

THE STRATEGY OF IMPLIED MEANING FOR CREATING ROMANTIC MOMENTS BASED ON *YES MAN MOVIE*

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Abstract

The movie "Yes Man" combines both romance and comedy genres, creating an enjoyable and exciting experience for viewers during romantic scenes. This research examines the various implicatures utilized in romantic scenarios in the movie and how they relate to the romantic atmosphere. The author seeks to understand the advantages of implicature within a romantic setting and has employed a qualitative research approach. The data is analyzed by exploring the dialogues' semantic meaning, maxims, context, and implicatures. The author presents two main conclusions. Implicatures that create a romantic atmosphere can be formed by either following all maxims straightforwardly or breaching some maxims. Speakers who adhere to all maxims allow the cooperative principle to function effectively. The writer notes that no implicatures breached the quality maxim, which may be because the speakers want to establish trust with the listeners first to strengthen their relationship. Secondly, the author highlights the benefits of implicatures in romantic situations. Implicatures can be used to demonstrate respect, exception, surprise, and emphasize feelings towards others. Additionally, implicatures can be used to test the emotions of the targets.

Keywords: *cooperative principle, implicature, romance, romantic moment, implied meaning*

Introduction

An introduction is written without a sub-heading. It consists of a background of the problem (not compulsory), state of the art (at least five literature/journals as primary source) to show novelty, gap analysis, and review (if any) purpose of the research. What is the purpose of the study? Why are you conducting the study? The main section of an article should start with an introductory section, which provides more details about the paper's purposes, motivation, research methods, and findings. The introduction should be relatively nontechnical yet precise enough for an informed reader to understand the manuscript's contribution.

Language is the primary means of communication and interaction between individuals for various purposes. Typically, language is utilized to express thoughts, opinions, desires, emotions, information, and messages to others. Language is crucial as it is intrinsically tied to individuals as language users. It is divided into two types: written and spoken. Written language encompasses real works of fiction, such as novels, short

stories, and comics, as well as non-fiction, such as news scripts and biographies. Spoken language includes reading news, conversations, speeches, and others. These activities of language can be represented through works of literature.

As a new literary product, movies provide a more creative and imaginative outlet for authors to express their ideas, allowing viewers to understand them easily. The *Yes Man* movie, for example, features two popular genres: romance and comedy. In recent years, romance has become the most popular genre in movies among Indonesian teenagers, as evidenced by the Korean fever in Indonesia, where almost all Korean movies use romance as their genre.

A story with a happy ending often evokes positive emotions in viewers. These emotions may stem from the words spoken or the situations portrayed in the story. Implicit meanings are often present in conversations, making it challenging for viewers to understand their true meanings. It has piqued the writer's interest to analyze implicit meanings because of the hidden messages that require interpretation to understand the possible meanings. However, implicit meanings are not as straightforward as explicit meanings. One type of implicit meaning produced by the speaker is called implicature. Leech defines implicature as the interpretation of an utterance that requires hypothesis formation. Grice divides implicature into two types: conventional implicature and conversational implicature. Conventional implicature occurs when the conventional meaning of words determines what is implied. In contrast, conversational implicature is a subclass of nonconventional implicature connected to certain general discourse features.

This research aims to examine the implicatures used in the romantic scenes of the romantic comedy movie *Yes Man*, directed by Peyton Reed and adapted from the book *Yes Man* by Danny Wallace. The researcher selects this topic because understanding implicit meanings is essential to comprehend why they can create romantic situations. The researcher is particularly interested in the character Carl, who always says "yes" to every condition and how this affects his life. The movie is also chosen because of the implicit meanings used in the adventure of Carl's life and his interesting relationship with Allison. By analyzing the dialogue and scenes between Carl and Allison, the researcher aims to identify the types of implicature in romantic situations and their relation to creating romantic moments. Ultimately, the researcher hopes to shed light on why implicit meanings are commonly used in romantic situations, enabling the audience to interpret them more accurately and have meaningful conversations.

Semantics

Yule (1996: 4) defines semantics as examining the connection between linguistic form and entities in the world or how words correspond to things. Meanwhile, Griffith (2006: 6) explains that semantics deals with word and sentence meaning and focuses solely on a sentence's literal meaning without considering the context. The literal meaning of a sentence is derived from semantic information based on one's knowledge of the English language. For example, the sentence "That was the last bus" means that at a previous time, something salient was equated to either the final or the most recent bus without considering who said it, when, or where. This meaning is available without taking the context into account.

Pragmatics

Pragmatics refers to the study of utterance meaning concerning its context (Griffith, 2006: 6). The term "pragmatics" was introduced by Charles Morris (as cited in Levinson, 1938: 1-2), who categorized the study of signs (semiotics) into three parts: syntax as "the study of the formal relationship of the signs to one another," semantics as "the study of the relation of signs to objects they are applied to," and pragmatics as "the study of the relation of signs to interpretation." However, pragmatics, as studied in linguistics, focuses explicitly on language expressions in context. It examines how people use language to achieve their goals and whether or not they are successful in doing so (Mey, 1993: 5). Pragmatics is concerned with the study of meaning, context, and communication, all three of which are interrelated (Mey, 1993: 5).

According to Yule (1997: 3), Pragmatics is concerned with the meaning conveyed by speakers and interpreted by listeners in communication. Yule (1996: 3) further identifies four areas of study within pragmatics:

The study of speaker meaning

This study examines the meaning that speakers or writers intend to convey through their utterances rather than simply the meaning of the words themselves.

The study of contextual meaning

Context plays a crucial role in determining what to mean. This study investigates how context influences what is said and how speakers organize their speech according to their addressee, place, time, and situation.

The study of implicature

Pragmatics explores how listeners can derive additional meaning beyond what is explicitly stated and how they can infer speakers' intended meaning. This study area encompasses all the implicit meanings conveyed through non-literal language use.

The study of the expression of relative distance

This study examines how speakers use language to convey their relationship with the listener, whether physical, social, or conceptual. It also investigates how shared knowledge between participants can influence what is said or left unsaid.

Leech (1983: 2) describes pragmatics as a broad discipline encompassing form, meaning, and context. Mey (1993: 7) argues that a complete understanding of human language behaviour requires the application of pragmatics. Linguistic descriptions alone are insufficient, as they are reactive and static and cannot adequately explain language use's dynamic and proactive nature in context. Therefore, pragmatics is essential. It explains the use of ambiguous language, accounts for ungrammatical behaviour in some instances, and elucidates sentences with conflicting presuppositions. The speech situation encompasses various aspects, including the speech participants, context (social or physical setting), goal (function of the utterance), illocutionary act (speech act with a specific purpose), and utterance (linguistic product).

Implicature

Implicature is a subfield of pragmatics that focuses on meaning that is implied rather than explicitly stated in an utterance. The term "implicature" comes from the Latin word

"plicare", meaning "to fold", and is related to the noun "implication" and the verb "to imply". According to Mey (2001: 45), implicature involves folding something into something else to create a layered meaning. In order to identify implicature in conversation, speakers must look beyond the literal meaning of words and infer what is hinted at by the utterance. For example, if someone responds to a question with a one-word answer followed by silence, the listener must infer that the speaker is unwilling to discuss the topic further.

There are two types of implicature: conventional implicature and conversational implicature. Conventional implicature refers to meaning implied by using specific words or phrases in a particular language. Conversely, conversational implicature is a nonconventional implicature that arises from general discourse features, such as the context, the participants, and the goals of the conversation (Grice, 1975: 44). Understanding implicature is essential for effective communication. Thus, it allows speakers to convey meaning beyond what is explicitly stated and for listeners to interpret the intended meaning of an utterance.

Conventional implicature refers to additional meanings conveyed by specific words that do not depend on the context. As Yule (1996: 45) explains, these meanings are tied to the words. Fauziah (2011: 30) adds that if these words are replaced, the conventional implicature disappears, but the truth condition of the utterance remains the same. For example, in the sentence "He is an Englishman, so he is brave," it is implied, but not explicitly stated, that the man's bravery results from his English nationality. Similarly, in the sentence "She is poor, but she is honest," it is implied, but not explicitly stated, that the woman's poverty conflicts with her honesty (Cohen, 2008: 2).

Conversational implicature, according to Leech, is a fundamental concept in pragmatics (1983: 97). As stated by Fauziah (2011: 30), conversational implicature is detachable since it depends on certain linguistic expressions. It refers to something implied in a conversation that requires interpretation by the participants and heavily relies on the context of the situation. Mey (2001: 46) states that conversational implicature is "the way we understand an utterance in conversation following what we expect to hear." For instance:

A: What time is it?

B: The bus just went by. (Mey, 2001: 46)

The context should include the fact that there is only one bus a day passing by A's house at 7:45 a.m. Furthermore, A should be content with B's response since they both understand the implication, hopefully, a relevant answer. Mey concludes that "to know what people mean, you have to know what they say" (2001: 47). It is important to note that "speakers communicate meaning via implicatures, and listeners recognize those communicated meanings via inference" (Yule, 1996: 40). The formula for conversational implicature that enables successful communication between speakers is known as the cooperative principle.

Cooperative Principle

The Cooperative Principle, according to Grice, is the principle of making contributions in conversation that are required by the purpose or direction of the talk exchange (1996: 45). Griffiths describes each maxim as "a pithy piece of widely-applicable advice" (2006:

135). The principle involves four conversational maxims: Quantity, Quality, Relation, and Manner.

The Maxim of Quantity requires that speakers provide enough information to satisfy the current purpose of the exchange without giving too much information. The example shows a violation of this maxim when Dexter responds to Charlene's request for bread and cheese with only "Ah, I brought the bread," leaving out the cheese. Charlene must assume that Dexter is cooperating and not ignorant of the quantity maxim. The Maxim of Quality requires speakers only to say things they believe to be accurate and have evidence. An example shows a receptionist responding truthfully to a question about the price of a single room. The Maxim of Relation requires speakers to make contributions relevant to the participants' current goals. An example shows a speaker providing a relevant response to a question about the location of a box of chocolates. The Maxim of Manner requires speakers to be clear and concise in their expressions. An example shows a receptionist providing a clear and concise response to a question about the price of a single room.

According to Fauziah (2010: 33), speakers use hedges to express their concerns when they are at risk of not fulfilling conversational maxims. Awareness of these maxims is crucial as they are implicit assumptions in any conversation. Although people are expected to provide truthful, relevant, and straightforward information during a conversation, speakers may use hedges to indicate that their expressions may be risky if they do not comply with the maxims (Yule, 1996: 38).

Conversational Maxims and Hedges

The use of hedges indicates that speakers recognize the conversational maxims and want to demonstrate that they are trying to adhere to them. Moreover, these forms of expression convey the speaker's concern that their listeners perceive them as cooperative participants in the conversation.

There are situations where speakers may not follow the maxims. Paltridge (2000: 44-5) identifies several ways to create maxims. Firstly, a maxim can be complied with straightforwardly, as in the example where a customer orders a cup of coffee. Secondly, a maxim can be violated in various situations. For instance, a speaker may deliberately deceive the addressee, as seen in the conversation between Allison and Carl in the movie *Yes Man*. Carl's statement is made solely to balance Allison's statement, and its honesty is doubted. Thus, he breaches the quality and manner maxims. Thirdly, a clash may arise between two maxims, as when someone gives the wrong time to satisfy the maxim of quantity. Fourthly, a maxim may be chosen for a specific reason, as when hedges are used. Finally, a maxim may be flouted by exploiting it, as in the conversation where B's statement is used to show that A's statement is false. (Adapted from Levinson (2000: 110)).

Romance

According to the Oxford Dictionary, romance is "a feeling of excitement and mystery associated with love; love, especially when sentimental or idealized; a love affair, especially one that is not very serious or long-lasting. A book or film dealing with love in a sentimental or idealized way; or a genre of fiction dealing with love in a sentimental or idealized way". (<http://oxforddictionaries.com/definition/english/romance>). It is, therefore, closely connected to love. Erich Fromm (1995: 17) argues that love is an

activity, not a passive emotion, involving giving, not just receiving. Love, he adds, is made up of care, responsibility, respect, and knowledge, which are all interdependent. Care involves looking after others, responsibility means not dominating or possessing them, respect means supporting their growth, and knowledge involves a deep understanding of love. Erich (1995: 35) also claims that love is not just a relationship with a specific person but an attitude or orientation of character that shapes our relationship with the world as a whole and that there are different types of love, such as brotherly love, motherly love, erotic love, self-love, and love of God (Erich, 1995: 36-49).

Literature Review

The writer has found three papers related to the topic of this research. The first paper, written by Widya Rabiah Praja Victory in 2010, analyzes the use of implicatures in the humour scenes of Yes Man movie. Widya focuses on two types of implicatures, generalized and particularized, and how they are used in the movie. The results of her study show that particularized conversational implicatures tend to be used more frequently in the movie. The second paper, Analysis of Directive as Found in Yes Man Movie in 2010, is written by Mella Suely Putri. Mella focuses on the types of speech acts, particularly directives, used in the movie and the factors influencing their use. The results show that the most prevalent function of directive speech acts is requested to get the hearer's attention. Four factors influence their use: the situation, the participants, the purpose, and the communication tools. Both papers can serve as references for other researchers studying similar topics.

The writer came across three papers while searching for related research on their topic. The first paper, by Widya Rabiah Praja Victory, is titled "Implicature Used in Humors of Yes Man Movie" and was published in 2010. Widya's analysis focuses on the conversational implicature used in humour scenes or dialogues in the movie. She identifies two types of implicature-generalized and particularized - and examines their use and purpose in the movie. Widya's study only focuses on implicature in humour scenes, unlike the writer who focuses on the romantic scenes between Carl and Allison.

The second paper, by Mella Suely Putri, is titled "Analysis of Directive as Found in Yes Man Movie" and was published in 2010. Mella's study focuses on the types of speech acts and the functions of directives used in the movie. She identifies the demand function of directive speech as the most prevalent in the movie and examines the factors influencing the use of directive utterances.

The third paper, by Ayudya Whardani, is titled "Humor as Reflected in the Use of Cooperative and Politeness Principles in Yes Man Movie" and was published in 2013. Ayudya's analysis focuses on the cooperative and politeness principles implied in humour scenes or dialogues in the movie. She examines how these principles are used and relate them to the movie's humour. Ayudya's study is similar to Widya's as both analyze the implicature in humour scenes, but the focus is different as Ayudya relates the principles to humour.

While all three papers focus on the Yes Man movie, they have different objects of analysis. Widya and Ayudya focus on humour scenes while Mella examines speech acts. The writer's focus is on the romance between Carl and Allison. Although Widya and Ayudya's subject is similar to the writer's, they differ in the scenes or dialogues analyzed, as they focus on humorous scenes.

Methods

The present study employs a qualitative approach, which is known for its flexibility in allowing researchers to interact with participants and adapt their methods accordingly (Mack, 2005: 4). Specifically, this method involves gathering data from various sources, such as referential books, websites, and other data sources, without conducting interviews. The data for this study was collected through library visits and web browsing. The research employs two data sources: the main and supporting data. The primary data is the primary focus of the analysis and is derived from the romantic comedy movie, *Yes Man*, including its dialogues. On the other hand, the supporting data is gathered from literature reviews, books, and websites that complement the analysis of this research.

To gather data for this research, the writer employed a documentation technique. Firstly, the writer observed the *Yes Man* movie to comprehend the story, then compared it with the dialogue script to identify meaningful dialogues and actions by assigning a number to each dialogue and noting each time. In addition, the writer visited the library and browsed websites to collect supplementary data related to the movie. The necessary data, such as the movie record and implicature theories, were obtained by reading and summarizing. After collecting the data, the writer sorted and classified them to identify appropriate data for analysis. The primary focus of this research is to analyze implicature in romantic scenes between Carl and Allison. Therefore, the writer categorized the dialogues and actions between the two and eliminated irrelevant data. The writer then extracted data that contained implicatures and romance to address the research questions.

The data analysis in this research adopts an objective approach based on factual data from the *Yes Man* movie. The data are analyzed descriptively using the implicature theory of pragmatics, with the results of the analysis serving as the study's conclusion. The writer begins by collecting all dialogues between Carl and Allison, then identifies the dialogues that contain implicatures based on semantic meaning, maxims (quality, quantity, relation, manner), and the unique background of the issue. The writer further narrows down the data set to focus on dialogues containing implicatures in romantic scenes. Once the data set is established, the writer creates an outline for the analysis, identifying the order in which data will be analyzed, the arguments used to support the analysis, and the beginning and ending points of the analysis. With the outline as a guide, the writer analyzes each data point by applying implicature theory. Finally, the writer draws a conclusion based on the analysis to answer the research questions.

Results

The *Yes Man* movie contains numerous implicit meanings related to conversational implicature. Conversational implicature refers to the implied meaning in a conversation. The word "implicature" is derived from the verb "to imply," which comes from the Latin verb "plicare," meaning "to fold." According to Mey (2001: 45), implicature is like folding something into something else. This concept can be observed in the movie's romantic dialogues between Carl and Allison.

This chapter is divided into two parts. Firstly, the author explains the types of implicature in romantic situations by analyzing Carl and Allison's utterances. It involves identifying instances of following or breaching the maxim in the cooperative principle, defining the semantic meaning, providing context, and determining the implicature of each utterance. Secondly, the author discusses the relationship between implicature and

romantic situations. The study identifies ten instances of implicature in the utterances that contribute to creating a romantic atmosphere in the movie.

In the context of implicature in romantic situations, there are four maxims that participants usually follow, namely the quality, quantity, relation, and manner maxim. The quality maxim is followed when a participant asserts the truthfulness and justification of their utterance. The quantity maxim is followed when a participant provides appropriate information that is neither too little nor too much. The relation maxim is followed when a participant contributes to the conversation in a way relevant to the current goals of the people involved. Finally, the manner maxim is followed when a participant makes their contribution clear and executes their performance promptly and reasonably.

Table 1. Utterances and Maxims

Speaker	Utterance	Maxims			
		QL	QN	RL	MN
Carl	I'm good, unless you want to stick around and make out?	v	v	v	v
Allison	You know I never let anyone driving my scooter before.	v	v	x	x
Carl	I've never had anyone kiss me on the stage of the Hollywood Bowl before.	v	v	x	x
Carl	I love your music.	v	x	x	x
Carl	I'll protect you.	v	v	x	v
Carl	Are you okay? Are you hurt? What?	-	-	-	v
Allison	I do not know. I think I love you.	v	v	x	x
Allison	I've known that I like you for a while, but now I have decided that I love you.	v	v	v	v
Carl	Definitely.	v	v	v	v
Carl	Yes.	v	v	v	v

QL: the quality maxim, QN: the quantity maxim, RL: the relation maxim, MN: the manner maxim
 v: following, x: breaching

Table 2. Utterances in Romance

Speaker	Utterance	Romance
Carl	Yeah, I'm good, unless you want to stick around and make out?	Asking a couple to have a date and do something together.
Allison	You know I never let anyone driving my scooter before.	Showing a couple by making her/him special (the first person or the only one person, etc) and showing special exception.
Carl	I've never had anyone kiss me on the stage of the Hollywood Bowl before.	Asking and showing a couple to kiss by making her/him special (the first person or the only one person, etc) and showing special exception.

Carl	I love your music.	Showing positive statement to make a couple happy or to support a couple by appreciating his/her work.
Carl	I'll protect you.	Caring a couple by protecting him/her from something although a little thing.
Carl	Are you okay? Are you hurt? What?	Giving more attention to a couple although that is not a big problem.
Allison	I do not know. I think I love you.	Making a decision for a feeling (love) by emphasizing a feeling (love) suddenly.
Allison	I've known that I like you for a while, but now I have decided that I love you.	Emphasizing a feeling (love) by giving levels or steps before the feeling (love) comes (in order to show that the feeling is true).
Carl	Definitely.	Giving a positive answer to make sure the couple or state a feeling (love).
Carl	Yes.	Giving a positive answer to make the couple happy.

The writer has identified five relationships between implicature and romantic situations, which include asking someone out on a date, showing someone is extraordinary, making someone happy, caring for someone by giving more attention and showing or emphasizing feelings for someone.

Asking someone out on a date: In the utterance "Yeah, I am good, unless you want to stick around and make out?" Carl follows all maxims, allowing cooperative principle. He may want Allison to believe he is serious about going on a date with her.

Showing someone is special: Two utterances show that someone or a couple is extraordinary. "You know I never let anyone drive my scooter before?" and "I've never had anyone kiss me on the stage of the Hollywood Bowl before." Both follow the quality and quantity maxims but breach the relation and manner maxims. Perhaps, the speakers want to convey their happiness and inform their partners of their specialness while also being shy about expressing their feelings clearly.

Making someone happy: Three utterances make someone or a couple happy. "I love your music.", "Definitely.", and "Yes." In the first utterance, Carl follows only the quality maxim, perhaps to avoid hurting Allison's feelings. In the second and third utterances, Carl follows all maxims, giving a positive statement to show Allison that he is severe and makes her happy.

Caring for someone by giving more attention: Two utterances show that someone cares by giving more attention. "I'll protect you." and "Are you okay? Are you hurt? What?" In the first utterance, Carl only breaches the relation maxim, showing his care for Allison by protecting her. In the second utterance, Carl follows only the manner maxim, asking questions to show Allison that he cares and giving her more attention.

Showing or emphasizing feelings for someone: Two utterances show or emphasize feelings for someone. "I don't know. I think I love you." and "I've known that I like you for a while, but now I have decided that I love you." In the first utterance, Allison follows the quality and quantity maxims but breaches the other maxims to avoid embarrassment if Carl doesn't reciprocate her feelings. In the second utterance, she follows all maxims, emphasizing her feelings for Carl and providing complete information.

Discussion

After their chance encounters at the gas station, Allison suggests riding her scooter alongside Carl to his car. As they make their way, they engage in friendly conversation and appear quite comfortable around each other. Even after arriving at Carl's car, they continue their conversation, lingering behind the vehicle.

Allison : "Can I have my helmet back now?"

Carl : "I'm still wearing it aren't I?
Thanks."

Allison : "Are you okay?"

Carl : **"Yeah, I'm good, unless you want to stick around and make out?" (1st Utterance)**

Allison : "What?"

Carl : "What did you say? Hey, I ..."

The dialogue above happens in the 373th to the 379th dialogues and the minutes of 00:25:17,620 to 00:25:38,735.

1st Utterance

Carl's statement is semantically meaningful if Allison desires to stay and engage in intimate activities with him. He adheres to the quality maxim by expressing the truth and presenting an option. Moreover, Carl follows the quantity maxim by conveying his desires clearly to Allison. He also adheres to the relation maxim since his response is relevant to Allison's inquiry, demonstrating his condition to her. Finally, Carl conforms to the manner maxim by providing concise and straightforward information to Allison, conveying the urgency of his request for her assistance.

In the given context, Carl's truthful statement suggests his desire for intimacy with Allison as they walk from a gas station to his car. Despite their first meeting, they appear to have developed a close bond. Allison notices Carl's unhappiness while handing over her helmet, prompting her to inquire about his condition. Carl's response implies that he still desires something from Allison. When Allison questions him further, Carl feigns ignorance, only for Allison to suddenly kiss him and take their photo.

Upon closer examination, it becomes apparent that Carl's utterance adheres to all the maxims of the cooperative principle. It may be because people typically strive to make a good impression on others during their initial interactions, and Carl is no exception. He appears to have been attempting to impress Allison by using kind words and displaying positive behaviours to establish a relationship with her. Consequently, when he perceives an opportunity to gain Allison's attention, he presents an option for her to stay and make out with him, potentially gauging the likelihood of a closer relationship with her.

Carl and Allison attend Norm's custom party together, and on their way, Allison requests Carl to drive her scooter, which he reluctantly agrees to do at first. However, Carl comes up with an idea to take Allison to a music concert stage, and they engage in conversation and sing a song together.

Allison : "This is crazy."

Carl : "I know. But it's great."

Allison : "This is unreal."

Carl : "I couldn't agree more."

(Then, they sing a song together)

Allison : “You know I never let anyone driving my scooter before”. (2nd Utterance)

Carl : “I've never had anyone kiss me on the stage of the Hollywood Bowl before”. (3rd Utterance)

This conversation is in the 714th and 725th dialogue and the minutes of 00:53:43,422 to 00:55:01,704.

2nd Utterance

Allison provides information to Carl by stating that no one has ever driven her scooter before. Although she follows the quality and quantity maxims, she breaches the relation maxim since her utterance has no connection to their previous conversation. Moreover, she violates the manner maxim by making an ambiguous statement that can be interpreted as either a question or a statement. Perhaps, Allison feels shy about expressing her feelings towards Carl and tries to convey her message indirectly.

Allison makes this statement in a happy moment when she attends a custom party and shares a stage with Carl to sing a song. Despite knowing Carl for only a short period, Allison seems pleased with his company and reveals that he is the exception to her rule. She may have wanted to gauge Carl's reaction to her statement and show him that he holds a special place in her life.

Overall, Allison's utterance does not fully comply with the cooperative principle as it only follows the quality and quantity maxims. Nonetheless, it may suggest that Carl holds a special significance in Allison's life.

3rd Utterance

Carl's statement implies that he has never been kissed on the stage of the Hollywood Bowl before. He follows the quality maxim by conveying the truth of the matter. He also adheres to the quantity maxim by providing an informative comparison to Allison's statement. However, he breaches the relation maxim because his response is unrelated to Allison's statement. Carl's statement is ambiguous and breaches the manner maxim as it is unclear whether he is responding to Allison's statement or emphasizing his desire to be kissed by her on that stage.

The context of this conversation is on the stage of the Hollywood Bowl, where Carl and Allison are alone after attending Norm's custom party. They sing a song together before Carl responds to Allison's statement, which conveys her feelings for him. Carl's statement can be seen as a response to Allison's hint about her feelings, where he expresses his desire to be kissed by her on the same stage.

Carl's statement does not follow the cooperative principle in the deep analysis as it only adheres to the quality and quantity maxims. His response focuses more on conveying his desires and feelings than addressing Allison's statement. This statement can be seen as a way for Carl to express his feelings towards Allison and create a more intimate moment between them.

After their performance on stage, Allison and Carl sit among the supporters and begin chatting. They discuss Allison's music, specifically her performance at the bar earlier. Allison expresses her dissatisfaction with her music, believing it is not widely accepted. She shares the content of her music and her experiences as a musician with Carl.

Suddenly, Carl interrupts and expresses his admiration for Allison's music, saying he loves it.

Allison : "You know that when you're a kid, but somewhere along the way everyone forgets it".

Carl : **"I love your music". (4th Utterance)**

The conversation is in the 744th and 755th of the dialogue and in the minutes of 00:56:19,852 to 00:56:26,446.

4th Utterance

The meaning conveyed in this utterance is that Carl loves Allison's music. He adheres to the quality maxim by expressing that he loves her music. However, he violates the quantity maxim as his statement is less informative than necessary. He makes an irrelevant remark, breaching the relation maxim when he responds with approval to Allison's childhood story. He seems to want to cheer Allison up and show support for her. The manner maxim is also breached, as his statement is vague and disconnected from the previous topic. He may have made this statement to make Allison happy and boost her morale.

Contextually, Carl may have used this opportunity to praise Allison's music and gain her attention. Allison appears unhappy when discussing her music with Carl, so he boosts her spirits by complimenting her.

In a deeper analysis, this conversation does not comply with the cooperative principle as only the quality maxim is followed while the rest are violated. Despite this, Carl's statement shows that he cares for Allison by praising her music, which she believes is not widely accepted. It also reveals that he loves someone who may not be popular, like Allison's music.

After completing their final tour at the chicken cuts factory, Allison and Carl walked around the farm while Carl shared an incident with her. Suddenly, it began to rain heavily. Carl immediately tried to shield Allison from the rain by using his jacket and then took her to a nearby shelter.

Carl : "Oh God, it is starting to rain.
I'll protect you (5th Utterance). Come on.
Hurry. There's no time to lose.
We have to find shelter.
Come on. Get in here.
It's okay. I got you.

Are you okay? Are you hurt? (6th Utterance) What?"

Allison : **"I do not know". "I think I love you". (7th Utterance)**

Carl : "Really?"

Allison : "I've known that I like you for a while, but now I have decided that I love you." **(8th Utterance)**

Allison : "Do you love me"?

Carl : **"Definitely." (9th Utterance)**

Carl : I love you like... I can't believe it.
It's kind of ridiculous.

Allison : I've been thinking and I know it's crazy, especially for me, but maybe when we get back, we should move in together.

Carl : Wow? Really, you think of that?

- Allison** : What do you think?
- Carl** : What do I think?
Yeah.
- Allison** : Oh God, you paused.
- Carl** : No, I didn't pause.
- Allison** : You paused.
- Carl** : No no no I didn't pause. It's just a big step.
- Allison** : It was a stupid idea. I shouldn't have said anything. It is too soon.
- Carl** : No, no, stop. Come on, what are you talking about?
Here, ask me again.
- Allison** : Do you want...
- Carl** : **Yes! (10th Utterance)**

The conversation is in the 936th and 962nd of the dialogue and the minutes of 01:08:52,780 to 01:10:16, 694.

5th Utterance

The semantic meaning of Carl's statement is that he wants to protect Allison from the rain and is actively trying to do so. Carl follows the quality maxim by actually following through with his words. He also follows the quantity maxim by providing enough information to Allison about his intention to protect her. However, Carl breaches the relation maxim because there is no direct relevance to their previous conversation. He might have said this to prepare Allison for what he would do. Carl follows the manner maxim because his statement is clear and straightforward in expressing his desire to protect Allison.

Contextually, the situation takes place on a farm after finishing a tour at a chicken cuts factory. It starts raining suddenly, and Carl, previously conversing with Allison, uses his jacket to shield her from the rain and find shelter. Despite their ongoing debate, Carl ensures that Allison is protected from the rain because he cares about her well-being and wants to show her that she is important to him.

In deep analysis, the conversation does not fully abide by the cooperative principle as it only follows the quality and manner maxims. However, it creates a romantic atmosphere as Carl expresses his protectiveness towards Allison. He emphasizes her importance to him and ensures she does not get sick from the rain.

6th Utterance

This statement means that Carl is inquiring about Allison's well-being by asking, "Are you okay? Are you hurt?" It is a question, so the quality, quantity, and relation maxims do not need to be analyzed since there is no need for truthfulness, conveyed information, or relation to previous statements. However, Carl follows the manner maxim by asking clearly and emphasizing "hurt."

Contextually, after the rain suddenly started, Carl protected Allison from the rain by taking her to a shelter. He then asks about her condition to ensure she is okay and not hurt.

In a deeper analysis, this statement does not fully adhere to the cooperative principle as it only breaches the relation maxim. Nonetheless, it shows Carl's concern for Allison

and his desire to ensure she is safe and unharmed. By asking about her condition, Carl demonstrates great attention and care for Allison, even in small matters.

7th Utterance

Allison's seventh utterance implies that she only believes she has suddenly fallen in love with Carl. While Allison adheres to the quality maxim by being truthful, she also follows the quantity maxim since she provides adequate information about her thoughts. However, she violates the relation maxim because her response does not directly answer Carl's question but expresses her feelings for him. Additionally, Allison breaches the manner maxim by using ambiguous language to describe her affection for Carl.

In context, Allison shares her feelings with Carl after he shows her attention during their journey. It is possible that Allison had been contemplating her emotions for Carl for several days before speaking with him. Although her feelings are uncertain, she believes the time is appropriate to express them since Carl has shown her affection, and she feels unique to him.

This conversation does not strictly adhere to the cooperative principle since only the quality maxim is followed while the other maxims are flouted. Allison may have shared her feelings with Carl even though they were uncertain because she wanted him to know how she felt and appreciated his attention towards her.

8th Utterance

Allison's utterance conveys that she has liked Carl for a while but has now decided to love him. She follows the quality maxim by speaking truthfully and hopes Carl will trust her. Additionally, she follows the quantity maxim by providing adequate information about her decision to love Carl, intending to convey her feelings to him. She also adheres to the relation maxim by responding to Carl's question and emphasizing her belief in loving him. Finally, she follows the manner maxim by expressing herself clearly to ensure a smooth conversation.

In context, Allison and Carl are taking shelter, and Allison appears to be staring at Carl without saying anything. Carl seems to doubt Allison's love for him, prompting him to ask her about it. Allison then emphasizes her decision to love Carl at that moment.

Overall, this conversation adheres to the cooperative principle since Allison follows all of the maxims. Her use of "decide" reinforces her commitment to loving Carl, helping him believe her words after initially doubting her.

9th Utterance

The utterance indicates that Carl is confident that he truly loves Allison. He follows the quality maxim by being truthful and hopes that his honesty will reinforce Allison's trust. Additionally, he adheres to the quantity maxim by providing a relevant answer that provides information in response to Allison's question. He assumes that Allison understands the context of their conversation. Carl also follows the relation maxim by responding directly to Allison's question and emphasizing his feelings. Finally, he follows the manner maxim by expressing himself briefly and clearly.

In context, Allison asks Carl about his feelings towards her after expressing her feelings. Despite his surprise, Carl quickly answers her question and tries to convey that his love for her is as strong as hers.

This conversation only partially adheres to the cooperative principle, following the maxims of quality, relation, and manner. Carl's response emphasizes his love for Allison, but his initial surprise may imply some uncertainty.

10th Utterance

The intended meaning of this utterance is that Carl is more confident in saying "yes" in response to Allison's question. Carl adheres to the quality maxim because he answers the question satisfactorily. He adheres to the quantity maxim because his response contains the necessary information. He follows the relation maxim because his answer is relevant to Allison's question. Even though Allison's question is incomplete, Carl's response is still relevant since he knows what Allison is asking about. Carl adheres to the manner maxim by providing a clear and concise response that indicates his willingness to do what Allison wants.

Contextually, Carl hesitates before answering Allison's question, taking approximately five seconds to think. It causes Allison to become upset as she feels that Carl is unwilling to comply with her wishes. However, Carl then tries to reassure Allison by asking her to repeat her question and promptly answering with a positive "yes" before she finishes. Carl does this to demonstrate his love for Allison by agreeing to do whatever she wants.

Upon deeper analysis, this conversation appears to adhere to the cooperative principle as Carl follows the quality, quantity, and relation maxims and the manner maxim by providing a clear and concise response. However, it is worth noting that the word "yes" breaches the manner maxim to some extent, as it can create a false sense of agreement and romance in certain situations.

Conclusion

After analyzing data from the movie *Yes Man*, the writer concludes that in the romantic situations between Carl and Allison, no implicatures breached all maxims. Implicatures contributing to the romantic atmosphere were formulated by either following all maxims straightforwardly or breaching some maxims calculatedly as speakers aim to cooperate with hearers and facilitate effective communication. The writer identifies implicatures that breached one, two, or three maxims, with the relationship maxim being the most frequently breached. It suggests that speakers may attempt to divert the conversation, convey urgency or importance, or provide crucial information. The manner maxim is often breached to mislead hearers or suggest alternative possibilities, while the quantity maxim may be breached to restrict information or emphasize the speaker's intended meaning.

Notably, the writer does not find any implicatures breaching the quality maxim, which may indicate that speakers prioritize building trust and sincerity in their romantic relationships. However, real-life individuals may breach the quality maxim if they are insincere in their affection towards their partner.

Implicatures can serve various functions in romantic situations, including demonstrating respect, expressing exceptions or surprises, providing support, asking someone out on a date, emphasizing a special connection, making the other person happy, and showing care and attention.

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