implicature and conventional implicatures, conversational implicature and presuppositions or conversational implicature and speech act.

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APPENDICES

APPENDIX A

List of Experts

List of Experts

1. Assistant Professor Dr. Komduean Phothisuwan

   The Thai Lecturer in English Department at Rajamangala University of

Technology Tawan-ok

2. Assistant Professor Dr.Chongkij Wongpinit

   The Thai Lecturer in English Department at Surindra Rajabhat University

3. Mr. Robin Cupp

   The English native speaking Lecturer in English Department at Buriram

Rajabhat University

APPENDIX B

Letter for Experts

The Letter Requesting to be the Experts for

the Research Instruments

No. 0545.11/W030

Buriram Rajabhat Uiversity
Jira Road, Amphur Mueng,
Buriram 31000, THAILAND

March 9, 2018

Dear Assistant Professor Dr.Komduean Phothisuwan,

Subject: Requesting to be the Expert for the Research Instruments

      Buriram Rajabhat University (BRU) presents its complements to you to be the expert for the research instruments. I would like to inform you that Miss Warunee Sae-aia, a student studying in Master of Arts Program in English at BRU, is conducting the research entitled **"An analysis of conversational Implicatures: A Case Study of the film Breaking Dawn ."** under the supervision of Assistant Professor Dr.Chookiat Jarat, a Chairperson of the Thesis.

      In this regard, BRU strongly believes in your kindness to be the expert for giving suggestions about her research instruments.

      Your kind acceptance of being the expert is very much appreciated.

Yours sincerely,

(Assistant Professor Dr.Narumon Somkuna)
Dean of Graduate School
Buriram Rajabhat University

Office of Graduate School
Tel. 0 4461 1221, 0 446 1616 ext. 7401-2
Fax. 0 4461 2858

No. 0545.11/W030

Buriram Rajabhat Uiversity
Jira Road, Amphur Mueng,
Buriram 31000, THAILAND

March 9, 2018

Dear Dr.Chongkij Wongpinit,

Subject: Requesting to be the Expert for the Research Instruments

Buriram Rajabhat University (BRU) presents its complements to you to be the expert for the research instruments. I would like to inform you that Miss Warunee Sae-aia, a student studying in Master of Arts Program in English at BRU, is conducting the research entitled **"An analysis of conversational Implicatures: A Case Study of the film Breaking ·Dawn ."** under the supervision of Assistant Professor Dr.Chookiat Jarat, a Chairperson of the Thesis.

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Jira Road, Amphur Mueng,
Buriram 31000, THAILAND

March 9, 2018

Dear Mr.Robin Cupp,

Subject: Requesting to be the Expert for the Research Instruments

Buriram Rajabhat University (BRU) presents its complements to you to be the expert for the research instruments. I would like to inform you that Miss Warunee Sae-aia, a student studying in Master of Arts Program in English at BRU, is conducting the research entitled **"An analysis of conversational Implicatures: A Case Study of the film Breaking Dawn ."** under the supervision of Assistant Professor Dr.Chookiat Jarat, a Chairperson of the Thesis.

In this regard, BRU strongly believes in your kindness to be the expert for giving suggestions about her research instruments.

Your kind acceptance of being the expert is very much appreciated.

Yours sincerely,

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Dean of Graduate School
Buriram Rajabhat University

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APPENDIX C

The Result of Index of Item Objective Congruence

(IOC)

The Result of Index of Item Objective Congruence (IOC) by three experts.

Items	Experts' Opinion			IOC	Items	Experts' Opinion			Items
	1	2	3			1	2	3	
1	+1	+1	+1	1.00	31	+1	+1	+1	1.00
2	+1	+1	+1	1.00	32	+1	+1	+1	1.00
3	+1	+1	+1	1.00	33	+1	+1	+1	1.00
4	+1	+1	+1	1.00	34	+1	+1	+1	1.00
5	+1	+1	+1	1.00	35	+1	+1	+1	1.00
6	+1	+1	+1	1.00	36	+1	+1	+1	1.00
7	+1	+1	+1	1.00	37	+1	+1	+1	1.00
8	+1	+1	+1	1.00	38	+1	+1	+1	1.00
9	+1	+1	+1	1.00	39	+1	+1	+1	1.00
10	+1	+1	+1	1.00	40	+1	+1	+1	1.00
11	+1	+1	+1	1.00	41	+1	+1	+1	1.00
12	+1	+1	+1	1.00	42	+1	+1	+1	1.00
13	+1	+1	+1	1.00	43	+1	+1	+1	1.00
14	+1	+1	+1	1.00	44	+1	+1	+1	1.00
15	+1	+1	0	0.67	45	+1	+1	+1	1.00
16	+1	+1	+1	1.00	46	+1	+1	+1	1.00
17	+1	+1	+1	1.00	47	+1	+1	+1	1.00
18	+1	+1	+1	1.00	48	+1	+1	+1	1.00
19	+1	+1	+1	1.00	49	+1	+1	+1	1.00
20	+1	+1	+1	1.00	50	+1	+1	+1	1.00
21	+1	+1	+1	1.00	51	+1	+1	+1	1.00
22	+1	+1	+1	1.00	52	+1	+1	+1	1.00
23	+1	+1	+1	1.00	53	+1	+1	+1	1.00
24	+1	+1	+1	1.00	54	+1	+1	+1	1.00
25	+1	+1	+1	1.00	55	+1	+1	+1	1.00
26	+1	+1	+1	1.00	56	+1	+1	+1	1.00
27	+1	+1	+1	1.00	57	+1	+1	+1	1.00
28	+1	+1	+1	1.00	58	+1	+1	+1	1.00
29	+1	+1	+1	1.00	59	+1	+1	+1	1.00
30	+1	+1	+1	1.00	60	+1	+1	+1	1.00

APPENDIX D

The Script of the Film Breaking Dawn 1

The script of the film Breaking Dawn 1

Bella (V.O.): Childhood is not from birth to a certain age. And at a certain age, the child is grown and puts away childish things. Childhood is the kingdom where nobody dies.

(Outdoor, Jacob's house)

(Jacob storms out of his house and throws Bella and Edward's wedding invitation on the ground. He starts running off into the woods. He takes his shirt off as he is running.)

(Billy rolls out of the house.)

Billy: Jake! [1] Jacob! [2]

(Jacob turns into a wolf as he heads into the forest.)

(Billy sighs and looks down at the wedding invitation. He picks up the wedding invitation and looks at it.)

(At Charlie's house, Charlie holds the invitation. He has his face in one hand while looking at it. Charlie looks out the window.)

(At Renee's place, Renee holds the wedding invitation.)

Renee: Phil! [3]

(Renee starts walking towards the house. Phil comes into the shot only seeing the back of his head.)

Renee: It's happening. [4]

(At Cullen's house, Bella walks in her wedding shoes slowly, she looks down at her feet and stumbles a little.)

Alice: You just have to break them in. [5]

Bella: I've been breaking them in. [6] For three days. [7] Can I just go barefoot? [8]

Alice: No, absolutely not. [9]

Bella: Just thinking it's a little much, you know? [10]The dress and the shoes, and all

of this. [11]

(Jasper and Carlisle carry benches for the wedding.)

Alice: No, it's exactly enough. [12] Tomorrow will be perfect. [13]

(Emmett comes in carrying a long tree trunk.)

Emmett: Where do you want them, boss? [14]

Alice: On either side of the aisle. [15]

(Rosalie walks past behind Emmett carrying a fat tree stump.)

Rosalie: What aisle? [16]

Alice: Does no one have vision? [17]

(Bella takes off her shoes and puts her converse back on. She looks up into

a window in the house and looks at Edward who is watching his family get everything

set up for the wedding.)

(Alice comes into Bella's line of vision.)

Alice: You, go home and get lots of beauty sleep. [0018] That's an order. [19]

Bella: Okay. [20]

(Alice and Bella hug. Bella walks out. Alice picks up the shoes, looks at

them and smiles.)

(At Bella's house, Bella is putting something into a cardboard box. She

turns around and leans slightly against the box, looking deep in thought. She walks

over to her bed and looks at the dream-catcher that Jacob gave her that is hanging on

the headboard. Edward appears behind her. She turns around and faces Edward.)

Edward: I was just checking for cold feet. [21]

Bella: Well, mine are toasty warm. [22]

(Bella sits down on her bed.)

Edward: It's not too late to change your mind. [23]

Bella: What? [24] Now you're having second thoughts? [25] You are. [26]

Edward: No, I've been waiting a century to marry you, Miss Swan. [27]

Bella: But? [28]

Edward: I haven't told you everything about myself. [29]

Bella: What? [30] You're not a virgin? [31]

(Edward chuckles and walks around to the other side of Bella's bed. Bella
turns herself to face him.)

Bella: Look, you can't scare me away now. [32]

Edward: Look, a few years after Carlisle created me, I rebelled against him. [33] I
resented him for curbing my appetite. [34] And so for a while, I went off on
my own. [35] I wanted to know how it felt to hunt. [36] To taste human blood.
[37]

[FLASH BACK]

(In a movie theater. Edward is sitting watching a movie. A lady walks past
him. Edward looks at her. A man follows her and he sees that he plans on attacking
the woman. Edward follows the man and the camera makes it seem like Edward wants
to hunt the lady. Edward watches up with man and drinks his blood.)

[END OF FLASHBACK]

Edward: All the men I killed were monsters. [38] And so was I. [39]

Bella: Edward, they were all murderers. [40] You probably saved more lives than you
took. [41]

Edward: Bella, that's what I told myself. [42] But they were all human beings. [43] I looked into their eyes as they died and I saw who I was, and what I was capable of. [44]

Bella: And what I'll be capable of. [45] Why are you telling me this tonight? [46] Did you really think this was gonna change my mind about you? [47]

Edward: I just wondered if it would change your mind about yourself, and who you wanna see when you look in the mirror a year from now. [48]

(Bella gets up off the bed and goes to stand by Edward.)

Bella: I know I can do this. [49]Let me tell you why. [50] Because you did. [51] You should give yourself some credit for that. [52] Now, hopefully, a year from now, I'm gonna look in the mirror and see someone like you. [53] I mean, someone capable of courage and sacrifice and love. [54]

(Bella and Edward kiss. Bella hears a noise outside her window.) (Emmett whistles)

Bella: What is that? [55]

Emmett: Come on! [56] Let's go! [57]

Edward: I'm late for my bachelor party. [58]

(Emmett jumps up to the window.)

Emmett: Send him out, Bella, or we're coming in after him. [59]

(Emmett jumps down from the window. Bella pulls away from Edward.)

Bella: So, this party. [60] Will there be strippers? [61]

Edward: No, just a couple of mountain lions. [62] Maybe a few bears. [63]

(Jasper jumps up to the window.)

Jasper: Don't worry, Bella. [64] We'll give him back in plenty of time. [65]

(Jasper jumps down from the window and Emmett playfully shoves Jasper, and Jasper shoves back. Back to Bella and Edward.)

Bella: Okay, go, before they break my house. [66]

Emmett: Let's go! [67] Let's go! [68]

(Edward walks over to the window, looks out, then turns and faces Bella again.)

Edward: I'll meet you at the altar. [69]

Bella: I'll be the one in white. [70]

Edward: That was very convincing. [71]

(Bella laughs. Edward jumps out the window and playfully shoves his brothers. Bella looks out the window. Emmett, Jasper, and Edward laugh and then run off. Bella looks after them, and then goes back into her room. She turns one of her lamps off and then walks over to the bed. Bella gets into her bed and turns off the lamp right beside her bed. She lies down and falls asleep.)

(Alice is putting on Bella's makeup.)

Alice: What did I say about beauty sleep? [72]

Bella: Sorry, bad dream. [73] It was wedding jitters. [74]

Rosalie: Do you need some help? [75] I could do her hair. [76]

Bella: Really? [77]

Rosalie: Please. [78] I'm not offended by your choice of groom. [79]

Bella: Just my blatant lack of respect for mortality. [80]

Rosalie: Essentially. [81]

Alice: Weddings. [82] They bring everyone together. [83]

(Charlie is looking at the Cullen's wall of graduation caps with curiosity.)

Renee: Hey, so, did you find our daughter? [84]

Charlie: Are those graduation caps? [85]

(Renee turns and looks at the caps.)

Renee: How creative! [86]

Charlie: Or weird. [87]

Renee: Alice? [88] Bella? [89]

Bella: In here, Mom. [90]

(Renee sees Bella all made up.)

Renee: Oh, my gosh! [91] You're so beautiful. [92] Oh, honey. [93]

(She starts crying.)

Renee: Crap! [94] My mascara. [95]

Bella: Mom! [96]

(Alice hands Renee a handkerchief.)

Renee: Thanks. [97] Charlie, get in here. [98]

Charlie: You sure? [99] I don't wanna... [100]

(Charlie walks into the room wearing his wedding tux.)

Charlie: I know. [101] I look hot. [102]

Renee: We thought you needed something blue. [103]

(Charlie opens the gift box containing a jeweled hair comb.)

Charlie: And something old. [104] Besides your mother. [105]

Renee: Nice. [106]

Charlie: It was Grandma Swan's. [107]

(Bella picks up the comb.)

Renee: But we added the sapphires. [108]

Bella: It's beautiful, you guys. [109] Wow. [110] Thank you so much. [111]

(Bella gives it to Alice to put in her hair.)

Renee: It's your first family heirloom. [112] Pass on to your daughter, and her

daughter. [113]

(Renee starts to cry again.)

Bella: Mom, I love it. [114]

(As she goes to kiss her parents, Alice stops her.)

Alice: Nope. [115] No smudging my masterpiece. [116]

Renee: She's right. [117]

Bella: Thank you. [118]

Alice: Okay. [119] Time for the dress! [120] Do you wanna see it? [121]

Renée: I want to see it! [122]

(Classical music playing) (They are waiting for the wedding to begin.)

Eric: They have got to be related. [123]

Mike: What a gene pool. [124]

Eric: Seriously. [125]

(Jessica turns to look at Mike)

Jessica: You've got some [126] ... The drool. [127]

Jessica: So, you think Bella's gonna be showing? [128]

Angela: Jess, she is not pregnant. [129]

Jessica: Okay. [130] Who else gets married at 18? [131]

(Bella is very nervous as they are about to walk down the aisle.)

Charlie: You ready? [132]

Bella: Yeah. [133] Just don't let me fall, Dad. [134]

Charlie: Never. [135]

(Bella meets Edward at the altar.)

Minister: Ladies and gentlemen, we are gathered here on this glorious day to witness

the union of Edward Cullen and Bella Swan. [136] Please repeat after me.

[137]

Edward: I, Edward Cullen. [138]

Minister: Take you, Bella Swan. [139]

Edward: Take you, Bella Swan. [140]

Minister: To have and to hold. [141]

Edward: To have and to hold. [142]

Bella: For better or for worse. [143]

Edward: For richer, for poorer. [144]

Bella: In sickness and in health. [145]

Edward: To love. [146]

Bella: To cherish. [147] As long as we both shall live. [148]

Edward: I do. [149]

Bella: I do. [150]

Edward: I love you [151]

Bella: I love you too [152]

(They kiss and everyone stands and claps.)

(After at the reception, Jessica and the others are staring at the gigantic

wedding cake.)

Jessica: Just thought it'd be bigger. [153]

Eric: Yeah. [154]

(Alice walks over to them.)

Jessica: Hi! [155]

Alice: Hi, guys. [156]

Jessica: We were just saying how pretty everything is, you know, just saying. [157]

Alice: Well, thanks so much. [158] You don't think it's too much? [159]

Eric: No. Not at all. [160]

Jessica: No. No. [161]

(Seth approaches Edward and Bella and Billy follows him, then Charlie and Sue.)

Seth: Hey man. [162] Nice to see you. [163] I'm happy for you. [164]

Edward: Thank you. [165]

Billy: I hope you'll be happy, Bella. [166]

Bella: Thank you, Billy. [167] Have you heard from him? [168]

Billy: I'm sure Jake wishes you the best. [169]

Charlie: Well, I plan on getting drunk. [170] They're serving up some pretty fancy champagne. [171] Sue, can I get you a glass? [172]

Billy: Sparkling fire water. [173] Sounds great. [174]

(They walk away.)

Carmen: Bella. [175]

Eleazar: Congratulations, Edward, Bella. [176]

Bella: Thank you. [177]

(Bella turns to face Edward and back to them.)

Bella: Eleazar and Carmen, right? [178]

Eleazar: Hola. [179]

Edward: Yes, and these are our cousins from Alaska. [180] Tanya, Kate. [181]

Kate: We've heard so much about you. [182]

Eleazar: Welcome to the family. [183]

Carmen: Bienvenida. [184]

Bella: Thank you. [185]

Carmen: Irina, come meet Bella. [186]

       (Irina is staring at Billy and Seth, she turns walks over to Carmen.)

Irina: I can't do this. [187]

Tanya: You promised. [188]

Irina: They invited one. [189]

Edward: Irina, he's our friend. [190]

Irina: They killed Laurent. [191]

Edward: He tried to kill Bella. [192]

Irina: I don't believe that. [193] He wanted to be like us. [194] To live in peace with

    humans. [195] With me. [196]

Edward: I'm sorry. [197]

      (Irina walks away.)

Carmen: Irina! [198]

Eleazar: Well, let's not monopolize the bride. [199] Congratulations. [200]

Bella: Thank you. [201]

Tanya: Sorry. [202]

      (Eleazar, Carmen, Tanya and Kate walk away.)

Edward: Well, what's a wedding without some family drama? [203]

Bella: Yeah. [204]

(Emmett is getting ready to give a toast.)

Emmett: Excuse me. [205] Is this on? [206] Hello? [207] Umm, I'd like to propose a

toast. [208] To my new sister. [209] Bella, I hope you've gotten enough sleep

these last 18 years. [210] 'Cause you won't be getting any more for a while.

[211]

(He laughs and everyone looks at him awkwardly.)

(Jessica is giving her toast.)

Jessica: Well, Bella was just like everybody else, totally mesmerized by Edward.

[212] Or "The Hair", as I call him. [213] And then, suddenly, Edward is all

about Bella. [214] Even though she's not the captain of the volleyball team.

[215] I'm just kidding. [216] I'm just kidding. [217] Or the president of the

student council. [218]

(She laughs.)

(Charlie is giving his toast.)

Charlie: Edward will be a good husband. [219] I know this because I'm a cop. [220] I

know things. [221] Like how to hunt somebody to the ends of the Earth. [222]

And I know how to use a gun. [223]

(Guests laugh.)

(Alice is giving her toast.)

Alice: Now that you're my sister, you'll have to get over your aversion to fashion.

[224] Skirts, heels, handbags [225]

(Renee sings.)

Renee: Go to sleep, my love. [226] Go to sleep. [227] When you wake you'll see me.

[228]

(Esme is giving her toast.)

Esme: I'd like to thank Renée and Charlie for bringing such a wonderful person into

the world and into our lives. [229] We will cherish and protect her forever.

[230]

(Edward is giving his toast.)

Edward: It's an extraordinary thing to meet someone who you can bare your soul to.

[231] And who will accept you for what you are. [232] I've been waiting, what

seems like a very long time, to get beyond what I am. [233] And with Bella, I

feel like I can finally begin. [234] So I'd like to propose a toast to my beautiful

bride. [235] No measure of time with you will be long enough. [236] But let's

start with forever. [237]

(Edward takes Bella away from the crowd.)

Edward: Another one of your gifts just arrived. [238]

Bella: What? [239]

Edward: Yeah, come on. [240]

Bella: What's a wedding present doing out here? [241]

Edward: Just a little more private. [242]

(Suddenly Jacob appears ahead of them.)

Jacob: The best man didn't have time to get a tux. [243]

Bella: Jacob! [244] Jacob. [245]

(She runs towards him and jumps into his arms to hug him.)

(They both laugh.)

Bella: Hey. [246]

Jacob: Hey, Bella. [247]

Bella: Hey. [248]

Edward: This is kind of you. [249]

Jacob: Kind is my middle name. [250]

Edward: I'll see if Rosalie wants to dance. [251]

(Edward leaves.)

Jacob: I'm sorry I'm late. [252]

Bella: Doesn't matter. [253] Everything's perfect now. [254]

Jacob: Will you dance with me? [255]

(She steps closer to him and he picks her up to twirl her and then they start

dancing.)

Bella: Where have you been? [256] We were gonna put your face on a milk carton.

[257]

Jacob: Mostly northern Canada I think. [258] It's weird to be back on two legs again,

in clothes. [259] Gotten out of practice with the whole human thing. [260]

Bella: Are you okay? [261] Being here? [262]

Jacob: Why? [263] Afraid I'll trash your party? [264] You're not the only one. [265]

You'd think I'd be used to telling you goodbye by now. [266]

(Bella starts crying.)

Jacob: Come on, you're not supposed to be the one crying, Bella. [267]

Bella: Everyone cries at weddings. [268]

Jacob: This is how I'm gonna remember you. [269] Pink cheeks. [270] Two left feet.

[271] Heartbeat. [272]

(He picks her up and twirls her and sets her down again.)

Bella: 'Cause what, soon I'm gonna be dead to you? [273]

Jacob: No. I'm sorry. [274] I'm just trying to appreciate your last night as a human.
[275]

Bella: Well, it's not my last night. [276]

Jacob: I thought you... [277]

Bella: I didn't really wanna spend my honeymoon writhing in pain. [278]

Jacob: What's the point? [279] It's not like you're gonna have a real honeymoon with
him, anyway. [280]

Bella: It's gonna be as real as anyone else's. [281]

Jacob: That's a sick joke. [282] You are joking? [283]

(Bella gives him a look of confusion.)

Jacob: What? [284] While you're still human? [285] You can't be serious, Bella. [286]
Tell me you're not that stupid. [287]

Bella: I mean, it's really none of your business. [288]

(Suddenly he takes hold of her arms.)

Jacob: No! You can't do this! [289]

Bella: Jake. [290]

Jacob: Listen to me, Bella. [291]

Bella: Jake, let me go! [292]

(Suddenly Edward appears.)

Edward: Jacob, calm down, all right? [293]

Jacob: Are you out of your mind? [294] Huh? [295] You'll kill her! [296]

(As Jacob freaks out, Sam and the other werewolves come over to break up
the commotion.)

Seth: Walk away, Jake. [297]

Sam: Enough, Jacob! [298]

Jacob: Stay out of this, Sam. [299]

Sam: You're not gonna start something that we'll have to finish. [300]

Jacob: She'll die. [301]

Sam: She's not our concern anymore. [302] Let's go, Seth! [303]

      (Sam and the other werewolves leave and Jacob reluctantly follows them.)

Bella: I'm really, really, really stupid. [304]

Edward: No, it's all right. [305] Come on, people are probably missing us. [306] Let's

    go back. [307]

      (Bella and Edward are about to leave to go on their honeymoon.)

      Renee: So, he really won't tell you where he's taking you? [308]

Bella: No, it's a surprise. [309]

Renee: Well, wear a hat. [310] Sunscreen. [311] Take care of yourself. [312]

Bella: I will. [313]

Renee: Okay. [314] I love you, Bella. [315]

      (Renee hugs Bella.)

Bella: I love you. [316]

Renee: So much. [317]

Bella: Thank you. [318]

Alice: Everything's packed and ready to go. [319]

Bella: Cool. [320]

Renee: Oh. [321]

Bella: I'm gonna go see him. [322]

Renee: Yeah. [323]

(Renee leaves.)

Bella: Dad. [324]

Charlie: Well... It's gonna be strange, you not living under my roof. [325]

Bella: Yeah. [326] It's gonna be strange for me, too. [327]

Charlie: You know it will always be your home, right? [328]

    (Bella nods her head.)

Bella: I love you, Dad. [329] Forever. [330]

    (She hugs Charlie.)

Charlie: I love you, too, Bells. [331] I always have and I always will. [332] All right.

[333] Go on. [334] You don't wanna miss your plane. [335] Wherever it's

going. [336]

Bella: Okay. [337] Bye. [338]

    (Bella and Edward are in the car, about to leave the party.)

Edward: You ready? [339]

Bella: Yeah, I'm ready. [340]

    (On the Road in Rio)

Edward: Please pull over. [341]

    (Bella and Edward are on the road full of people singing and dancing. They

kiss.)

    (They are on the boat, about to leave the mainland.)

Bella: So, we're not staying in Rio? [342]

Edward: No, we're just passing through. [343]

Bella: Are we close? [344]

    (Edward doesn't answer but smiles.)

(Edward and Bella are on the boat in the middle of the ocean.)

Edward: That's Isle Esme. [345] It was a gift from Carlisle. [346]

(After they arrive on Isle Esme, at their place, Edward picks Bella up to carry her over the threshold.)

Bella: Is this totally necessary? [347]

Edward: I am nothing if not traditional. [348] You wanna take a look around? [349]

(In the bedroom)

Edward: You tired? [350] Do you wanna go for a swim? [351]

Bella: Yeah, that sounds nice. [352] I could use a few human minutes. [353]

Edward: Don't take too long, Mrs. Cullen. [354]

(Bella is in the bathroom getting ready.)

Bella: Okay. [355]

(She cannot find anything to wear, she sits down.)

Bella: Don't be a coward. [356]

(Bella, who's naked, joins Edward in the sea.)

Edward: You're so beautiful. [357]

(She turns to face him and they kiss.)

(Romantic music playing)

Edward: I promised we'd try. [358] If this doesn't work... [359]

(He shakes his head.)

Bella: I trust you. [360]

(They kiss again, romantic music playing, both breathing heavily)

(The next morning after they've made love, Bella stands in front of a mirror remembering the previous night. Then Edward appears behind her.)

Edward: How badly are you hurt? [361]

Bella: What? [362]

(He shows her the bruises on her arm but she turns.)

Edward: No, Bella, look. [363]

(He pulls her robe down her shoulder and shows her the bruises on her

shoulder.)

Edward: Bella, I can't tell you how sorry I am. [364]

(He turns and walks away and she follows him.)

Bella: I'm not. [365] Really, I'm not. [366] I'm fine. [367]

Edward: Don't say you're fine. Just don't. [368]

Bella: No, you don't. [369] Don't ruin this. [370]

Edward: I've already ruined it. [371]

Bella: Why can't you see how perfectly happy I am? [372] Or was five seconds ago.

[373] I mean, now I'm sort of pissed off, actually. [374]

Edward: You should be angry with me. [375]

Bella: I mean, we knew this was gonna be tricky, right? [376] I think we did amazing.

[377] I mean, it was amazing for me. [377]

Edward: That's what you're worried about? [378] That I didn't enjoy myself? [379]

Bella: I know it's not the same for you. [380] But for a human, I can't imagine that it

gets any better than that. [381]

Edward: Last night was the best night of my existence. [382]

Bella: You're the best. [383]

(They kiss for a bit but Edward eventually pulls himself away.)

Bella: You're not gonna touch me again, are you? [384]

(He touches her face.)

Bella: You know that's not what I mean. [385]

Edward: Let me make you breakfast. [386]

(He walks away from her.)

(They play chess, swim, hike, and play chess again)

Bella: I win. [387]

(Bella wakes up crying.)

Edward: Bella? [389] You having a nightmare? [390]

Bella: No. [391]

(She turns to face him.)

Bella: It was just a dream. [392] It was a really good dream. [393]

Edward: Then why are you crying? [394]

Bella: Because I wanted it to be real. [395]

Edward: Tell me. [396]

(She brings him towards her and kisses him.)

Edward: Bella, I can't. [397]

Bella: Please, please. [398]

(He gives in to her and they make love.)

(At Emily's house, La push beach.)

Jacob: Maybe they'll say she was in a car crash. [399] Or tripped and fell off a cliff. [400]

(Jacob imagines that he killed Edward.)

Jacob: At least I'll get one thing out of it. [401]

Sam: No, you won't. [402] Cullens are not a danger to the town or the tribe. [403]

Jacob: Well, he's either gonna kill her or change her. [404] And the treaty says... [405]

Sam: I say, Jacob. [406] I say. [407]

Embry: You know, if you wanted things different, you should've become alpha. [408]

Jacob: Turning it down seemed like a good idea at the time. [409]

Seth: Jake, you really think you could kill Bella if she comes back a vampire? [410]

Leah: No, make one of us do it, then hold a grudge against us. [411]

Jacob: Shut up, Leah. [412]

Leah: Would you just get over it? [413] It's not like you've imprinted on her. [414]

      (They look over at the werewolves who have imprinted on their soul mates.)

Seth: At least they seem happy. [415]

Embry: Yeah, some people are just lucky, I guess. [416]

Jacob: Lucky? [417] None of them belong to themselves anymore. [418] And the

      sickest part is their genes tell them they're happy about it. [419]

Leah: Least if you imprinted on someone, you'd finally forget about Bella. [420] I

      mean, being any kind of happy is better than being miserable about someone

      you can't have. [421]

      (Edward and Bell arrive home.)

Edward: Bella, these are our housekeepers, Gustavo and Kaure. [422]

      (Speaking Portuguese)

Edward: This is my wife Bella. [423]

Gustavo: Excuse me. [424]

Edward: Well, I guess we just leave them to it. [425]

Bella: What was that all about? [426]

Edward: She's afraid for you. [427]

Bella: Why? [428]

Edward: Because I have you here all alone. [429]

Bella: You mean she knows about you? [430]

Edward: She suspects. [431] She's native Ticuna. [432] They have legends about

blood-drinking demons who prey on beautiful women. [433]

(He kisses her and as they are kissing the housekeepers walk in on them

looking shocked.)

(In the morning, Bella wakes up and sees a note from Edward saying "I've

gone to the mainland to hunt, be back before you wake.")

Bella: You're late. [434]

(After eating, Bell throws up in the bathroom.)

Edward: Bella? [435]

Bella: Hey, don't come in here. [436] You don't need to see this. [437]

(He walks into the bathroom and kneels in front of her.)

Edward: In sickness and health, remember? [438]

Bella: It must have been the chicken. [439] Could you grab my bag? [440]

(He gets her bag and brings it to her, she sees her box of Tampax and

pauses to think.)

Edward: What is it? [441]

Bella: How many days has it been since the wedding? [442]

Edward: Fourteen. [443] Why? [444]

(Bella doesn't reply.)

Edward: Will you tell me what's going on? [445]

Bella: I'm late. [446] My period, it's late. [447]

(She walks over to the mirror and looks at her stomach.)

Bella: That's impossible. [448] Can this happen? [449]

(Suddenly she feels a movement in her stomach.)

Bella: Whoa! [450]

Edward's phone is ringing but he stands still, Bella picks up the phone.)

Bella: Alice. [451]

Alice: Bella? [452] Are you all right? [453]

Bella: I'm not 100% sure. [454]

Alice: Why? [455] What's wrong? [456] I just... [457]

Bella: You just what? [458] Alice, what did you see? [459]

Alice: Here's Carlisle. [460]

Carlisle: Bella, what's going on? [461]

Bella: I don't know. [462] I'm a little worried. [463] Can vampires go into shock?

[464]

Carlisle: Has Edward been harmed? [465]

Bella: No. [466] I know that it's impossible, but I think that I'm pregnant. [467]

(Suddenly she feels another movement in her stomach.)

Bella: Whoa! [468] Carlisle, I swear, something just moved inside me. [469]

(Edward grabs the phone from her.)

Edward: Is this even possible? [470]

Carlisle: I don't know. [471]

Bella: What's he saying? [472]

Carlisle: The sooner Bella's here, the sooner we can find out what it is. [473] I need

you to get to the mainland at once. [474]

Edward: Yeah, yeah, I will. [475]

(Edward hangs up the phone and starts to pack.)

Bella: Well? [476]

(He speaks while walking out to the door.)

Edward: Damn it. [477]

Edward: Kaure's making sure you're still alive. [478]

(The housekeeper comes in to make sure Edward hasn't hurt Bella.)

(Speaking Portuguese)

Kaure: What did you do with her? [479]

Edward: What do you know about this? [480]

Kaure: I know that you are a demon! [482] You killed this little girl! [483]

Bella: What? [484]

Edward: Her people have legends. [485] She might have seen this before. [486]

(Edward talks to the housekeeper.)

Edward: Please. [487] Tell me how to help her. [488]

Kaure: You only do bad. [489]

Edward: I am begging you. [490] I will do anything. [491] I love her. [492] Please. [493] Tell me how she can survive this. [494]

(The housekeeper walks over to Bella and touches her stomach then looks at Bella.)

Kaure: Death. [495]

(The housekeeper walks out.)

Edward: I'm not gonna let it hurt you. [496] Carlisle will get that thing out. [497]

(He gets their bag and walks out leaving Bella looking dismayed.)

Bella: Thing? [498]

(Edward and Bella are in the car at the airport.)

Edward: Wait here while we load. [499]

(Bella calls Rosalie)

Rosalie: Hello? [500]

Bella: Rosalie. [501]

Rosalie: Bella? [502] What's going on? [503]

Bella: I need your help. [504]

(Jacob's house, Jacob walks in.)

Billy: Hey, Son. [505]

Jacob: What's going on? [506]

(Referring to Charlie.)

Billy: Bella called him. [507]

Charlie: Hey, haven't seen you in a while. [508] You okay? [509]

Jacob: So, you finally heard from Bella? [510]

Charlie: They're extending their trip. [511] Seems she caught a bug. [512] They wanna

wait until she feels better before they travel. [513]

Jacob: She's sick. [514]

Charlie: Yeah, she told me not to worry, but she sounded, I don't know, off. [515]

Sue: She'll be okay, Charlie. [516] Come on. [517] Let's eat. [518]

(Jacob turns and leaves the house.)

Billy: Jacob, let it go. [519]

(Jacob goes to the Cullen's house as soon as he hears that Bella is sick.

Carlisle opens the door for him.)

Jacob: Is it true? [520]

Carlisle: Hello, Jacob, how are you? [521]

Jacob: Listen, just give it to me straight. [522]

(Bella calls from upstairs.)

Bella: Jake, is that you? [523]

Jacob: She's here? [524]

Carlisle: They came home two weeks ago. [525]

(Jacob walks upstairs.)

Carlisle: Jake. [526]

Bella: Jake. I'm glad you came. [527]

(Jacob walks closer to Bella but Rosalie who is standing in front of her stops him.)

Rosalie: Close enough. [528]

Jacob: What's your problem? [529]

Bella: Rose, it's okay. [530]

(He sits beside Bella who's sitting on the couch covered by a quilt.)

Jacob: You look terrible. [531]

Bella: Yeah, it's nice to see you, too. [532]

Jacob: So, are you gonna tell me what's wrong with you? [533]

Bella: Rose, you wanna help me up? [534]

(She stands up with Rosalie's help and Jacob sees that she has a huge pregnant belly. He then gets angry and walks toward Edward.)

Jacob: You did this! [535]

Carlisle: We didn't know it was even possible. [536]

Jacob: What is it? [537]

Carlisle: I'm not sure. [538] Ultrasounds and needles won't penetrate the embryonic

sac.

[539]

Alice: I can't see it, either. [540] And I can't see Bella's future anymore. [541]

Carlisle: We've been researching legends, but there isn't much to go on. [542] What

we do know is that it's strong and fast-growing. [543]

Jacob: Why haven't you done anything? [544] Take it out of her! [545]

Rosalie: This is none of your business, dog. [546]

Esme: Rose! All this fighting isn't good for Bella. [547]

Alice: The fetus isn't good for Bella. [548]

Rosalie: Say the word, Alice. [549] "Baby" It's just a little baby. [550]

Jasper: Possibly. [551]

Jacob: Carlisle, you've gotta do something. [552]

Bella: No, It's not his decision. [553] It's not any of yours. [554]

Edward: Jacob, I need to talk to you. [555]

(Edward walks out and Jacob follows him.)

Jacob: I always knew you'd destroy her. [556]

Edward: She thinks Carlisle can turn her at the last minute, like he did for me and

Esme. [557]

Jacob: Can he? [558]

Edward: Probability is slight. [559] And if her heart fails... [560]

(He doesn't finish the sentence.)

Edward: Look, Jacob, I need you to do something for me. [561]

(Jacob gives a bitter laugh and turns away from him.)

Edward: For her. [562] You have a connection with her that I'll never understand.

[563] Maybe you could talk to her, change her mind. [564] You can keep her

alive. [565]

Jacob: And if I can't? [566]

Edward: If she dies, you get what you always wanted. [567] To kill me. [568]

(Back inside, Jacob comes in.)

Bella: Rose, I'm fine, really. [569]

(Rosalie leaves the room.)

Bella: So, Edward sent you in here to talk to me? [570]

Jacob: Sort of. [571] Though I can't figure out why he thinks you'd listen to me. [572]

I mean, you never have before. [573]

(They both laugh.)

Jacob: Since when are you and blondie BFFs? [574]

Bella: Rose understands what I want. [575]

Jacob: What are you thinking, Bella? [576] Seriously. [577]

Bella: I know this seems like a scary thing, but it's not. [578] It's like this miracle or

something. [579] I can feel him. [580]

Jacob: So, it's a bouncing baby boy. [581] I'm sorry I didn't know. [582] Should've

brought some blue balloons. [583]

Bella: It's just a guess. [584] When I picture him, I see a boy. [585] We'll see. [586]

Jacob: You won't. [587]

Bella: Jake, I can do this. [588] I'm strong enough. [589]

Jacob: Come on. [590] You can spout that crap to your bloodsucker, but you don't fool

me. [591] I can see what that thing's doing to you. [592] It's a killer, Bella.

[593]

Bella: You're wrong. [594]

Jacob: And when you die, what was the point of me loving you, you loving him?

[595] How is that right for anyone? [596] Because I sure don't see it. [597]

Listen to me, Bella. [598] Please. [599] Just don't do this. [600] Live, okay?

[601] Please. [602]

Bella: Jake, everything's gonna be okay. [603]

(Jacob gets up to leave.)

Bella: Jacob, don't go. [604]

Jacob: I know how this ends. [605] And I'm not sticking around to watch. [606]

(Jacob turns and leaves.)

(Jacob and the others gather in their wolf form communicating through their

thoughts.)

Wolves: Jake! Jake! Jake! Jake! Jake! Jake! [607]

Paul: Is it true, Jacob? [608]

Quil: What will it be? [609]

Paul: It's growing fast. [610]

Leah: It's unnatural. [611]

Jared: Dangerous. [612]

Quil: Monstrosity. [613]

Paul: An abomination. [614]

Quil: On ourland. [615]

Jared: We can't allow it. [616]

Quil: We can't allow it. [617]

Paul: We can't allow it. [618]

Wolves: We can't allow it. [619]

Sam: We have to protect the tribe. [620] What they've bred won't be able to control its

thirst. [621] Every human will be in danger. [622]

Jared: We're ready. [623]

Leah: No time to waste. [624]

Jacob: Now? [625]

Sam: We must destroy it before it's born. [626]

Seth: You mean, kill Bella? [627]

Sam: Her choice affects us all. [628]

Jacob: Bella's human. [629] Our protection applies to her. [630]

Leah: She's dying anyway! [631]

(Jacob attacks Leah and they start fighting. Sam stops Jacob and Leah from

fighting.)

Sam: We have real enemies to fight tonight. [632]

Jacob: Tonight? [633]

Sam: You will fight with us, Jake. [634]

Jacob: (Straining) I will not. [635] I am the grandson of Ephraim Black. [636] I am the

grandson of a chief! [637] I wasn't born to follow you, or anyone else. [638]

(Jacob takes off.)

(After Jacob leaves the wolf pack now he is in his human form.)

Seth: Whoa! [639] Don't worry. [640] They're not following us. [641]

Jacob: What do you think you're doing here? [642]

Seth: I left Sam's pack. [643]

Jacob: Go home, Seth. [644]

Seth: I won't stand behind him. [645]

Jacob: Oh, yes, you will. [646] I'm not kidding. [647] Get out of here. [648]

Seth: Is that an order? [649] Gonna make me bow down, too? [650]

Jacob: I'm not ordering anyone. [651] Look, I'm just going off on my own here, okay?

[652]

Seth: Great, and I've got your back. [653]

Jacob: No, you don't. [654] If Sam comes after Bella, are you really ready to fight

your own brothers? [655] Your sister? [656]

Seth: If it's the right thing to do. [657]

Jacob: Whatever. [658] I'm gonna go give the Cullens a heads-up. [659] Do what you

want. [660]

(Jacob turns and leaves and Seth follows him.)

Seth: How cool is this? [661] Two-man pack. [662] Two against the world. [663]

Jacob: You're getting on my nerves, Seth. [664]

Seth: I'll shut up. [665] Can do. [666]

(Jacob approaches Edward outside the Cullen house.)

Jacob: Get ready. [667] They're coming for Bella. [668]

Edward: They're not gonna touch her. [669]

Jacob: Agreed. [670]

(Leah approaches Seth and Jacob.)

Leah: Man, I can smell them from all the way out here. [671]

Jacob: What the hell are you doing here? [672]

Leah: I'm not gonna let my little brother get himself killed. [673]

Seth: Go away, Leah! [674] I can take care of myself. [675]

Leah: That you think, so proves you need a babysitter. [676]

Jacob: Okay, would the both of you shut up? [677] Did Sam send you? [678]

Leah: Sam doesn't even know I left. [679]

   (Wolves howling)

Seth: I think he just figured it out. [680]

Leah: Jake, I know what his plan is. [681]

   (Inside the Cullen house.)

Jacob: Sam's lost the element of surprise, and he doesn't want to take you on

   outnumbered, so he's not gonna come at you head on. [682] He's got the place

   surrounded and he'll wait for his opportunity. [683]

Emmett: We won't get through without a fight. [684]

Carlisle: No fights. [685] We won't be the ones to break the treaty. [686]

Jacob: The treaty is void, at least in Sam's mind. [687]

Esme: Not in ours. [688]

Emmett: Carlisle, no one's hunted for weeks. [689]

Esme: We'll make do. [690]

Jacob: You've done us a great service, Jacob. [691] Thank you. [692]

   (At night, Jacob stands outside the Cullen's house.)

Jacob: I know they're out there somewhere, but I can't hear them anymore. [693] It's

   so quiet. [694]

Leah: I stopped hearing them, too, the second I decided to leave. [695] It's nice. [696]

Jacob: You know you can't stay here. [697]

Leah: But I don't have any place... [698]

Jacob: I can't trust you with the Cullens. [699] You hate them too much. [700] You

don't even like me. [701]

Leah: I don't have to. [702] I just have to follow you. [703]

Jacob: Look, Seth doesn't want you here. [704] Neither do I. [705]

Leah: Being unwanted isn't exactly a new thing for me. [706]

(Jacob doesn't reply.)

Leah: Look, I'll stay out of your way. [707] I'll do whatever you want, except go back

to Sam's pack and be the pathetic ex-girlfriend he can't get away from. [708]

You don't know how many times I wished I could imprint on someone. [709]

Anyone. [710]

Jacob: Yeah! [711] Just to break the connection. [712]

(She nods her head in agreement.)

Jacob: All right. [713] I'm gonna do a perimeter run. [714] You got my flank? [715]

(In Cullen's house, Carlisle, Edward and Bella look at X-rays of the fetus in

Bella.)

Carlisle: Your rib is cracked. [716] But there are no splinters. [717] You haven't

punctured anything. [718]

Edward: Yet. [719]

Carlisle: Edward. [720]

Edward: It's breaking her bones now. [721] It's crushing you from the inside out. [722]

Carlisle, tell her what you told me. [723] Tell her. [724]

Bella: Carlisle, tell me. [725] It's all right. [726]

Carlisle: The fetus isn't compatible with your body. [727] It's too strong. [728] It won't

allow you to get the nutrition you need. [729] It's starving you by the hour.

[730] I can't stop it, and I can't slow it down. [731] At this rate, your heart will

give out before you can deliver. [732]

Bella: Then I'll hold on as long as I can, and then... [733]

Carlisle: Bella. [734] There are some conditions that even venom can't overcome.

[735] You understand? [736] I'm sorry. [737]

(Carlisle walks away.)

Bella: Edward, I'm sorry. [738]

Edward: I can't live without you. [739]

Bella: You won't. [740] You're gonna have a part of me. [741] He'll need you. [742]

Edward: Do you honestly think that I could love it or even tolerate it if it killed you?

[743]

Bella: It's not his fault. [744] You have to accept what is. [745]

Edward: Because you've given me no choice! [746] Bella, we're supposed to be

partners, remember? [747] But you decided this on your own. [748] You've

decided to leave me. [749]

Bella: Don't see it that way. [750]

Edward: Well, I have no other way to see it. [751] 'Cause it's me who'll lose you.

[752] And I don't choose that. [753] I don't choose that. [754]

(He turns and leaves. Bella starts crrying.)

(In the living room, the Cullens and Jacob sit together.)

Edward: Are you cold? [755]

Jacob: I got it. [756]

(Bella gives Jacob a smile.)

Jacob: Don't do that. [757]

Bella: What? [758]

Jacob: Smile like I'm your favorite person in the world. [759]

Bella: You're one of them. [760] Feels complete when you're here, Jake. [761]

(Bella looks like she's about to be sick again.)

Esme: We need to find a way to get some food into her system. [762]

Alice: If I could only see the fetus... [763]

Rosalie: The baby. ... [764]

Alice: Maybe I could figure out what it wants. [765]

(Edward listens quietly.)

Edward: Think you might be right. [766] Jacob just had an idea. [767]

Jacob: It wasn't an idea. [768] It was a snide comment. [769]

Bella: What were you thinking? [770]

Jacob: That it's probably just looking for someone to sink its teeth into. [771]

Bella: He's thirsty. [772]

Emmett: I know the feeling. [773]

Edward: If it's craving, it's not gonna want animal blood. [774]

Carlisle: I have some O negative laid aside for Bella. [775]

(Alice turns to Jasper.)

Alice: Walk with me. [776]

(Emmett follows them.)

(Carlisle is pouring blood into a cup for Bella to drink.)

Jacob: Wait, wait, wait. [777] You're gonna make her drink that? [778]

Carlisle: It's the fastest way to test the theory. [779]

Edward: Only if you're comfortable with it. [780]

Bella: I'll try anything. [781]

Edward: Just hold on. [782]

Jacob: I think I'm gonna be sick. [783]

(Edward puts the lid to cover the cup.)

Edward: This might make it a little easier to take. [784]

(They watch Bella drink the blood.)

Bella: Tastes... good. [785]

(Edward smiles at her and Bella drinks more of the blood.)

Bella: Mmm. [786]

(Carlisle checks on her pulse.)

Carlisle: Your pulse is already getting stronger. [787]

Esme: It's working. [788]

(Bella is on the phone with Charlie.)

Charlie: Well, you sound better. [789]

Bella: I am. [790] I feel much better. [791]

Charlie: This whole thing must've put a kink in the honeymoon, huh? [792]

Bella: You could say that. [793]

Charlie: Otherwise, married life treating you okay? [794] Edward still walks on water

and all that? [795]

Bella: Yeah, but, I mean, it is different now. [796]

Charlie: The important thing is that you're better. [797] And that you're coming home

soon, right? [798]

Bella: Okay, Dad, I don't want you to freak out, but I'm going to a medical center in Switzerland. [799]

Charlie: What? [800] No, no, you're not. [801] You're not going to Switzerland. [802] What are you...? [803] You said you were better. [804]

Bella: I am. [805]

Charlie: No, Bella. [806] I'm getting on a plane. [807] No. [808]

Bella: No. [809] It's really more of a spa. [810] And I'm sure that I'd be better by the time you got there anyway. [811]

Charlie: Bells... I don't know. [812]

Bella: Dad, don't come. [813] And picture me healthy, like I'm sitting on the couch with you, eating pizza or something. [814]

Charlie: You want me to visualize? [815]

Bella: They say that it helps. [816] Just picture me like that. [817] Like I was. [818] It'll make me feel better. [819] Dad, I got to go, okay? [820]

Charlie: Bella. [821]

Bella: I love you. [822]

Charlie: Bella... [823]

(Bella hangs up.)

Edward: I'm sorry I've been so angry. [824]

Bella: I would be, too. [825]

Edward: I've left you alone in this. [826]

Bella: Marriage. [827]

Edward: Well, they say the first year is the hardest. [828] What was that? [829]

Bella: What? [830]

Edward: I thought I just heard... [831]

(He puts his hand on Bella's stomach.)

Edward: Just say something else. [832]

Bella: Like what? [833]

(Edward smiles.)

Bella: Edward, what's going on? [834]

Edward: He likes the sound of your voice. [835]

Bella: You can hear him? [836]

Edward: And mine [837]. He likes my voice as well. [838]

Bella: What? [839] What do you hear? [840]

Edward: It's so strange. [841] I thought he was like me, but he's not. [842] He's like

you. [843] Good and pure. [844] He's happy. [845]

Bella: Of course you are. [846] Of course you're happy. [847] How could you not be?

[848] I love you so much. [849] What do you hear now? [850]

Edward: He loves you, Bella. [851]

Bella: Oh my gosh. [852]

(Bella starts to cry with happiness as Edward kisses her stomach.)

(Jacob walks upstairs to see that they are smiling and cuddling happily.)

Carlisle: Jacob. [853]

(He signals Jacob to go down and talk.)

(Referring to the bags of blood for Bella.)

Jacob: So, that's the last of it? [854]

Carlisle: Bella could deliver as early as tomorrow. [855] If she's going to have any

chance at all, she'll need more blood. [856]

Esme: And you need to feed. [857] You have to be at your strongest for her. [858] We

need to go tonight. [859]

Jacob: Carlisle, you're the enemy now. [860] Sam won't hesitate. [861] You will be

slaughtered. [862]

Esme: Emmett will come with us. [863]

Jacob: That won't be enough. [864]

Carlisle: We have no choice, Jacob. [865] If there's anything we can do to save her,

we have to try. [866]

Jacob: You'd risk your lives for her? [867]

Esme: Of course we would. [868] Bella's a part of our family now. [869]

Jacob: Yeah. [870] I can see that. [871] This really is a family. [872] As strong as the

one I was born into. [873] I know what I have to do. [874]

(In the woods outside Cullen's house.)

Seth: Jake! [875] They're coming. [876]

Jacob: I know. [877]

Seth: We should phase, Jacob. [878] We can't protect ourselves like this. [879]

Jacob: They'll see it as a threat. [880]

(He looks into the dark.)

Jacob: I wanna talk! [881] Be easier if I could hear you, too. [882]

(Jacob meets Sam's pack.)

Paul: This isn't your territory anymore. [883] How's the new family working out?

[884]

Jacob: You done? [885]

Quil: You coming home, Jake? [886]

Jacob: Not until I finish this. [887]

Paul: What do you mean? [888]

Jacob: I want Sam to take back Leah and Seth. [889]

Leah: What? [890]

Seth: No way! [891]

Jacob: Quiet! [892]

(Turning to Sam's pack.)

Jacob: I want them safe. [893] And I want this over. [894] I need Sam to wait until

Bella's been separated from the problem. [895]

Paul: You mean till she's dead. [896]

Embry: Ease up, Paul. [897]

Paul: Then what? [898]

Jacob: Tell Sam that when the moment comes, I'll be the one to destroy it. [899]

Seth: Jake! [900]

Jacob: I'm the only one who can. [901] They trust me. [902]

(After Jacob has distracted Sam's pack so that Calisle, Esme and Emmett

can get out of their house and get more blood. Then the wolves who chase them to the

edge start howling.)

Paul: You played us? [903]

(The pack leaves.)

(At Cullen's house)

Rosalie: Can't we come up with something just little more classic? [904]

(Edward approaches Jacob who walks into the room.)

Edward: Thank you. [905]

Jacob: They make it out all right? [906]

Edward: Yeah. [907]

Jacob: Good. [908]

Bella: Hey. Are you okay? [909]

Jacob: Yeah, it's not like I'm the one carrying a demon. [910]

Rosalie: This is pretty important, Bella. [911] Why don't you tell Jacob what you've

decided? [912]

Jacob: What now? [913]

Edward: Rose is trying to talk Bella out of her baby names. [914]

Bella: She hates them. [915]

Jacob: Well, then I'm on your side no matter what you picked. [916]

Bella: They're not that bad. [917] If it's a boy, EJ. [918] Edward Jacob. [919]

Rosalie: Okay, fine, that one's not awful. [920] Why don't you tell him the girl's

name? [921]

Bella: I was playing around with our moms' names. [922] Renée and Esme. [923] And

I was thinking... Renesmee. [924]

Jacob: Renesmee [925]

Bella: Too weird? [926]

Jacob: Um... [927]

Edward: No, that's not too weird. [928] It's beautiful. [929] And it's unique, which

certainly fits the situation. [930] I like Renesmee. [931]

Bella: He likes it. [932]

(Rosalie rolls her eyes.)

(Bella reaches out to take a drink of blood but suddenly her back breaks and she falls to the floor. After Bella's back is broken, she's taken to the operation suite and has gone into labor.)

Edward: Rosalie, pass the morphine. [933]

(Alice talks to Carlisle on the phone.)

Alice: Carlisle said the placenta must have detached. [934]

(Edward gives Bella the morphine shot.)

Alice: He's coming as fast as he can, but... [935]

Rosalie: We'll have to do it. [936]

(Rosalie takes a scalpel to cut Bella's stomach open but Edward stops her.)

Edward: Rose! [937] Let the morphine spread. [938]

Rosalie: There's no time. [939] He's dying. [940]

Bella: Get him out now! [941]

(Rosalie cuts her stomach. Bella screams)

Jacob: Look at me, Bella. [942]

(Rosalie cuts Bella's stomach, and the sight of blood distracts her.)

Edward: Rosalie, don't! [943]

(Jacob pushes Rosalie aside.)

Edward: Alice, get her out of here! [944]

Bella: Rosalie! [945] Ow! [946]

Jacob: Save her! [947] You've got to change her! [948]

Edward: I can't, not whilst he's still in there. [949] I got to get him out first. [950]

Jacob: Stay, Bella. [951] Stay focused. [952] Keep your heart beating. [953]

Bella: No! [954] He's suffocating! [955]

(Edward rips the embryonic sac with his teeth and pulls the baby out. Bella screams.)

Edward: Okay. [956] Hey. Hey, hey. [957] It's Renesmee. [958]

Bella: You're beautiful. [959]

(Edward gives the baby to Bella but the baby bites her so Edward takes her back after which Bella appears to die.)

Jacob: Bella? Bella? [960] Bella! [961]

(Jacob tries to give Bella CPR.)

Edward: Jacob, take the baby. [962]

Jacob: Keep that away from me! [963]

(Rosalie walks back into the room.)

Rosalie: Edward. I'll take her. [964] I promise I'm okay. [965] Let me. [966]

(Edward gives the baby to Rosalie and takes out a syringe and injects Bella with it.)

Jacob: What is that? [967]

Edward: It's my venom. [968]

Jacob: You're okay. [969]

(The venom doesn't seem to work so Edward gives Bella CPR.)

Edward: Come on. [970] It's supposed to be working. [971]

Jacob: Oh, my God. [972]

Edward: Come on. [973] Bella, come on. [974]

(Bella continues to be unresponsive and looking dead.)

Jacob: I won't kill you. [975] That'd be too easy. [976] You deserve to live with this. [977]

(In tears, Jacob leaves the room as Edward continues to give Bella CPR.)

(Outside the house, Seth and Leah wait in the woods and see Jacob collapses on the ground crying)

Seth: She didn't make it. [978]

(In the operating room)

Edward: You're not dead. [979] You're not dead. [980] Come on! [981] No, it will work. [982] It will work. [983] Please, please, please, please. [984]

(Bella looks dead on the outside but the venom is moving inside her body.)

Edward: Come back to me, please, baby. [985] Bella, Bella. [986] Please, please. [987]

(In the living room where Rosalie holds Renesmee in her arms.)

Rosalie: Hi hi! [988]

(At Billy's house)

Billy: I don't care what he's done. [989] He's still my son. [990]

Sam: I'm sorry, Billy. [991] I just thought you should know. [992]

(Paul comes in and whispers something to Sam.)

Sam: Bella's dead. [993] It killed her. [994] Let's go! [995]

(At Cullen's house, Jacob walks into the living room. As Jacob makes eye contact with Renesmee for the first time, he imprints on her, seeing her future from child to a grown woman.)

Jacob (V.O.): It's like gravity. Your whole center shifts. Suddenly, it's not the Earth holding you here. You would do anything, be anything she needs. A friend, a brother. A protector.

(Suddenly the wolves surround the house getting ready for a fight.)

Edward: Alice! [996] Jasper! [997]

(He turns to Bella.)

Edward: You're gonna be all right. [998]

(Edward, Jasper and Alice stand in front of the house.)

Jasper: We're outnumbered. [999]

Alice: By a lot. [1000]

Edward: I won't let them hurt my family. [1001]

(Suddenly the wolves attack them and they try to fight them off. They fight for a while then Carlisle, Esme an Emmatt join them. Seth jumps in to help Alice who gets attacked by another wolf. Then Jacob jumps into the fray of the battle of wolves against the Cullen's.)

Jacob: Stop! [1002] It's over! [1003] If you kill her, you kill me. [1004]

(Sam in his wolf form tries to attack again but Jacob turns into a wolf and stops him, Edward realizes what's happened.)

Edward: Jacob imprinted. [1005] They can't hurt her. [1006] Whoever a wolf imprints on can't be harmed. [1007] It's their most absolute law. [1008]

(Finally, the pack leaves.)

(The sun rises and Bella still appears to be dead. The Cullens bathes and dresses her in fresh clothes.)

Edward: She shouldn't be this still. [1009]

Carlisle: It's the morphine. [1010]

Edward: Maybe I was too late. [1011]

Carlisle: No, Edward. [1011] Listen to her heart. [1012]

(Bella's hair slowly thickens, her body fills out and heals, Bella's face becomes brighter and shinier, her heart stops beating, then her eyes pop open to reveal vampire eyes.)

(In Italy, a girl brings the three Volturi a message on a silver platter, Aro takes the message.)

Aro: Oh, it's from Carlisle. [1013] Which is spelt with an S, sweet Bianca. [1014]

(He motions for his guards who appear beside Bianca. Aro reads the message.)

Aro: He's added a new member to his coven. [1014]

Marcus: Ah. [1015]

Caius: He's increasing his power. [1016]

(Suddenly Aro's guards drag Bianca away as she screams.)

Aro: First it's the spelling, then the grammar. [1017]

(He hands the message to Marcus.)

Marcus: At least our dispute with the Cullens is over. [1018]

Aro: Over? [1019]

Marcus: Mmm. [1020]

Aro: Goodness, no. [1021] Our dispute goes far beyond the fate of a mere human. [1022]

Caius: And what might it be? [1023]

Aro: Why brother? [1024] I thought you understood. [1025] They have something I want. [1026]

…………………………End…………………………

APPENDIX E

The Script of the Film Breaking Dawn 2

The script of the film Breaking Dawn 2

(Bella wakes up as a new vampire and she immediately notices the differences in her senses, noticing dust particles in the air, the textures and details of things in the room, she focuses on Edward and they start touching each other lightly, Edward strokes her face.)

Edward: So beautiful. [1] We're the same temperature now. [2]

(Bella looks at herself in the mirror, then turns to Edward and embraces him, not realizing her newly found strength as Edward starts feels uncomfortable in her embrace.)

Edward: Hey, Bella. [3] You're a lot stronger than I am right now. [4] It's your turn

not to break me. [5]

Bella: I love you. [6]

Edward: I love you. [7]

(They start kissing, then Bella looks at Edward.)

Bella: Renesmee. [8]

Edward: She's incredible. [9]

Bella: Where is she? [10] I have to see her. [11]

(Bella turns to go.)

Edward: Wait, wait. [12] You need to get your thirst under control. [13]

(Bella starts to look thirsty.)

Edward: Yeah, you'll need to hunt. [14]

(Edward and Bella go to the woods on a hunt, as they run at super speed Bella again starts to notice everything in the woods, finally they stop after jumping over a waterfall.)

Edward: Close your eyes. [15]

(Bella closes her eyes and turns)

Edward: What do you hear? [16]

(Bella starts hearing an owl, a squirrel and then a dear, she goes over to look at the dear when she smells a human in the distance and starts smelling his blood as he hurts himself when he climbs the mountain.)

Edward: Bella, don't! [17]

(Bella bolts and starts running towards the human, Edward catches up with her and stops her as she's about to attack.)

Edward: Bella, stop! [18] I'm sorry, I didn't realize there'd be people this far from the trails. [19]

(Bella looks at the human and tries to control herself.)

Bella: I have to get outta here. [20]

Edward: Okay, I can help you. [21]

(Bella jumps off the cliff and Edward looks at her as she leaps off and smiles)

Edward: Or not. [22]

(Bella goes to catch the dear but a mountain lion comes up and leaps towards the dear at the same time Bella jumps and takes down the mountain lion, the dear runs off)

(After Bella has fed on the mountain lion Bella and Edward walk back to the house. Edward chuckles.)

Edward: Well, I'm amazed. [23] You ran away from human blood mid-hunt. [24]

Even mature vampires have problems with that. [25]

(Bella sees Jacob walking out of the house and coming towards them)

Bella: You're still here. [26]

Jacob: So are you. [27] I didn't expect you to seem so you. [28]

(Bella smiles)

Jacob: Except for the creepy eyes. [29]

(Jacob starts getting closer.)

Bella: I would keep my distance for now. [30]

Jacob: It's safer for the baby to see how you do with me first. [31]

Bella: Since when do you care about Renesmee? [32]

(Jacob and Edward look at each other, knowing that Bella doesn't know that

Jacob has imprinted on Renesmee.)

Jacob: All right. [33] Take a whiff. [34]

(Bella steps closer and takes a sniff.)

Bella: Well, I can see what everyone's been talking about. [35]

(Jacob smiles)

Bella: Jake, you really do stink. [36]

(Edward and Jacob laugh.)

Jacob: You guys really look great together. [37]

Edward: Want to come meet our daughter? [38]

(Jacob runs ahead into the house as Bella and Edward make their way into the house.)

(As Bella and Edward walk into the house, the whole family are there with

Renesmee, they turn to face Bella.)

Esme: Welcome to the family. [39]

Alice: You look amazing, Bella. [40]

Carlise: Someone's been waiting to meet you. [41]

Edward: Rose. [42]

(Rose is holding Renesmee, turns to face them, Bella finally sees Renesmee, who looks a few months old, Rose hands over Renesmee to Bella and Renesmee tenderly touches Bella's face, Bella starts seeing image of herself when she gave birth to Renesmee.)

Bella: What was that? [43]

Edward: She showed you the first memory she has of you. [44]

Bella: Showed me? [45] How? [46]

Edward: How do I hear thoughts? [47] How does Alice see the future? [48] She's gifted. [49]

(Bella notices how much older Renesmee looks for a new born baby.)

Bella: I've only been out for two days? [50]

Carlisle: Her growth rate is unprecedented. [51]

(As Bella is holding onto Renesmee, Jacob starts to act protective.)

Jacob: All right. [52] That's enough experimenting for one day. [53]

Edward: Jacob. [54] She's doing great. [55]

Jacob: Yeah. [56] Let's not push it though. [57]

Bella: What's your problem? [58]

Rosalie: Oh. [59] Do tell her, Jacob. [60]

Emmett: This should be good. [61]

Edward: Hold on a second. [62]

(Edward takes Renesmee from Bella.)

Jacob: Bella. [63] Look, it's a wolf thing. [64]

Bella: What's a wolf thing? [65]

Jacob: Um. [66] You know we have no control over it. [67] We can't choose who it

happens with. [68] And it doesn't mean what you think, Bella. [69] I promise.

[70]

Bella: Take Renesmee out of the room. [71]

(Bella starts to look angry, Edwards comes up behind her and touches her shoulder.)

Bella: Edward, don't touch me right now. [72] I don't want to hurt you. [73]

(Edward takes his hand away.)

Jacob: Oh! [74]

(Furious with Jacob, Bella grabs hold of him and throws him out of the house.)

Bella: You imprinted on my daughter? [75]

Jacob: It wasn't my choice! [76]

Bella: She's a baby! [77]

Jacob: It's not like that. [78] You think Edward would let me live if it was? [79]

Edward: I'm still debating it. [80]

Bella: I've held her once! [81] One time, Jacob! [82] And already you think that you

have some moronic wolfy claim on her? [83] She's mine! [84]

(Bella suddenly strikes Jacob hard in the face and then Leah and Seth in their wolf

form arrive on the scene.)

Jacob: It's fine, Leah. [85]

Bella: You're gonna stay away from her. [86]

Jacob: You know I can't do that. [87]

(Bella punches Jacob hard in the stomach and he falls down.)

Esme: Stop her, Edward. [88]

Edward: He said it's fine. [89] She's amazing, right? [90]

Jacob: Do you remember how much you wanted to be around me 3 days ago? [91]

That's gone now, right? [92]

Bella: Long gone. [93]

Jacob: Because it was her. [94] From the beginning it was Nessie who wanted me

there. [95]

Bella: Nessie? [96] You nicknamed my daughter after the Loch Ness monster? [97]

(Bella moves towards Jacob in anger, Seth in his wolf form attacks her, but

Bella pushes him aside easily and he hits the tree before falling to the ground in pain.)

Jacob: Seth, are you okay? [98]

(Seth whimpers in pain.)

Bella: Seth, I'm sorry. [99]

Jacob: He'll be all right. [100]

(Jacob turns to Bella again.)

Jacob: Bella, you know me better than anyone. [101] All I want is for Ness... [102]

(He sees Bella get angry at the mention of her nickname.)

Jacob: Renesmee to be safe. [103] Happy. [104] Look, nothing ever made sense

before. [105] You. [106] Me. [107] Any of it. [108] And now I understand

why. [109] This was the reason. [110]

(Back at the house, as Jacob sleeps on the couch, Bella and Edward watch

from the window as the Cullen's come back after their hunt, Rosalie comes into the

house first looking at Renesmee in Bella's arms.)

Edward: Finally. [111]

Rosalie: My turn. [112]

(Bella gives Renesmee to Rosalie.)

Bella: Where does she sleep? [113]

Rosalie: In my arms. [114] Or Edward's or Esme's. [115]

(Jacob wakes up as the other enter the house, Alice walks up to Bella.)

Alice: Happy birthday. [116]

Bella: I stopped aging three days ago. [117]

Alice: Well, we're celebrating anyway. [118] So suck it up. [119]

(Alice holds out a key for Bella. Alice takes Bella and Edward to her present)

Bella: I still hate surprises. [120] That hasn't changed. [121]

Alice: You'll love this one. [122] Welcome home! [123]

(Bella sees a house, which is near the Cullen's house.)

Alice: We thought you guys might like a place of your own. [124]

Edward: What do you think? [125]

Bella: I think it's perfect. [126]

Alice: Go inside. [127]

(Edwards takes Bella's hand and they walk towards their house.)

Alice: Have fun. [128]

(Edward and Bella enter their new home and Edward shows Bella around.)

Edward: This will be Renesmee's room. [129]

(They walk towards their room which has a massive walk-in closet.)

Edward: Closet. [130]

Bella: Wow. [131]

Edward: Alice stocked it for you. [132]

(Bella looks at the expensive dresses)

Bella: Clearly. [133]

(Bella walks into their bedroom and looks at their bed.)

Edward: This is our room. [134]

Bella: Vampires don't sleep. [135]

Edward: It's not intended for sleep. [136]

(Edward starts kissing her neck, Bella pushes Edward onto the bed and they start making love. They lie in each other arms after making love.)

Bella: You really were holding back before. [137] I'm never gonna get enough of this. [138] We don't get tired. [139] We don't have to rest or catch our breath or eat. [140] I mean, how are we gonna stop? [141]

(Edward smiles)

Edward: Rosalie and Emmett were so bad [142] It took a solid decade before we could stand to be within five miles of them. [143]

Bella: I think we might be worse. [144]

Edward: Definitely worse. [145]

(They start kissing and making love again.)

(The next morning, Bella and Edward walk into the Cullen's house.)

Emmett: Wow. [146] Done already? [147]

Bella: Where's Renesmee? [148]

Jacob: Blondie stole her. [149]

(Jacob watches Rosalie from the window as she plays with Renesmee.)

Emmett: Break a lot of stuff? [150]

Bella: Emmett. [151] No. [152]

(Emmett laughs. Then the Cullen's phone rings.)

Bella: Is that Charlie? [153]

Edward: He's been calling twice a day. [154]

Jacob: He's in pretty rough shape. [155]

Carlisle: Eventually, we'll have to tell him you didn't make it. [156]

Edward: He needs to mourn, Bella. [157]

(Jacob nods his head in agreement.)

Bella: Okay. [158] We'll do it tomorrow. [159]

Emmett: I'm gonna miss this place. [160]

Carlisle: We'll come back. [161] We always do. [162]

Jacob: Wait. [163] Nobody said anything about leaving. [164]

Carlisle: Once people believe Bella's dead, we can't risk anyone seeing her. [165]

Jacob: So you just disappear? [166]

Edward: Jacob, we don't have another choice. [167]

(Upset at the prospect of losing Renesmee, Jacob goes to see Charlie.)

Charlie: Hey. [168] You heard anything? [169]

Jacob: Charlie. [170] Bella is... Uh... [171]

(Thinking that he means' Bella's dead.)

Charlie: No, she's not. [172]

Jacob: No, no, no. [173] I mean, she's fine. [174] She's back home and she's feeling

better. [175]

(Charlie looks relieved.)

Charlie: Why didn't you say so? [176] That's great. [177]

(Charlie starts walking off)

Jacob: Wait. [178] There's something you need to see first. [179]

Charlie: I need to see Bella. [180]

Jacob: Look, in order for Bella to get better, she had to change. [181]

Charlie: What do you mean, "change"? [182]

Jacob: Here goes nothing. [183]

(Jacob takes off his jacket and starts taking his clothes off.)

Charlie: What the hell are you doing? [184]

Jacob: You don't live in the world you think you do. [185]

Charlie: Jacob, put your clothes on. [186]

Jacob: Now, this may seem strange. [187] Really strange. [188] But stranger things

happen every day. [189] Trust me. [190]

(Suddenly Jacob shifts into his wolf form in front of Charlie, who collapses and looks

shocked. After telling the truth about himself to Charlie, Jacob defends himself

to Bella and Edward.)

Jacob: Look, I solved a problem. [191] You were leaving. [192] What did you expect

me to do? [193]

Bella: You don't realize the danger you've put him in. [194] The Volturi will kill

anyone who knows about us. [195]

Jacob: No, I didn't tell him about you. [196] Just me. [197] I only said you were

different. [198]

Edward: And that we have a niece who we adopted. [199]

Bella: I mean, seriously, Jake, he's not just gonna let that go. [200]

Edward: Did you consider the physical pain he'll put Bella through? [201] It'll be like

sticking a white hot branding iron down her throat. [202] And that's assuming

she can control her thirst. [203]

Jacob: Look, Charlie's been in hell. [204] And I know you'll be much happier with

him in your life. [205]

Edward: Jacob, don't try and pretend you're doing this for anyone but yourself. [206]

Jacob: Sorry you feel that way because he'll be here in 10 minutes. [207]

Bella: What? [208]

(The Cullens help Bella get prepared to meet Charlie, Alice places contact

lenses in her eyes.)

Alice: These will irritate your eyes at first. [209]

Carlisle: The main thing is not to move too fast. [210]

Esme: Try taking a seat. [211] Crossing your legs. [212]

(Bella gets up to take a seat, but she moves too fast and slams into the seat.)

Esme: Maybe a tad slower. [213] Hmm. [214]

Alice: And blink at least three times a minute. [215]

(Bella starts blinking repeatedly)

Alice: Good. [216]

Jacob: For a cartoon character. [217]

Carlisle: Hold your breath. [218] It will help with the thirst. [219]

Edward: Just don't forget to move your shoulders so it looks like you're breathing.

[220]

(Bella starts moving her shoulders up and down.)

Rosalie: And don't sit so straight. [221] Humans don't do that. [222]

Bella: Okay. [223] I got it. [224] Move around, blink, slouch. [225]

(Bella hears Charlie's car park up outside the house.)

Esme: Good luck. [226]

(Everybody leaves the room.)

(As Charlie walks up to the house, Carlisle opens the door.)

Carlisle: Hello, Charlie. [227]

Charlie: Where's Bella? [228]

(Carlisle motions for Charlie to come inside and he takes Charlie to Bella, she's sat on the couch with Edward.)

Charlie: Bella? [229]

Bella: Hi, Dad. [230]

Charlie: Are you okay? [231]

Bella: Never better. [232] Healthy as a horse. [233]

Charlie: You don't turn into an animal, too, do you? [234]

(Bella smiles and shakes her head.)

Jacob: She wishes she was that awesome. [235]

Edward: Let's give them some privacy. [236]

(Edward, Carlisle and Jacob leave the room. After the others leave the room, Charlie sits next to Bella on the couch.)

Charlie: Uh, Jake said that this... This was necessary. [237] What does that mean? [238]

Bella: I really think it would be better... [239]

Charlie: I wanna know what happened to you. [240]

Bella: I can't tell you. [241]

Charlie: I think I deserve an explanation. [242]

Bella: You do. [243] But if you really need one, I can't stay here. [244]

Charlie: Oh, come on! [245] No! [246] No more going away! [247]

Bella: Dad, you're just gonna have to trust that for whatever reason, I'm all right. [248]

I'm more than all right. [249] Can you live with that? [250]

Charlie: Can I live with that? [251] Well, I don't know, Bella. [252] I mean, I just

watched a kid I've known his entire life turn into a very large dog. [253] My

daughter looks like my daughter. [254] But doesn't. [255]

Bella: Can you please just believe that I'll tell you anything that you need to know?

[256]

Charlie: And I don't need to know this? [257]

Bella: No. [258] Really, you don't. [259]

Charlie: Well... Not gonna lose you again. [260] I can't. [261]

Bella: Then you won't. [262] I promise. [263]

(Charlie hugs Bella.)

Charlie: I missed you, Bells. [264] So much. [265]

Bella: I missed you, Dad. [266]

(As Bella and Charlie are hugging, Edward walks into the room with Renesmee.)

Edward: Charlie. [267] This is Renesmee. [268]

Charlie: Your niece? [269]

Edward: Our daughter. [270]

Charlie: Right. [271] The adoption. [272]

(Charlie looks at Renesmee for a moment.)

Charlie: Renee-semee? [273] She's got your eyes, Bella. [274] Need to know, I guess.

[275]

(Bella nods her head and smiles.)

(As they watch Charlie drive off)

Jasper: Well done, Bella. [276] Never seen a newborn show that kind of restraint.

[277]

Emmett: I'm not sure she is a newborn. [278] She's so tame. [279]

Edward: Emmett, don't antagonize her. [280] She's the strongest one in the house.

[281]

Emmett: Please. [282]

(This leads to an arm wrestling match in the woods between Bella and Emmett)

Edward: Don't hurt yourself, Emmett. [283]

(Bella and Emmett get into position.)

Jasper: All right. [284] On 3. [285] 1, 2, 3! [286]

(Bella beats Emmett easily and everyone claps, Bella turns to Edward.)

Bella: Did you see that? [287]

(Bella then punches the rock nearby making it break and crumble, showing off her new found strength.)

Bella: Thank you. [288]

(After her wrestling match with Emmett, Bella feels the sun coming up in the woods, she steps into the sunlight which makes her skin sparkle.)

Bella (V.O.): My time as a human was over. But I never felt more alive. I was born to be a vampire.

(Sam makes up with Jacob and Bella gets an expensive necklace with a note from the Volturi.)

Bella (V.O.): Everything was falling into place. Even the Volturi seemed to accept my new status. Though they'd want proof eventually. It seemed we had only one enemy left. Time.

(Renesmee grows up from looking like a few months old to a few years old.)

Bella (V.O.): Renesmee was growing too fast. We all worried about how long we would have with her. It just made every moment more precious.

(Renesmee, now looking at least 6 or 7 years old, is playing in the snow with Bella and Jacob in his wolf form.)

Renesmee: Look, a snowflake. [289]

Bella: It's beautiful. [290] Why don't you go get another one? [291]

(Renesmee runs off to play as Bella and Jacob watch her.)

Bella: Edward thinks that we'll find answers in Brazil. [292] There are tribes there that might know something. [293]

(Bella watches Renesmee as she leaps into the air to catch snowflakes, suddenly they see a figure off in the distance watching them.)

Renesmee: Who was that? [294]

Bella: I think that's our cousin from Denali. [295] Irina! [296]

(Looking visibly upset at seeing Renesmee, Irina and runs off before Bella can speak with her.)

(Back at the house, after Carlisle has spoken to the leader of the Denali Coven.)

Carlisle: Tanya convinced Irina to come reconcile with us. [297]

Edward: It looks like she changed her mind. [298]

Esme: Seeing Jacob must have been too much for her. [299]

Bella: Wish I could have just spoken to her. [300]

Carlisle: She's family. [301] She'll come around. [302]

(Edward, who's sat with Renesmee at the piano, starts playing the piano.)

(In Italy, Irina going to see the Volturi.)

Aro: What a pleasant surprise. [303]

Caius: What do you want? [304] Hmm? [305]

Irina: I have to report a crime. [306] The Cullens. [307] They've done something

terrible. [308]

Aro: Allow me, my dear. [309]

(Aro takes Irina's hand, seeing that the Cullens have created an immortal child.)

Aro: Oh my. [310]

(Back at the Cullens house, everyone is gathered and listening to Edward

play the piano when Alice has a vision of the Volturi coming to Forks to kill them all

and drops the vase of flowers she was carrying.)

Jasper: What is it, Alice? [311]

Alice: The Volturi. [312] They're coming for us. [313] Aro, Caius, Marcus, the Guard.

[314] And Irina. [315]

Bella: Honey, come here. [316]

Carlisle: Why? [317]

Edward: What did Irina see in the woods? [318]

Bella: We were just walking. [319]

Jacob: Ness was catching snowflakes. [320]

Edward: Of course. [321] Irina thinks Renesmee's an Immortal Child. [322]

(Carlisle recounts the history of immortal children for Bella.)

Carlisle: The Immortal Children were very beautiful. [323] So enchanting. [324] To be near them was to love them. [325] But their development was frozen at the age they were turned. [326] They couldn't be taught or restrained. [327] A single tantrum could destroy an entire village. [328] Humans heard about the devastation. [329] Stories spread. [330] The Volturi were forced to intervene. [331] Since the Children couldn't protect our secret, they had to be destroyed. [332]

(We see in flashback that Irina's mother was one of the creators of immortal children.)

Woman: No! [333] No! [334] No! [335]

Carlisle: Their creators grew very attached and fought to protect them. [336] Long-established covens were torn apart. [337] Countless humans slaughtered. [338] Traditions, friends, even families. [339] Lost. [340]

Woman: No [341] No! [342] Mother! [343]

Woman: No! [344] Mother! [345]

Bella: So the Denalis' mother made an Immortal Child? [346]

Carlisle: Yes. [347] And she paid the price. [348]

(The Volturi decapitates Irina's mother and burns the immortal child.)

Bella: Well, Renesmee's nothing like those children. [349] She was born, not bitten. [350] She grows every single day. [351]

Jacob: So can't you just explain that to the Volturi? [352]

Edward: Aro has enough proof in Irina's thoughts. [353]

Jacob: So we fight. [354]

Jasper: Their offensive weapons are too powerful. [355] No one can stand against

Jane. [356]

Alice: Alec's even worse. [357]

Bella: Well, then we convince them. [358]

Emmet: They're coming to kill us, not to talk. [359]

Edward: No, you're right. [360] They won't listen to us. [361] But maybe others can

convince them. [362] Carlisle, you have friends all around the world. [363]

Carlisle: I won't ask them to fight. [364]

Edward: Not fight. [365] Witness. [366] If enough people knew the truth, maybe we

could convince the Volturi to listen. [367]

(Esme turns to Carlisle.)

Esme: We can ask this of our friends. [368]

(They all pack to go and gather as many vampires as they can.)

Esme: At least we get to go to London again. [369] We haven't been there in a long

time. [370]

Jacob: All right. [371] Let's get this show on the road. [372]

(Jacob sees Sam walking up the house. Sam gives Carlisle a note.)

Sam: Alice asked me to give you that. [373] She and Jasper crossed our lands to the

ocean last night. [374]

(Carlisle reads the note and looks at the others.)

Esme: Carlisle? [375]

Carlisle: They've left us. [376]

Rosalie: Why? [377]

Carlisle: She didn't say. [378]

Bella: Can I see that? [379]

(Carlisle gives Alice's note to Bella. Bella reads it silently "Gather as many witnesses as you can before the snow sticks to the ground. That's when they'll come." Bella turns the note over and sees that it's a page torn from 'The Merchant of Venice' by William Shakespeare.)

Bella (V.O.): Alice's instructions were clear, but the question remained. Why would she and Jasper leave at the moment we needed them most? What did they know? Our search for witnesses began with a trip north to our closest relatives.

(Bella and Edward drive up to the Denali's house, Edward gets out of the car and walks up to them.)

Tanya: Edward, is everything all right? [380] Why didn't you tell us you were coming? [381]

Carmen: Is it Irina? [382] Have you heard from her? [383]

Edward: Not directly. [384]

Eleazar: Why is your bride waiting in the car? [385]

Kate: And why have you brought a wolf with you? [386] I can smell him from here. [387]

Edward: My family is in danger. [388] I need your help. [389]

Carmen: What's happened? [390]

Edward: It's hard to explain but I need you to be open-minded. [391] Can you do that? [392]

Tanya: Of course. [393]

(Bella, Jacob and Renesmee wait in the car as Edward talks to the Denali's. Bella turns to Renesmee.)

Bella: Okay. [394] Time to meet some new people. [395]

Renesmee: What if they don't like me? [396]

Jacob: They'll love you. [397]

Bella: They will. [398] Once they understand you. [399]

Jacob: They just haven't met anyone like you before. [400]

Bella: Okay. [401]

(They all get out the car and the Denali's are immediately shocked at seeing

Renesmee.)

Kate: The Volturi will come for all of us. [402]

Tanya: You get that thing out of here. [403]

Edward: She's not what she looks like. [404]

Tanya: This is a crime! [405]

(Tanya suddenly attacks Edward and he quickly pushes her aside, Kate then

attacks Edward but Bella quickly jumps in and throws Kate aside, then both Kate and

Tanya move to attack Edward and Bella.)

Bella: Stay back! [406]

Edward: She has blood in her veins. [407] You can feel her warmth. [408]

Carmen: I can feel it. [409]

Edward: I'm her biological father. [410] Bella is her mother. [411]

Kate: Impossible. [412]

Bella: It's true. [413] She was born while I was still human. [414]

Eleazar: I've never heard of such a thing. [415]

Edward: She can show you, if you let her. [416]

(As Jacob brings Renesmee towards the Denali's.)

Edward: Tanya, you owe us this much. [417] We're all under a death sentence because your sister didn't let us explain. [418]

(Jacob brings Renesmee closer to Tanya, Renesmee goes to place her hand on Tanya's cheek.)

Bella: Don't be afraid. [419] This is how she communicates. [420]

(Renesmee touches Tanya's cheek, letting her feel her memories, Tanya suddenly understands and turns to her family.)

Tanya: It's true. [421] She's not immortal. [422]

Bella (V.O.): I knew the rest of our family would face this fear as well. Fear of the unknown. Fear of the Volturi.

(Carlisle and Esme visit another vampire family in Egypt)

Carlisle: Amun, please! [423]

Amun: I cannot help you, Carlisle. [424]

Carlisle: I wouldn't ask if it weren't urgent. [425]

Amun: You must go. [426]

(Suddenly Amun's son, Benjamin uses his powers to make the water in their small house pool rise up like a wall to block the doorway.)

Benjamin: I'd like to hear about it. [427] I never get to meet any of Amun's friends. [428] He likes to keep me hidden. [429]

Carlisle: I can't imagine why. [430]

(Benjamin makes the water fall back into the pool, and he walks up to Carlisle and they shake hands.)

Carlisle: Carlisle. [431]

Benjamin: Benjamin. [432]

(Back in Forks, Renesmee touches Benjamin's cheek, then Benjamin takes Renesmee's hand and uses his power to entertain her.)

Edward: Benjamin can influence the elements. [433]

Bella: And here I get super self-control. [434]

(Suddenly they all hear something fast move in the woods getting closer to them, suddenly two female vampires appear out of nowhere.)

Bella: Who are they? [435]

Edward: Senna and Zafrina. [436] From the Amazon. [437]

(Bella and Edward take Renesmee to Senna and Zafrina.)

Bella (V.O.): The arrival of Senna and Zafrina meant that our plea was being heard in even the most remote corners of the world while others searched for witnesses closer to home. A patriot Carlisle first met on the battlefield at Yorktown would become our most unlikely ally.

(Carlisle's friend, Garrett, attacks a punk singing in the streets and holds him up by his throat.)

Garrett: Shut up! [438] I hated the first British Invasion. [439] And I hate the second one even more. [440]

(He starts to squeeze the punk's throat tighter.)

Emmett: Even the Beatles? [441] Really, Garrett? [442]

Garrett: Old habits die hard. [443]

Rosalie: Carlisle needs you. [444]

(Garrett lets go of the punk's throat and he drops to the ground and tries to crawl away.)

Garrett: Sounds interesting. [445]

Man: Help! [446]

Garrett: But first I'd better finish my meal. [447]

Man: Help me! [448] Help! [449]

(Garrett attacks the punk, drinks his blood and kills him.)

(The different vampire clans gather at the Cullen's home.)

Bella (V.O.): Each of them was won over. Each was made to see. Carlisle convinced

his Irish friends to make the journey to Forks. Although we were grateful for

their help, their thirst for human blood complicated the situation. The nomads

Rosalie and Emmett sent were even more unpredictable. Especially Peter who

had fought alongside Jasper as a newborn.

(Jacob looks around the room at all the vampires)

Jacob: Lotta red eyes around here. [450]

Bella: They agreed not to hunt in the area. [451]

Jacob: But they'll feed somewhere. [452]

Bella (V.O.): As more vampires set foot in their territory, more Quileutes turned.

Their nature compel them to join the pack.

(Jacob runs into a newly turned wolf in the woods.)

Jacob: Hey, easy there. [453] Hey! [454] It's all right. [455] You're gonna be okay.

[456]

Bella (V.O.): Finally, Carlisle and Esme returned with our last witness.

Carlise: How many came? [457]

Edward: Eighteen. [458] You have some good friends. [459]

Esme: And Alice? [460]

(Bella shakes her head indicating that Alice has still not returned, Esme hugs Bella.)

Alistair: We'll all be on Aro's list now. [461] Centuries on the run. [462]That's what

you've brought me. [463] Some friend, Carlisle. [464]

Carlisle: Alistair, come meet everyone. [465]

Alistair: I already told you, if it comes to a fight, I won't stand against the Volturi.

[466]

Carlisle: It won't come to a fight. [467]

Alistair: I'll be in the attic. [468]

(They watch as Alistair jumps up onto the roof and walks off.)

Esme: He's not a people person. [469]

Bella (V.O.): We opened our home to 18 vampires. Many with gifts of their own.

Zafrina had power over the mind. She could make anyone see what she wanted

them to.

(Bella watches as Zafrina makes Edward see something in the forest.)

Edward: If she weren't holding my hand right now, I could swear this was real. [470]

Bella: I don't see anything. [471]

Eleazar: Edward, you didn't tell me your wife is a shield. [472]

Bella: What's a shield? [473]

(Edward suddenly understands and smiles.)

Edward: The ones I've met are so different. [474]

Eleazar: It's a defensive talent. [475]

Edward: It's why I couldn't read your mind, even before. [476] It's why Aro couldn't.

[477]

Eleazar: You have a very powerful gift. [478]

(Suddenly Kate takes Bella's hand)

Kate: Oh, yeah, she's a shield, all right. [479] Shoulda put her on her ass. [480]

Garrett: Or your voltage has been exaggerated. [481]

Kate: Maybe it only works on the weak. [482]

(Kate puts her hand up, daring Garrett to try and touch her.)

Carlisle: Garrett, I wouldn't. [483]

(Garrett touches his finger to Kate's hand and he's instantly electrocuted and falls to

    the ground.)

Garrett: You are an amazing woman. [484]

    (Jacob is teaching some young Quileutes how to control themselves when

they turn into wolves.)

Jacob: Now, you guys can do some serious damage. [485] Which is why you'll need to

    control your phasing. [486] If your mom pisses you off, you don't want to tear

    her head off. [487]

(Suddenly Jacob stops as he hears something in the woods.)

Jacob: Whoever's coming wasn't invited. [488]

    (Jacob turns into a wolf and runs into the forest with the young wolves

following him, they catch up and chase after two vampires who jump up some trees

and then jump down and sit on some rocks mocking the wolves when Carlisle and the

other vampires find them.)

Carlisle: Vladimir, Stefan, you're a long way from home. [489]

Kate: What are they doing here? [490]

Vladimir: We heard the Volturi were moving against you. [491] But that you would

    not stand alone. [492]

Carlisle: We didn't do what we were accused of. [493]

Vladimir: We do not care what you did, Carlisle. [494]

Stefan: We have been waiting a millennium for the Italian scum to be challenged.

[495]

Carlisle: It's not our plan to fight the Volturi. [496]

Vladimir: Shame. [497] Aro's witnesses will be so disappointed. [498]

Stefan: They enjoy a good fight. [499]

Eleazar: Aro's witnesses? [500]

Vladimir: Aww. [501] Still hoping they'll listen? [502]

Eleazar: When Aro wants someone from a coven, it's never long before evidence turns

up proving that coven committed some crime. [503]

Bella: So he's done this before? [504]

Eleazar: It happens so rarely, I never realized it was a pattern. [505]

Carlisle: Apparently he always pardons one person whose thoughts he claims are

repentant. [506]

Eleazar: This person always has an ability. [507] And they're always given a place

with the Guard. [508]

Edward: This is all about Alice. [509] He has no one like her. [510]

Bella: Which is why she left. [511]

Emmett: Why does he need witnesses? [512]

Alistair: To spread the word that justice has been served. [513] After he slaughters an

entire coven. [514]

Amun: Benjamin, Tia, we're leaving. [515]

Edward: And where will you go? [516] What makes you think they'll be satisfied with

Alice? [517] What's to stop them from going after Benjamin next? [518] Or

Zafrina or Kate or anyone else with a gift? [519] Anyone they want. [520]

Their goal isn't punishment, it's power. [521] It's acquisition. [522] Carlisle

might not ask you to fight, but I will. [523] For the sake of my family. [524]

But also for yours. [525] And for the way you want to live. [526]

(There's a moment of silence as the vampires look at each other, then Jacob stands.)

Jacob: The packs will fight. [527] We've never been afraid of vampires. [528]

(The Delani's stand.)

Tanya: We will fight. [529]

Garrett: This won't be the first time I fought a king's rule. [530]

Benjamin: We'll join you. [531]

Amun: No. [532]

Benjamin: I will do the right thing, Amun. [533] You may do as you please. [534]

Senna: We will stand with you. [535]

Siobhan: So will we. [536]

(The other vampires start to step forward.)

Vladimir: That didn't take much. [537]

Edward: Let's hope it doesn't come to that. [538]

Alistair: We'll see. [539]

Bella (V.O.): Everyone showed courage. Though we knew that Aro's army was

moving against us. Soon we would face the dark gifts of Jane. And worse, the

paralyzing vapor of her brother Alec who could rob you of sight, sound and

touch.

(In London)

Toshiro: I refused him! [540] I'm not with Carlisle! [541]

(Jane and Alec chase down a Japanese vampire, Toshiro, they corner him and Alec releases his vapor, nearly killing him when Aro, Caius and Marcus arrive.)

Aro: Alec? [542]

(Alec takes back his power, releasing Toshiro from his vapor, Aro moves closer to Toshiro.)

Toshiro: I will never go against you. [543]

Aro: Of course not, my dear Toshiro. [544]

(Aro indicates that Toshiro gives him his hand, when he takes his hand Aro reads his mind.)

Aro: It seems Carlisle is still expecting you. [545]

(Aro and the others turn and start walking off, leaving Alec and Jane to deal with Toshiro.)

Caius: Carlisle is all but ensuring his own destruction. [546]

Aro: Sad, isn't it? [547]

(The Cullen's house)

Edward: Aro will want us incapacitated before he attacks. [548] Jane and Alec will try and take me out first because I can anticipate their moves. [549]

Garrett: Too bad we don't all have your shield. [550]

Bella: Doesn't help me fight, though. [551]

Tanya: No, but you could help the rest of us, if you could project it. [552]

Bella: What do you mean? [553]

Tanya: I mean shield someone other than yourself. [554]

Bella: Is that possible? [555]

Carlisle: Gifts can be developed. [556] Over time. [557]

Kate: At first, mine was just in my palms. [558] Now I can radiate it all over my body.

[559]

Bella: How do you do it? [560]

(Bella takes Kate's hand, a little too hard.)

Bella: Tell me. [561]

Kate: Ow. [562]

(Kate and the other vampires try to help Bella develop her power.)

Kate: You need to visualize it. [563] See how it moves. [564] What color it is. [565]

Now picture it expanding. [566] Will it to go beyond you. [567]

(Bella tries but only manages to bring up her shield for moment)

Kate: I think she needs something to motivate her. [568]

(Edward steps forward.)

Bella: No. [569]

Edward: It's all right, I can take it. [570]

Garrett: He says that now. [571]

Emmett: Focus, Bella, or he's gonna be hurting. [572]

(Edward puts his hand up ready to touch Kate's hand.)

Bella: Edward, I'm not ready to do this yet. [573]

(Kate touches Edward hand, sending a painful electric shock through him.)

Bella: I'm sorry. [574] I said that I wasn't ready. [575]

Emmett: Dude, you're not motivating her. [576]

Edward: You want to try? [577]

(Emmett puts his hands up and backs off.)

(Bella tries again to use her power and Kate touches Edward, sending another electric shock through his body making Edward scream in pain.)

Bella: Kate! [578]

Kate: You seem to lack incentive. [579] Shall I go see if Renesmee's awake? [580]

Bella: Are you crazy? [581]

Kate: All right. [582] This one's on full power. [583]

(As Kate is about to touch Edward, Bella manages to bring up her shield and protects Edward from Kate's power when she touches him.)

Edward: It's painful, but it's bearable. [584]

Bella: Okay, we should go again. [585]

Edward: Emmett? [586]

Emmett: I'm good. [587]

(Bella reads to Renesmee to sleep "There's sweet music here that softer falls than petals from blown roses on the grass. Or night dews on still waters between walls of shadowy granite in a gleaming pass. Music that brings sweet sleep down from the blissful skies." Bella sees that Renesmee has closed her eyes and she closes the book and turns off the light.)

Renesmee: Mom. [588]

Bella: Hmm? [589]

Renesmee: Did Aunt Alice and Uncle Jasper run away because we're gonna die? [590]

Bella: No. I think they left to keep us safer. [591] That's what all these other people are here for, too. [592] I'll never let anybody hurt you. [593]

(Bella kisses Renesmee on her forehead and pulls her close to her.)

Bella: Come here. [594] Go to sleep. [595]

(After putting Renesmee to sleep, Bella goes to the living room and looks at Alice's note once more when Edward walks in.)

Bella: It's strange. [596] Physically, I feel like I could demolish a tank. [597] Mentally, I just feel drained. [598]

Edward: How about a bath? [599]

(Edward sits next to her and kisses her shoulder and starts unbuttoning her shirt.)

Bella: I do remember how to undress myself. [600]

Edward: Yeah, I just do it so much better. [601]

(Bella smiles and looks at Alice's note again.)

Edward: Bella, I've had a bad habit of underestimating you. [602] Every obstacle you've faced, I'd think you couldn't overcome it. [603] And you just did. [604] You're the reason they have something to fight for. [605] My family. [606]

(They kiss for a moment.)

Edward: I'm gonna get the water running. [607]

(Edward leaves the room, Bella looks at Alice's note again, turns the note over to look at the ripped page from The Merchant of Venice, she notices the book on the book shelf, opens it and finds a hidden note from Alice that says 'J. Jenks, Seattle – destroy this')

Bella (V.O.): Alice made sure only I would get the message. Because only my mind would be safe from Aro.

(When Edward walks back in the room, Bella throws the book into the fire.)

(Jacob talks to Bella in the car as they take Renesmee to Charlie.)

Jacob: I'm surprised you took a break from Jedi training. [608]

Bella: If I don't take Renesmee to my dad, he'll come to us. [609] 27 vampires, one

human. [610] Not so great. [611]

Jacob: I know that's what you told Edward. [612]

(Bella doesn't reply as she realizes that Jacob is aware she's up to something)

Jacob: Whatever. [613] I'm just glad to get away from all those reeking bloodsuckers.

[614]

(Bella gives Jacob a look of disapproval.)

Jacob: I'm sorry. [615] I know. [616] They're the good guys. [617] But come on,

Dracula one and two are … creepy. [618]

(Both laugh.)

(As Bella pulls up the car at Charlie's house, Renesmee quickly gets out of

the car and runs towards Charlie and Sue as they come out of the house.)

Charlie: There she is. [619] Come here. [620]

(Charlie catches Renesmee in his arms and spins her.)

Charlie: Oh wow! [621] Look at you. [622] You've grown half a foot! [623] Seriously.

[624] Like 6 inches. [625]

Sue: Come on inside. [626] Lunch is on the table. [627]

Charlie: We got a tree to decorate, huh? [628]

Bella: I've actually got a few errands to run, guys. [629] I'll be back soon, okay? [630]

(Jacob gives Bella a knowing look as she leaves and goes inside the house with

Renesmee.)

Charlie: Come on. [631] Let's go. [632]

(Bella drives to Seattle to meet with J. Jenks.)

Bella (V.O.): Alice's note gave me a new sense of hope. Maybe she had a plan for us

after all. And maybe J. Jenks was the key.

(Bella arrives at the restaurant.)

Bella: I'm meeting Mr. Jenks.[633]

Host: Right this way. [634]

Jenks: Mrs. Cullen. [635]

Bella: Hi. [636]

Jenks: I'm so happy you called. [637] I always meet my private clients here. [638] It's

more comfortable than the office. [639]

Bella: And it's more public. [640]

Jenks: Ahh! [641]

(Jenks smiles.)

Bella: What type of work do you do, J.? [642]

Jenks: Oh, you know, this and that. [643] It's always different, which keeps it

interesting. [644]

Bella: Have you known Alice and Jasper long? [645]

Jenks: I've been working with them for more than 20 years. [646] And my late partner

knew Jasper 15 years before that. [647] He is, uh, unusually well-preserved.

[648]

Bella: Yes, he is. [649]

Jenks: I trust that Mr. Jasper is enjoying his vacation. [650]

Bella: He didn't tell you where he was going, did he? [651]

Jenks: No, no, no, he just mentioned that he was leaving when he came by to place his

order. [652]

Bella: I assume that his order is ready? [653]

Jenks: Of course. [654] I've never been late with a delivery. [655]

(Jenks slides an envelope towards Bella, she opens the envelope to find forged passports and documentation for Renesmee and Jacob.)

Jenks: There a problem? [656]

Bella: No. [657] My husband and I thought that we'd all be traveling together. [658]

Jenks: Jasper said only two were traveling. [659] His instructions were very clear. [660]

(Bella is clearly disappointed and puts the passports and documents back into the envelope.)

Bella: It's my mistake. [661] Apparently, that's not going to happen. [662]

(Driving back to Forks after her meeting with Jenks.)

Bella (V.O.): Alice's vision was clear. Renesmee would have a future. But Edward and I wouldn't be a part of it.

(Bella watches as Renesmee goes to Edwards arms and he picks her up lovingly, she then goes and packs a bag for Renesmee, with some money and writes a letter for Renesmee.)

Bella (V.O.): "My dearest Renesmee, I thought we would have forever together. But forever isn't as long as I'd hoped. I know now why Alice left me clues. It was to keep you safe. Everything you and Jacob will need is in this pack. Jacob will protect you. And he'll help you learn about the Ticuna legends."

(As Bella finishes up writing her letter to Renesmee, Alistair walks into the room.)

Alistair: It's a romantic notion, isn't it? [663] That a righteous few can defy a great

evil. [664] I must admit, you even had me believing. [665] For a moment.

[666] Well, good luck. [667]

(Alistair turns and starts walking out.)

Alistair: You're gonna need it. [668] Cheers. [669]

(He walks out.)

(Spending Christmas at Charlie's house, Bella watches the snow outside

with worry, Edward walks up behind her.)

Bella: The snow is sticking. [670]

Edward: Hey, we still have today. [671]

(Bella watches as Sue helps Charlie clear up in the kitchen.)

Bella: I'm so glad Charlie found somebody to take care of him. [672]

Edward: Bella, no one's giving up here. [673]

(Charlie walks into the room.)

Charlie: All right! [674] Present time! [675] Let's go! [676] Seth, Leah, stop eating.

[677] Jake, you start. [678] Get it going. [679]

(Jacob passes a present to Renesmee.)

Seth: What did you get me? [680]

Leah: I'm not giving you anything. [681]

Seth: Hey no, come on. [682] what did you get me? [683]

Bella: Well, Dad, we didn't have time to wrap yours, but here it is. [684]

(She gives Charlie a piece of paper.)

Bella: It's a 5-day fishing trip to Fraser River. [685] It's for you and Sue. [686]

Edward: You leave tomorrow. [687]

Charlie: Wow, that's really nice. [688] Thank you. [689] Tomorrow? [690] I can't

leave tomorrow. [691]

Sue: I made arrangements for you at work. [692]

Charlie: Sneaky. [693] And extravagant. [694]

Edward: And non-refundable, I'm afraid. [695]

Charlie: You two trying to get rid of me? [696]

(Bella and Edward go quiet, thinking he might have figured out something is wrong.)

Charlie: Because it's working! [697] Fraser River. [698] That means we'll be chasing

Cutthroat. [699]

Sue: We might even hook a Rainbow or some Bulls. [700]

Charlie: Woman knows her trout. [701]

(Referring to the present Renesmee has just opened.)

Bella: Hey, beautiful. [702] Let me see. [703]

Bella: Jacob make this for you? [704] Wanna put it on? [705]

(Bella puts the bracelet on Renesmee's wrist.)

Renesmee: It's so pretty. [706]

Bella: It is really pretty. [707]

(Bella turns to Edward who smiles.)

(As the snow is falling, the vampires and Jacob have set up camp in the

woods, Jacob brings some wood and drops it on the ground, Benjamin uses his powers

to produce fire from his fingertips and throws it on the woods to start a fire.)

Jacob: That's what I'm talkin' about. [708] A little pre-battle bonfire. [709] Telling war

stories. [710]

(Jacob sits next to Benjamin and looks across the fire and sees the other vampires

standing.)

Jacob: Or just standing there like frickin' statues. [711]

(Suddenly Garrett spins in and sits next to them by the fire.)

Garrett: Name any American battle. [712] I was there. [713]

Jacob: Little Bighorn. [714]

Garrett: I came this close to biting Custer. [715] But the Indians got him first. [716]

(Just then Kate spins in and sits next to Garrett.)

Kate: Try Oleg's assault on Constantinople. [717] He didn't win that one on his own.

[718]

Liam: If you're talking battles, you're talking the Eleven Years' War. [719] No one

does rebellion like the Irish. [720]

Garrett: You lost the Eleven Years' War. [721]

Liam: Aye. [722] But it was one hell of a rebellion. [723]

Vladimir: When we ruled, everything came to us. [724] Prey, diplomats, favor

seekers. [725] Such was our power. [726] But we never put on white hats and

called ourselves saints. [727]

Stefan: We were honest about what we were. [728]

Vladimir: We sat still for a very long time. [729] We didn't notice we were beginning

to petrify. [730]

Stefan: Perhaps the Volturi did us a favor when they burned our castles. [731]

Vladimir: We've been waiting 1,500 years to return that favor. [732] We have been

ready to do battle for ages. [733]

(Watching the other vampires as they sit around the camp fire talking)

Edward: I can't help thinking, all these people are putting themselves in danger

because I fell in love with a human. [734]

Carlisle: You found your mate. [735] You deserve to be happy. [736]

Edward: But at what cost? [737]

Carlisle: Everyone here has something to fight for. [738] I certainly do. [739]

(Edward looks over at Bella and Renesmee in their tent.)

Edward: Carlisle, I've never thanked you. [740] For this extraordinary life. [741]

(Carlisle puts his hand on Edward shoulder as they stand and keep watching over the

others.)

(In their tent, Renesmee opens the locket containing a photo of Bella and Edward and

the message 'Plus que ma propre vie' engraved in it.)

Bella: This means "More than my own life." [742] That's how much I love you. [743]

Tomorrow I'm gonna need you to stay with Jacob. [744] No matter what. [745]

Even if I tell him that ... that he has to take you somewhere. [746]

(Renesmee starts crying and Bella takes her into her arms.)

Bella: Hey. [747] Baby, it's all right. [748] You're gonna be safe. [749] Always. [750]

(When it is time for the Volturi to arrive, the Cullens and their witnesses, all

gather in a large, snow-covered field, Garret stands next to Kate as they watch and

wait.)

Garrett: If we live through this, I'll follow you anywhere, woman. [751]

Kate: Now you tell me. [752]

(They hear the Volturi and their army getting closer)

Garrett: The Redcoats are coming! [753] The Redcoats are coming! [754]

(Suddenly Aro and his army become visible and it's clear that they outnumber the Cullens and their witnesses, Edward watches Aro as they walk towards them.)

Edward: Aro's looking for Alice. [755]

(As Aro and his army get closer, the wolf packs come out to join the Cullens and their witnesses, Jacob in his wolf form comes and stands next Bella, Renesmee and Edward. Aro and his army stand in a line facing the Cullens and their witnesses, Carlisle walks forward.)

Carlisle: Aro, let us discuss things as we used to. [756] In a civilized manner. [757]

Aro: Fair words, Carlisle. [758] But a little out of place, given the battalion you've assembled against us. [759]

Carlisle: I can promise you, that was never my intent. [760] No laws have been broken. [761]

Caius: We see the child. [762] Do not treat us as fools. [763]

Carlisle: She is not an Immortal! [764] These witnesses can attest to that. [765] Or you can look. [766] See the flush of human blood in her cheeks. [767]

Caius: Artifice! [768]

Aro: I will collect every facet of the truth. [769] But from someone more central to the story. [770] Edward. [771] As the child clings to your newborn mate, I assume you are involved. [772]

(Edward looks at Bella then makes his way towards Aro. As Bella watches Edward walk towards Aro, she uses her powers to shield Edward. Edwards reaches Aro, he extends his hand, Aro takes it and uses his power to read his thoughts and realizes that Renesmee is not an immortal child.)

Aro: I'd like to meet her. [773]

(Edward turns and looks at Bella and Renesmee, then Bella, Renesmee, Jacob, joined by Emmett walk towards Aro.)

Aro: Ah. [774] Young Bella. [775] Immortality becomes you. [776]

(Aro smiles and then shrieks with laughter as he hears Renesmee's heart beating.)

Aro: Ahh, I hear her strange heart. [777]

(Aro holds out his hand and Renesmee walks closer to him.)

Renesmee: Hello, Aro. [778]

(Renesmee then touches Aro's cheek, using her powers on him, Aro becomes transfixed by what she shows him.)

Aro: Magnifico! [779] Half mortal, half immortal. [780] Conceived and carried by this newborn while she was still human. [781]

Caius: Impossible! [782]

Aro: Do you think they fooled me, brother? [783]

(Bella, Edward and Renesmee walk back to join the other witnesses.)

Caius: Bring the informer forward. [784]

(Irina is brought towards Caius and Aro.)

Caius: Is that the child you saw? [785]

Irina: I'm not sure. [786]

Caius: Jane. [787]

Irina: She's changed. [788] This child is bigger. [789]

Caius: Then your allegations were false. [790]

Irina: The Cullens are innocent. [791] I take full responsibility for my mistake. [792]

(Irina looks at Tanya and Kate.)

Irina: I'm sorry. [793]

(Edward sees that Irina is about to execute)

Edward: Caius, no! [794]

(Felix then steps forward and hits Irina and snaps her head off.)

Tanya: Irina! [795]

(Caius then sets fire to the rest of Irina's body, Kate and Tanya scream and run towards Aro and his army, Garrett gets hold of Kate, she uses her power to electrocute him, Edward then turns to Zafrina.)

Edward: Blind them. [796]

(Zafrina uses her power to blind Kate and Tanya, stopping them from attacking.)

Tanya: Give my sight back. [797]

Edward: Tanya, this is what they want. [798] If you attack now, we'll all die. [799]

(Edward then looks at Zafrina and she stops blinding Kate and Tanya.)

(As Tanya and Kate stop their attack on Aro and his army, Jane looks at Edward.)

Jane: Pain. [800]

(She uses her power to bring Edward down in pain, but Bella manages to use her power to shield Edward, he gets up and walks towards Bella.)

Edward: It's working. [801]

(Bella smiles as Jane realizes her powers are useless against her shield, then Alec steps forward and tries to use his deadly vapor but Aro stops him.)

Carlisle: Aro, you see there's no law broken here. [802]

Aro: Agreed. [803] But does it then follow that there is no danger? [804] For the first time in our history, humans pose a threat to our kind. [805] Their modern technology has given birth to weapons that could destroy us. [806]

Maintaining our secret has never been more imperative. [807] In such perilous times, only the known is safe. [808] Only the known is tolerable. [809] And we know nothing of what this child will become. [810] Can we live with such uncertainty? [811] Spare ourselves a fight today, only to die tomorrow. [812]

(Just then two figures emerge from the nearby woods.)

Aro: Ahhhhh! [813]

(Edward realizes it's Alice and Jasper.)

Edward: Alice. [814]

Aro: Alice! [815]

(As Alice and Jasper walk up to Aro and his army, two of Aro's guards stop them.)

Aro: My dear, dear Alice [816] We're so glad to see you here, after all. [817]

Alice: I have evidence the child won't be a risk to our kind. [818]

(Aro looks at her with suspicion.)

Alice: Let me show you. [819]

(Alice extends her hand, Aro motions for his guards to let Alice go.)

Caius: Brother? [820]

(Alice walks up to Aro and he takes hold of her hand, as Aro reads her thought Alice realizes that Aro won't change his mind.)

Alice: It doesn't matter what I show you. [821] Even when you see. [822] You still won't change your decision. [823]

(At that moment Alice turns, looks over to Bella and whispers.)

Alice: Now! [824]

(Bella looks at Renesmee who's sitting on top of Jacob, then Bella looks at Jacob.)

Bella: Take care of my daughter. [825]

(Jacob turns and starts running into the woods with Renesmee.)

(To his guards, seeing Jacob running off into the woods with Renesmee.)

Caius: Get them. [826]

(Suddenly Alice attacks Aro, kicking him with her leg, sending him flying, but he manages to land back down and orders his guards to take hold of Alice.)

Aro: Hmm! [827] Take her away. [828]

(The Cullens become angry as they see Alice being held.)

Carlisle: Let her go! [829]

(Carlisle runs forward to attack, he and Aro meet each other mid-air, Aro lands on the ground with Carlisle's decapitated head in hand, the Cullens and their witnesses watch in horror as Caius burns Carlisle's body, this causes the Cullens, their witnesses and the wolf packs to launch into an attack, chaos breaks out with both sides undergoing deaths, Bella tries to use her power to help shield Jasper from Jane's power, but Alec attacks Bella, Jasper writhes in pain from Jane's power and then beheaded by another Volturi, Emmett rushes in and beheads Alec, then Seth is killed in his wolf form by a Volturi.)

(As Jacob is running in the woods with Renesmee, one of Aro's guards catch up to them.)

Renesmee: Jacob! [830] Jacob! [831] Jacob! [832] Jacob! [833] Watch out! [834]

(Just then a vampire jumps onto Jacob from above, but Jacob manages to kill and behead the vampire and he continues to run in the woods with Renesmee.)

(Back at the battle scene, Benjamin uses his power to create a chasm in the earth, which kills many of the Volturi and nearly takes Esme and Edward down, but they manage to escape with Edward killing Felix in the process, then Alice attacks

Jane and Bella helps by shielding her, Alice throws Jane to Sam in his wolf form and he kills her, Caius joins the battle then gets his skull ripped off by Tanya and Kate, Vladimir and Stefan attack Marcus.)

Marcus: Finally. [835]

(Vladimir and Stefan kill Marcus, as Aro watches most of his army die, he finally joins in the battle. Edward and Bella attack him and together they manage to rip his head off and set fire to his body.)

(Aro dies, it suddenly transported back to the field before the battle and it's clear that the battle was a vision that Alice was showing Aro.)

Alice: Now you know. [836] That's your future. [837] Unless you decide on another course. [838]

Caius: We cannot alter our course. [839] The child still poses a grave threat. [840]

Edward: But what if you were sure she could remain concealed from the human world? [841] Could we leave in peace? [842]

Caius: Of course. [843] But that cannot be known. [844]

Edward: Actually, it can. [845]

(Two more witnesses walk in from the woods, they come and stand next to Alice.)

Alice: I've been searching for witnesses of my own among the Ticuna tribes of Brazil. [846]

Caius: We have enough witnesses. [847]

Aro: Let him speak, brother. [848]

Nahuel: I am half human, half vampire. [849] Like the child. [850] A vampire seduced my mother, who died giving birth to me. [851] My aunt Huilen raised me as her own. [852] I made her immortal. [853]

Bella: How old are you? [854]

Nahuel: a hundred and fifty years. [856]

Aro: At what age did you reach maturity? [857]

Nahuel: I became full-grown seven years after my birth. [858] I have not changed

since then. [858]

Aro: And your diet? [859]

Nahuel: Blood, human food. [860] I can survive on either. [861]

Marcus: These children are much like us. [862]

Caius: Regardless, the Cullens have been consorting with werewolves. [863] Our

natural enemies. [864]

(Aro turns and addresses his army.)

Aro: Dear ones, there is no danger here. [865] We will not fight today. [866]

(Some of the Volturi look disappointed, including Caius and Jane, but they

all listen to Aro and quickly leave. Before leaving, Aro looks at Alice and Bella.)

Aro: Such a prize. [867]

(Aro then turns and leaves.)

Vladimir: We have them on the run. [868] Now is the time to attack. [869]

Carlisle: Not today. [870]

Stefan: You're all fools! [871] The Volturi might be gone. [872] But they will never

forgive what happened here. [873]

(The Cullens and their witnesses do not listen so Vladimir and Stefan leave

in anger and everyone else rejoices in the fact that they did not have to fight the

Volturi.)

(Back at the Cullens house, the witnesses are saying goodbye and leaving, Edward and Jacob watch Renesmee as she speaks to Zafrina and Senna.)

Jacob: You have a beautiful family. [874] She's gonna be around for a long time, isn't she? [875]

Edward: A very long time. [876] I'm glad she has you. [877]

(Jacob smiles.)

Jacob: So should I start calling you "Dad"? [878]

Edward: No. [879]

(Jacob laughs, then Renesmee runs into Edwards's arms)

Edward: Hey. [880]

(Bella joins them.)

Bella: Hey. [881]

(Bella takes Renesmee's hand and puts it on her cheek to listen to Renesmee's thoughts.)

Bella: Yeah. [882] We're all gonna be together now. [883]

(As Renesmee hugs Bella, Alice watches them in the distance, she has a vision of Renesmee grown up, she's with Jacob and they are happy together and we also see Edward and Bella in the vision as they join Renesmee, then Alice looks at Edward and he smiles at her as he reads her thoughts seeing her vision of Renesmee grown up and happy)

(Edward and Bella are back in their meadow.)

Bella: I wanna show you something. [884]

Edward: What? [885]

(Bella lifts her shield and shows Edward her thoughts and memories of their time together from the first time they met to everything that's happened to up to now.)

Edward: How did you do that? [886]

Bella: Been practicing. [887] Now you know. [888] Nobody's ever loved anybody as much as I love you. [889]

Edward: There's one exception. [890]

(Bella nods understanding that he feels the same for her and they kiss.)

Edward: Will you show me again? [891]

(Bella smiles)

Bella: We've got a lotta time. [892]

Edward: Forever. [893]

Bella: Forever. [894]

(Bella and Edward kiss and the movie ends with the final words from the novel being shown; 'And then we continued blissfully into this small but perfect piece of our forever.')

.....................End......................

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