

**CONVERSATIONAL IMPLICATURES USED BY STEPMOTHER
CHARACTER IN *CINDERELLA* MOVIE 2015**

THESIS

By

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**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
FACULTY OF HUMANITIES
STATE ISLAMIC UNIVERSITY OF MAULANA MALIK IBRAHIM
MALANG**

2016

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THESIS

Presented to

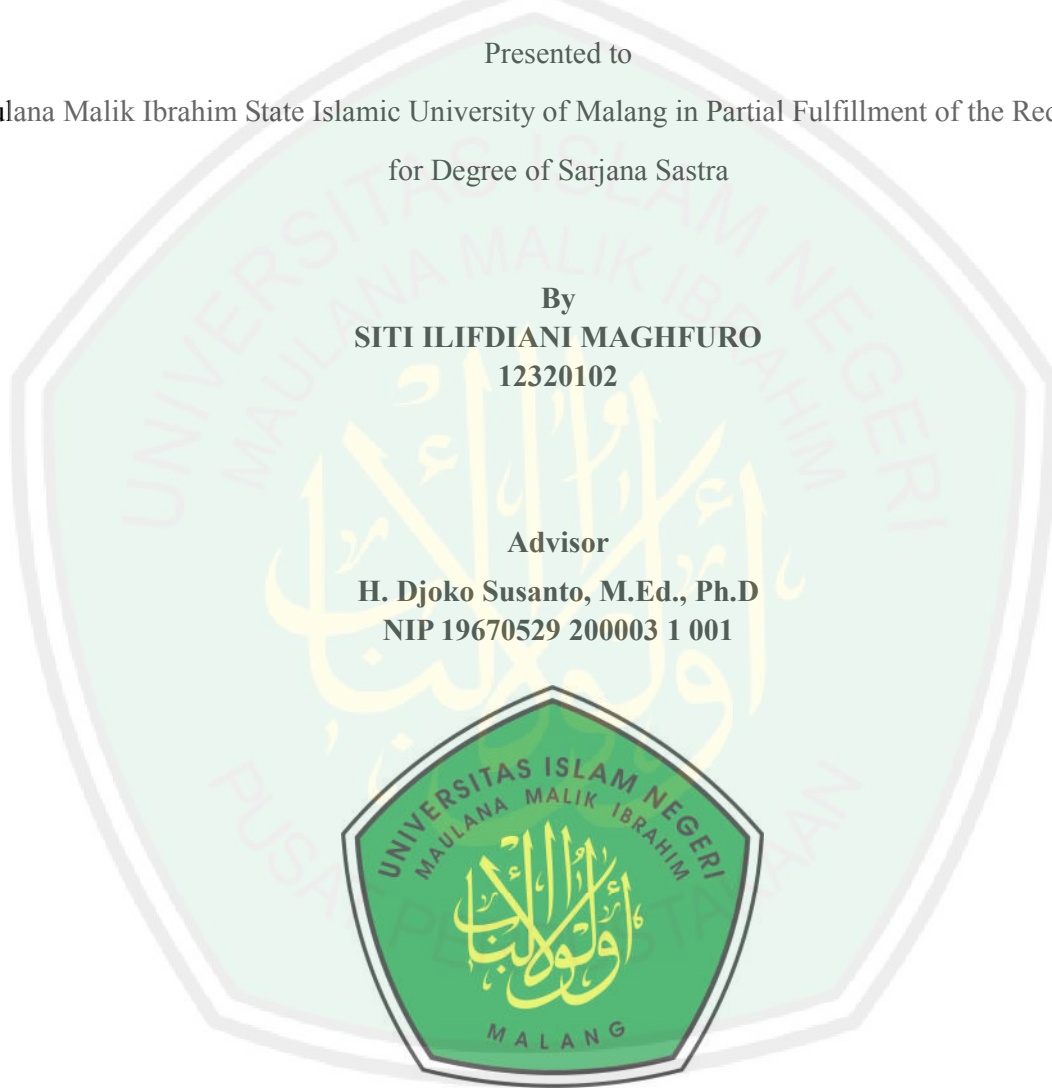
Maulana Malik Ibrahim State Islamic University of Malang in Partial Fulfillment of the Requirement
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2016

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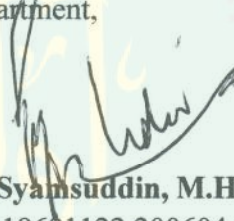
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STATEMENT OF AUTHENTICITY

I state that the thesis entitled “Conversational Implicatures Used by Stepmother Character in *Cinderella* Movie 2015” is truly my original work to accomplish one of the requirements for the degree of Sarjana Sastra (S.S) in English Letters and Language Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University of Malang. It does not incorporate to my materials previously written or published by another person, except those indicated in quotations and bibliography. Due to this act, I am the only person who will take responsible for the thesis if there is any objection or claim from others.

Malang, 18 July 2016

Siti Ilifdiani Maghfuro

MOTTO

إِنَّمَا أَمْرُهُ إِذَا أَرَادَ شَيْئًا أَنْ يَقُولَ لَهُ كُنْ فَيَكُونُ ﴿٨٢﴾

“Verily, when He intends a thing, His command is, “Be”, and it is!”
(QS 36: 82)



DEDICATION

This thesis is dedicated to:

My dearest family,

My father Abdullah Afif

My mother Sulastri

My older sister Siti Abdiani Masnunah S.S

My younger sister Farisa Nur Afifa

For their endless loves, prayers, and supports.



ACKNOWLEDGEMENT

All praises be to Allah SWT, the God of the universe, the One possessing the highest power, who has given His blessing to all of creatures in the universe, especially toward me for completing this thesis writing entitled “Conversational Implicatures Used by Stepmother Character in *Cinderella* Movie 2015”. Shalawat and salam are presented to prophet Muhammad SAW, the messenger and the one delivering good news to human’s life.

After finishing this project, I would eventually think people who help, support, and pray for me. This thesis presents because of their help, guidance, and pray. First, I would like to express my sincere gratitude to my thesis advisor, H. Djoko Susanto, M.Ed., Ph.D who has advised me patiently and tried to make me get more understanding about writing thesis. Second, my gratitude goes to the Board of Examiners who have suggested me some recommendations for my thesis revision.

I extend my next gratitude to the lecturers who have generously taught me and the students of English Letters and Language Department who have contributed to criticize my thesis. Eventually, I realize truly that this thesis needs the construction and criticism to make it better. This thesis is hopefully useful for reader, especially the students of English Letters and Language Department.

Malang, 18 July 2016

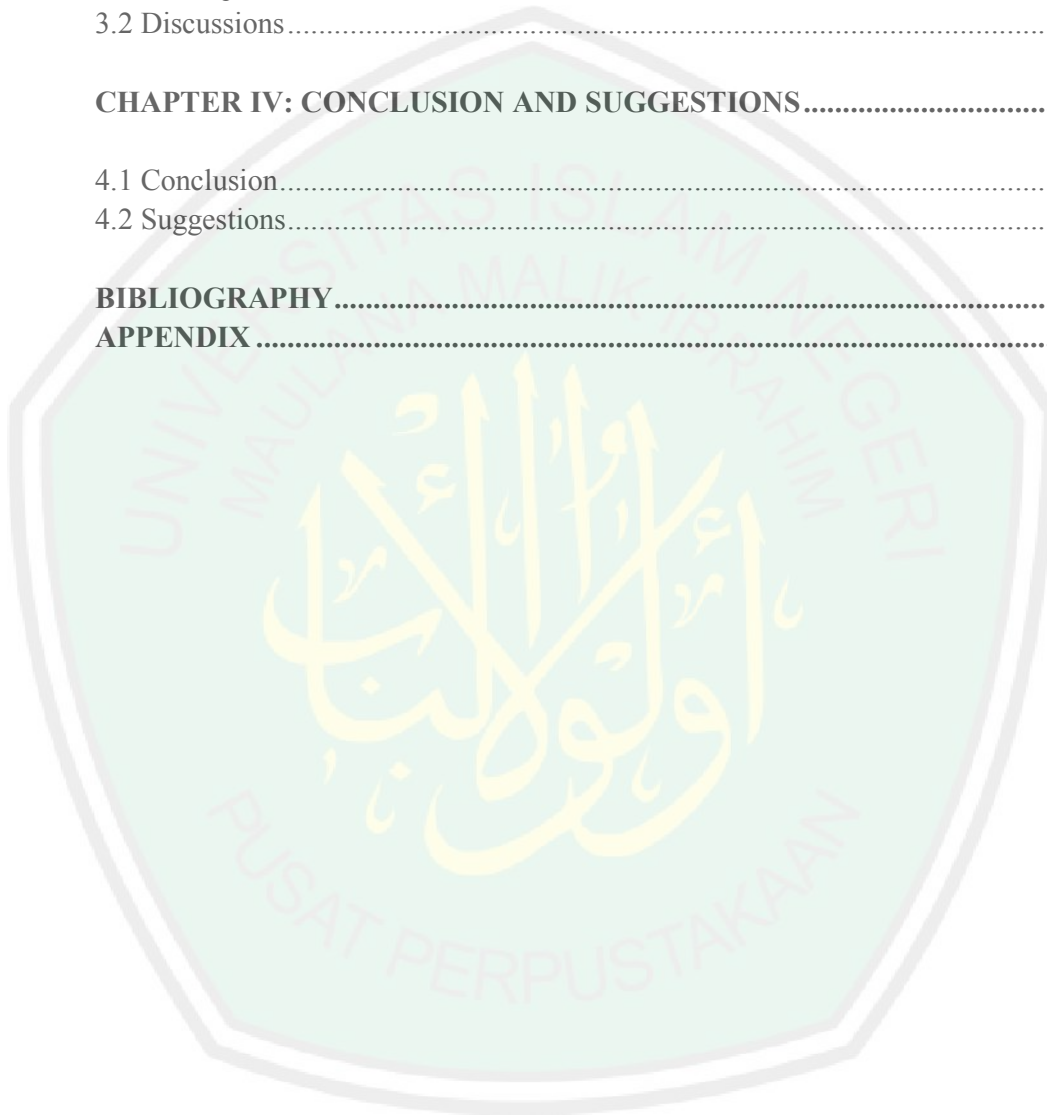
Author,

Siti Ilifdiani Maghfuro

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ABSTRACT

Siti Ilifdiani Maghfuro, *Conversational Implicatures Used by Stepmother Character in Cinderella Movie 2015*. Thesis: English Letters and Language Department, Faculty of Humanities, State Islamic University of Maulana Malik Ibrahim, Malang, 2016. Advisor: H. Djoko Susanto, M.Ed., Ph.D.

Keywords: *conversational implicatures, types, properties, utterance*

This research aimed to analyze the conversational implicatures resulted from the observance of maxims which had been done by the character of *Cinderella* movie 2015. The character in this movie tended to be indirect in most of her performances. She often produced implicatures in some of her utterances. The researcher described how the character's utterances in conversation using Grice's conversational implicature theory (1975).

This research was categorized into descriptive qualitative research. This descriptive research described what types and properties used by stepmother character of *Cinderella* movie 2015. Furthermore, this qualitative investigation built the researcher's opinion in words form in detail. Moreover, this study used pragmatic as the approach to analyze the data. The data were explained by reconstructing the suitable contexts, the types, and the properties of conversational implicatures.

The findings revealed four points. First, the character used both generalized and particularized conversational implicatures. The generalized conversational implicatures were happened in prevalent context. While particularized conversational implicatures were appeared in certain context. Second, the six properties of conversational implicatures were found both in generalized and particularized conversational implicatures. Third, the researcher discovered generalized conversational implicatures had more various properties than particularized conversational implicatures. The last, particularized conversational implicatures on *Cinderella* movie 2015 were consistently having non-conventionality property.

Therefore, the researcher suggests for further researchers to investigate a sequence of conversations in a daily life which contain properties of conversational implicatures and conventional implicatures. The researcher also suggests them to conduct a comparative study between properties of conversational implicatures and properties of conventional implicatures. This is designed to show how their differences applied in conversation. Thus, the researcher hopes the findings of further researches will contribute well to academic field.

ABSTRAK

Siti Ilifdiani Maghfuro, *Implikatur Percakapan yang Digunakan oleh Tokoh Ibu Tiri dalam Film Cinderella 2015*. Skripsi: Jurusan Bahasa dan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim, Malang, 2016. Pembimbing: H. Djoko Susanto, M.Ed., Ph.D.

Kata kunci: implikatur percakapan, jenis, sifat, ucapan

Penelitian ini bertujuan untuk menganalisis implikatur percakapan yang dihasilkan dari ketaatan maksim yang dilakukan oleh tokoh dalam film *Cinderella 2015*. Tokoh dalam film ini cenderung bertindak tidak langsung pada sebagian besar tindakannya. Ia sering menggunakan implikatur di beberapa ucapannya. Peneliti mendeskripsikan bagaimana ucapan tokoh tersebut dalam percakapan menggunakan teori implikatur percakapan oleh Grice (1975).

Penelitian ini dikategorikan ke dalam penelitian deskriptif kualitatif. Penelitian deskriptif ini menjelaskan jenis dan sifat implikatur percakapan yang digunakan oleh tokoh ibu tiri dalam film *Cinderella 2015*. Selanjutnya, penelitian kualitatif ini membangun opini peneliti dalam bentuk kata-kata secara rinci. Selain itu, penelitian ini menggunakan pragmatis sebagai pendekatan untuk menganalisis data. Data dijelaskan dengan merekonstruksi konteks yang sesuai, jenis, dan sifat-sifat implikatur percakapan.

Temuan dalam penelitian ini mengungkap empat poin. Pertama, tokoh dalam film ini menggunakan dua jenis implikatur percakapan, baik umum maupun khusus. Implikatur percakapan umum terjadi dalam konteks umum. Sementara implikatur percakapan khusus muncul dalam konteks tertentu. Kedua, enam sifat implikatur percakapan ditemukan baik dalam implikatur percakapan umum maupun khusus. Ketiga, peneliti menemukan implikatur percakapan umum memiliki variasi sifat lebih banyak dibandingkan implikatur percakapan khusus. Terakhir, implikatur percakapan khusus di film *Cinderella 2015* secara konsisten memiliki sifat non-konvensionalitas.

Oleh karena itu, peneliti menyarankan peneliti selanjutnya untuk meneliti rangkaian percakapan dalam kehidupan sehari-hari yang mengandung sifat implikatur percakapan dan sifat implikatur konvensional. Peneliti juga menyarákannya untuk melakukan studi banding antara sifat-sifat implikatur percakapan dan sifat-sifat implikatur konvensional. Hal ini dilakukan untuk mengungkap bagaimana perbedaan mereka jika diterapkan dalam percakapan. Dengan demikian, peneliti berharap temuan penelitian selanjutnya ini akan berkontribusi dengan baik dalam bidang akademik.

ملخص

ستي اليفدياني مغفور، التعريض التخاطب المستخدمة من قبل شخصية زوجة الأب في سندريلا السينما ٢٠١٥. أطروحة: رسائل الانجليزية وقسم اللغة، جامعة الدولة الإسلامية مولانا مالك إبراهيم، مالانج، ٢٠١٦. المستشار: الحاج دجوكو سوسانتو، ماجستير التربية، دكتوراه. الكلمات المفتاحية: التعريض التخاطب، أنواع وخصائص، الكلام

أدى هذا البحث يهدف إلى تحليل التعريض من التخاطب من الاحتفال ثوابتها التي تم القيام به من قبل شخصية سندريلا فيلم ٢٠١٥. اتجهت حرف في هذا الفيلم أن يكون غير مباشر في معظم أدائها. وغالبا ما تنتج التعريض في بعض التصريحات لها. ووصف الباحث كيف الكلام الحرف في محادثة باستخدام نظرية التعريض الخطابي جريس (١٩٧٥).

تم تصنيف هذا البحث إلى البحث النوعي وصفي. ووصف هذا البحث الوصفي أنواع وخصائص استخدامها من قبل شخصية زوجة الأب سندريلا فيلم ٢٠١٥. وعلاوة على ذلك، وبنى هذا التحقيق النوعي رأي الباحث في الكلمات تشكل في التفاصيل. وعلاوة على ذلك، استخدمت هذه الدراسة واقعية مع اقتراب لتحليل البيانات. وتم شرح البيانات عن طريق اعادة بناء سياقات مناسبة، وأنواع، وخصائص التعريض التخاطب.

وكشفت النتائج أربع نقاط. أولاً، استخدام الطابع على حد سواء التعريض التخاطب معمة وتخصيصا. وقد وقع التعريض التخاطب معمة في السياق السائد. في حين بدأ التعريض التخاطب تخصيصا في سياق معين. ثانياً، تم العثور على خصائص ستة من التعريض التخاطب سواء في التعريض التخاطب معمة وتخصيصا. ثالثاً، اكتشف الباحث كان التعريض التخاطب معمة الخصائص المختلفة أكثر من التعريض التخاطب تخصيصا. الأخيرة، التعريض التخاطب تخصيصا على سندريلا فيلم ٢٠١٥ كان لها على الدوام الممتلكات غير اصطلاحية.

لذلك، يقترح الباحث لمزيد من الباحثين للتحقيق في سلسلة من المحادثات في الحياة اليومية التي تحتوي على خصائص التعريض التخاطب والتعريض التقليدية. ويشير الباحث أيضا لهم لإجراء دراسة مقارنة بين خصائص التعريض التخاطب وخصائص التعريض التقليدية. تم تصميم هذا لظهار كيف تطبيق خلافاتهم في محادثة. وهكذا، يأمل الباحث أن نتائج المزيد من الأبحاث تسهم فعلا في المجال الأكاديمي.

CHAPTER I

INTRODUCTION

This chapter presents research background, research questions, research objectives, research scope and limitation, research significance, definition of the key terms, and research method.

1.1 Research Background

Communication is a way to send information using language within a particular context. Grice, (1975) suggested an ideal communication is expected to follow the concept of Cooperative Principle (in Cole at al., 2004). First, people are expected to speak as informative as is required. Second, people are expected to say something they believe to be true. Third, people are expected to avoid unclear expression and ambiguity. Meanwhile, if the conversation does not successfully cooperate these cooperative principles, the idea of mutual cooperation between interlocutors may lead to 'Implicature'.

In a conversation, implicature is an additional conveyed meaning beyond what is said. Grice (1975) claimed there are two distinctive types of implicatures: Conversational Implicature and Conventional Implicature (in Cole at al., 2004). A conversational implicature is any meaning implied or expressed by, and inferred or understood from the utterance of a sentence which is meant without being part of what is strictly said (Bublitz & Norrick, 2011: p. 407). In other words,

conversational implicature is being a content that conveyed by an utterance but that is not part of its literal, yet its semantic content is largely independent of the conventional meanings of the words used in the utterance. While conventional implicature is a non-truth conditional meaning which is not derivable from general considerations of cooperation and rationality, but arises from its features which is attached to particular lexical items and or linguistic constructions (Bublitz & Norrick, 2011).

Implicature is the concept of pragmatics study. Pragmatics is considered to be the study of invisible meaning (Yule, 1996) or the study of linguistic acts and communicative action and their appropriateness (Bublitz 2009; van Dijk 2008; Fetzer 2004, 2007). Pragmatics is frequently conceptualized as the science of language use, the study of context-dependent meaning and the study of speaker-intended meaning. According to pragmatics study, conversational implicature tends much to the context while conventional implicature relies on its form. In order to determine conversational implicature, Grice (1975) formulated the properties of conversational implicature as a concept to differentiate it from conventional implicature (Bublitz & Norrick, 2011).

This research investigates conversational implicatures used by stepmother character in Cinderella movie 2015 by using conversational implicature theory proposed by Grice (1975). Moreover, this study analyzes the data by using pragmatic approach which deals with language use within a particular context. There are two reasons why this research uses the stepmother character of

Cinderella movie 2015 as the subject of the research: (1) the stepmother character in this film is a character who tends to be indirect in most of her performances. Therefore, she often implies some intended purposes among what she said; and (2) Cinderella movie 2015 is created to enliven again the legendary story by using modern cinematography in this era. However, the researcher examines the data from that film based on linguistics perspective only.

According to Grice's theory (1975) on pragmatics study, conversational implicature is divided into two types: Generalized Conversational Implicature (GCI) and Particularized Conversational Implicature (PCI) (in Bublitz & Norrick, 2011). Beside the types, Grice's conversational implicature is characterized by a number of distinctive properties such Defeasibility, Non-detachability, Calculability, Non-conventionality, Reinforceability, and Universality. Therefore, the aim of this research is to find how the utterances of stepmother character on Cinderella movie 2015 which contain some implicatures be analyzed by using Grice's conversational implicature theory (1975).

Studies on implicatures have been done by a number of researchers. Putri (2011) examined implicature as found in transcript of interview between Barack Obama and Hisyam Melhem from Al-Arabiya TV by using cooperative principle theory by Grice. Moreover, Arfiyah (2014) investigated conversational implicature in *Sentilan Sentilun* Talk Show on Metro TV. In addition, Vikry (2014) analyzed conversational implicature on Iron Man 3 movie based on pragmatic approach. The last, Muvida (2015) investigated the conversational implicature

used by the three main characters in the hotel Transylvania movie by using Grice's theory of conversational implicature.

Several previous studies presented above have different focuses even though they are in the same field. The present research focuses on analyzing how conversational implicature resulted from observance maxims that used by the character in Cinderella movie 2015. The researcher focuses on the concept of conversational implicature by using Grice's conversational implicature theory (1975). As stated in Bublitz & Norrick (2011) conversational implicature can be engendered in two distinctive ways. First, it can arise from strictly observing the maxims of conversation. On the other hand, a conversational implicature can be generated by way of a speaker's ostentatiously flouting the maxims.

Grice (1975) provided comprehensive theory of conversational implicature includes its types and properties (in Bublitz & Norrick, 2011). Besides knowing the definition and types of conversational implicature, the researcher needs to get more understanding about the properties of conversational implicature. Therefore, this research is important to be conducted because it becomes the starting point to understand more about one of linguistic phenomena by using different concept that happen in conversation, such as done by the one portrayed in Cinderella movie 2015.

1.2 Research Questions

- 1.2.1** What are the types of conversational implicature used by stepmother character of Cinderella movie 2015?
- 1.2.2** What are the properties of conversational implicature used by stepmother character of Cinderella movie 2015?

1.3 Research Objectives

- 1.3.1** To identify the types of conversational implicature that used by stepmother character of Cinderella movie 2015.
- 1.3.2** To investigate what the properties of conversational implicature used by stepmother character on the Cinderella movie 2015.

1.4 Research Significance

Theoretically, this study is expected to give meaningful contributions, especially to enrich our knowledge about all aspects of conversational implicature that used in conversation. Moreover, this research is expected to provide more contributions for a comprehensive understanding about the properties of conversational implicature.

Practically, the researcher hopes that the results of this study provide more contributions to people who are in academic field. This research provides more useful information for linguists or English learners and other researchers who are interested in investigating other linguistics phenomena which have similar topic,

especially in conversational implicature. Hopefully, this research can also be the starting point to investigate the properties of conversational implicature because so far there is no research conducted with the characteristics of conversational implicature meaning. Therefore, the research findings of this investigation expectantly can provide the relation between the types and properties of conversational implicature.

1.5 Research Scope and Limitation

As the researcher mentioned above, implicature is divided into two categories namely conversational implicature and conventional implicature. This research investigates conversational implicature because it does not observe much to the lexical meaning but the context. However, the researcher limits the research only on the types and the six properties of conversational implicature contained on stepmother character's utterances of Cinderella movie 2015. Grice's conversational implicature theory (1975) is used in this study to analyze the data. Due to limited energy and time, this study focuses on investigating the types and properties of conversational implicature used by the stepmother character of Cinderella movie 2015 by using Grice's conversational implicature theory.

1.6 Definition of Key Terms

To avoid misunderstanding, the following terms are needed to be defined in this research:

- Implicature is the action of implying a meaning beyond the literal sense of what is explicitly stated
- Conversational implicature is an implicature resulted from character's utterances by observing the context and cooperative principle aspects.
- Properties of conversational implicature is the characteristics of the conversational implicature of the character's utterances
- The stepmother character is the actress who acts as stepmother in a movie
- Cinderella movie 2015 is a fiction film with legendary story "Cinderella" produced by Walt Disney film industry in 2015.

1.7 Research Method

1.7.1 Research Design

This research is designed to be a descriptive research as it has purpose to describe the types of conversational implicature and the properties of conversational implicature used by stepmother character in Cinderella movie 2015. The data provided in this research are the character's utterances. In addition, this research uses pragmatics which deals with language use within a particular context as the approach to analyze the data.

Moreover, this research considered to be qualitative research. Qualitative research is the research which analyze is not using statistic or number. Moreover, this research builds opinion in detail and careful in words form. Besides, this research aims primarily to obtain deep understanding about how the theory of

conversational implicature applied based on Grice's (1975) conversational implicature theory.

1.7.2 Research Instrument

Research instrument is very important to obtain the result of this research. It is a set of method which is used to collect the data. The data needed for this research is found from the script of the film. The researcher is considered to be the main instrument of this research. As the data are utterances, thus there is no other research instrument that is suitable to gain the data especially in collecting and classifying the data based on the problems.

1.7.3 Data and Data Source

The data used in this research are the stepmother character's utterances in Cinderella movie 2015. This is because the analysis of this research focuses on the utterances which contain implicatures. The data source provided in this research is the film produced by Walt Disney film industry in 2015. The film is gotten from <http://www.ganool.fr/cinderella-2015-bluray-720p/> as the trusted source to download the movie.

1.7.4 Data Collection

To collect the data, the following steps are taken: (1) downloading the film entitled Cinderella movie 2015 to get the subject of the research that would be

analyzed, (2) watching the film for writing the script of the conversations occurred in the film. In order to gain the data contained implicature statements, the researcher selected the data based on the context. Therefore, the data collected are the form of written text of conversations from Cinderella movie 2015.

1.7.5 Data Analysis

After collecting the data, the researcher analyzed it by using these following steps.

(1) reading the script while watching Cinderella movie 2015 three times because the researcher needed more than once to understand the context. First reading aimed to get an understanding about general story of the film. Second reading intended to find all stepmother's utterances. Third reading designed to discover stepmother character's utterances which contained implicature.

(2) investigating the stepmother character's utterances which contain implicature found on the script of Cinderella movie 2015 by using Grice's (1975) conversational implicature theory. Thus, each of the stepmother character's utterance which contained implicature was investigated by providing the data and explaining the context then verifying the data to the concept of Grice's (1975) conversational implicature theory. Therefore, this investigation uses pragmatics as the approach to understand conversational implicature theory aimed to know what and how the types and properties used on those utterances.

(3) discussing the findings that was taken from the research questions. The focus of the discussion was on the types and properties that used by the stepmother character on Cinderella movie 2015 by using Grice's (1975) conversational implicature theory. In order to get the answer of the first research question, the researcher provided the context in each of datum. Thus, by explaining the context, the researcher could determine whether each of the data belonged to generalized or particularized conversational implicature. Furthermore, in order to get the answer of the second research question, the researcher observed each of the data by observing its properties within its types by using Grice's properties of conversational implicature theory.

Hence, the researcher wants to discover the relation between the types and those properties when those are applied on the implicated utterances. Furthermore, this investigation also explained on the new findings of the research. As a final point, the conclusion was made to summarize the findings and discussion of the research.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses theoretical framework which contains conversational implicature, types of implicatures, properties of conversational implicatures, and conversational maxims.

2.1 Theoretical Framework

2.1.1 Conversational Implicature

Implicature is a technical term in pragmatics subfield of linguistics, declared by H.P Grice (1975). An implicature is a proportion that is implied by the utterance of a sentence in a context even though that proposition is not a part of nor was an entailment of what actually said (Gazdar (n.d): p. 38). For example, the sentence *“Marry went to the market and bought some books”* strongly suggests that Marry bought the books in the market, but this sentence would still be strictly true if Marry went to the market first and bought some books in a book store. Furthermore, implicature is an alternative way to implicate which has additional meaning in logic and informal language. The importance of implicature in a conversation as a mean of expressing a message indirectly is well established. Participants in a conversation expected each other to make their contributions to that conversation truthful, relevant, clear, and sufficiently

informative.

According to Grice (1975), implicature is divided into two types namely Conversational Implicature and Conventional Implicature. A conversational implicature is what has to be supposed in order to preserve the supposition that the cooperative principle is being observed (in Cole et al., 2004: p. 39-40). Hence, the researcher explains the concept clearly through the example of a conversation between Robert and Tom below:

Robert : “Hey, what do you think about the exam yesterday?”
Tom : “My brain was about to out from my skull.” (2.1)

Tom’s utterance is categorized as conversational implicature because the statement (2.1) implies the meaning ‘he tried very hard to do the exam’. Therefore, the interlocutor has to understand the context and the condition of conversation occurred. Consequently, without saying the complete meaning explicitly, the message still successfully delivered.

Furthermore, in a cooperative talk exchange the speaker may flout one of the maxims, thereby conveying information which the hearer must work out using these following data (Schmidt, 1989: 69):

1. The conventional meaning of the words used, together with the identity of any references that may be involved.
2. The cooperative principle and its maxims
3. The context, linguistic or otherwise, of the utterance
4. Other items of background knowledge

5. The fact (or supposed 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.

In order to more understand about conveying conversational implicature, Grice (1975) in Cole at al. (2004) offered a number of examples which are divided into three groups: First, the example in which no maxim violated, or at least in which it is not clear that any maxim is violated:

- A: "My motorcycle does not run well."
B: "There is a service shop in the corner."

The example above shows that B would be infringing the maxim 'be relevant' unless he thinks, or thinks it possible, that the service shop is open, and has repair service to offer; so he implicates that the service shop is, or at least may be open.

Second, the example in which a maxim is violated, but its violation is to be explained by the supposition of a clash with another maxim.

- A: "Why did C absent?"
B: "Something happened in the road."

There is no reason to suppose that B is opting out; his answer is, as he well knows, less informative than is required to meet A's needs. This infringement of the first maxim of quantity can be explained only by the supposition that B is aware that to be more informative would be to say something that infringed he maxim of quality, 'do not say what you lack adequate evidence for', so B implicates that he did not know what happened in the road.

Third, the example that involves exploitation, that is, a procedure by which a maxim is flouted for the purpose of getting in a conversational implicature by means of something of the nature of a figure of speech. For instance in the example in which maxim of quality is flouted as in ironic expression “X is a fine friend”. In fact, X, with whom A has been on close terms until now, has betrayed a secret of A’s to a business rival (Cole et al., 2004: p. 51).

2.1.2 Types of Conversational Implicature

Grice (1975) divided two different types of conversational implicature:

2.1.2.1 Generalized Conversational Implicature

Grice (1975) called the first kind of conversational implicature by Generalized Conversational Implicature (GCI). The utterance is categorized as GCI when there is no special knowledge is required in the context to calculate the additional conveyed meaning. For example in English involves any phrase with an indefinite article of the type “a or an X”, such as “a garden” and “a child” as in (2.2). These phrases are typically interpreted according to the generalized conversational implicature that an X \Rightarrow not speaker’s X which The symbol ‘ \Rightarrow ’ is used to stand for ‘conversationally implicate’ and the symbol ‘ $\sim \Rightarrow$ ’ is used to stand for ‘do not conversationally implicate’.

A: “I was sitting in a garden one day. A child gave me a flower.” (2.2)

B: “How did you respond him?”

The Implicatures in (2.2) is categorized into GCI because the phrase ‘the garden’ and ‘the child’ mentioned are not speaker’s, they are calculated on the principle that if the speaker was capable of being more specific, then he or she would have said “my garden” and “my child”.

2.1.2.2 Particularized Conversational Implicature

Particularized conversational implicature (PCI) is an implicature which is carried by saying that p on a particular occasion in virtue of special features of the context (Geurts (2010): p. 17). By way of illustration to differentiate between generalized and particularized conversational implicature, consider the two conversational implicatures in Mary’s utterances below.

- John: How did yesterday’s guest lecture go?
 (2.3) Mary: Some of the faculty left before it ended.
 + >(a) Not many/most/all of the faculty left before the lecture ended
 + > (b) The lecture didn’t go well

The conversational implicature in (2.3a) has a very general accuracy of meaning. Any utterance of the form ‘Some x are Y’ will have the default interpretation ‘Not many/most/all x are Y’. This interpretation will go through without needing any particular context; hence (2.3a) is a GCI. By contrast, the conversational implicature in (2.3b) depends crucially on context of some kinds. Mary’s reply points to a possible connection, namely, if some of the faculty left a lecture before it ended, the lecture may not have gone well. Therefore, the sentence (2.3b) is categorized as PCI because it needs such a specific connection to determine the conversational implicature meaning.

2.1.3 Properties of Conversational Implicature

Grice (1975) formulated six properties of conversational implicatures:

2.1.3.1 Defeasibility

Defeasibility means conversational implicature can simply disappear in certain linguistic or non-linguistic contexts (Bublitz & Norrick, 2011: p. 408). Thus, they are cancelled if they are inconsistent with: (i) semantic entailments, (ii) background or ontological assumptions, (iii) contexts, (iv) priority Conversational Implicatures. To make it clear, here is the example of defeasibility, (The symbol ‘+>’ is used to stand for ‘con conversationally implicate’ and the symbol ‘~ + >’ is used to stand for ‘do not conversationally implicate’.)

(2.4) John failed to win, but he did not even try.

(2.5) You look tidier with your dirty shoes.

These examples show that conversational implicature meaning can be cancelled by some reasons. The example (2.4) shows defeasibility property of conversational implicature because the meaning of the clause ‘John failed to win’ is cancelled by additional clause ‘but he did not even try. Moreover, the meaning of sentence (2.5) is cancelled by the context. Thus, it is inapplicable that a person will look tidier when he or she wears the dirty shoes.

2.1.3.2 Non-detachability

Non-detachability means any linguistic expression with the same semantic content tends to carry the same conversational implicature (Bublitz & Norrick, 2011: p. 408). Therefore, using synonym of the word in an utterance will convey

the same meaning of its conversational implicature. This is because conversational implicatures are attached to the semantic content, rather than the linguistic form, of what is said. For example:

- (2.6) Clara almost/nearly lost /came close to losing her job.
 +> Clara did not (quite) lose her job

Conversational implicature meaning cannot be detached from an utterance simply by replacing the relevant linguistic expressions with their synonyms. The example (2.6) indicates that the use of any linguistic expression that is synonymous with *almost* will give rise to the same conversational implicature.

2.1.3.3 Calculability

Calculability means conversational implicatures can transparently be derived via the cooperative principle and its component maxims (Bublitz & Norrick, 2011: p. 408). Moreover, conversational implicature must be calculable; reached by an identifiable process of calculation and reasoning (Siobhan 2011: p. 79). For making clear understanding about calculability property, the researcher provides the example in (2.7) below.

- (2.7) She : “Have you put out the lights and locked the door?”
 He : “I’ve put out the light.”

The utterance (2.7) identified having calculability properties because the analysis because it reached by identifiable process of calculation and reasoning as follow.

- (i) He said that he has put out the lights but not that he has locked the doors.
- (ii) There is no reason to suppose that he is not observing the maxims.

- (iii) If he had been in position to say that he has locked the doors this would have been cooperative (following the first maxim of quantity)
- (iv) He must not be in position truthfully to say that he has locked the doors.
- (v) He knows (and knows that I know that he knows) that I can see that the supposition that he has not locked the doors is required.
- (vi) He has done nothing to stop me thinking that he has not locked the doors.
- (vii) He intends me to think, or is at least willing to allow me to think, that he has not locked the doors.
- (viii) And so he has implicated that he has not locked the doors. (Adapted from Grice 1975: 31 in Siobhan 2011)

2.1.3.4 Non-conventionality

Non-conventionality means conversational implicatures, though dependent on saying of what is coded, are non-coded in nature (Bublitz & Norrick, 2011: p. 408). In other words, they rely on saying of what is said but they are not part of what is said. For example:

- (2.8) Daisy : “Oh, her hair is very beautiful.”
 Melly : “Yeah, I cannot see her face.”

Hence, actually what Daisy means by using the word “beautiful” is “mess”. Thus, she said ironically to express someone’s disordered hair. It is proved by Melly’s utterance “I cannot see her face”. Logically, someone who has beautiful hair will also look beautiful. However, while someone cannot see someone’s face because of her hair, it means that her disordered hairs cover her beautiful face.

2.1.3.5 Reinforceability

Reinforceability means conversational implicatures can be made explicit without producing too much of a sense of redundancy (Bublitz & Norrick, 2011: p. 409). This is because conversational implicatures are not part of the conventional import of an utterance. Therefore, the meaning of conversational implicature will be understood easily. For example:

- (2.9) I need two spoons of sugar soon.
 (2.10) I need two, no more than two spoons of sugar soon.

Therefore, the conversational implicature in utterance (2.9) is made explicit in (2.10). But the sentence (2.10) is not judged to be semantically redundant.

2.1.3.6 Universality

Universality means conversational implicatures tend to be universal, because they are motivated rather than arbitrary (Bublitz & Norrick), 2011: p. 409). In other words, conversational implicature can be determined for several interpretations. For example:

- (2.11) Jessica had a baby and got married.
 +> Jessica had a baby then she got married
 +> Jessica had a baby without getting married first
 +> Jessica is a married woman who had a baby

The example (2.11) shows conversational implicature meaning can be determined by several interpretations. However, the hearers have to observe the context to make an interpretation of what they have already heard from the speaker.

2.1.4 The Cooperative Principle

Conversational implicature cannot be separated from Grice's (1975) cooperative principle. The explanation and its specific submaxims are the driving force behind conversational implicature. Cooperative principle means the interlocutor makes his or her contribution as is required, when it is required, by the conversation in which he or she is engaged.

- **Maxim of Quality**

The speakers have to try to make your contribution one that is true. First, they are expected to say what they believe to be false. Second, they are not allowed to say that for which they lack adequate evidence.

- **Maxim of Quantity**

The interlocutors have to make their contribution as informative as is required (for the current purposes of the exchange). Furthermore, they are expected not to make their contributions more informative than is required.

- **Maxim of Relation**

The speakers' utterances have to be relevant with the context of the conversation.

- **Maxim of Manner**

The interlocutors are expected to be perspicuous by avoid obscurity of expression and ambiguity. Moreover, they are expected to be brief (avoid unnecessary prolixity) and be orderly.

Grice's (1975) theory of conversational implicature has been presented in this chapter. Moreover, the explanation about the concept of conversational implicature in this chapter will give much contribution in analyzing the data. Therefore, the data are analyzed in the further discussion based on Grice's conversational implicature theory.

2.2 Previous Studies

Studies on implicatures have been done by a number of researchers. Putri (2011) examined implicature as found in transcript of interview between Barack Obama and Hisyam Melhem from Al-Arabiya TV by using cooperative principle theory by Grice. This research used pragmatic approach to analyze the data. In this research, the data are Obama's utterances in answering the question from the interviewer. The interview contained 9 dialogues that produced 21 implicatures data. The data are analyzed using Pragmatics approach and *SPEAKING* theory by Hymes and *Cooperative Principle* by Grice.

Thus, this qualitative research found that Obama clearly violated all maxims which consisted of 10 data; one datum of maxim of quality, 8 data of maxim quantity, and one datum of maxim relevance. Moreover, Obama's reasons using implicature during the interview is that he wants to show the power of the United State. However, the statements are bias to one side only. Nevertheless, he wants to be careful with what he says in commending the point of view about the track between Palestinians and Israeli. In conclusion, political reason provided by

Obama aimed to keep the world peace.

Arfiyah (2014) investigated Conversational Implicature in *Sentilan Sentilun* Talk Show on Metro TV. *Sentilan Sentilun* is a talk show which is going through the social and political issues that exist in the society of Indonesia. The writer is interested to analyze violation of the maxim, type of maxim that is flouted and implied meaning. The writer uses conversational implicature theory and cooperative principle theory in this study. The source of the data is two episodes of *Sentilan Sentilun* talk show titled:

1. *Menghargai Perempuan Indonesia* (edition Monday 22 April 2013)
2. *Maaf Memafkan* (edition Monday 25 November 2013)

The data is the conversation between two main characters, *Sentilan* and *Sentilun*, and the guest star. The data are collected by downloading *Sentilan Sentilun* talk show from You Tube, watching and transcribing the conversation and the last is selecting the utterances that flouting the maxim. In analyzing the data, first the writer classified the utterances that flouting the maxim. Then, she indentified the implied meaning of the utterances that flouted the maxim. After analyzing the data, the writer found 20 violences of maxim. From episode *Menghargai Perempuan Indonesia* the writer found 8 violences of maxim. In episode *Maaf Memafkan* there was 12 violences of maxim. The result of the analysis shows that one utterance can be violated more than one maxim of conversation and the utterances that flouted the maxim contain implied meaning.

Vikry (2014) analyzed conversational implicature on Iron Man 3 movie based on pragmatic approach. First, he classified the types of conversational

implicature resulted from strictly observance maxims which have been done by the characters on Iron Man 3 movie. Second, he explained the meaning of those conversational implicatures. In conducting his research, he used descriptive qualitative method to describe and identify the conversational implicature without using any statistical procedures in his analysis. The data in this research were collected by watching the movie and taking notes the dialogues that estimate as implicature in data cards. Furthermore, he analyzed those data by using relevant theory.

After analyzing Iron Man 3 movie, he found conversational implicatures rising because the utterances of the characters non-observance maxims, they 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. Hence, he also found the existence of two types of conversational implicature such generalized and particularized conversational implicature. From fifteen utterances he found more particularized rather than generalized conversational implicature because the characters on this movie flouted maxim manner by giving obscurity information in their communication.

Moreover, Muvida (2015) investigated the conversational implicature used by the three main characters in the hotel Transylvania movie. Hotel Transylvania movie is an animation movie which present fiction story. However, she analyzed that movie from linguistics perspective only. She investigated how the main

characters' utterances in the conversation analyzed by using Grice's theory of conversational implicature. The data are explained by showing the context of situation the types of conversational implicature, the maxim that can be considered, and the implicature of the utterance.

On her research, she classified two points of her research findings. First, the three main characters used both generalized and particularized conversational implicature but she found more generalized than particularized conversational implicature. She also found how the responses of the hearer to generalized conversational implicature made by the speaker. In addition, she pointed out the hearer's responses in particularized conversational implicature sometimes need to make a confirmation question if the hearer do not know the context. Thus, there are four relations between conversational implicature and protective manner, those are doing something for someone happiness, entertaining someone, keeping someone from danger, and sacrificing own feeling for someone happiness.

CHAPTER III

FINDINGS AND DISCUSSION

This chapter presents the data findings of the research. Moreover, the discussion includes the exploration of the results of this present research.

3.1 Findings

This chapter explains the findings on the types and properties of conversational implicature. As has been presented in chapter II, Grice (1975) stated that conversational implicature was divided into two types: generalized and particularized conversational implicature (in Bublitz & Norrick, 2011). Moreover, according to Grice (1975) there were six properties of conversational implicature namely defeasibility, non-detachability, calculability, non-conventionality, reinforceability, and universality. The explanation and the results of investigation are presented below.

Datum 1

Lady Tremaine with her daughters (Anastasia and Drisella) came to Cinderella's house for the first time. Anastasia and Drisella were excited to see their new stepsister-to-be. Even they were astonished at how she styled her hair. When Lady Tremaine came down from her carriage, she was also immediately amazed of Cinderella's beauty.

Ella : "Welcome. I'm so happy to meet you."
 Anastasia: "You have such pretty hair."
 Ella : "Thank you."
 Drisella : "You should have it styled."
 Ella : "Oh. I'm sure you're right."
 "Would you like a tour of the house?"
 Drisella : "What did she say?"
 Anastasia: "She wants to show us around her farmhouse. She's proud of it, I think."
 Drisella : "Do they keep animals inside?"
 Stepmother : "How charming. How perfectly charming." (3.1)

Based on the lexical meaning, the word "charming" used in the utterance (3.1) implicated the meaning "beautiful". The stepmother said the word 'charming' to implicate that Cinderella was not just 'beautiful' but 'very beautiful'. Contextually, the meaning of the word 'charming' was understood by looking at the contexts. When the word 'charming' used in different context, it had different meaning such it was used in ironical expression. The meaning of 'charming' implicated 'very beautiful' because based on the context the stepmother wanted to express her admiration of Cinderella's beauty. The context was required to understand the meaning of particularized conversational implicature. Based on the analysis, the conversational meaning of utterance (3.1) was "How beautiful. How perfectly beautiful you are, Cinderella". Therefore, the utterance (3.1) was categorized as particularized conversational implicature.

As the researcher mentioned before, conversational implicature cannot be separated from semantic content. It can be determined by analyzing its semantic content, not lexical meaning. Therefore, the utterance (3.1) was categorized having non-detachability property because the semantic content in this utterance

was that ‘how beautiful you are, Cinderella’. The speaker wanted to say that Cinderella was beautiful. In this context, the word ‘charming’ implicated ‘beautiful’. Therefore, the meaning of ‘charming’ was the same as ‘beautiful’ so that the word ‘charming’ implicated the same conversational implicature as ‘beautiful’. Contextually, the beauty of Cinderella had already proved by Anastasia and Drisella who commented Cinderella’s beautiful hair. Thus, it is clear that someone who was charming or beautiful in this context was Cinderella.

Besides having non-detachability, the utterance (3.1) also has reinforceability property. The utterance (3. 1) was identified having reinforceability property because it contained explicitly emphasis statement with the word ‘perfectly’. Using the additional word ‘perfectly’ on the sentence (3. 1) was not exaggerate because it was used to show and give stress to the highest level of beauty based on stepmother’s opinion. Therefore, despite implicature has known that it conveyed implicit messages, it was acceptable that implicature also can be made explicitly only if not producing too much sense of exaggerate. Thus, the additional word “perfectly” was not judged to be semantically redundant.

Datum 2

Cinderella’s family was celebrating the new family members (stepmother and stepsisters) by having a party. Her family invited some friends and served various kinds of food and beer. They also conduct a gamble through playing card. The stepmother and two stepsisters joined and enjoyed the party. One of their friends was Baron who won the gamble for many times. Due to the circumstances

was happy the stepmother commented to Baron.

Stepmother : “Oh, you are awful, Baron.” (3.2)
 Baron : “Ah, fortune favors me again.”

The utterance (3.2) identified flouting maxim of quality because in fact Baron won the game. However, the stepmother appreciated his lucky by saying the opposite. Furthermore, the utterance (3.2) was categorized into particularized conversational implicature because it required special knowledge of context to understand the implied message beyond what was said. Apparently, the meaning of sentence (3.2) was that ‘Baron is terrible’. However, the stepmother’s intended message of saying (3.2) was that she wanted to appreciate the luckiness of Baron. Through the statement (3.2) the stepmother tried to make the sense of envious of Baron’s fortune on that day. Based on the analysis, the conversational meaning of the utterance (3.2) was ‘you are lucky, Baron’. Thus, she used the sentence (3.2) ironically to show her appreciation in different way.

The utterance (3.2) contained the property of defeasibility. Based on the definition of defeasibility, conversational implicature can simply cancelled if they are inconsistent with semantic entailment, background assumption and context. First, the conversational implicature in (3.2) was inconsistent with the context. Based on the context above, the stepmother said the sentence (3.2) ironically to show her appreciation in different way. The original meaning of ‘awful’ was cancelled in this context because it showed the opposite meaning. Thus, the meaning of the utterance (3.2) was defeated by the inconsistency of the context.

Moreover, the utterance (3.2) identified having non-conventionality property because the implicated meaning of 'awful' cannot be understood without knowing the context. This because conversational implicature depended much on the meaning of what was said but they were not part of what was said. In other words, conversational implicature depended on meaning content rather than its structure as conventional implicature. The meaning of 'awful' which was conventionally meant 'terrible' was changed to the opposite meaning as 'fortunate' or 'lucky'. This was because the context of conversation showed the contrast situation. Thus, the conversational implicature meaning of the utterance (3.2) was 'you are fortuitous, Baron'.

Datum 3

When Cinderella and her stepmother had conversation, Anastasia and Drisella fought for the room. Apparently, they were not comfortable with their shared room on their new house.

- | | |
|------------|--|
| Drisella | : "There isn't room for me and all of your clothes!" |
| Anastasia | : "Well, then make yourself smaller!" |
| Stepmother | : "Anastasia and Drisella have always shared a room, such dear, affectionate girls." (3.3) |
| Anastasia | : "Or...Or better yet, disappear entirely!" |
| Drisella | : "You'd like that, wouldn't you?" |
| | "Sometimes I could scratch your eyes out!" |

The utterance (3.3) was categorized as particularized conversational implicature because the implicated meaning of this utterance cannot be understood without knowing a particular context. In this context, the stepmother wanted to keep her daughters' pride in Cinderella's eyes. By saying the utterance

(3.3) she hoped that Cinderella would not think that her daughters really quarrel just because they have always shared a room. She also wanted to take Cinderella's sympathy to give more room for her daughters. Therefore, the implicature meaning of the utterance (3.3) was 'Anastasia and Drisella have always shared a room, such dear, affectionate girls even though they looked like always fought for the room'.

Moreover, the utterance (3.3) was discovered having defeasibility because the meaning of 'such dear, affectionate girls' was cancelled based on the fact. In this context, the fact showed that the stepmother's daughters fought for a room. This was against the meaning of 'affectionate girls' which considered as 'the girls who have always kept peace all time'. Therefore, the meaning of utterance (3.3) was defeated by the context.

In addition, the utterance (3.3) had non-conventionality because its meaning did not depend on conventional meaning. The meaning of the utterance (3.3) was determined by concerning at the context. Thus, based on the context of conversation, the conveyed meaning of utterance (3.3) was the opposite of 'such dear, affectionate girls' original meaning. Moreover, the utterance (3.3) was identified having calculability property because there was a process to calculate the interpretation of its conversational meaning. Here was the calculation of interpreting the meaning of its conversational implicature.

First, the stepmother said that her daughters have always shared a room, such dear, affectionate girls but she did not say the reason why they always shared a

room. If she had been in a position to say the reason why her daughters always shared a room this would not have been cooperative (not following the maxim of relevance). Moreover, she must not be in a position truthfully to say that there was no more room for her daughters in her previous and new house. In addition, she knew (and knew that Cinderella knew that she knew) that Cinderella can see the supposition that she has not mentioned the reason was required to keep her daughters' honor. Meanwhile, she has done nothing to stop Cinderella thinking that she has no more rooms for her daughters. She also intended Cinderella to think, or was at least willing to allow Cinderella to think, that she did not mention there was no more room on their house. Therefore, she so has implicated that she needed some bigger room to be used for her daughters

Datum 4

When Cinderella and her stepmother had conversation, Anastasia and Drisella fought for their room. Apparently, they were not comfortable with their shared room on their new house. After became the witness of their quarrel, the stepmother tried to give a clue what she wanted from Cinderella.

Stepmother : "The attic. Quite so."
 Ella : "The attic?"
 Stepmother : "Yes. Oh, only temporarily, while I have all the other rooms redecorated."
 "The attic's so nice and airy and you'll be away from all of our fuss and bother." (3.4)
 "You'd be even more cozy if you kept all this bric-a-brac up there with you. Keep you amused."

The utterance (3.4) was categorized as generalized conversational implicature because the meaning of this utterance still can be understood without knowing a particular context. Therefore by saying the sentence (3.4) the stepmother wanted to deliver her meaning of 'if you are in the attic, you will feel more comfortable'. In order to understand the implicated meaning of (3.4) the special knowledge of its context was not required so that the meaning of (3.4) can be accepted in various contexts.

Besides its types, the utterance (3.4) had two properties of conversational implicature such non-conventionality and universality properties. The utterance (3.4) had non-conventionality because the speaker's mean was not appeared in its lexical form. The speaker or the stepmother wanted to deliver other message of 'if you are in the attic, you will feel more comfortable'. Furthermore, the utterance (3.4) had universality property because there were several conversational implicature meaning can be conveyed from this utterance. There were three interpretations of the utterance (3.4) such 'the attic will be the best place for you to stay', 'you will be more comfortable to be in attic, and 'I will be more comfortable if you are away from us'. Thus, those interpretations only can be determined by observing the context.

First, the implicature 'the attic will be the best place for you to stay' was one of possible meanings of the utterance (3.4) because the stepmother tried to tell Cinderella the condition of the attic. She convinced her that the attic was not a bad place at all. The stepmother tried to give an idea of the best place which was

considered the most suitable to be stayed. Thus, according to the stepmother, the attic on their house was the best place to Cinderella to stay.

Second, the implicature of (3.4) was ‘you will be more comfortable to be in attic’. Through the utterance (3.4), the speaker (stepmother) wanted to persuade Cinderella to move and stay in attic which considered nicer place than her own room. She meant Cinderella to stay in an airy and nice place rather than in their house with her stepsisters’ fuss. By moving to attic, Cinderella would be free from her stepmother and stepsisters’ bother.

Third, the last possible meaning of utterance (3.4) was that ‘I will be more comfortable if you are away from us’ because the stepmother actually did not like Cinderella to bother her and her daughters’ life. Moreover, she did not want Cinderella to live better than her daughters’. However, the stepmother tended to be indirect in delivering her intention. Because of Cinderella’s kind, she was luckily got what she wanted. In addition, she was successfully treated Cinderella like her servant.

Datum 5

The context of this data was the same as in datum 4. When Cinderella and her stepmother had conversation, they watch Anastasia and Drisella fought for about their room. Apparently, they were not comfortable with their shared room on their new house. After became the witness of their quarrel, the stepmother tried to give a clue what she wanted from Cinderella.

Stepmother : “What a wonderful idea. What a good girl you are.”
Ella : “I can stay in the...”

- Stepmother : “The attic. Quite so.”
 Ella : “The attic?”
 Stepmother : “Yes. Oh, only temporarily, while I have all the other rooms redecorated.”
 “The attic's so nice and airy and you'll be away from all of our fuss and bother.”
 “You'd be even more cozy if you kept all this bric-a-brac up there with you. Keep you amused.” (3.5)

The utterance (3.5) was classified to be generalized conversational implicature because the meaning of this utterance still can be understood in general context. The special knowledge about the context was not required to convey conversational implicature meaning. Therefore by saying the sentence (3.5) the stepmother wanted to carry her other meaning beyond what she said such ‘I did not want to be bothered by your stuff’s existence’.

The conversational implicature of the utterance (3.5) can be conveyed because it had several properties of conversational implicature such non-detachability, non-conventionality, and universality. As mentioned before that non-detachability property meant conversational implicature with the same semantic content tends to carry the same conversational implicature. This because conversational implicatures were attached to the semantic content, rather than the linguistic form of what was said. Thus, the utterance (3.5) conveyed the meaning ‘I did not want to be bothered by your stuff’s existence’. The word ‘cozy’ was used as the other linguistic expression which has meaning ‘comfortable’. In addition, the word ‘bric-a-brac’ represented the meaning ‘stuff’. Even though there were other linguistic expressions used in the utterance (3.5), the meaning conveyed still the same as its original meaning.

This utterance also has non-conventionality property because the intended meaning conveyed did not depend on literal meaning. This happened because conversational implicature was arisen from the context not from its lexical meaning. Therefore contextually the utterance (3.5) carried the meaning 'I did not want to be bothered by your stuff's existence'. Furthermore, the utterance (3.5) had universality property because its implicated meaning was determined by several interpretations. This was because conversational implicature is motivated rather than arbitrary.

As mentioned before that conversational implicature was often a disjunction of several possible interpretations of an utterance and was often indeterminate. The conversational implicature used in utterance (3.5) contained universality property of conversational implicature because there were three possible conversational implicatures of the sentence (3.5).

First, the implicature 'you will be cozier by bringing all your stuff in your room to the attic' was the first possible meaning of the utterance (3.5) because the stepmother tried to convince Cinderella to move her stuff for her comfortable. So that by bringing all her stuff, Cinderella did not need to loiter to the downstairs for picking what she needs on her stuff.

Second, the implicature meaning of (3.5) was 'your stuff is your happiness'. Through the utterance (3.5), the speaker (stepmother) believed that Cinderella's stuff was her happiness. She was sure that Cinderella considered that bric-a-brac was something very important to her (Cinderella) and it is nothing to

her (stepmother). That was why, the stepmother wanted Cinderella to move that bric-a-brac with her.

Third, the last possible meaning of utterance (3.5) was that ‘I did not want your stuff still at here’ because the stepmother actually did not like Cinderella’s stuff still at her room. She meant Cinderella’s stuff was a trash that will make the room dirty. In addition, she did not want Cinderella to come in her room again just for her stuff. It will bother stepmother’s convenience. Thus, by saying (3.5) the stepmother completely delivered all she wanted to chase Cinderella away from her room.

Datum 6

One day, the royal assistance declared that the prince invited all the girls to come to the ball in the palace. Ella delivered that good news to her stepmother and two stepsisters. Then she was asked by the stepmother to tell the seamstress to make three new gowns. Listened to her stepmother’s order, she did not mean to bother her by giving her a new gown. What all she wanted was going there to see her new friend without new gown. Ella once misunderstood to the stepmother’s sentence. In fact, the stepmother also did not mean to give her a new gown and clarified soon that misunderstanding.

- Drisela : “Mummy, she believes the other dress is for her. Poor, slow, little Cinders. How embarrassing.”
- Stepmother : “You're too ambitious for your own good.”
- Ella : “Oh, no. I only want to see my friend.”
- Stepmother : “Let me be very clear. One gown for Anastasia, one for Drisella, and one for me!” (3.6)
- Anastasia : “She doesn't know what that means.”

The utterance (3.6) was categorized as generalized conversational implicature because there was no special knowledge to calculate the intended message beyond what the stepmother said. The stepmother wanted to make her statement clear by saying (3.6) and she did not want Cinderella to be misunderstood. Therefore, the utterance (3.6)'s intended meaning was 'there is no gown for you, Cinderella'. The stepmother did not say this meaning directly because the formulation of the utterance (3.6) was considered giving more power to force Cinderella to think that her stepmother did not provide new gown for her. Furthermore, the use of the word 'one for [...]' three times was considered to be more meaningful to give the conclusion of 'there are only three gown provided for her and her two daughters'.

Besides the types, the utterance (3.6) was identified having calculability conversational implicature because it was successfully strictly observing four maxims. First, the utterance (3.6) observed the maxim of quality because the stepmother believed the truth that she did not want to give new gown for Cinderella. In fact, certainly she did not provide new gown for Cinderella. Second, the utterance (3.6) observed the maxim of quantity because the stepmother asked only three gowns, not more. In addition, she made her words clear by saying 'one gown for Anastasia, one gown for Drisella, and one for me'. Third, the utterance (3.6) observed the maxim of relevance because the stepmother's utterance was relevant to the context of conversation. The last, the

utterance (3.6) observed the maxim of manner because the stepmother did not obscurity expressed her intention. She delivered her words briefly and did not show any ambiguity.

Other property of conversational implicature that contained in the utterance (3.6) was reinforceability. Reinforceability means conversational implicatures can be made explicit without producing too much of a sense of redundancy. After the statement 'let me be very clear' the speaker added the sentence 'One gown for Anastasia, one for Drisella, and one for me' to emphasize the things that she wanted to make clear. The stepmother's utterance did not produce too much sense of redundancy, so that the meaning of utterance (3.6) simply logically accepted.

Datum 7

Ella and her stepmother were in conversation. They talked about the preparation for attending the ball. The stepmother thought that all the girls would show their most beautiful appearances to the prince. That was why, the stepmother asked Cinderella to order three new gowns to the seamstress. Cinderella misunderstood that she would be given one of the new gowns, but her stepmother denied even insulted her. Cinderella did not mean to be given a new gown, but she was very disappointed of her stepmother's humiliation.

Ella	: <i>(She speaks French)</i>
Stepmother	: "Good. Right. That's settled then. Now go!" "Every girl in the kingdom will be chasing the prince."(3.7) "You must get there first before the seamstress is drowning in work!"

Anastasia : “Tell me what she said, Drisella.”
 Drisella : “I speak French, not Italian!”

The utterance (3.7) was categorized as generalized conversational implicature because based on the lexical meaning, the word “every” used in the utterance (3.7) implicated the meaning “all” (Grice, 1975). Furthermore, the utterance (3.7) observed maxim of quantity which implicated the information of ‘all the girls’ from the words “every girl”. Therefore, “every girl in the kingdom” meant “all the girls in the kingdom”. Moreover, the linguistic expression “every girl” conveyed the conversational implicature “all the girls” in various contexts. This was because there was no special knowledge of context to understand the implicit message. Without understanding the particular context, the listener still understood what the implied message beyond what was said on the utterance (3.7).

The property of conversational implicature that contained in utterance (3.7) was non-detachability. It was non-detachability because the meaning of ‘every girl’ in this utterance represented the meaning ‘all the girls’. Non-detachability meant conversational implicatures were attached to the semantic content, rather than the linguistic form of what was said. Semantically, the meaning of ‘every girl’ brought the implicature ‘all the girls’ and so did vice versa. Therefore, the implicature meaning of ‘every girl in the kingdom will be chasing the prince’ was ‘All the girls in the kingdom will be chasing the prince’.

Datum 8

The stepmother and her daughters wore their new gowns and were ready to go to the ball. The stepmother was amazed of her daughters' beauty with their new gown. However, Ella still was not allowed to join with them.

Stepmother : "My dear girls. To see you like this...it makes me believe one of you might just snare the prince. And to think I have two horses in the race!" (3.8)

"I dare to say no one in the kingdom will outshine my daughters."

"Cinderella?"

Ella : "It cost you nothing."

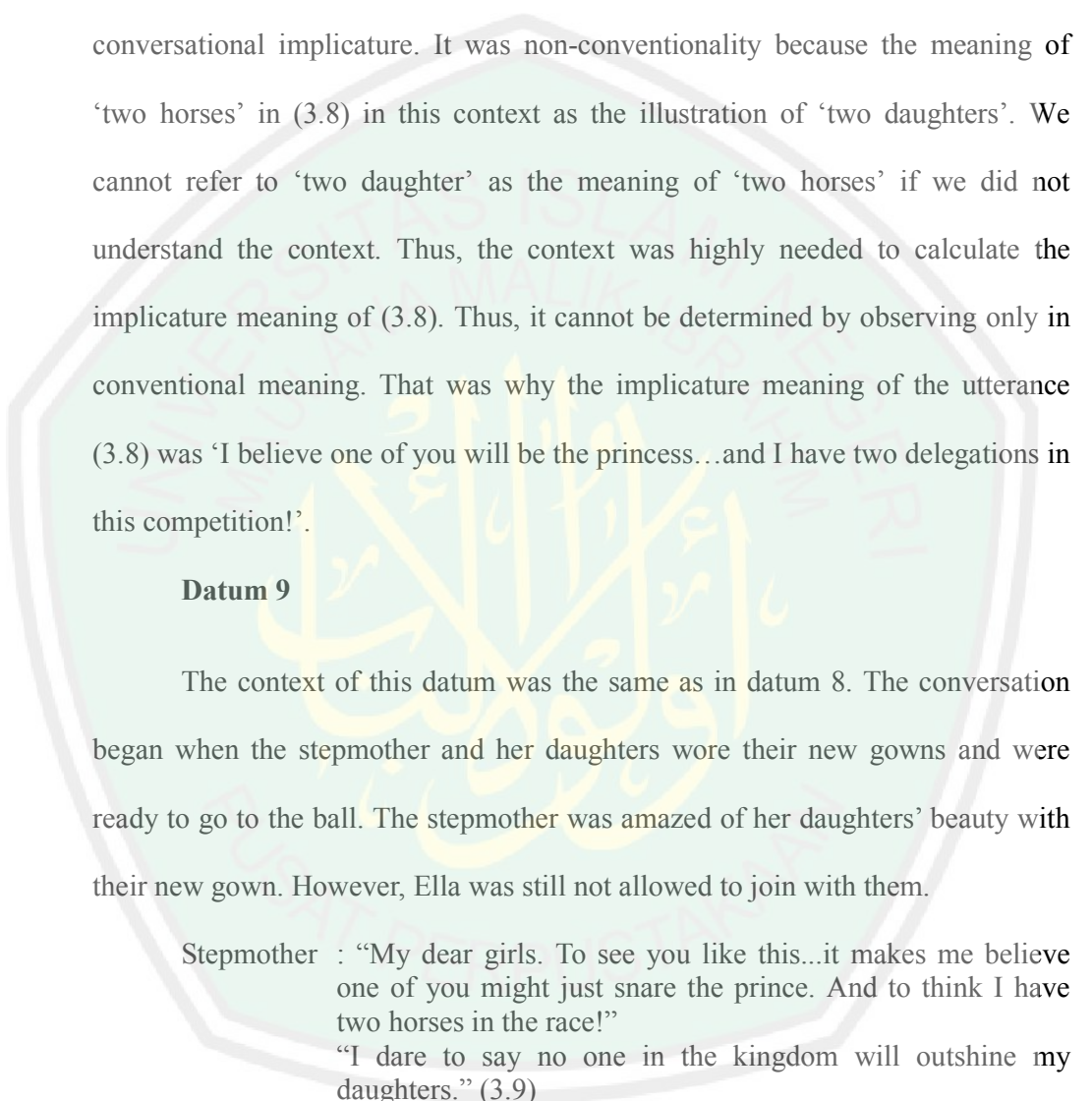
"It was my mother's old dress, you see. And I took it up myself."

Drissella : "Ooh-la. Cinderella at the ball! No one wants a servant for a bride."

The utterance (3.8) flouted maxim of manner because the use of the word 'horses' after talking about her daughters showed ambiguity and irrelevance. First, the words 'two horses' can be interpreted as 'two daughters'. Besides, the meaning of 'two horses' was difficult to be determined because 'daughters' and 'horses' were different things. Therefore, based on the context this ambiguity led to determine the conversational implicature.

The utterance (3.8) was categorized as particularized conversational implicature because the possible interpretation of the word 'two horses' was 'two daughters'. As the particularized conversational implicature relied much on context, therefore, in this context the researcher identified 'two horses' here as 'two daughters'. Furthermore, the use of the words 'two horses' implied the purpose that the stepmother delegated two delegations in one competition.

Therefore, she hoped that she had more possibilities to get the prince's heart from her two daughters.

The utterance (3.8) contained non-conventionality properties of conversational implicature. It was non-conventionality because the meaning of 'two horses' in (3.8) in this context as the illustration of 'two daughters'. We cannot refer to 'two daughter' as the meaning of 'two horses' if we did not understand the context. Thus, the context was highly needed to calculate the implicature meaning of (3.8). Thus, it cannot be determined by observing only in conventional meaning. That was why the implicature meaning of the utterance (3.8) was 'I believe one of you will be the princess...and I have two delegations in this competition!'.


Datum 9

The context of this datum was the same as in datum 8. The conversation began when the stepmother and her daughters wore their new gowns and were ready to go to the ball. The stepmother was amazed of her daughters' beauty with their new gown. However, Ella was still not allowed to join with them.

Stepmother : "My dear girls. To see you like this...it makes me believe one of you might just snare the prince. And to think I have two horses in the race!"

"I dare to say no one in the kingdom will outshine my daughters." (3.9)

"Cinderella?"

Ella : "It cost you nothing."

"It was my mother's old dress, you see. And I took it up myself."

The utterance (3.9) was identified as generalized conversational implicature because the conversational implicature which arisen from this utterance was 'the stepmother believed that her daughters would be the most beautiful girls in the kingdom'. Moreover, the utterance (3.9) fulfilled maxim of relevance because the meaning of the utterance was relevant with the context of conversation.

In order to understand conversational implicature it relied much on the context, however, the role of lexical meaning was also important. Based on the concept of generalized conversational implicature, the speaker said the words 'I dare to say' on the utterance (3.9) implicates 'I extremely believe' or 'I feel absolutely sure'. Thus, the speaker obeyed maxim of quality because she was sure about her feelings. In addition, generally the words 'I dare to say' had the same meaning 'I extremely believe' or 'I feel absolutely sure' in many contexts. Therefore, an understanding of a particular context was not required to convey the meaning 'I extremely believe' or 'I feel absolutely sure' which comes from the interpretation of the words 'I dare say'.

Thus, the utterance (3.9) was identified having non-detachability property because the use of linguistic expression contained in this utterance conveyed the same implicature meaning. The meaning of 'outshine' carried the same implicature meaning such 'beautiful'. Contextually, in various contexts the use of the word 'I dare to say' brings the implicature that the speaker believed in what she said.

Datum 10

Cinderella was ready to go to the palace to attend the ball. She dressed herself by an old gown owned by her mother. However, her stepmother still did not allow her to join to the ball. She insulted Cinderella by breaking her old gown.

- Ella : “Rags?”
 “This was my mother's.”
 Stepmother : “Oh, I'm...sorry to have to tell you...but your mother's taste was questionable.”(3.10)
 “This thing is so old-fashioned it's practically falling to pieces.”
 “The shoulder's frayed. It's falling to bits. And this!”

The utterance (3.10) was categorized as particularized conversational implicature because it required special knowledge of context to understand the implied message beyond what was stated. The word ‘questionable’ in this context meant ‘bad’ based on the stepmother’s perspective. The stepmother believed that the taste of Cinderella’s mother was bad; therefore she said that way to make a sense of politeness. Thus, the implicated meaning of the utterance (3.10) is ‘[...] your mother’s taste was bad’.

The property of conversational implicature contained in (3.10) was non-conventionality because the meaning of this utterance determined by the context. Non-conventionality also meant conversational implicature cannot be made by its conventional or literal meaning. Therefore, this conversational implicature meaning was “[...] your mother’s taste was bad’. Besides having non-conventionality, the utterance (3.10) also had universality property because the meaning of this utterance can be determined by several interpretations. First,

the intended meaning of the utterance (3.10) was “[...] your mother’s taste was bad’ because in this context the speaker did not like the style of Cinderella’s mother’s gown. Second meaning was “[...] I’m confused with your mother’s taste’. In this context, it also possible that the stepmother was really unsure about the taste of Cinderella’s mother in selecting which gown was beautiful. Therefore, these interpretations were appropriate in this context.

Datum 11

Cinderella was ready to see her friend, Mr. Kit with her mother’s old dress. However, the stepmother prohibited Cinderella to go and even broke Cinderella’s dress with her own hand.

Drisella	: “It’s a ridiculous, old-fashioned joke!”
Ella	: “How could you?”
Stepmother	: “How could I otherwise?”
	“I will not have anyone associate my daughters with you.”
	“It would ruin their prospects to be seen arriving with a ragged servant girl.”
	“Because that is what you are. And that is what you will always be. Now mark my words!” (3.11)
	“You shall not go to the ball!”

The utterance (3.11) was categorized as particularized conversational implicature. As mentioned before that ‘particularized conversational meaning was only can be understood by knowing special context’, the intended meaning of the utterance (3.11) was ‘you will always be a ragged servant girl’. The speaker meant to insult Cinderella by saying the sentence (3.11).

The utterance (3.11) was investigated having reinforceability property because in this utterance the speaker emphasized her intended meaning explicitly

by saying '[...] and that is what you always be'. Theoretically, this kind of utterance implied conversational implicature which the intended message can be conveyed explicitly by using additional words without producing sense of exaggeration. Thus, by adding the word '[...] and that is what you always be' the speaker did not mean to be exaggerate, she just repeated her words to emphasize that Cinderella just a servant and she was always be a servant.

In addition, the utterance (3.11) had defeasibility property because the meaning of (3.11) was cancelled in the end of the story. When the stepmother said (3.11) she believed that Cinderella cannot be other person but a ragged servant. Whereas in the end of the story, its meaning was vanish by the context. This was because in the final story Cinderella really changed her status as low class girl and became the queen. Furthermore, the utterance (3.11) also had non-conventionality because the intended meaning of 'ragged servant' was not mentioned in its form. Therefore, the meaning of (3.11) was determined by the context

Datum 12

Cinderella with the fairy godmother's magic arrived in the ball. She was successfully became the most beautiful girl in the palace. There was no one know that the most beautiful girl was Cinderella even the stepmother and her stepsisters did not recognize her. All people in the palace starred at her and some girls were envy of her beauty.

Princess Chelina	:	"Who is she?"
Grand Duke	:	"I have no idea."
Anastasia	:	"Who's that, Mama?"
Stepmother	:	"I'm not exactly sure, but this does not bode

well.”(3.12)

Drisella : “That's a lovely dress she's got on.”
 Anastasia : “And how pretty she is.”

The utterance (3.12) was categorized as generalized conversational implicature because the meaning of (3.12) was understood without knowing special context. Thus, the meaning of utterance (3.12) was ‘I do not know exactly who that girl is, but this is bad premonition’. In addition, this sentence had non-conventionality property because the meaning of this utterance cannot be understood conventionally without knowing the context. Therefore, when the speaker said (3.12) she also meant ‘the attendance of that girl does not bode well’.

Datum 13

Cinderella was successfully attended the ball by the fairy godmother's help using her magic. Moreover, she got a ride a beautiful carriage made by a pumpkin. Cinderella appeared wonderfully charming with a very beautiful blue gown and glass slippers. However, she was late coming to the ball. Precisely, due to her lateness and beauty, she became the cynosure who successfully attracted a lot of attention.

Princess Chelina : “Who is she?”
 Grand Duke : “I have no idea.”
 Anastasia : “Who's that, Mama?”
 Stepmother : “I'm not exactly sure, but this does not bode well.”
 Drisella : “That's a lovely dress she's got on.”
 Anastasia : “And how pretty she is.”
 Stepmother : “Concentrate! You must turn the prince's head, you fools! Now, get out there!”(3.13)

The utterance (3.13) was categorized as particularized conversational implicature because the meaning of (3.13) was understood by knowing special

context. Thus, the meaning of utterance (3.13) was ‘concentrate! you must turn the prince’s attention, you fools! now, get out there!’. When the context was not understood, the meaning of (3.13) will be interpreted literally. While it was considered to be impolite action if someone really ‘turn the prince’s head’, therefore ‘turn the prince’s head means ‘turn the prince’s attention’.

The utterance (3.13) was identified having non-detachability property of conversational implicature because the linguistic expression ‘the prince's head’ in this context carries the same semantic content of ‘the prince's attention’ which tends to carry the same conversational implicature ‘[...] you must turn the prince's attention to you’. This was because conversational implicatures are attached to the semantic content, rather than the linguistic form of what was said. Moreover, the speaker uttered the sentence (3.13) because she consciously realized that both of her daughters were not smart and easy to be instilled. That was the reason why she added the words ‘you fool’ to express her annoyance of her daughters’ condition. Moreover it also had non-conventionality property because the intended message was not mentioned in the form of utterance (3.13).

Datum 14

A number of people in the country came to the palace to attend the ball.

The ball began with a dance between the royal people and the country girls.

Anastasia	: “But no one's asked us to dance.”
Stepmother	: “Gentlemen. Oh!”
	“May I present my daughters, Anastasia, Drisella.”(3.14)
Gentlemen	: “ <i>Mademoiselle.</i> ”
Stepmother	: “Off you go! Smile.”
	“Over there. Smile.”

The Prince : “Come with me.”

The utterance (3.14) was categorized as generalized conversational implicature because its meaning was understood without need particular context. The implicated meaning which can be determined in this sentence was ‘I ask you to invite my daughters, Anastasia and Drisella’. Besides its types, the properties that contained in this utterance were reinforceability and universality. It had reinforceability property because the implicature meaning from the utterance (3.14) can be made explicitly. Thus, after mentioning ‘my daughters’ she said ‘Anastasia and Drisella’ to explain that her daughters’ name was Anastasia and Drisella. It would not clear when she did not add additional information about their name. Furthermore, this utterance has universality property because there were two interpretations of its meaning. First, ‘I ask you to invite my daughters, Anastasia and Drisella’. Second, ‘I introduce my daughters, Anastasia and Drisella’ with the meaning that she just introduced them to him. It did not matter that a man would invite to dance or not.

Datum 15

The stepmother was suspicious that the beautiful girl who danced with the prince at palace was Cinderella. She tried to investigate it by herself and successfully found one of glass slipper which owned by that beautiful girl.

Stepmother : “Are you looking for this?”
 “There must be quite a story to go with it.”
 “Won't you tell me?”
 “No?”
 “All right then.”

“I shall tell you a story.”
 “Once upon a time, there was a beautiful young girl
 who married for love.”(3.15)
 “And she had two loving daughters [...]”
 Ella : “No. It was given to me.”

The utterance (3.15) was categorized as particularized conversational implicature because its meaning was understood only by observing particular context. The implicated meaning which can be determined in this sentence was ‘A long time ago, I was married for love’. In order to calculate implicated meaning of (3.15) the speaker used a story to give an example because when the stepmother told her story directly, it would make a sense of complaining her life. So that she used that sentence to keep her politeness toward Cinderella.

The properties of conversational implicature that contained in this utterance were defeasibility and non-conventionality. This was because the meaning of utterance (3.15) was cancelled by the context. In this context, the stepmother's actual meaning of saying '[...] a beautiful young girl' was 'I'. That was why the utterance was identified having defeasibility property. The stepmother's reason of saying so was mentioned in previous paragraph. In addition, it has non-conventionality property because the stepmother's meaning was not stated in the lexical form in (3.15).

Datum 16

The context in this conversation was the same as in Datum 15. The stepmother was suspicious that the beautiful girl who danced with the prince at palace was Cinderella. She tried to investigate it by herself and successfully found

one of glass slipper which owned by that beautiful girl.

- Stepmother : “Are you looking for this?”
 “There must be quite a story to go with it.”
 “Won't you tell me?”
 “No?”
 “All right then.”
 “I shall tell you a story.”
 “Once upon a time, there was a beautiful young girl who married for love.”
 “And she had two loving daughters.”(3.16)
 “All was well...but, one day, her husband, [...]”
 Ella : “No. It was given to me.”

The utterance (3.16) was categorized as generalized conversational implicature because lexically the meaning of ‘two’ showed the certain amount of the daughter. Thus, contextually the meaning of ‘she had two loving daughters’ conversationally implicated ‘she had no more than two daughters’. Furthermore, the datum (3.16) was identified observing maxim of quantity because the words ‘two’ on the utterance (3.16) conveyed clear information of the amount of the daughters. Thus, the words ‘two daughters’ meant ‘the daughters are not less or more than two’. Even though contextually, on the Cinderella movie 2015 it was a fact that Lady Tremaine had only two biological daughters, the meaning of ‘two’ had always implicated only ‘two’ not ‘less than two’ or ‘more than two’ in various context.

The utterance (3.16) had defeasibility property because the meaning of the word ‘she’ was cancelled because of the context. As mentioned before that defeasibility meant conversational implicature simply cancelled if it was inconsistent with semantic entailment or context. In this context, the person who

narrated in the utterance (3.16) was ‘stepmother herself’. Thus, the implicated meaning was ‘I had two loving daughters’. Moreover, it also has non-conventionality property because the intended message of ‘I’ was not mentioned in its lexical form. As stated before that conversational implicature did not depend on conventional meaning.

Datum 17

The context in this conversation was the same as in Datum 15 and Datum 16. The stepmother was suspicious that the beautiful girl who danced with the prince at palace was Cinderella. She tried to investigate it by herself and successfully found one of glass slipper which owned by that beautiful girl.

Stepmother : “[...] I shall tell you a story.”
 “Once upon a time, there was a beautiful young girl who married for love.”
 “And she had two loving daughters.”
 “All was well...but, one day, her husband, the light of her life, died.”(3.17)
 “The next time, she married for the sake of her daughters [...]”
 Ella : “No. It was given to me.”

The utterance (3.17) was categorized as particularized conversational implicature because its meaning was understood only by knowing particular context. The implicated meaning which can be determined in this sentence was ‘all was well...but, one day, her husband who considered being important person, died’. Thus, special knowledge about the context was required to understand the implicature meaning.

Besides categorized as particularized conversational implicature, the

utterance (3.17) had several properties. First, it had the property of defeasibility because the meaning of the ‘her’ was cancelled because the intended meaning of this sentence was ‘I’ so that the possessive word that should be used was ‘my’. Second, it also had non-detachability property because the meaning of ‘the light of her life’ in this context had the same semantic meaning as ‘the important person in her life’. Third, it had non-conventionality because the intended message ‘I’ and ‘important person’ are not stated in its lexical form. The last, it has reinforceability because the speaker tried to emphasize how important her husband to her by adding ‘the light of her life’ which means ‘the important person in her life.’

Datum 18

The context in this conversation was the same as in Datum 15 until Datum 17. The stepmother was suspicious that the beautiful girl who danced with the prince at palace was Cinderella. She tried to investigate it by herself and successfully found one of glass slipper which owned by that beautiful girl.

Stepmother : “[...] I shall tell you a story.”
 “Once upon a time, there was a beautiful young girl who married for love.”
 “And she had two loving daughters.”
 “All was well...but, one day, her husband, the light of her life, died.”
 “The next time, she married for the sake of her daughters..but that man, too, was taken from her and she was doomed to look every day upon his beloved child.”(3.18)
 “She had hoped to marry off one of her beautiful, stupid daughters to the prince[...].”
 Ella : “No. It was given to me.”

The utterance (3.18) was categorized as particularized conversational implicature because its meaning is understood only by knowing particular context. The implicated meaning which can be determined in this sentence was 'The next time, she got married but she was unlucky to see her husband's daughter'. Moreover, the utterance (3.18) also has two properties of conversational implicature namely defeasibility and non-conventionality.

The utterance (3.18) was identified having defeasibility property because the meaning of 'she' and 'her' were cancelled by the context. The intended meaning of (3.18) was 'The next time, I remarried, but I did not happy at all'. Furthermore, the semantic meaning was cancelled in the context. The message of the stepmother would be predicted having happy life by getting remarried was cancelled because the fact, her husband was died and she did not like Cinderella at all. In addition, the sentence (3.18) had non-conventionality property because the other message that arisen was not mentioned in lexical term. Moreover, the intended meaning of (3.18) was not a part of lexical form.

Datum 19

Lady Tremaine was a widow with two daughters who married to Cinderella's father. At the first time they met, Cinderella was very happy with her new family. However, after the death of Cinderella's father, all were not the same. The stepmother very disappointed of her life. She hoped that her and her daughters 'lives would be safe if she married to a rich man like Cinderella's father. In fact, she became the widow again and much worried about her two daughters'

future. Thus, she means to change her daughter's life by marrying off one of them to the prince. However, after the ball conducted, she found that the mysterious princess who came to the ball was Cinderella. She found one of glass slippers used by that mysterious princess on Cinderella's room. Thus, she did not want Cinderella to be involved again in her life. Hence, here is the first example of defeasibility property of conversational implicature.

- Stepmother : "[...] I shall tell you a story."
 "Once upon a time, there was a beautiful young girl who married for love."
 "And she had two loving daughters."
 "All was well...but, one day, her husband, the light of her life, died."
 "The next time, she married for the sake of her daughters..but that man, too, was taken from her and she was doomed to look every day upon his beloved child."
 "She had hoped to marry off one of her beautiful, stupid daughters to the prince, but his head was turned by a girl with glass slippers." (3.19)
 "And so...I lived unhappily ever after [...]"
 Ella : "No. It was given to me."

The utterance (3.19) was categorized as generalized conversational implicature because its meaning still can be understood without knowing particular context. The implicated meaning which can be determined in this sentence was 'I had hoped to marry off one of my daughters to the prince, but his intention was turned by Cinderella.'

The utterance (3.19) contained the property of defeasibility. Based on the definition of defeasibility, conversational implicature can simply be cancelled if they are inconsistent with semantic entailment, background assumption and context.

First, the conversational implicature on (3.19) was inconsistent with semantic entailment. Here was the explanation about the meaning of (3.19). The symbol ‘||-‘ refers to semantically entailed’.

“She had hoped to marry off one of her beautiful, stupid daughters to the prince [...].”

||- She (other woman who does not represent the speaker) hoped to marry off her daughter to the prince

The word “she” that used by stepmother actually represented herself and the word “a girl” represented “you” or Cinderella. In this context, the stepmother tried to tell her experiences to Cinderella through a story but she did not mean to tell a lie. In fact, the utterance (3.19) was inconsistent with semantic entailment, background assumption and the context. Therefore, the utterance (3.19) can be characterized having defeasibility property of conversational implicature because the meaning was cancelled explicitly. In addition the utterance (3.19) also has non-detachability property because the phrase ‘prince’s head’ has the same meaning as ‘prince’s attention’. Therefore, by using ‘prince’s head’ can represent the same message as ‘prince attention’ so that the meaning of conversational implicature was still the same.

Datum 20

Cinderella was surprised by her stepmother’s action taking one of her glass slipper. She kept it in a secret place, but she did not think that the stepmother would really took it even broke it into small piece. Afterward, the conversation

between Cinderella and stepmother occurred.

- Ella : “No. It was given to me.”
 Stepmother : “Given to you. Given to you?”
 “Nothing is ever given. For everything, we must pay and pay.”(3.20)
 Ella : “That's not true.”
 “Kindness is free. Love is free.”

The utterance (3.20) was categorized as generalized conversational implicature because its meaning still can be understood without knowing particular context. The implicated meaning which can be determined in this sentence was ‘everything has to be paid’. Moreover, this utterance was identified having non-conventionally and reinforceability properties. It is non-conventionality because the implied message was not stated in the lexical form. Furthermore, the utterance (3.20) had reinforceability property because its conversational meaning was explained in the further statement. Thus, the explanation of ‘nothing was ever given’ made explicitly without producing too much exaggerate by saying that way.

Datum 21

The context of the story was the same as in Datum 20. Cinderella was surprised by her stepmother’s action taking one of her glass slipper. She kept it in a secret place, but she did not think that the stepmother would really took it even broke it into small piece. Afterward, the conversation between Cinderella and stepmother was continued.

- Stepmother : “Love is not free.”(3.21)
 “Now, here is how you will pay me, if you are to have what you desire [...]”

Ella

Datum 22

Ella

The utterance (3.22) was categorized as generalized conversational implicature because its meaning still can be understood without knowing

particular context. The implicated meaning which can be determined in this sentence was 'you will be ignored if you let me to run the kingdom'. In this context the stepmother wanted to take a position in the kingdom. Moreover, this utterance has non-conventionality property because the meaning of its utterance was determined by the context. This because the speaker's mean is not stated in lexical form.

Datum 23

Cinderella was a kind person, different from her stepmother who always treated her as she wanted. The utterance (3.23) happened when the speaker (stepmother) had a quarrel with Cinderella about the position for being a princess. Hence, the stepmother kept her effort fighting and insulting Cinderella using her words.

Ella : "But he's not a boy."
 Stepmother : "And who are you? How would you rule a kingdom?"(3.23)
 "Best to leave it to me."
 "That way we all get what we want."
 Ella : "No."

The utterance (3.23) was categorized as particularized conversational implicature because its meaning cannot be understood without knowing particular context. The implicated meaning which can be determined in this sentence is 'you are just a servant. You are impossible to rule a kingdom'. When she asked 'who are you?', she did not mean she did not know who Cinderella is but it is said because she wanted to lower Cinderella's pride.

As stated above that non-conventionality meant conversational implicatures relied on the meaning of what was said but they were not part of what was said. Therefore, the utterance (3.23) was investigated having non-conventionality property because the conversational implicature was not conventional implicature. In other words, the researcher wanted to explain the utterance (3.23) lexically which meant ‘a question about the identity of person or commonly a stranger’. However, contextually the speaker wanted to emphasize her thought about Cinderella who was just a servant to her. She meant the servant exactly impossible to be a queen. Thus, lexically the speaker’s intended message cannot be derived by knowing only the lexical meaning. Hence, the context was necessarily needed to derived conversational implicature. Consequently the utterance (3.23) was identified having non-conventionality property of conversational implicature.

Datum 24

After the ball conducted, the prince and the people of the kingdom were busy to find who the owner of one of glass slippers was. Every country girl was allowed to try that glass slippers and finally Cinderella’s house also took the turn. However, even the search at that time at Cinderella’s house; she was not allowed to face the people of the kingdom. Thus, they were willing to be off from her house.

Grand Duke : “Let's be off, Captain.”

Captain : “Just a moment.”

“Madam, there is no other maiden in your house?”

Stepmother : “None.”(3.24)
 Captain : “Then has your cat learned to sing?”

The utterance (3.24) was categorized as particularized conversational implicature because its meaning cannot be understood without knowing particular context. The implicated meaning which can be determined in this sentence was ‘there is no another girl except my daughters’. In this context the stepmother was afraid of Cinderella’s existence. She did not want Cinderella to face the captain of the kingdom. She told a lie to hide Cinderella who was in the attic. Moreover, the utterance (3.24) was identified having defeasibility property because the meaning of ‘none’ in this context is cancelled by the fact of Cinderella’s existence. Therefore, the stepmother’s utterance was not appropriate with the fact.

Datum 25

Lady Tremaine tried to forbid Cinderella to see the prince. Hence, the royal captain was asked to bring Cinderella to try a glass slipper owned by a mysterious princess who left in the middle of ball. However, the prince believed that Cinderella was the owner of the glass slipper.

Stepmother : “I forbid you to do this!”
 Captain : “And I forbid you to forbid her!”
 “Who are you to stop an officer of the king?”
 “Are you an empress?”
 “A saint?”
 “A deity?”
 Stepmother : “I am her mother.”(3.25)
 Ella : “You have never been...and you never will be my mother.”

The utterance (3.25) was categorized as generalized conversational implicature because its meaning still can be understood without knowing

particular context. The implicated meaning which can be determined in this sentence was 'I am her mother who also has the right to forbid Cinderella to follow your command'. In addition, the utterance (3.25) was determined having defeasibility property because the conversational implicature was cancelled because the meaning was inconsistent with semantic entailment, background knowledge and context. The meaning of 'mother' was different from 'stepmother'. Lexically, the meaning of 'mother' was 'a woman who gave a birth a baby' while 'stepmother' was 'a woman who married to his or her father'. Contextually, based on the background knowledge of the context, the speaker was not Cinderella's mother, she was her stepmother. Therefore, the conversational implicature which comes from the utterance (3.25) can be determined having defeasibility property because the meaning is cancelled contextually.

3.2 Discussions

After classifying the data of types of conversational implicature, the question about what types of conversational implicature used by stepmother character in Cinderella movie 2015 were answered. The researcher found fourteen data identified as generalized conversational implicature and eleven data for particularized conversational implicature. From the twenty five data analysis, it can be conclude that generalized conversational implicature showed more dominant than particularized conversational implicature because generalized conversational implicature was the general interpretation of conversational

implicature.

The question about what properties of conversational implicature used by stepmother character in Cinderella movie 2015 were answered. From twenty five data, the researcher found six properties of conversational implicature namely defeasibility, non-detachability, calculability, non-conventionality, reinforceability, and universality. The minority of property of conversational implicature found in data analysis was calculability. This was because most conversational implicature used by stepmother character were arisen from strictly observance maxims. Therefore implicature was infrequently appeared in an utterance which observes four maxims. While the more dominant property that appeared in data analysis was non-conventionality. This was because the meaning of conversational implicature cannot be determined only by observing conventional or lexical meaning.

This finding also showed the relationship between the types and properties of conversational implicature. Based on these research findings, generalized conversational implicature had more various properties than particularized conversational implicature. This was because the meaning of generalized conversational implicature can be determined by observing fewer contexts. While particularized conversational implicature and non-conventionality property of conversational implicature had strong relationship. Based on these research findings, every single particularized conversational implicature had non-conventionality property. This was because particularized conversational

implicature tended much to the context so do the meaning of non-conventionality. Hence non-conventionality meant conversational implicature cannot be determined without observing the context. Therefore, the context became the string that connects the types of particularized conversational implicature and non-conventionality property of conversational implicature.

To sum up, based on the result of investigation, the researcher found the most interesting findings related to the relation between the types and properties of conversational implicature. Moreover, each of eleven data which classified particularized conversational implicature had non-conventionality property. Therefore, the researcher concluded that the stepmother character's utterances on Cinderella movie 2015 which contained particularized conversational implicature consistently having non-conventionality property. Furthermore, this finding was appropriate to Grice's (1975) theory of conversational implicature which comprehended that particularized conversational implicature depended much on the context and its implicit meaning cannot be understood by conventional or lexical meaning. Therefore, the meanings of particularized conversational implicature were not stated on its conventional or lexical form.

CHAPTER IV

CONCLUSION AND SUGGESTIONS

In this chapter, the researcher would like to present conclusion and suggestion after analyzing the types and properties of conversational implicature used by stepmother character's utterances on Cinderella movie 2015.

4.1 Conclusion

Generally, implicature can be understood as the other messages beyond what is said as stated by Grice (1975) (in Bublitz & Norrick, 2011). Implicature was divided into two types: Conversational Implicature and Conventional Implicature. However, this investigation focused only on conversational implicature. Conversational implicature also alienated into two types: generalized and particularized conversational implicature. Moreover, in order to differentiate conversational implicature from conventional implicature, Grice (1975) proposed the theory of properties of implicature such defeasibility, non-detachability, calculability, non-conventionality, reinforceability, and universality.

After presenting and analyzing the data, the researcher discovered twenty five conversational implicatures used by the stepmother character on Cinderella movie 2015. The question about what types of Conversational Implicature used by the stepmother character on Cinderella movie 2015 were answered. The researcher found both Generalized Conversational Implicature (GCI) and

Particularized Conversatioal Implicature (PCI). GCI are found on the utterances which were understood without concerning to the particular context. In addition, the utterances of GCI have more general meaning than PCI in various contexts. While the data of PCI are found on the utterances which knowing the context first is required. Therefore, their intended meanings cannot be well-understood without understanding the context. However, even though the meaning GCI is easier to be understood than PCI, we had to remember that the context cannot be separated from conversational implicature.

To sum up, in order to answer the second research question, from twenty five data, the researcher discovered six properties of conversational implicature found both in GCI and PCI. In addition, the relation between the types and properties is revealed in this investigation. Thus, based on the researcher's findings, the particularized conversational implicature on the stepmother character's utterances on Cinderella movie 2015 had always consistent having non-conventionality property. Moreover, on the researcher's analysis conversational implicature had various properties and even it is indeterminate.

4.2 Suggestions

In this research found that types and properties of conversational implicature found in each utterance which contains conversational implicature. As the interlocutor in daily conversation, we can comprehend the meaning of utterance by considering the context. Implicature may be conveyed by a simple utterance.

Therefore, it is suggested to the linguists and English learners to learn more the concept of types and properties of conversational implicature. For English lecturers, it is expected to be an additional intellectual source especially in discourse analysis or pragmatics class; therefore it can enrich lecturers to comprehend the types and properties of conversational implicature and how they are used in conversation.

As the result of the study, the researcher expects that there will be other researchers who are conducting research about the comparative study of properties of conversational implicatures and properties of conventional implicature. This is suggested to know how properties of conversational and conventional implicature applied in conversation. Therefore, the findings are expected to give contribution for academic field.

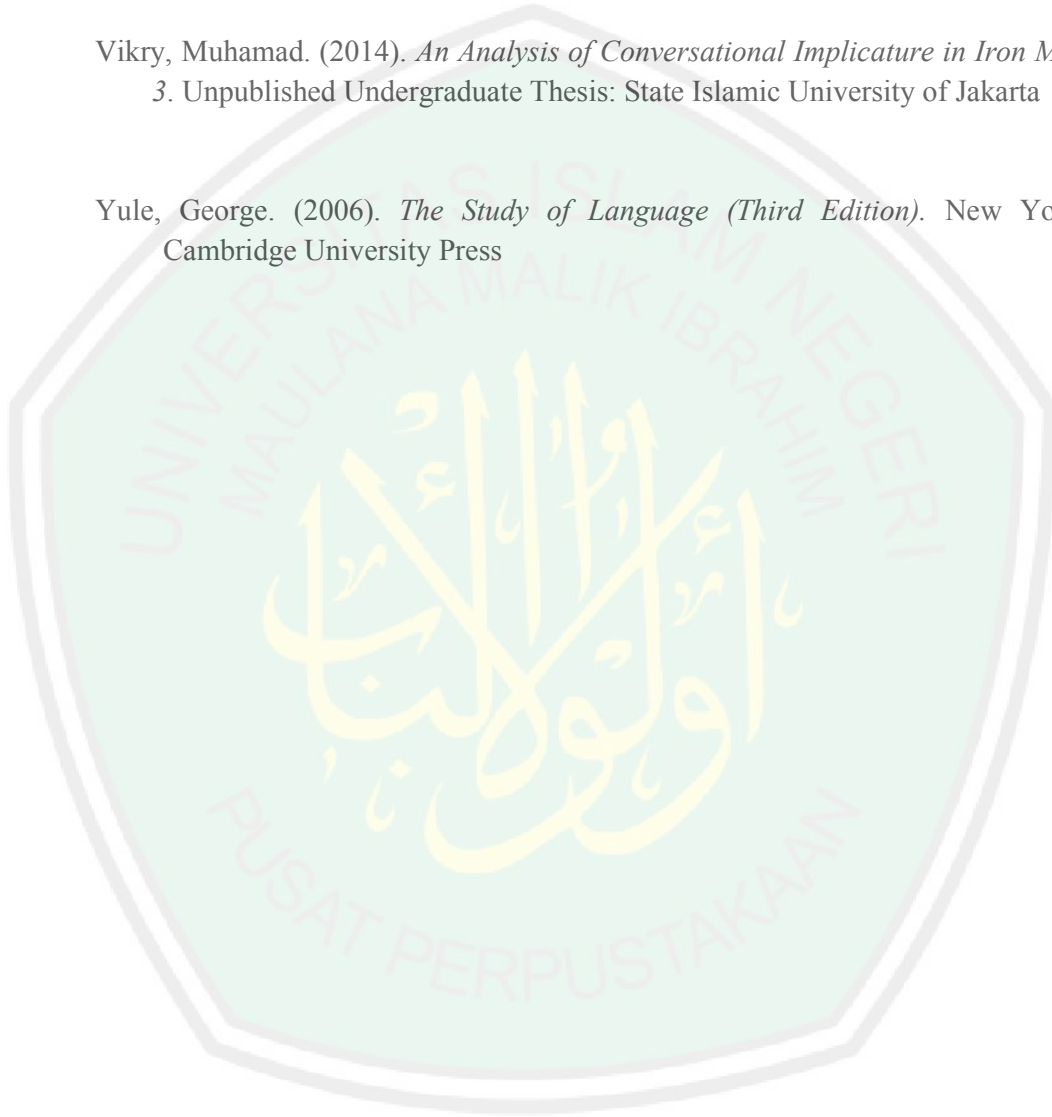
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APPENDIX

TABLE ANALYSIS OF CONVERSATIONAL IMPLICATURES

No	Conversational Implicature Utterances	Types of Conversational Implicature		Properties of Conversational Implicature					
		Generalized	Particularized	Defeasibility	Non-Detachability	Calculability	Non-Conventio nality	Reinforceability	Universality
1	How charming. How perfectly charming.		√		√			√	
2	Oh, you are awful, Baron.		√	√			√		
3	Anastasia and Drisella have always shared a room, such dear, affectionate girls.		√	√		√	√		
4	The attic's so nice and airy and you'll be away from all of our fuss and bother.	√					√		√
5	You'd be even more cozy if you kept all this bric-a-brac up there with you. Keep you amused.	√			√		√		√
6	Let me be very clear. One gown for Anastasia, one for Drisella, and one for me!	√				√		√	
7	Every girl in the kingdom will be chasing the prince	√			√				
8	My dear girls. To see you like this...it makes me believe one of you might just snare the prince. And to think I have two horses in the race!		√				√		
9	I dare say no one in the kingdom will outshine my daughters	√			√				
10	Oh, I'm...sorry to have to tell you...but your mother's taste was questionable		√				√		√
11	Because that is what you are. And that is what you will always be. Now mark my words!		√	√			√	√	
12	I'm not exactly sure, but this does not bode well	√					√		
13	Concentrate! You must turn the prince's head, you fools! Now, get out there!		√		√		√		

14	May I present my daughters, Anastasia, Drisella	√						√	√
15	Once upon a time, there was a beautiful young girl who married for love		√	√			√		
16	And she had two loving daughters.	√		√			√		
17	All was well...but, one day, her husband, the light of her life, died.	√		√	√		√	√	
18	The next time, she married for the sake of her daughters...but that man, too, was taken from her, and she was doomed to look every day upon his beloved child.		√	√			√		
19	She had hoped to marry off one of her beautiful, stupid daughters to the prince..but his head was turned by a girl with glass slippers	√		√	√				
20	Nothing is ever given. For everything, we must pay and pay	√					√	√	
21	Love is not free	√					√		
22	But with a respectable gentlewoman to put you forward, you will not be ignored.	√					√		
23	And who are you? How would you rule a kingdom?		√				√		
24	None		√	√					
25	I am her mother	√		√					

THE SCRIPT OF CINDERELLA MOVIE 2015

Once upon a time, there was a girl called Ella. And she saw the world not always as it was, but as perhaps it could be, with just a little bit of magic, Ah, my darling! To her mother and father, she was a princess. True, she had no title, nor crown, nor castle, but she was the ruler of her own little kingdom, whose borders were the house and meadow on the forest's edge where her people had lived for generations. With Mr. Goose... and all their animal family.

Ella : "Hello, there. What do you think you're doing?"

"Let the little ones have their share."

"We don't want you getting an upset stomach."

"Oh, Gus-Gus, you're a house mouse, not a garden mouse."

"Isn't he, Jacqueline?"

"And you mustn't eat Mr. Goose's food."

"Isn't that right, Mummy?"

Mother : "Do you still believe that they understand you?"

Ella : "Don't they, Mother?"

Mother : "Oh, yes. I believe that animals listen and speak to us if we only have the ear for it."

"That's how we learn to look after them."

Ella : "Who looks after us?"

Mother : "Fairy godmothers, of course."

Ella : "And do you believe in them?"

Mother : "I believe in everything."

Ella : "Then I believe in everything, too."

Her father was a merchant who went abroad and brought tribute back from all of Ella's subject lands.

Father : "Ella!"

"Where are my girls, my beautiful girls?"

"Where are my darlings?"

Ella missed him terribly when he was away. But she knew he would always return.

Father : "There she is!"

Ella : "Papa, welcome home!"

Father : "How are you?, You've grown!"

Employee : "Haven't you, now? There you go, sir."

Ella : "What was that?"

Father : "Oh, this?"

"I found it hanging on a tree."

"I think there may be something inside."

Ella : "Oh, it's so pretty."

Father : "In French, that is *un papillon*."

"(speaking French)"

Ella : "Shall we play?"
 Father : "Ouch. Ouch. You're standing on my feet."
 Ella : "Look, Mummy! I'm dancing!"
 "Whee!"
 "Little papillon."

All was just as it should be. They knew themselves to be the most happy of families to live as they did and to love each other so. But sorrow can come to any kingdom no matter how happy. And so it came to Ella's home

Doctor : "I'm so sorry."
 Father : "Thank you, Doctor."
 Doctor : "This must have been very difficult for you."
 Father : "Come. Ella."
 Mother : "Ella, my darling."
 "I want to tell you a secret."
 "A great secret that will see you through all the trials that life can offer."
 "You must always remember this."
 "Have courage and be kind."
 "You have more kindness in your little finger than most people possess in their whole body."
 "And it has power, more than you know."
 "And magic."
 Ella : "Magic?"
 Mother : "Truly"
 "Have courage and be kind, my darling."
 "Will you promise me?"
 Ella : "I promise."
 Mother : "Good... Good... And..."
 "I must go very soon, my love."
 "Please forgive me."
 Ella : "Of course I forgive you."
 Mother : "I love you."
 Father : "I love you, my darling."
 Mother : "I love you."

Time passed, and pain turned to memory. In her heart, Ella stayed the same. For she remembered her promise to her mother. Have courage, and be kind. Father, however, was much changed. But he hoped for better times

Ella : "And thence home and my wife and I singing, to our great content, and if ever there were a man happier in his fortunes, I know him not."
 "Thus ends Mr. Pepys for today."
 "I do love a happy ending, don't you?"
 Father : "They're quite my favorite sort."
 Ella : "As well they should be."
 Father : "Ella..I have come to the conclusion that it's time, perhaps...to begin a

new chapter.”

Ella : “Indeed, Father?”

Father : “You’ll recall that some time ago, in my travels, I made the acquaintance of Sir Francis Tremaine.

Ella : “Yes. The Master of the Mercer’s Guild, is he not?”

Father : “Was. The poor man has died, alas. His widow, an honorable woman, finds herself alone, though still in the prime of her life.”

Ella : “You’re worried about telling me. But you mustn’t be.”

“Not if it will lead to your happiness.”

Father : “Yes. Happiness.”

“Do you think I may be allowed one last chance, even though I thought such things were done with for good?”

Ella : “Of course I do, Father.”

Father : “She’ll merely be your stepmother. And you’ll have two lovely sisters to keep you company.

Ella : “Have courage, be kind.”

Father : “Welcome, ladies. Welcome!”

Anastasia : “She’s skinny as a broomstick!”

Drisella : “And that stringy hair!”

“You’re very nice.

Ella : “Welcome. I’m so happy to meet you.”

Anastasia : “You have such pretty hair.”

Ella : “Thank you.”

Drisella : “You should have it styled.”

Ella : “Oh. I’m sure you’re right.”

“Would you like a tour of the house?”

Drisella : “What did she say?”

Anastasia : “She wants to show us around her farmhouse. She’s proud of it, I think.”

Drisella : “Do they keep animals inside?”

Stepmother : “How charming. How perfectly charming.”

“Lucifer.”

Her stepmother-to-be was a woman of keen feeling and refined taste. And she, too, had known grief, but she wore it wonderfully well.

Stepmother : “You did not say your daughter was so beautiful.”

Father : “Oh, she takes after her...”

Stepmother : “Her mother. Just so.”

Anastasia : “What does Mummy mean? What’s so charming about it?”

Drisella : “She’s lying. That’s just good manners.”

Stepmother : “Shut up.”

Anastasia : “How long has your family lived here?”

Father : “Over 200 years.”

Anastasia : “And in all that time, they never thought to decorate?”

Stepmother : "Anastasia, hush. They'll think you are in earnest."
Ella's stepmother, high-spirited lady that she was, set out to restore life and laughter to the house.

Stepmother : "Oh, you are awful, Baron."
 Baron : "Ah, fortune favors me again."
 Ella : "Well, look who's having a party of their own."
 "Jacqueline, Teddy, Matilda, greedy Gus-Gus."
 "Uh-oh. Just what... Yes, what do you think you're up to, Lucifer?"
 "Jacqueline is my guest, and the eating of guests is not allowed."
 "Go on, now. You've plenty of cat food to keep you happy."
 "We ladies must help one another."
 "You're missing the party."

Father : "Oh, I imagine it's much like all the other ones. And I'm leaving first thing, El..."

Ella : "No. But you're... You're hardly back from the last trip."
 "Do you have to go?"

Father : "It's just a few months, my darling."
 "What would you like me to bring you home from abroad?"
 "You know, your sisters...uh, stepsisters, have asked for parasols and lace."
 "What will you have?"

Ella : "Bring me the first branch your shoulder brushes on your journey."
 Father : "That's a curious request."
 Ella : "Well, you'll have to take it with you...on your way...and think of me when you look at it."
 "And when you bring it back, it means that you'll be with it."
 "And that's what I really want."
 "For you to come back. No matter what."

Father : "I will."
 "Ella, while I'm away, I want you to be good to your stepmother, and stepsisters, even though they may be...trying at times."

Ella : "I promise."
 Father : "Thank you."
 Father : "I always leave a part of me behind, Ella. Remember that."
 "And your mother's here, too, though you see her not."
 "She's the very heart of this place."
 "And that's why we must cherish this house, always, for her."

Ella : "I miss her. Do you?"
 Father : "Very much."
 Anastasia : "Remember the lace! I simply must have it!"
 Drisella : "And my parasol! For my complexion!"
 "That means skin, if you don't know!"

Ella : "Bye!"

Father : "Bye, Ella!"
 Ella : "I love you!"
 Father : "I love you, too!"
 Ella : "Bye!"
 Stepmother : "Ella, dear."
 "Now, now. Mustn't blub."
 Ella : "Yes, Stepmother."
 Stepmother : "Oh, you needn't call me that. "Madam" will do."
 Drisella : "There isn't room for me and all of your clothes!"
 Anastasia : "Well, then make yourself smaller!"
 Stepmother : "Anastasia and Drisella have always shared a room."
 "Such dear, affectionate girls."
 Anastasia : "Or...Or better yet, disappear entirely!"
 Drisella : "You'd like that, wouldn't you?"
 "Sometimes I could scratch your eyes out!"
 Stepmother : "I think they're finding the sleeping quarters rather confining."
 Ella : "Oh, well, my bedroom's the biggest besides yours and Father's."
 "Perhaps they'd like to share it."
 Stepmother : "What a wonderful idea. What a good girl you are."
 Ella : "I can stay in the..."
 Stepmother : "The attic. Quite so."
 Ella : "The attic?"
 Stepmother : "Yes. Oh, only temporarily, while I have all the other rooms
 redecorated."
 "The attic's so nice and airy and you'll be away from all of our fuss
 and bother."
 "You'd be even more cozy if you kept all this bric-a-brac up there with
 you. Keep you amused."
 Ella : "Well...no one shall disturb me here."
 "Oh, hello, Gus-Gus. Oh...Oh."
 "Go on, Gus-Gus, you can do it."
 "So this is where you take refuge."
 "Me too, it would seem."
 Anastasia : "Right."
 Ella : "Who's going to help me?"
 Anastasia : "Simpleton."
 Drisella : "That is the last straw"
 Anastasia : "Our little sister, up there, talking to the woodworm."
 Ella : "How very pleasant. No cats...and no stepsisters."
 Drisella : "We have a halfwit for a sister."
 Anastasia : "I've got two."
 Drisella : "I heard that. Who is she talking to?"
 Anastasia : "She's mad."

Ella : "Good morning."
 Tom : "Good morning, Miss Ella."
 Ella : "Good morning, Tom!"
 "Hello. Don't mind if I...What a lovely Chantecler."
 "Well done. Thanks."

Employee : "Morning."
 Ella : "Morning."
 Employee : "Thank you, Miss Ella."
 Ella : "You're welcome."
 Employee : "Ella!"
 Stepmother : "Wake up, girls! It's lunch time!"

Mornings did not agree with Ella's stepsisters. And they lacked accomplishment in such domestic arts as keeping house. In fact, they lacked accomplishment in any art.

Stepmother : "Do shut up."

Ella's great comforts were the letters that Father would send from his travels. The weeks away lengthened to months, but every day would bring his thoughts from some distant part. Miss Ella, it's the mail coach! Until late one afternoon...

Ella : "Farmer John?"
 Mr. John : "Miss Ella."
 "It's your father, miss. He took ill on the road."
 "He's passed on, miss. He's gone."
 "To the end, he spoke only of you, miss. And your mother."
 "I was to give you this."

Drisella : "But what about my lace?"
 Anastasia : "My parasol?"
 Stepmother : "Can't you see? None of that matters. We're ruined."
 "How will we live?"

Ella : "Thank you."
 "It must have been very difficult for you."

How indeed to live. Economies had to be taken. Ella's stepmother dismissed the household. Her stepmother and stepsisters ever misused her. And by and by they considered Ella less a sister than a servant. And so Ella was left to do all the work. This was a good thing, for it distracted her from her grief. At least that was what her stepmother said. And she and her two daughters were more than happy to provide Ella with lots and lots of distraction. In their defense, they did share with her the very food they ate, or rather, the scraps from their table. She had little in the way of friends. Well, her friends were very little.

Ella : "There you are. Have dinner with me, won't you?"

But those friends she had, she treated with an open heart and an open hand.

Ella : "Your table."

Sometimes, by the end of the day, the drafty attic was too cold to spend the night in, so she lay by the dying embers of the hearth to keep warm.

Stepmother : "I thought breakfast was ready."

Ella : "It is, madam. I'm only mending the fire."

Stepmother : "In future, can we not be called until the work is done?"

Ella : "As you wish."

Stepmother : "Ella, what's that on your face?"

Ella : "Madam?"

Anastasia : "It's ash from the fireplace."

Stepmother : "Do clean yourself up."

Anastasia : "You'll get cinders in our tea."

Drisella : "I've got a new name for her! Cinderwench."

Anastasia : "I couldn't bear to look so dirty."

"Oh, Dirty Ella."

Drisella : "Cinder-ella. That's what we'll call you."

Stepmother : "Oh, girls, you're too clever."

"Who's this for? Is there someone we've forgotten?"

Ella : "It's my place."

Stepmother : "Oh, it seems too much to expect you to prepare breakfast, serve it and still sit with us."

"Wouldn't you prefer to eat when all the work is done, Ella?"

"Or should I say, "Cinderella"?"

"Hmm?"

Cinderella. Names have power, like magic spells. And of a sudden, it seemed to her that her stepmother and stepsisters had indeed transformed her into merely a creature of ash and toil.

Ella : "Whoa, whoa, whoa! Run!"

"Quickly, my friend, or they'll catch you!"

"Go! Whoa! Easy!"

Perhaps it was just as well that Ella's stepsisters were cruel. For had she not run to the forest, she might never have met the prince.

Ella : "Easy! Easy! Whoa! Whoa!"

"Easy, boy! Come on, boy, slow down!"

The Prince : "Miss! Miss! Are you all right? Hold on!"

Ella : "I'm all right, thank you! That's fine."

The Prince : "Whoa! Whoa, whoa, whoa!"

Ella : "Whoa."

The Prince : "Whoa."

The Prince : "Are you all right?"

Ella : "I'm all right, but you've nearly frightened the life out of him."

The Prince : "Who?"

Ella : "The stag."

"What's he ever done to you that you should chase him about?"

The Prince : "I must confess I've never met him before."
 "He is a friend of yours?"

Ella : "An acquaintance. We met just now."
 "I looked into his eyes, and he looked into mine, and I just felt he had a great deal left to do with his life. That's all."

The Prince : "Miss, what do they call you?"

Ella : "Never mind what they call me."

The Prince : "You shouldn't be this deep in the forest alone."

Ella : "I'm not alone. I'm with you, Mister..."
 "What do they call you?"

The Prince : "You don't know who I am?"
 "That is...They call me Kit."
 "Well, my father does when he's in a good mood."

Ella : "And...where do you live, Mr. Kit?"

The Prince : "At the palace. My father's teaching me his trade."

Ella : "You're an apprentice?"

The Prince : "Of a sort."

Ella : "That's very fine. Do they treat you well?"

The Prince : "Better than I deserve, most likely. And you?"

Ella : "They treat me as well as they're able."

The Prince : "I'm sorry."

Ella : "It's not your doing."

The Prince : "Nor yours either, I'll bet."

Ella : "It's not so very bad. Others have it worse, I'm sure."
 "We must...simply have courage and be kind, mustn't we?"

The Prince : "Yes. You're right."
 "That's exactly how I feel."

Ella : "Please don't let them hurt him."

The Prince : "But we're hunting, you see. It's what's done."

Ella : "Just because it's what's done doesn't mean it's what should be done."

The Prince : "Right again."

Ella : "Then, you'll leave him alone, won't you?"

The Prince : "I will."

Ella : "Thank you very much, Mr. Kit."

Captain : "Ah. There you are, Your High..."

The Prince : "It's Kit! Kit! Kit! I'm Kit. I'm on my way."

Captain : "Well, we'd better get a move on, Mr. Kit."

The Prince : "As I said. On my way."
 "I hope to see you again, miss."

Ella : "And I, you."

The King : "You sound as if you're the first~fellow ever to meet a pretty girl."
 The Prince : "She wasn't a "pretty girl.""

The King : "Well, she was a pretty girl, but there was so much more to her."
 : "How much more? You've only met her once."
 : "How could you know anything about her?"
 The Prince : "You told me you knew right away when you met Mother."
 The King : "That's different. Your mother was a princess."
 The Prince : "You would have loved her anyway."
 The King : "I would never have seen her, because it wouldn't have been appropriate."
 : "And my father would have told me what I'm telling you and I would have listened."
 The Prince : "No, you wouldn't."
 The King : "Yes, I would."
 The Prince : "No, you wouldn't."
 The King : "I would."
 The Prince : "You wouldn't."
 The King : "You're right."
 The Prince : "Well, how is he?"
 : "Your Majesty..."
 The King : "Never mind. If it takes that long to work out a way to say it, I already know."
 The Prince : "Father..."
 The King : "Way of all flesh, boy."
 : "Come. We shall be late. And punctuality is the...politeness of princes."
 Royal guards : "His Majesty, the King!"
 Grand Duke : "I'm sure your father spoke to you of your behavior in the forest."
 The Prince : "Is it any business of yours, Grand Duke?"
 Grand Duke : "Your business is my business, Your Royal Highness."
 : "It will not do to let the stag go free."
 The Prince : "Just because it's what's done doesn't mean it's what should be done. Or something like that."
 Master Phineus : "Master Phineus, master of the paintbrush, patiently await."
 The King : "Make him look marriageable, Master Phineus."
 : "We must attract a suitable bride, even if he won't listen to a word I say."
 Master Phineus : "I shall endeavor to please, Your Majesty."
 : "But I can't work miracles."
 The King : "A splendid canvas, Master Phineus."
 Master Phineus : "Thank you. As if he knows anything about art."
 The Prince : "So, these portraits will really be sent abroad?"
 : "To induce the high and mighty to attend this ball you insist upon."
 Grand Duke : "Which is a tradition. Which is beloved."
 The King : "At which you will choose a bride."

Master Phineus : "Ah, fascinating."

The Prince : "If I must marry, could I not wed, \~say, a good, honest country girl?"

Grand Duke : "How many divisions will this "good, honest country girl" provide us?"

"How will she make the kingdom stronger?"

"We are a small kingdom amongst great states, Your Royal Highness. And it's a dangerous world."

The King : "Listen, boy. Taking you up, Master Phineus. Good."

"I want to see you and the kingdom safe."

The Prince : "All right, Father, on one condition."

"Let the invitations go to everyone, not just the nobility."

"The wars have brought sorrow on us all."

The King : "What do you think? Would that please the people?"

Captain : "It's beyond my wit, Your Majesty."

"But I wouldn't mind a bit of a jolly."

Grand Duke : "I think we might have made a bargain."

"A ball for the people, and a princess for the prince."

Master Phineus : "Sounds like a step in the right direction, if you ask..."

The King : "We didn't ask you."

Master Phineus : "I'm so sorry. Naughty paint, naughty brush."

"Down, please, Samson. Haven't even got a cushion."

"Right, down, down. \~Not that... Oi!"

"I'm on the ground. I am literally on the ground. Sorry."

"Actually this is a very good angle for you."

"Great nostrils. Could I have a longer brush?"

Employee : "You don't look well, miss. Not at all."

"Why do you stay there, when they treat you so?"

Ella : "Because I made my mother and father a promise to cherish the place we were so happy."

"They loved our house...and now that they're gone, I love it for them. It's my home."

Royal guards : "Hear ye! Hear ye! Quiet!"

"Know, on this day, two weeks hence, there shall be held, at the palace, a Royal Ball."

"At said ball, in accordance with ancient custom, the prince shall choose a bride."

"Furthermore, at the behest of the prince, it is hereby declared that every maiden in the kingdom, be she noble or commoner...is invited to attend."

"Such is the command of our most noble king."

Ella : "Excuse me, madam."

Ella was enormously excited to see Kit, the apprentice. And her stepsisters were mildly intrigued by the notion of meeting the prince.

Drisela : "I shall trick him into loving me. See if I don't!"

Anastasia : "This is the most hugest news!"

Stepmother : "Calm yourselves. Now listen to me."

"One of you must win the heart of the prince."

"Do that, and we can unwind the debt in which we were ensnared when we came to this backwater!"

Drisela : "I, a princess?"

Anastasia : "Or rather, I, a princess?"

Stepmother : "Having delivered your news, why are you still here?"

"You must return to town right away and tell that seamstress to run us up three fine ball gowns."

Ella : "Three? That's very thoughtful of you."

Stepmother : "What do you mean?"

Ella : "To think of me."

Stepmother : "Think of you?"

Drisela : "Mummy, she believes the other dress is for her. Poor, slow, little Cinders. How embarrassing."

Stepmother : "You're too ambitious for your own good."

Ella : "Oh, no. I only want to see my friend."

Stepmother : "Let me be very clear. One gown for Anastasia, one for Drisella, and one for me!"

Anastasia : "She doesn't know what that means."

Ella : *(She speaks another language)*

Stepmother : "Good. Right. That's settled then. Now go!"

"Every girl in the kingdom will be chasing the prince."

"You must get there first before the~seamstress is drowning in work!"

Anastasia : "Tell me what she said, Drisella."

Drisella : "I speak French, not Italian!"

Captain : "Wake up, Your Royal Highness. You're in a daze."

The Prince : "I'm sorry."

Captain : "You've been off since the hunt."

The Prince : "It's that wonderful girl. I can't stop thinking about her."

Captain : "But there are plenty of girls."

The Prince : "But her spirit, her goodness..."

Captain : "You don't suppose she has a sister, do you?"

The Prince : "I don't know. I don't know anything about her."

Captain : "Perhaps your mystery girl may come to the ball."

"That is why you threw the doors open, is it not?"

The Prince : "Captain."

"It was for the benefit of the people."

Captain : "Of course. How shallow of me."
 The Prince : "And if she comes, then what?"
 Captain : "Then you will tell her you're a prince. And a prince may take whichever bride he wishes."
 The Prince : "Ha!"
 Captain : "Ha?"
 The Prince : "Yes, "ha"."
 "You know my father and the Grand Duke will only have me marry a princess."
 Captain : "Well, if this girl from the forest is as charming as you say, they may change their minds."

The day of the ball arrived and the entire kingdom held its breath in anticipation.

Anastasia : "You want me to be your queen?"
 "Who? Me?"
 Drisella : "Tighter. Tighter! Tighter. That's it!"
 Anastasia : "A vision, sister."
 Drisella : "Likewise."
 Anastasia : "We must compete for the prince's hand."
 "But let it not mean we harbor~dark thoughts against each other."
 Drisella : "Of course not, dear sister."
 "I wouldn't dream of poisoning you before we leave for the ball."
 Anastasia : "Oh, nor I of pushing you from a~moving carriage on the way there."
 Drisella : "Or I of dashing your brains out~on the palace steps as we arrive. We are sisters, after all."
 Anastasia : "And blood is so much thicker than water."
 Drisella : "We shall let the prince decide."
 Ella : "What will he be like, I wonder?"
 Anastasia : "What does it matter what he's like?"
 Ella : "He's rich beyond reason. Wouldn't you like to know a bit about him before you marry him?"
 Drisella : "Certainly not. It might change my mind."
 Anastasia : "I bet you have never ever spoken to a man. Have you, moon-face?"
 Ella : "I have, once. To a gentleman."
 Anastasia : "Some menial, no doubt."
 "Some 'prentice."
 Ella : "He was an apprentice, yes."
 Drisella : "All men are fools, that's what Mama says. The sooner you learn that, the better."
 Anastasia : "The first dance, milady?"
 Drisella : "Prince Charming, you're so naughty!"
 "I want to try it."

Anastasia : “No, I'm wearing it.”

Drisella : “No! No!”

Not for the first time, Ella actually felt pity for these two schemers, who could be every bit as ugly within as they were fair without.

Anastasia : “My prince!”

Drisella : “But I will be his queen!”

If her stepmother would not have a fourth dress made, it seemed to Ella that there was no reason why she would not try to run it up herself. And besides, she did have a little help.

Stepmother : “My dear girls. To see you like this...it makes me believe one of you might just snare the prince. And to think I have two horses in the race!”

“I daresay no one in the kingdom will outshine my daughters.”

“Cinderella?”

Ella : “It cost you nothing.”

“It was my mother's old dress, you see. And I took it up myself.”

Drisella : “Ooh-la. Cinderella at the ball! No one wants a servant for a bride.”

Stepmother : “After all I've done...”

Ella : “I don't want to ruin anything. I don't even want to meet the prince.”

Stepmother : “Oh, and you won't, because there's\~no question of your going.”

Ella : “But, all of the maidens of the land are invited, by order of the king.”

Stepmother : “It is the king I am thinking of. It would be an insult to the royal personage to take you to the palace dressed in these old rags.”

Ella : “Rags?”

“This was my mother's.”

Stepmother : “Oh, I'm...sorry to have to tell you...but your mother's taste was questionable.”

“This thing is so old-fashioned it's practically falling to pieces.”

“The shoulder's frayed. It's falling to bits. And this!”

Drisella : “It's a ridiculous, old-fashioned joke!”

Ella : “How could you?”

Stepmother : “How could I otherwise?”

“I will not have anyone associate my daughters with you.”

“It would ruin their prospects to be seen arriving with a ragged servant girl.”

“Because that is what you are. And that is what you will always be. Now mark my words!”

“You shall not go to the ball!”

Coachman : “Go on, get going!”

Ella : “I'm sorry, Mother. I'm sorry.”

“I said I'd have courage, but I don't. Not anymore.”

“I don't believe anymore.”

Fairy : “Excuse me. Can you help me, miss?” “Just a little crust of bread, or better, a cup of milk?”

Ella : "Yes. Yes, yes, yes. I think I can find something for you."

Fairy : "Why are you crying?"

Ella : "Oh, it's nothing."

Fairy : "Nothing?"

Ella : "Nothing. What is a bowl of milk? Nothing."
 "But kindness makes it everything."
 "Now, I don't mean to hurry you, but you really haven't got long, Ella."

Ella : "How do you know me?"
 "Who are you?"

Fairy : "Who am I?"
 "I should think you'd have worked that one out."
 "I'm your hairy dogfather. I mean, fairy godmother!"

Ella : "You can't be."

Fairy : "Why not?"

Ella : "They don't exist. They're just made up for children."

Fairy : "Didn't your own mother believe in them?"
 "Don't say no, because I heard her."

Ella : "You heard her?"

Fairy : "Oh, fiddle-faddle, fiddle-faddle."
 "Right! First things first. Let me slip into something more comfortable."
 "Mmm. That's better. Now, where was I?"

Ella : "How did you..."

Fairy : "Oh, yes. Let's see. What we need is something that sort of says,
 "coach.""

Ella : "Um..."

Fairy : "Oh, that trough? Doesn't really say "coach.""
 "No, no, I'm liking fruit and veg. Do you grow watermelons?"

Ella : "No."

Fairy : "Cantaloupe?"

Ella : "I don't even know what that is."

Fairy : "Artichoke? Kumquat? Beef tomato?"

Ella : "We do have pumpkins."

Fairy : "Ah. Pumpkins? This will be a first for me. Always interesting."

Fairy : "I don't usually work with squashes. Too mushy."
 "Let me see. Oh, that'll do."
 "Yes. Knife?"

Ella : "There you are."

Fairy : "Thank you, darling."
 "Hello, my strangely orange vegetable friend. A quick snip for you."
 "Ah, lovely! Ooh, heavy pumpkin!"
 "Look out, mices!"
 "Oh, well. Never mind. Let's do it here."

Ella : "Do what here?"

Fairy : "Turn the pumpkin into a carriage."
 "You're making me nervous, actually."

Ella : "Shall I shut my eyes?"

Fairy : "It might be better."
 "Oh, for heaven's sake. Let's just go for it."
 "Ah. Well, something's definitely happening."
 "See, the trick is...Actually, I've forgotten what the trick is. Hmm."

Ella : "I just thought, if it...If it does get much bigger..."

Fairy : "Yes? Hang on."

Ella : "Is that what you meant to do?"

Fairy : "Do you think that's what I meant to do?"
 "Run! Run, darling! Take cover!"
 "There! One carriage."

Ella : "You really are my fairy godmother."

Fairy : "Of course."
 "I don't go about transforming pumpkins for just anybody."
 "Now, where are those mice?"

Ella : "Mice?"

Fairy : "Yes. Mice, mice, mice. There they are."
 "Bibbidi-bobbidi-boo!"
 "Four white chargers."

Ella : "Gus-Gus, how fine you look!"
 "But how did you..."

Fairy : "Now, where are we? Got carriage, horses..."
 "Uh, footmen!"

Ella : "Footmen?"

Fairy : "Hello, lovely Mr. Lizard."
 "Bibbidi-bobbidi-boo!"

Ella : "Hello!"

Mr. Lizard : "You called?"

Fairy : "Now, I need that coachman."

Ella : "Coachman?"

Fairy : "Did I say "coachman"? I meant "goose.""

Mr. Goose : "I can't drive. I'm a goose."

Fairy : "Now, shoo! Everyone into place, no time to be lost!"
 "Come on!"

Ella : "Fairy Godmother!"

Fairy : "Yes, what?"

Ella : "My dress."
 "I can't go in this dress."
 "Can you mend it? Mend it?"

Fairy : "No, no. I'll turn it into something new."

Ella : "Oh, no, please don't. This was my mother's. And I'd like to wear it

when I go to the palace.”
 “It's almost like taking her with me.”

Fairy : “I understand. But she wouldn't mind if I gee it up a bit?”
 “Wouldn't mind a nice blue?”

Ella : “No.”
 Fairy : “There.”
 Ella : “It's beautiful. She'd love it.”
 Fairy : “Now, come on. Off you go. Quick!”
 “You'll be late!”

Mr. Goose : “I'm very new at this! Oh, boy.”
 Fairy : “Stop that blooming coach!”
 Mr. Goose : “Whoa!”
 Ella : “Thank you.”
 Fairy : “Just a moment! Are those the best you have?”
 Ella : “It's all right. No one will see them.”
 Fairy : “No, they'll ruin the whole look. Quick, quick.”
 “Take them off. Really quite hideous.”
 “Let's have something new for a change.”
 “I'm rather good at shoes.”

Ella : “But...They're made of glass?”
 Fairy : “Yes. And you'll find they're really comfortable.”
 “Ella, you really must go now.”

Ella : “Oh, Fairy Godmother?”
 Fairy : “What is it?”
 Ella : “My stepmother and the girls?”
 Fairy : “Don't worry. I'll make sure they don't recognize you.”
 “Now, off you go. For you shall go to the ball”
 “Ah, in you get. Oh, so lovely.”
 “Oh, do stop wittering on.”
 “Ella!”
 “I almost forgot.”
 “Remember, the magic will only last so long. With the last echo of the last bell, at the last stroke of midnight, the spell will be broken and all will return to what it was before.”

Ella : “Midnight?”
 Fairy : “Midnight.”
 Ella : “That's more than enough time.”
 Fairy : “Off you go then.”
 Ella : “Thank you. Thank you.”
 Fairy : “Goosey, go!”
 Ella : “Goodbye!”

Royal guards: “Chandeliers, aloft!”

"Princess Mei Mei of Fujian."
 "Princess Shahrzad of the Seljuqs."
 The King : "Your Highness!"
 Royal guards : "Princess Chelina of Zaragosa!"
 "Princess Imani of Shona!"
 "Princess Hiina of the Chrysanthemum Throne!"
 Stepmother : "Lady Tremaine and her daughters."
 Royal guards : "The Lady Tremaine and her daughters."
 Drisella : "I'm Drisella."
 Anastasia : "And I'm Anastasia."
 Drisella : "People will want to know. I'm the clever one."
 Anastasia : "I'm very beautiful."
 Royal guards : "The very clever Miss Drisella, and the very beautiful Anastasia."
 Stepmother : "Do come on!"
 Royal guards : "The Lord Veneering."
 The King : "Who are you looking for?"
 The Prince : "No one."
 The King : "It's that girl in the forest, isn't it?"
 "That's why you were so generous with the invitations."
 The Prince : "Father, it was for the people."
 The King : "I know you love the people, Kit."
 "But I also know that your head's been turned."
 "But you've only met her once, in the forest."
 The Prince : "And you would have me marry someone I met once, tonight."
 The King : "A princess. It's a princess or nothing."
 Royal guards : "Hold the doors! One more coming in."
 Grand Duke : "May I present Her Royal Highness, the Princess Chelina of Zaragosa."
 Princess Chelina : "You are as handsome as your picture. And your little kingdom is enchanting."
 The Prince : "I hope the princess will not find our "little kingdom" too confining."
 Mr. Lizard : "Miss Ella."
 Ella : "Thank you."
 "I'm frightened, Mr. Lizard. I'm only a girl, not a princess."
 Mr. Lizard : "And I'm only a lizard, not a footman."
 "Enjoy it while it lasts."
 Royal guards : "Your Majesty, Your Royal Highness, My Lords, ladies and gentlemen, distinguished visitors and people of our land, the prince shall now choose his partner for the first dance."
 "Let our ball commence!"
 The Prince : "Excuse me."
 Grand Duke : "A thousand apologies, Your Royal Highness. I don't know what

happened.”

Ella : “Mr. Kit.”

The Prince : “It's you, isn't it?”

Ella : “Just so.”

The Prince : “Your Highness...”

“If I may...that is...it would give me the greatest pleasure, if you would do me the honor of letting me lead you through this...the first...”

Ella : “Dance?”

The Prince : “Yes, dance. That's it.”

Ella : “They're all looking at you.”

The Prince : “Believe me, they're all looking at you.”

Princess Chelina : “Who is she?”

Grand Duke : “I have no idea.”

Anastasia : “Who's that, Mama?”

Stepmother : “I'm not exactly sure, but this does not bode well.”

Drisella : “That's a lovely dress she's got on.”

Anastasia : “And how pretty she is.”

Stepmother : “Concentrate! You must turn the prince's head, you fools! Now, get out there!”

Anastasia : “But no one's asked us to dance.”

Stepmother : “Gentlemen. Oh!”

“May I present my daughters, Anastasia, Drisella. ”

Gentlemen : “*Mademoiselle.*”

Stepmother : “Off you go! Smile.”

“Over there. Smile.”

The Prince : “Come with me.”

Ella : “So, you're the prince!”

The Prince : “Not "the prince," exactly.”

“There are plenty of princes in the world.”

“I'm only a prince.”

Ella : “But your name's not really Kit.”

The Prince : “Certainly it is, and my father still calls me that, when he's especially un-peeved at me.”

Ella : “But you're no apprentice.”

The Prince : “I am. An apprentice monarch. Still learning my trade.||

Ella : “Oh, gosh!”

The Prince : “Look, please forgive me.”

“I thought you might treat me differently if you knew.”

“I mistook you for a good, honest country girl, and now I see you didn't want to overawe a plain soldier.”

Ella : “Little chance of that.”

The Prince : “No more surprises?”

Ella : “No more surprises.”

"Is that you?"
 The Prince : "I hate myself in paintings. Don't you?"
 Ella : "No one's ever painted my portrait."
 The Prince : "No? Well, they should."
 The King : "Who is she?"
 Royal guards: "She gave no name, Your Grace."
 The King : "You didn't ask?"
 Royal guards : "On account of introducing Princess Blodwyn"
 The King : "Shut up, will you?"
 Royal guards : "Shut up." Absolutely."
 "I don't believe this!"
 "No! Not her!"
 Ella : "Won't they miss you at the ball?"
 The Prince : "Maybe."
 "But let's not go back just yet."
 Ella : "What's wrong?"
 The Prince : "When I go back, they will try to pair me off with a lady of their choosing."
 "I'm expected to marry for advantage."
 Ella : "Oh. Well, whose advantage?"
 The Prince : "That is a good question."
 Ella : "Well, surely you have a right to your own heart."
 The Prince : "And I must weigh that against the king's wishes."
 "He's a wise ruler and a loving father."
 Ella : "Well, perhaps he'll change his mind."
 The Prince : "I fear he hasn't much time to do so."
 Ella : "Poor Kit."
 Captain : "People are saying she's a princess."
 "Our prince seems quite taken with her."
 The King : "She went straight for him."
 "You have to appreciate her efficiency."
 Captain : "But surely, if she is a princess, this may be good."
 The King : "I've already promised him in marriage, to the Princess Chelina. But..."
 Stepmother : "Oh. Forgive me, Your Grace."
 "I did not mean to intrude."
 The King : "No, it's you who have to forgive me, madam."
 Stepmother : "Your secret is safe with me."
 The Prince : "I've never shown this place to anyone."
 Ella : "A secret garden. I love it!"
 The Prince : "Please."
 Ella : "No, I shouldn't."
 The Prince : "You should."
 Ella : "I shouldn't."

The Prince : "You should."
 Ella : "I shouldn't."
 The Prince : "You should."
 Ella : "I will."
 The Prince : "May I?"
 Ella : "Please."
 "Oh!"
 The Prince : "It's made of glass."
 Ella : "And why not?"
 The Prince : "Allow me."
 Ella : "Thank you."
 The Prince : "There."
 Ella : "There."
 The Prince : "Won't you tell me who you really are?"
 Ella : "If I do, I think everything might be different."
 The Prince : "I don't understand. Can you at least tell me your name?"
 Ella : "My name is..."
 "I have to leave. It's hard to explain."
 "Lizards and pumpkins, and things."
 The Prince : "Wait! Where are you going?"
 Ella : "You've been awfully nice."
 "Thank you for a wonderful evening. I've loved it."
 "Every second!"
 The Prince : "Lizards and pumpkins."
 Ella : "Excuse me."
 "Sorry! Terribly sorry."
 Gentlemen : "My goodness!"
 Anastasia : "My prince!"
 Drisella : "You've got the wrong one!"
 "You've got the wrong one!"
 Royal guards: "He needs her name!"
 "I know he needs her name."
 "Her name, you ninny. Get her name!"
 Royal guards: "Ooh, that really hurt!"
 Ella : "Oh, Your Majesty."
 The King : "Young lady."
 Ella : "I am so sorry."
 The King : "Oh, think nothing of it, my dear."
 Ella : "I wanted to say, Your Majesty, your son Kit is the most lovely person I
 ever met."
 "So good and brave. I hope you know how much he loves you."
 "Excuse me!"
 Mr. Lizard : "Mmm."

The Prince : "Wait!"
 : "Wait!"
 : "Where are you going?"
 Ella : "Hurry, hurry!"
 : "Eh? Ah!"
 The Prince : "Come back!"
 Ella : "Hurry!"
 : "Hurry, please, Mr. Goose!"
 The Prince : "Wait!"
 Mr. Lizard : "Watch out!"
 The Prince : "Captain, my horse."
 The King : "No!"
 : "This may be some intrigue to lure you from the palace."
 : "Your father needs you here."
 : "Captain!"
 Captain : "I was having a fine old time."
 : "You had to go and choose that one, didn't you?"
 The Prince : "Yes, I did."
 Ella : "Hurry, Mr. Goose!"
 Mr. Goose : "Come on!"
 : "Hee-ya!"
 Ella : "Be careful, Mr. Goose!"
 Mr. Goose : "Oh!"
 Ella : "Oh, my goodness!"
 The King : "You there! Stop in the name of the king!"
 Ella : "Such bad timing."
 The King : "Halt there!"
 Mr. Lizard : "I know what to do!"
 : "Yes!"
 : "Oh, yes!"
 The King : "Get this thing open!"
 Mr. Goose : "Oh, dear!"
 : "Ah!"
 Ella : "No, no, no."
 : "Oh, I'm sorry."
 : "You'll find it's very comfortable."
 : "Oh..".
 Stepmother : "Do shut up!"
 Anastasia : "Cinderella!"
 : "Cinderella! We'll have to wake her up."
 Drisella : "Cinderella!"
 : "Wake up, lazy bones!"
 : "Tea and a plate of biscuits."

Anastasia : "Welcome back!"
 "You look cheerful! And wet!"

Ella : "Oh, uh, I took a walk in the rain to cheer myself up."

Drisella : "Typical."
 "Tea."
 "We did not communicate through mere words."
 "Our souls met."

Anastasia : "Precisely. My soul and the prince's soul."
 "Your soul was over by the banquet tables."

Drisella : "You didn't see him dance with me."

Stepmother : "Dance with you?"
 "He didn't even speak to you."

Anastasia : "It was not our fault, Mother. It was that girl."

Drisella : "The mystery princess."

Ella : "Mystery princess?"
 "My, what a charming notion."

Stepmother : "Oh, she was no princess."
 "She was a preening interloper who made a spectacle of herself."

Ella : "Oh?"

Stepmother : "A vulgar, young hussy marched into the ball, unaccompanied, if you will, and to the horror of everyone, threw herself at the prince."

Anastasia : "And he actually danced with the ugly thing."

Ella : "Yes?"

Drisella : "Yes."
 "He was too polite to send her packing in front of everyone, you see."
 "But not wanting to expose us to the presumptuous wench any further, he took her apart."

Anastasia : "And told her off."
 "But she refused to leave and the palace guards chased her from the party!"
 I pity the prince. Such bad taste."

Drisella : "They belong with each other."

Stepmother : "Well, it's no matter, girls."
 "The ball was a mere diversion."
 "The prince is not free to marry for love."
 "He's promised to the Princess Chelina of Zaragosa."
 "The Grand Duke told me himself."

Anastasia : "It's so very unfair."

Stepmother : "Yes."
 "The way of the world."

Ella : "Oh, hello again."
 "Thank you for your help."

"It really was like a dream."

"Better than a dream."

Ella couldn't wait to write down all that had happened, so that she might remember every single bit of it just as if she were telling her mother and father about the palace ball and her time with the prince. Above all, the prince.

The King : "Oh, you've come."

"Good."

The Prince : "Oh, Father."

"Don't go."

The King : "I must."

"You needn't be alone."

"Take a bride. The Princess Chelina."

"What if I commanded you to do so?"

The Prince : "I love and respect you, but I will not."

"I believe that we need not look outside of our borders for strength or guidance."

"What we need is right before us."

"And we need only have courage and be kind to see it."

The King : "Just so."

"You've become your own man."

"Good."

"And perhaps, in the little time left to me,"

"I can become the father you deserve."

"You must not marry for advantage."

"You must marry for love."

"Find that girl. Find her."

"The one they're all talking about."

"The forgetful one who loses her shoes."

The Prince : "...loses her shoes."

The King : "Oh, be cheerful, boy."

The Prince : "Thank you, Father."

The King : "Thank you, Kit."

"I love you, son."

The Prince : "I love you, Father."

Once the time for mourning had passed, a proclamation was sent out.

Royal guards: "Hear ye! Hear ye!"

"Hear ye!"

"Know that our new king hereby declares his love for...the mysterious princess...as wore...glass slippers to the ball."

"And requests that she present herself at the palace, whereupon, if she be willing, he will forthwith marry her...with all due ceremony."

Stepmother : "Are you looking for this?"
 "There must be quite a story to go with it."
 "Won't you tell me?"
 "No?"
 "All right then."
 "I shall tell you a story."
 "Once upon a time, there was a beautiful young girl who married for love."
 "And she had two loving daughters. All was well..."
 "but, one day, her husband, the light of her life, died."
 "The next time, she married for the sake of her daughters."
 "But that man, too, was taken from her.||
 And she was doomed to look every day upon his beloved child."
 "She had hoped to marry off one of her beautiful, stupid daughters to the prince."
 "But his head was turned by a girl with glass slippers.||
 "And so..."
 "I lived unhappily ever after."
 "My story would appear to be ended."
 "Now, tell me yours."
 "Did you steal it?"
 Ella : "No. It was given to me."
 Stepmother : "Given to you?"
 "Given to you. Nothing is ever given."
 "For everything, we must pay and pay."
 Ella : "That's not true."
 "Kindness is free. Love is free."
 Stepmother : "Love is not free."
 "Now, here is how you will pay me, if you are to have what you desire."
 "No one will believe you, a dirty servant girl without a family, if you lay claim to the prince's heart."
 "But with a respectable gentlewoman to put you forward, you will not be ignored."
 "When you are married, you will make me the head of the royal household."
 "Anastasia and Drisella we will pair off with wealthy lords."
 "And I shall manage that boy."
 Ella : "But he's not a boy."
 Stepmother : "And who are you?"
 "How would you rule a kingdom?"
 "Best to leave it to me."
 "That way we all get what we want."
 Ella : "No."

Stepmother : "No?"
 Ella : "I was not able to protect my father from you, but I will protect the prince and the kingdom...no matter what becomes of me."
 Stepmother : "Well, that is a mistake."
 Ella : "No!"
 "Why?"
 "Why are you so cruel?"
 "I don't understand it." "I've tried to be kind to you."
 Stepmother : "You? Kind to me?"
 Ella : "Yes."
 "And though no one deserves to be treated as you have treated me."
 "Why do you do it?"
 "Why?"
 Stepmother : "Why?"
 "Because you are young, and innocent, and good."
 "And I..."
 Ella : "No!"
 "No!"

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nd Duke : "May I ask where you got this?"
 Stepmother : "From a ragged servant girl in my household."
 Grand Duke : "The mystery princess is a commoner."
 Stepmother : "You could imagine when I discovered her subterfuge how horrified I was."
 Grand Duke : "You told no one else?"
 Stepmother : "Not even my own daughters."
 "No one need ever know the truth."
 Grand Duke : "You've spared the kingdom a great deal of embarrassment."
 Stepmother : "And I should like to keep it that way."
 Grand Duke : "Are you threatening me?"
 Stepmother : "Yes."
 Grand Duke : "So what do you want?"
 Stepmother : "I should like to be a countess."
 "And I require advantageous marriages for my two daughters."
 Grand Duke : "Done. And the girl?"
 Stepmother : "Oh."
 Do with her what you will."
 "She's nothing to me."

The Prince : "Where?"
 Grand Duke : "Abandoned on the side of the road."
 The Prince : "And have you found her?"
 Grand Duke : "The girl?"

“No, she's disappeared.”

The Prince : “There must be some reason she vanished.”

“Perhaps she has been prevented from speaking.”

Captain : “Do not lose heart, Kit.”

Grand Duke : “On the contrary, lose heart and gain wisdom.”

“The people need to know that the kingdom is secure.”

“That the king has a queen, and the land may have an heir.”

“They want to face the future with certainty!”

The Prince : “Agreed! Then let us be certain.”

“I am king. I say we shall seek out the mystery princess, even if she does not want to be found.”

“I have to see her again.”

Grand Duke : “But if she's not found...then for the good of the kingdom, you must marry the Princess Chelina.”

“For the good of the kingdom.”

The Prince : “Very well, agreed.”

Captain : “But Your Highness...”

The Prince : “But you will spare no effort.”

Grand Duke : “Your Majesty, of course. You have my word.”

Royal guards: “Next.”

The slipper traveled the length and breadth of the kingdom, visiting every maiden both high and low, and every sort in between.

Trader : “Oh, Lord!”

Royal guards: “You first, madam.”

Trader : “Well, I'll give it a go.”

“Right. I say. Where do you want me?”

“Oh!”

“Up! Up I go.”

“Oh, careful, my foot's a bit swollen.”

“I've been...”

“It's the yeast.”

The Grand Duke was true to his word. He spared no effort to demonstrate to the prince that the mystery princess was not to be found.

The Girl : “It fits!”

Grand Duke : “It doesn't fit you.”

The Girl : “It does fit!”

Grand Duke : “It doesn't fit.

The Girl : “It's mine!”

“I am the mystery princess!

Grand Duke : “Give back the shoe.”

“Take the shoe away from her!”

The Girl : “Don't take the shoe away from me, please, please!”

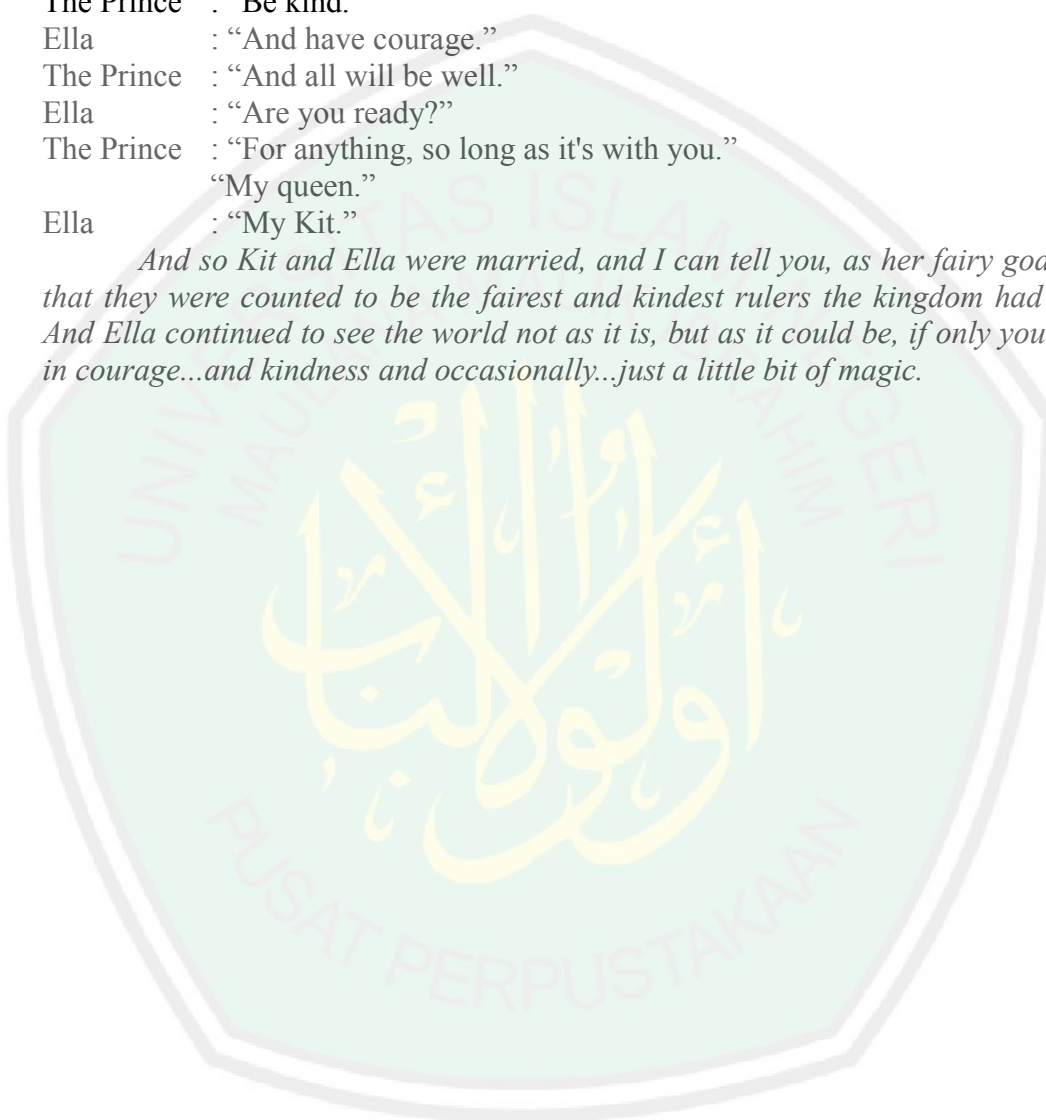
"Please, it's my shoe!"
 Grand Duke : "Make way for the slipper!"
 The Woman : "Can I try the other foot?"
 Captain : "I don't think so."
But whatever they tried, the magical slipper refused to fit even the most eligible of maidens.
 The Man : "We found the mystery princess for ya!"
 Grand Duke : "What's wrong, Captain?"
 Captain : "We haven't found the girl."
 "I'm disappointed for our king."
 Grand Duke : "Oh, come on, now! Don't lose heart."
 "There's one more house."
 "We must leave no stone unturned."
 Anastasia : "Horses!"
 Drisella : "Horses!"
 "Mother, it's our chance!"
 "Let them in!"
 Stepmother : "Gentlemen! What a wonderful surprise."
 Grand Duke : "A moment of your time, good lady."
 Stepmother : "Of course, Your Grace."
 "Please. This way."
Ella did not know who was downstairs. Nor did she care. For surely no one had come to see her.
 Ella : "Gus-gus, Jacqueline, stop it!"
 Drisella : "It shrunk."
 Grand Duke : "Try again."
 Anastasia : "Oh, enough!"
Though Ella was sad, her spirit was not broken. She knew that the ball, and her time with the prince, would become beautiful, distant memories, like those of her father and mother, and her golden childhood.
 Anastasia : "It fits me!"
 Captain : "Bad luck, miss."
 Grand Duke : "Very well."
 "Our task is done, Captain."
 Stepmother : "But fate may yet be kind to us, girls."
 Grand Duke : "Indeed, madam!"
 Captain : "Do you hear that, Your Grace?"
 Grand Duke : "Let's be off, Captain."
 Captain : "Just a moment."
 "Madam, there is no other maiden in your house?"
 Stepmother : "None."
 Captain : "Then has your cat learned to sing?"
 Captain : "There's been enough play-acting today, Captain. Let's be off."

Captain : "But she's lying, Your Grace."
 Grand Duke : "Nonsense! I trust the lady. We're leaving."
 The Prince : "Grand Duke!"
 Stepmother : "Your Majesty."
 The Prince : "What sweet singing. Makes me want to tarry just a little."
 Grand Duke : "Your Majesty, I did not know..."
 The Prince : "Captain, would you be so kind as to investigate?"
 Captain : "It would be my pleasure, Your Majesty."
 Stepmother : "There! You see?"
 Captain : "I told you it was no one of any importance."
 Captain : "We'll see about that."
 Captain : "Miss."
 Captain : "You are requested and required to present yourself to your king."
 Stepmother : "I forbid you to do this!"
 Captain : "And I forbid you to forbid her!"
 Captain : "Who are you to stop an officer of the king?"
 Captain : "Are you an empress?"
 Captain : "A saint?"
 Captain : "A deity?"
 Stepmother : "I am her mother."
 Ella : "You have never been...and you never will be my mother."
 Captain : "Come now, miss."
 Stepmother : "Just remember who you are, you wretch!"
Would who she was, who she really was, be enough? There was no magic to help her this time. This is perhaps the greatest risk that any of us will take. To be seen as we truly are. Have courage, and be kind.
 The Prince : "Who are you?"
 Ella : "I am Cinderella."
 Ella : "Your Majesty..."
 Ella : "I'm no princess. I have no carriage, no parents, and no dowry."
 Ella : "I do not even know if that beautiful slipper will fit."
 Ella : "But...if it does...will you take me as I am?"
 Ella : "An honest country girl who loves you."
 The Prince : "Of course I will."
 The Prince : "But only if you will take me as I am."
 The Prince : "An apprentice still learning his trade."
 The Prince : "Please."
 Anastasia : "Cinderella!"
 Drisella : "Ella!"
 Drisella : "My dear sister! I'm sorry."
 Drisella : "So very sorry."
 The Prince : "Shall we?"
 Ella : "I forgive you."

Forgiven or not, Cinderella's stepmother and her daughters would soon leave with the Grand Duke, and never set foot in the kingdom again.

Ella : "They would have loved each other."
The Prince : "We must have a portrait of you painted."
Ella : "Oh, no. I do hate myself in paintings."
The Prince : "Be kind."
Ella : "And have courage."
The Prince : "And all will be well."
Ella : "Are you ready?"
The Prince : "For anything, so long as it's with you."
"My queen."
Ella : "My Kit."

And so Kit and Ella were married, and I can tell you, as her fairy godmother, that they were counted to be the fairest and kindest rulers the kingdom had known. And Ella continued to see the world not as it is, but as it could be, if only you believe in courage...and kindness and occasionally...just a little bit of magic.



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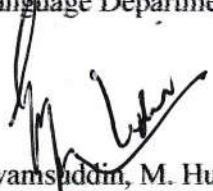
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