

**IMPLICATURE ANALYSIS IN
MAHER ZAIN'S SONG LYRICS ON "FORGIVE ME" ALBUM**

THESIS

By :
Rosyid Eko Pranoto
08320054



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
HUMANITIES FACULTY
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY
MALANG
2013**

**IMPLICATURE ANALYSIS IN MAHER ZAIN'S SONG LYRICS ON
"FORGIVE ME " ALBUM**

THESIS

Presented to

**Maulana Malik Ibrahim State Islamic University
in partial fulfillment of the requirement for Degree of Sarjana Sastra**

By :

**Rosyid Eko Pranoto
NIM 08320054**

Supervisor :

**Galuh Nur Rohmah, M.Pd.,M.Ed.
NIP 19740211 199803 2 002**



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
HUMANITIES FACULTY
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY
MALANG
2013**

CERTIFICATE OF THESIS AUTHORSHIP

This is to certify that the Sarjana's Thesis of Rosyid Eko Pranoto (08320054) entitled " Implicature Analysis in Maher Zain's Song Lyrics on "Forgive Me " Album " has been approved to fulfill the requirement for the degree of Sarjana in English Language and Letters Department, Faculty of Humanities at Maulana malik Ibrahim State Islamic University of Malang. I declare that this thesis is truly on my original work.

Malang, 18 September 2013

Rosyid Eko Pranoto



APPROVAL SHEET

This is to certify that Rosyid Eko Pranoto's thesis entitled **Implicature Analysis in Maher Zain's Song Lyrics on "Forgive Me " Album** has been approved by the thesis advisor for further approval by the Board of Examiners.

Malang, 18 September 2013

Approved by

Acknowledged by

The Advisor

The Head of the English Language and
Letters Department

Galuh Nur Rohmah, M.Pd., M.Ed.

Dr. Hj. Like Raskova Octaberlina, M.Ed.

NIP 19740211 199803 2 002

NIP 19741025 200801 2 015

The Dean of Humanities Faculty
Maulana Malik Ibrahim State Islamic University of Malang,

Dr. Hj. Istiadah, MA

NIP 19670313 199203 2 002

LEGITIMATION SHEET

This is to certify that Rosyid Eko Pranoto's thesis entitled *Implicature Analysis in Maher Zein's Song Lyrics on "Forgive Me" Album* has been approved by the Board of Examiners as the requirement for the degree of *Sarjana Sastra (S.S)*.

The Board of Examiners

Signature

1. Drs.H. Djoko Susanto, M.Ed., Ph.D. (Main)

NIP 19670529 200003 1 001

2. Rina Sari, M. Pd (Chair)

NIP 19750610 200604 2 002

3. Galuh Nur Rohmah, M.Pd., M.Ed (Advisor)

NIP 19740211 199803 2 002

Approved by

The Dean of Humanities Faculty

Maulana Malik Ibrahim State Islamic University of Malang,

Dr. Hj. Istiadah, MA

NIP 19670313 199203 2 002

MOTTO

Never regret our mistake, but what we do to fix and better thing in the future.



DEDICATION

This thesis is dedicated to:

My beloved parents and my sister who always support me.

For my wife and son for the patient live together during my study.

Mrs Galuh Nur Rohmah, M.Pd., M.Ed. for always giving chance and time to
guide me to finish my thesis.

To all people and friend who encourage me to finish my thesis



ACKNOWLEDGEMENT

Bismillahirrahmanirrahim

Proudly, I would like to express my deepest gratitude to Allah SWT for all of his blessings and mercies, so I finally can finish this thesis. It is only for him I give all of my hopes and wishes. Peace and salutation are always blessed upon our noble Prophet Muhammad SAW who has guided us to the right way of life.

This thesis entitled “ Implicature Analysis in Maher Zain’s Song Lyrics on “Forgive Me “ Album” is intended to fulfill the requirement for the thesis in English Language and Letters Department, Faculty of Humanities and Culture at Maulana Malik Ibrahim State Islamic University of Malang.

Last but not least, I invite the reader's suggestions and critics responding to the presence of my thesis. Hopefully, this research will give many advantages to all of people who much concern in English Language.

Finally, there is no rose without thorn.

Alhamdulillahirabbil' Alamin.

Malang, 18 September 2013

Rosyid Eko Pranoto

ABSTRACT

Pranoto, Rosyid Eko. 2013. *Implicature Analysis in Maher Zain's Song Lyrics on "Forgive Me" Album*. Thesis, English Language and Letters Department, Humanities Faculty, Maulana Malik Ibrahim State Islamic University of Malang. Advisor: Galuh Nur Rohma, M.Pd., M.Ed.

Key Words : Implicature, generalized implicature, particularized implicature, flouting maxims, maxims lyrics.

There are many ways to send a message not only through the conversation directly to the person, such as electronic media or mass media. The electronic media is the media that commonly used in modern era, for example e-book, article on the internet, chatting and short message on the telephone. The massmedia is the media that can be used by local people. It is still traditional way such as letter, poet, song lyrics, newspaper and magazine.

In this research, the researcher takes the song lyrics as the subject of the research. Through the lyrics the authors tell the feeling, idea, and opinion about something. The listener usually can take the value and message from authors by understanding the lyrics. People are used to singing the song whose the same feeling and the idea. Therefore, the researcher takes the lyrics as the subject of the research. The aim of the research is to get clearly about the detailed explanation about implicature occurred in the Maher Zain's song lyrics on the "Forgive Me" album. The researcher tries to understand the meaning of the lyrics based on the implicature Theory.

The research uses descriptive qualitative research design. The data source is the song lyrics taken from the Maher Zain's on the "Forgive Me" album. The data were collected by downloading the song lyrics from the internet. The researcher found the lyrics in the form of words, phrase, and sentences that have implicature meaning. Next, in analyzing data the data are classified based on theory implicature especially the conversational implicature. After that, the whole data are discussed and continued by making conclusion.

The data analysis revealed some findings covering the formulated researched question. It is found that Maher Zain's song lyrics has meaning based on the author's intention. The conversational implicature has found in the lyrics has two types. those are generalized conversational implicature and particularized conversational implicature. The generalized conversational implicature is used less than particularized conversational implicature. However, both types of conversational implicature can be found in some lyrics in the song. Based on the theory, we can deeply understand the meaning and message of the lyrics in the song.

ABSTRACT

Pranoto, Rosyid Eko. 2013. *Implicature Analysis in Maher Zain's Song Lyrics on "Forgive Me" Album*. Thesis, English Language and Letters Department, Humanities Faculty, Maulana Malik Ibrahim State Islamic University of Malang. Advisor: Galuh Nur Rohma, M.Pd., M.Ed.

Key Words : Implicature, generalized implicature, particularized implicature flouting maxims, maxims lyrics.

Banyak cara untuk menyampaikan pesan tidak hanya disampaikan secara langsung kepada orang atau manusia, contoh media electronic atau media massa. Media electronic adalah media yang saat ini sering digunakan di era modern, sebagai contoh ebook, artikel di internet, chatting dan pesan singkat di telepon (SMS). Media massa adalah media yang biasa digunakan oleh masyarakat local. Media ini adalah cara traditional untuk mengirim pesan seperti surat, puisi, lirik lagu, koran, dan majalah.

Dalam penelitian ini, peneliti memilih lirik lagu sebagai subjek penelitian. Dengan lirik lagu penulis atau penyanyi memberitahukan perasaan, dan pendapat tentang sesuatu. Pendengar biasanya dapat mengambil nilai dan pesan dari penyanyi dengan memahami lirik tersebut. Manusia sering menyayikan lagu yang mempunyai persamaan dengan perasaan dan pandangannya. Oleh karena itu, peneliti memilih lirik lagu sebagai subjek dari penelitian. Tujuan penelitian ini adalah untuk memperoleh pemahaman yang jelas tentang implicature yang ditemukan di dalam lirik lagu Maher Zain pada album "forgive Me". Peneliti juga ingin memahami makna dari lirik berdasarkan teori implicature.

Penelitian menggunakan desain penelitian descriptive kualitatif. Sumber data berbentuk lirik lagu dari lagu Maher Zain pada album "Forgive Me". Data diperoleh dengan mendownload lirik lagu dari internet. Peneliti menemukan lirik dalam bentuk kata, frase dan kalimat yang mempunyai makna implikatur. Setelah itu pada analisis data data di klasifikasikan berdasarkan teori implikatur terutama implikatur conversation. Kemudian seluruh data didiskusikan dan diteruskan dengan kongklusi atau kesimpulan

Analisa data memngungkap beberapa jawaban atas pertanyaan dalam penelitian. Di dalam lirik Maher Zain terdapat makna berdasarkan penulis dan penyanyi. Dalam conversational implikatur di dalam lirik lagu ditemukan dua macam yaitu general conversational implikatur dan particular conversational implikatur. Kedua tipe implikatur conversational terdapat dalam beberapa lirik lagu. Berdasarkan teori kit dapat mengetahui makna sebenarnya atau yang dimaksud di dalam lirik lagu.

TABLE OF CONTENTS

CERTIFICATE OF THESIS AUTHORSHIP	i
APPROVAL SHEET	ii
LEGITIMATION SHEET	iii
MOTTO	iv
DEDICATION	v
ACKNOWLEDGEMENT	vi
ABSTRACT	vii
TABLE OF CONTENTS	viii
TABLE OF FIGURES	x
CHAPTER I: INTRODUCTION	1
1.1 Background of the Study	1
1.2 Research Problems	5
1.3 Research Objectives	6
1.4 Scope an Limitation	6
1.5 Significances of the Study	7
1.6 Research Method	8
1.6.1 Research Design	8
1.6.2 Data Source	9
1.6.3 Research Instrument	9
1.6.4 Data Collection	10
1.6.5 Data Analysis	10
1.7 Definition of the Key Terms	11
CHAPTER II: REVIEW OF RELATED LITERATURE	12
2.1 Implicature	12
2.1.1 Conventional Implicature	16
2.1.2 Conversational Implicature	17
2.2 Text And Context	25
2.2.1 Text	25
2.2.2 Context	27
2.3 Presupposition	29
2.4 Inference	35
2.5 Previous Studies	38
CHAPTER III : RESEARCH FINDINGS AND DISCUSSIONS	39
3.1 Findings	39
3.2 Discussions	51
CHAPTER IV : CONCLUSION AND SUGGESTION	51
4.1 Conclusion	57
4.2 Suggestion	59

BIBLIOGRAPHY60
APPENDIXES



TABLE OF FIGURES

Figures 1 Chart 3.1 Generalized Conversational Implicature	52
Figures 2 Chart 3.2 Particularized Conversational Implicature	54



CHAPTER I

INTRODUCTION

This chapter contains background of the study, research problems, objectives of the study, significances of the study, scope and limitation, data source, data collection, data analysis, definitions of the key terms, and research method.

1.1 Background of the Study

One of the purposes of the speaker in communication is to inform and transmit the message to the listener through the language. The process of transmitting the message is called communication. The sources of communications can be individual or group which has intention to be conveyed. In another name who gives information in communication, it is called the sender, the communicator or the speaker. Through the language, the speaker has an order and messages. Furthermore, the New Gorsier Webster International Dictionary (1974) defined message as an oral, written or signaled communication which is sent from a person to another as information, advise, tidings, direction, the point or significance of an utterance, novel, a play or musical work; an inspired communication to be delivered to the world as the message of a prophet, the theme of literature.

People communicate each others through various media. These various media which are used by the speaker can help the hearer to get the information and message. The various media such as people talk through the speech, speak in

debate, poet, and lyric. In lyrics, the author can use all kinds of expressions to send information. For example, the author wants to express a girl, the author can use the flower to cover or imply it in a lyrics to make a lyrics more beautiful and comfortable to be heard.

Lyrics in song are used to share the feeling of the author and to critic a person or a group of people. The author uses various expressions to cover and polite the lyrics of the song. Even though the author uses various words, he still can send the message. The various expressions usually make some people feel difficult to understand the meaning of the lyrics because the meaning is covered with the beautiful music and the voice of the lyrics. That is why, there is a study to understanding the meaning in utterance which is called implicature.

Implicature can be defined as “indirect or implicit meaning of an utterance that is produced by the speaker” (Grice, 1975:44). It means that when people produce this kind of implicit meaning, it can be defined as implicature. When a speaker produces the implicature in his or her conversation, it means that he or her wants to express something in an implicit or indirect way.

Grice (1975:44) divided the implicature into two types, conventional implicature and conversational implicature. Conventional implicature is not based on the cooperative principle and the maxims that are introduced by Grice in the conversational implicature. Yule (1996:45) argued that “the conventional implicature does not have to occur in conversation and does not depend on the special contexts for the interpretation, but it deals with specific words, as but, yet, therefore and even”. The example is “he is an Englishman; therefore he is brave”. In this case, it is said to conventionally implicate rather than literally say that the

man is being brave follows from his being an Englishman. The conventional implicature here is attributed to the presence of the lexical item “therefore”.

Another type of implicature is conversational implicature. Grice’s notion of conversational implicature is the theory how people used the language (Grice, 1975). It means that conversational implicature is used to solve the problem of how people understand the speaker’s intended meaning that they do not actually say. Conversational implicature is governed by the cooperative principle, the content of which is detailed in the four maxims of conversation and their sub maxims, they are maxim of quality that tries to make your contribution one that is true; maxim of quantity that tries to make your contribution as informative as it is required and do not make your contribution more informative than is required; maxim of relation is required to have good relation in communication between the speaker and the hearer; and maxim of manner that wants the speaker to utter in direct, clear, and obvious ways.

The interest in implicature is how to analyze the language uses in utterances, especially, the utterance in the lyrics of song. For example:

I'll stay by your side honest and true

Till the end of my time

The sentence above has a change in meaning, the sentence “I’ll stay by your side honest and true” has meaning he will stay and follow with honesty and right. The word “honesty” has meaning integrity to do something and saying a word but honesty not always right because sometimes honest can be in the wrong way. Because of that, the speaker puts the word “and right” to clarify what kind of honest is meant by the speaker. The next sentence “Till the end of my time” has a

meaning until he dies because we know the time cannot stop until we die. Grice introduces this as an implicature to explain the condition of the speaker which is different with the real utterance.

For this study, the researcher takes lyrics as the data source because in the lyrics, the authors speak to convey their idea and purposes. They also have some arguments about something which influence their lyrics. Lyrics are parts of a poem that originally means have to be sung, which expresses the poet's thought and feeling. It caused the intended understanding meaning in utterances especially on the lyrics song.

The researcher chooses Maher Zain's song lyrics as the subject of the research. In the lyrics of his song, there are many meanings behind the utterance. The lyrics have messages that the singer wants to transfer to the listener. Through his lyrics, he wants to ask people to do and influence something.

The researcher analyzes song lyrics which were created by Maher Zain's in several steps. First, the researcher analyzes the lyrics as the utterances, because the lyrics can be utterances which have many meanings behind them. Second, the research is interested by the way of the singer sends the information and messages through the lyrics as the utterance.

There are some previous studies done by students who conducted in this field, they used some objects and different contexts to be studied such as Istiadah (2005) who investigated implicature of the opinion used in Jakarta Post. She focused on generalized conversation implicature. Victory (2010) who investigated Implicature used in Humor of Yes Man Movie. She focused on the conversational

implicature utterances that are spoken by the main character in the movie. Astuti (2010) investigated an implicature found in Khalid Hosseim's Novel "A Thousand Splendid Suns". She focused on the conversational implicature in the novel.

This research analyzes the implicature on song lyrics. Considering that the song lyrics are very strong and have a deep meaning as an utterance, this study is important because it is used to explore what the meanings behind the song lyrics as the utterance. Based on the reasons, this research intends to analyze implicature in song lyrics of Maher Zain in "Forgive Me" album.

1.2 Research Problems

This study focuses, in general, on language style in Maher Zain's song lyrics. This question can be specified into two questions as follows:

1. What are the types of conversational implicature found in Maher Zain's song lyrics?
2. How are the types of conversational implicature used in Maher Zain's song lyrics?

1.3 Research Objectives

The objectives of this research are to answer the research problem of the study :

1. To identify types of conversational implicature used in the Maher Zain's song lyrics.

2. To describe the types conversational implicature that used in the song lyrics, the meaning that found in the lyrics song and the messages that found in it.

1.4 Scope and Limitation

This research is included in the scope of pragmatics. Implicature is one of the parts of pragmatics. This subject studies about the meaning in utterances. The song lyrics in this study are used as utterances which have meaning not only the lexical meaning based on the word. The word in the song lyrics implied some meanings which is studied in implicature. That is why, this study is included in the scope of pragmatics.

This study focuses on the conversational and conventional implicature in the lyrics. In addition, this study limits its scope within conversational implicature that falls into two types: generalized conversational implicature and particularized conversational implicature. Then, the implicatures that can be found are interpreted based on the writer's interpretation and are understood toward Grice's theory of implicature.

The reason why the researcher takes the lyrics is that through the lyrics, there are process of transferring information and the interaction between the singer and the hearer, moreover he also practices language which contains a lot of implicatures (Crystal, 1995: part V).

In this research, the researcher focuses on the lyrics meaning of Maher Zain's songs, they are "My Little Girl", "Forgive Me", "One Big Family", "AssalamuAlayka", "Paradise", "Masha Allah", "Radhitu Billahi Rabba",

”Freedom”, “So Soon”, Muhammad”, Guide Me All The Ways”, “I Love You So”, “Number One For Me”, and “Mawlaya”. Those are included in Forgive Me album.

1.5 Significances of the Study

The significances of the study are to give contribution both theoretically and practically in pragmatics, especially implicature. Theoretically, the findings of this research are expected to be one of the references and alternative information about applied pragmatics especially implicature theory in real field namely son. Then this research is expected to be able to enrich the theoretical framework for pragmatics research, especially implicature from different phenomenon and object. The result of this research is expected to be able to fill the gap of the previous studies in the same field.

Practically, the researcher wants to explore the meaning that found in the song lyrics, especially in Maher Zain’s song lyrics. Hopefully, this research can inspire and increase resources to the reader for doing research on lyrics and analyze the language based on pragmatics.

1.6 Research Method

In this part, the researcher provides a detail description of research method, data and data sources, data collection, and data analysis processes as follow:

1.6.1 Research Design

Most of linguistic studies are conducted through qualitative design, especially descriptive method, because the study describes the phenomena of

language which is used in utterances. In this study the researcher takes the song lyrics as the utterances of the speaker.

This research also includes descriptive qualitative research. The purpose of descriptive qualitative research is to describe the existing conditions. It includes correlations, surveys, case studies, direct observation, cross-cultural studies, and grow studies related to the research which is focus on exploratory research, and it includes the kinds of case research, then the research is called descriptive research.

The researcher uses descriptive qualitative research in this research. This research uses descriptive qualitative method because this research describes a language in the form of poem in lyrics that used in the Maher Zain's song lyrics in "Forgive Me" album by using implicature Theory. Besides, the data of research is in the form of sentences which are taken from the lyrics of the songs. Therefore, the suitable research design which can be applied in this research is qualitative. Moreover, Bogdan and Biklen (1998:5) state that the qualitative research is descriptive. It means that the results of the research in qualitative research are aimed to describe the social phenomena which are observed. Because of the research design of this study is qualitative, the result of the study also describes the phenomena of language, especially the types and the uses of implicature in Maher Zain's song lyrics.

1.6.2 Data Source

In this research, the data source is written text or song lyrics which contains implicature in the lyrics inside the song. The researcher gets the data

from the lyrics of Maher Zain's song. The data are accessed from the website on www.kapanlagi.com/lirik_maher_zain/forgive_me/. The researcher also searched for supporting data from the internet in the form of articles that contain comments, opinions, and other research findings related to this study.

1.6.3 Research Instrument

In this study, the researcher becomes the key instrument who have an important role in obtaining the result of the study. In collecting data sources, he directly involves in selecting the data sources of his research by reading the script of lyrics. He also directly involves in reducing the data sources. And, he also plays the main instrument in identifying and analyzing the data in accordance to the problems of the research which have been formulated.

1.6.4 Data Collection

In collecting the data, the following steps were done; the first step is started by searching the lyrics of song Maher Zain's in "Forgive Me" album from the website. In getting the validity of data, the researcher also compared the lyrics with the songs by listening them directly. The purpose of doing this comparison is to check the similarity between the lyrics and the utterances of the singer and lyrics in the text. After getting the validity of data, the researcher reads the lyrics in order to get and understand the implied meaning in the utterances. Afterwards, the researcher reduced the data that are not suitable with the problems of the research. The last step, the researcher arranges the data systematically in accordance to the problems of the research. The data of the research in the form of words that contain implicature.

1.6.5 Data Analysis

In analyzing the data, the researcher used four steps. The first step were classification. In this step, the researcher classified the utterances in the lyrics that contain implicature. The next step is analysis. It means that the researcher analyzed the utterances by using Grices (1975) theory of implicature. The aim of doing this step is to answer the problems of the study which cover the types of implicature and how the use of implicature in lyrics in Maher Zain's song lyrics. Then, the third step is discussion. In this step, the researcher discussed about the findings of the research based on the result of the data analysis that had been done by the researcher. The last step, the researcher formulates conclusion in accordance to the findings of the study.

1.7 Definition of the Key Terms

To avoid misinterpretation, the researcher tries to explain the definitions of the key terms below according to their expectative meaning and contexts.

1. Implicature

It is anything that is inferred utterances which are not the truth conditions of the utterances or it can be called what people speak is not always what they mean.

2. Conversational implicature

It adheres to the cooperative principle and the maxims which the speaker must obey it in communication.

3. Generalized conversational implicature

It is the implicature which is no special background knowledge of the

Context of utterance is required in order to make necessary inferences.

4. Particularized conversational implicature

It is the implicature which is expressed in very specific context in locally recognized inferences are assumed.



CHAPTER II

REVIEW OF THE RELATED LITERATURE

In this chapter, the researcher discusses about some theories related to the approach theory uses in the research. Considering the related theory of this study, this chapter discusses about implicature, text and context presupposition, reference, inference, types of implicature, and previous studies.

2.1 Implicature

We commonly draw a distinction between what person's words literally mean and what a person's words more than literally mean. In a series of lectures at Harvard University in 1967, Herbert Paul Grice offered a theory of the latter short of meaning, which he called conversational implicature, how hearers or readers manage to work out the complete message when the speaker or the writer means more than they say or write. Brown and Yule (1983:31) said that "the term of implicature is used by Grice to account for what a speaker can imply, suggest or mean as distinct from what the speaker literally says". Furthermore, Grice as quoted by Levinson (1992:127) explained that "the term of implicature is a general cover term to stand in contrast to what is said or expressed by the truth condition of expression and to conclude all kinds of pragmatic (non-truth conditional) inference discernible".

Levinson (1992: 97) further stated that "the notion of conversational implicature is one of the important ideas in pragmatics. It is said since the conversational implicature give some contributions to the

pragmatics. First, implicature stands as paradigmatic example of the nature and power of pragmatic explanations of linguistic phenomena. A second important contribution by the notion of implicature is that it provides some explicit account of how it is possible to mean (in some general sense) more than what is actually said. Third, the notion of implicature seems likely to effect substantial simplifications in both the structure and the context of semantic description”.

The next contribution of implicature is that implicature seems to be simply essential if various basic facts about language are to be account for properly. Finally, the principles that generate implicature have a very general explanatory power: a few basic principles provide explanation for a large array of apparently unrelated facts. In every kind of implicature can be divided into the basic characteristics as follow: cancel ability (defeasibility), detachability, calculability, and conventionally (Cummings, 2005, as cited in Astutik, 2010). The implicatures can be cancellable (**cancelability**), whether it is particularized or generalized conversational implicature but not in conventional implicature. The implicatures can be cancelled when the speaker gives additional information on his utterance. It means that when the speakers produce an implicature in the utterances then next he gives information of the first utterance that is implicate the delay or cancel, so the implicature is cancelled. For example:

A: Are you coming to Nana’s party tonight?

B: My brothers are *visiting this afternoon*, but I will call you later.

Based on the example above, the italic sentence has implicature of another activity in the same time that implicates the cancelability.

Detachability can be described as the capacity of an implicature to be detached or separated from an utterance following a change in the linguistic form of an utterance. It means that the implicature is attached to the semantic content of what is said, not to the linguistic form, implicature depends on the content which is said and not on the particular ways in saying it. Therefore, conversational implicature cannot be detached from utterance simply by changing the words of utterance for synonyms (non-detachability). For example:

- a) *The utterer of this utterance has not eaten breakfast,*
- b) *Tuti has not eaten breakfast.*

In the example above, we can see that the implicature of this situation is that the speaker of both utterances is not affected by the different ways of saying it, so this utterance is identified as non-detachability. Compare with this example of conventional implicature

- 1) *Pepi is short and thin,*
- 2) *Pepi is short but thin.*

From both statements we can conclude that the change of linguistic form “and” to “but” has made the implicature in this situation becomes detached.

The third element of implicature is **calculability**. Calculability can be described that implicature can only be arrived at through a process of reasoning or calculation. It means that the truth of conversational

implicature's content does not depend on what is literally said, it can be calculated from how the words are uttered. In this kind of component the conventional implicature cannot be described as calculability because it is context dependent of all the implicature. The example:

Ani: Do you bring the book (a) and novel (b) I need?

Pepi: Hmm, I bring the novel (b)

Ani: a and b

Pepi: b [NOT a]

The example above gives clear understanding about calculability of implicature. The utterance above means that when the first person (Ani) asked to the hearer (Pepi) whether Pepi brought the book and novel she need or not, then Pepi answer *I bring the novel*. In this case Ani interprets and calculate the implicature that Pepi answer means that he only bring the novel and not the book. The last property of the Grice's implicature is **conventionally**. In this case, the implicature prerequisites the conventional meaning from the sentence uttered, but the content of the conversational implicature does not include the conventional meaning or component. That is way, this element must be relevant to the conventional implicature because this implicature contains conventional components. This element then cannot be applied in the conversational implicatures because this type of implicature is lack of conventional component. For instance, "*Dewi bought a cat but I prefer a rabbit*". This example can be described that conventional implicature is different with the conversational implicature, it

is associated with the specific words and result in additional conveyed meanings when those words are used.

2.1.1 Conventional Implicature

Grice (1975) divided implicature into conventional implicature and non conventional implicature (conversational implicature). Conventional implicature is non-truth-conditional meaning associated with a particular linguistic expression. It is also non-truth condition inferences that are not derived from super ordinate pragmatic principle like the maxims, but are simply attached by convention to particular lexical items or expression, they do not have to appear in conversation and also do not depend on the context for the interpretation the message (Yule, 1996: 45). Example; *Ana has not got better yet*. The speaker produces this kind of implicature because the speaker assumes that Ana was sick by putting the word “yet” the speaker assumes to be true next time. In some cases, the conventional meaning of the word used will determine what is implicated. For example, when someone looked a person he know well then he said “*Mr. Sholeh is old but strong*”. Conventionally, this utterance shows that there is a contrast between “old” and “strong” that is even though Mr. Sholeh is old but he is still strong. However, this implicature will not express in this utterance *Mr. Sholeh is old and strong*, because the change from “but” to “and” in this case is the reason why the implicature becomes free (Cumming: 1999, as quoted in Astutik, 2010). The lexical item “but” has a literal meaning or entailment. It means in reality or in actuality, because

it is closely associated with the particular lexical item, so it can be said as conventional implicature (Grundy, 2000:84).

2.1.2 Conversational implicature

A conversational implicature is not intrinsically associated with any expression. It is inferred from the use of some utterance in context. For example, “*Bill’s been making a lot of trips to Glasgow lately*”. In the context of the example: What is said: “*Bill’s been making a lot of trips to Glasgow lately*”. What is implicated: “*the speaker believes that Bill may have a girlfriend in Glasgow*”. Levinson (2000) stated about definition of conversational implicature is part of a lexical item’s or expressions agreed meaning, rather than derived from principles of language use, and not part of the conditions for the truth of the item or expression. For example, a speaker using the word but between coordinate clauses thinks the some contrast or concession relation is relevant between the clauses In addition, conversational implicature is any meaning implied by or understood from the utterance of a sentence which goes beyond what is strictly said or entailed. For example *It is running* might, in specific context, implicate (alternatively, who ever says might implicate) *we cannot go for picnic, we had better close the window* and so on.

Levinson further stated that the notion of conversational implicature is often the single most important ideas in pragmatics. It is said so since the conversational implicature gives some contributions to the pragmatics. First, implicature stands as paradigmatic example of the nature and the power of pragmatic explanations of linguistic phenomenon.

The second important contribution by the notion of implicature is that it provides some explicit account of how it is possible to mean (in some general sense) more than what is actually. Thirdly, the notion of implicature seems likely to effect substantial simplifications in both the structure and the context of semantic description. The next contribution of implicature seems to be essential if various basic facts about language are account for properly. Finally, the principles that generate implicature have very general explanation power: a few basic principles provide explanation for large array of apparently unrelated facts (Levinson, 2000: 97). Gazdar (1979) also stated about definition of conversational implicature, the same with Grice's statement. He stated that conversational implicature is an implicature that is drawn in accordance with pragmatic principle, such as the cooperative principle or the informativeness principle, rather than the meaning of a lexical item or expression. Therefore, the cooperative principle cannot be separated with conversational implicature because it is a rule for organizing the conversation.

The philosopher Paul Grice, in his article "*Logic and conversation*" (1975), argues some kind of cooperative principle must be assumed to be in operation. According to Grice people assume that there are some kind of rules for interaction that direct us to a particular interpretation of what a person is saying, unless we receive some indication to the contrary. He describes the *cooperative principle* thus: "Make your conversational contribution such as is required, at the stage at which it occurs, by the

accepted purpose or direction of the talk exchange in which you are engaged” (Grice 1975:45).

Grice argues that this principle is based on four sub-principles, or conversational maxims. These are:

1. The Maxim of Quantity

The speakers can be said to cooperate the maxim of quantity when they present their contributions as informative as is required, and they should not make their contribution more informative than is required. In this case, the speaker should give suitable information that is needed by the hearer in a conversation.

2. The Maxim of Quality

The maxim of quality requires that the statement used in the conversations have some factual basis. The speakers should give a contribution that they believe to be true. It means that they should not say what they believe to be false, and should not say something if there is no adequate evidence.

3. The Maxim of Relation.

When the speakers give relevant information, they have to be cooperated with the maxim of relation. In this case they have to give answer or information that is relevant to the topic in the conversation.

4. The Maxim of Manner.

The speakers are considered to fulfill the maxim of manner when their utterances are clear and perspicuous. It means that they have to avoid obscurity, ambiguity and be brief with their saying. They do not

have to say unnecessary things that are not required by the hearers in conversations.

In short, Levinson (1992:102) summarized that these maxims specify what participants have to do in order to converse in a maximally efficient, rational and cooperative way-they should speak sincerely, relevantly and clearly while providing sufficient information. Leech (1983, as quoted in Istifadah 2005) argued that those maxims are as obstacles on the language use. Because in many cultures, it can be socially unacceptable to always say exactly what is in one's mind unless one knows the hearer very well. Thus, we might prefer not to say to a shop assistant, as we hand back a dress, *"This looks awful on; I don't want it after all"* but rather *"I'll go away and think about it and maybe come back later."* We are not lying: we know that she knows that we have no intention of returning. When speakers appear not to follow the maxims but expect hearers to appreciate the meaning implied, as in the case of dress shop assistant, we say that the speaker is *"flouting the maxims"* (Cutting, 2002: 36). It means the speaker implies a function different from the literal meaning of form; when flouting maxims, the speaker assumes that the hearer knows that their words should not be taken at face value and that they can infer the implicit meaning. These are:

1. Flouting maxim of quantity

The speaker who flouts the maxim of quantity seems to give too little or too much information. For example:

A: Well, how do I look?

B: Your shoes are nice.

B does not say that the sweatshirt and jeans do not look nice, but he knows that A will understand that implication, because A asks his whole appearance and only gets told about part of it.

2. Flouting maxim of quality

The speaker flouting the maxim of quality may quite simply say something that obviously does not represent what they think. The speaker assumes that the hearer knows that their words should not be taken at face value and that they can infer the implicit meaning.

Example:

Speaker may flout the maxim by exaggerating as in the hyperbole

“I could eat a horse”, or

Lynn : Yes I’m starving too.

Martin : Hurry up girl

Lynn : Oh dear, stop eating rubbish. You won’t eat any dinner.

Here, in which I’m starving is a well-establish exaggerating expression. No speaker would expect their hearer to say, *“What, you could eat a whole horse?”* or *“I don’t think you are dying of hunger”* you do not even look thin. Hearers would be expected to know that the speaker simply meant that they were very hungry.

3. Flouting maxim of relation

If speaker flouts the maxim of relation, they expect that the hearers will able to imagine that the utterance did not say, and make

the connection between their utterance and the preceding one(s). Thus in the example:

Heckler: We expected a better play

Coward : I expected better manners

Using a Gricean analysis, we can say that the second comment seems irrelevant to the first: the heckler in the audience is talking about the play, and Coward's comment is about manners. However, Coward intends the heckler to infer that he expected better manners than booing and shouting about his play. The heckler will have understood that Coward found him as well as the others not just bad-mannered, but rude and offensive.

4. Flouting maxim of manner

The speaker who flouts the maxim of manner, appearing to be obscure, are often trying to exclude a third party, as in this sort of exchange between husband and wife.

A: Where are you off to?

B: I was thinking of going out to get some of that funny white stuff for somebody

A: Ok, but don't be long-dinner's nearly ready.

B speaks in an ambiguous way, saying "that funny white stuff" and "somebody", because he is avoiding saying "ice-cream" and "Michelle", so that his little daughter does not become excited and ask for the ice-cream before her meal.

A. Generalized Conversational Implicature

Types of conversational implicature, regarding to its context is that generalized conversational implicature. It does not concern with special context, otherwise it can be done based on general knowledge when the conversation occurs. Grice (1989, as quoted in Levinson, 2000) said in generalized conversational implicature, the speaker has failed to be specific in a way in which he might have been expected to be specific with the consequence that it is likely to be assumed that he is not in a position to be specific. In addition, Grundy said that generalized conversational implicature arise respective of the context in which it occurs and it has little or nothing do with the most relevant understanding of an utterance; it derives entirely from the maxims, typically from the maxims of quantity and manner (Grundy, 2000: 81-82). For example, *"I walked into a house"* will be understood to implicate that the house was not mine. So, it shows that we need not to know a specific condition and situation to understand an implied meaning of the utterance.

When discussing about generalized conversational implicature, the thing that also need to be discussed on the scale implicature. A number of other generalized conversational implicature are basically discussed on the scale of values and are consequently known as scalar implicature. It is expressed clearly in terms for expressing quantity, that is "all, most, some, few, always, often, and sometimes". The scalar implicature deals with those words, which are the most informative and truthful (quality and quantity) (Yule, 1996:41).

For example:

I was going to market, and I buy some cloths for my nephew.

When the word “some” is chosen, it can be identified that the speaker tries to produce the implicature. The basis of scalar implicature is that, when any form in a scale is expressed, all of the negative forms higher on the scale is implicated. The first scale in the example are “all”, “most”, and “many”, they are higher than “some”. When the speaker expressed by using scalar implicature, the speaker also creates other implicatures that are “not most” and “not many” (Yule, 1996:42).

B. Particularized Conversational Implicature

A Grice (1975) stated that the particularized conversational implicature is a conversational implicature that is derivable with maxims and specific context. Therefore, we cannot arrange conversational without being known certain context in which conversation occurs. We have to understand about who, when, where, and in what occasion it appears. For example:

A: How did you come in?

B: The cat suddenly disappeared behind the window

It shows that B has known when the cat comes before A asks B. in other words, A has also known that the cat is coming when there is B over there. So, A can easily understand that the word *you* refer to the cat, not refer to B. So, if we do not know the specific context of the conversation, we cannot understand what is really happens on that time and we can get misinterpretation. Besides, all implicatures that arise from the maxim of

relevance are particularized for utterances which are relevant only with respect to the particular topic or issue at hand. In addition, most of the exploitation or flouting maxims can be categorized as particularized implicature (Levinson, 1992, as cited in Astutik, 2010).

For example:

Hey, will you accompany me to the stationery this evening?

I got really bad cough.

In this context of situation shows that the speaker invite the hearer to go the book store with him, but in particular context, the hearer reject or do not want to by saying I got really bad cough. Because there are basically most common, the particularized conversational implicature are typically just called implicature (Yule, 1996: 43). Therefore, from that example we can conclude that in particularized conversational implicature, we need to know the condition of the conversation appears and we may not flout the maxims.

2.2 Text and Context

2.2.1 Text

Text can be said as the representation of impicature. The word text is simply a convenient term to label the units of written language that we deal with every day from notices to newspaper articles; album or CD sleeves note, textbooks or even cookery recipes. Besides, there is also spoken text, but when we analyze them we will be looking at them in a written form. Rocoour (2001) as quoted by Istifadah (2005) said that text is spoken language implemented into written form. Furthermore, Halliday

and Hasan in Ariani (1995:27) said that text can be in the form of spoken or written, prose or verse, dialogue or monologue, it may be anything from a single proverb to a whole play, from a momentary cry to help to an all day discussion on a committee. Language users employ text to convey their message to other people through the specific codes that are interpreted by the receiver to arrive at the speaker's or writer's intended message. Besides, text is a technical term to refer to the verbal record of communicative act (Brown and Yule, 1983; 6). In the study of discourse analysis we can't separate between text and context. Text is a unity of sentence or language that has function in certain context (Halliday in Ariani, 1995).

Text refers to all linguistic aspects in written or spoken natural language, i.e. the words used to form the utterance or written text. It could be a word, a sentence, a paragraph, or a longer stretch of language, in order words any lengths of words used to create text. In the linguistic theory what is meant by text is not more than groups of letters, words, and sentences which use conventional sign system which it can reveal its intended message (Sobur, 2001:54). In addition, sentences are always hang together and interconnected in a text. It means that sentences display some kind of mutual dependence, they are not occurring at random. Besides, a text must be coherent as well as cohesive that the concept and relationships expressed should be relevant to each other thus enabling us to make possible inferences about the meaning, since the meaning of text is conveyed not by single sentences but by more complex exchanges in

which participant's beliefs and expectation, the knowledge they share about each other and about the world and the situation in which they interact, play a crucial part.

A text consists of structured sequence of linguistic expression or constitutive rules. It means that a text should provide a list of constitutive rules by which a text is brought into being and is read as a text. A text should to consider the cohesion (how do clauses hold together), intentionality (why did the speaker/writer produce this), acceptability (how does the reader take it, informativity (how does it tells us), relevance (what is text for) and intertextuality (what other texts does this one resemble). So, a text is a structured sequence of linguistic expression forming a unitary whole (Edmondson, 1981, as cited in Istifadah, 2005)

2.2.2 Context

Cook in Sobur (2001:56) stated that the text is all of the linguistic form not only the printed words but also all of communicative expression, such as speech, music, picture, and so on, while context is all of situation form out of the text which influence the language use such as language users and situation where the language is produced. That is why the meaning of text depends on the context, which carries it. Context decides utterance meaning at three distinguishable grades in the analysis of text of discourse.

First, it will generally, if not always, make clear what sentence has been stated if a sentence has really been uttered. Second, it will generally make clear what proposition has been stated, if presupposition has been

stated. Third, it will generally make clear that presupposition has been stated. In all of those respects, context is relevant to the determination of what is said. There are four kinds of context in communication or in the language use, physical context, epistemic context, linguistic context and social context. Physical context refers to the place where the conversation happens, the object presented in communication and the action of language users in communication. Epistemic context is the background of knowledge shared by both of speaker or hearer. Linguistic context consist of utterances under consideration in communication. The last is social context, which means the social relationship and setting of speaker and hearer. Understanding the context of situation will make the reader or hearer easy in catching the implied message (Sobur, 2001:57).

Hymes in Brown and Yule (1983:37) stated that the use of linguistic form identifies a range of meanings. Context can support a range of meanings. When a form is used in a context it eliminates the meanings possible to the form other than those the form can signal; the context eliminates from consideration the meanings possible to the form other than those the context can support. He also sets about specifying the features of context, which may be relevant to the identification of a type of speech event. Generally over speech events, he abstracts the roles addresser, and addressee, audience, topic, setting, channel, code, message form, event, key, and purpose. Stenning in Brown and Yule (1983:42) called a normal context where the hearer is part of the context and the experiences the text, and calls abnormal context where the analyst reads, the text and then has to

try to provide the characteristics of the context in which the text might have occurred. Understanding the context of situation avoid the hearers to prejudice against from wrong perception of information that is uttered by the speaker. It will help them to understand the information truly that they will interpret it base on their behavior, knowledge, experience and their intellectual capacity.

So, the hearers feel easier to understand speaker's intended message. Brown and Yule (1983:37) said that the context of situation is best used as suitable schematic construct to apply to language vents. In addition, First in Ariani (1995:4) said that language is only meaningful in its contexts of situation, he asserts that the descriptive process must begin with the collection of a set of contextually defined homogeneous text and the aim of description is to explain how the sentences. Or utterances are meaningful in their context. Context related to the discourse is defined as the (mentally represented) structure of those properties of the social situation that are relevant for the production or comprehension of discourse. It consists of such categories as the verbal definition of the situation, setting (time, place), ongoing action (including discourse and discourse genres), participant in various communicative, social or institutional roles as well as their mental representation; goals, opinion, attitudes, and ideologies

2.3 Presupposition

The notion of presupposition required in discourse analysis is pragmatic presupposition, that is, "defined in terms of assumptions the

speaker makes about what the hearer is likely to accept without challenge” (Givon, 1979, as cited in Brown & Yule 1983). The notion of assumed “common ground” is also involved in such a characterization of presupposition and can be found in this definition by Stalnaker (1978, as cited in Brown & Yule 1983): “Presuppositions are what is taken by the speaker to be the common ground of the participants in the conversation.”

Yule (1996:25) further defined presupposition with something the speaker assumes to be the case prior to making an utterance, it means that the speaker assumes about something for the reason the speaker makes an utterance to the hearer. For example : “Mary’s brother bought three horses”. This utterance can be assumed that a person called Marry exists and that she has a brother, or in the more specific presupposition that Marry has only one brother and that he has a lot of money. All of these presuppositions are the speaker’s and all of them can be wrong or can be interpreted in other interpretation since the speakers have not entailment. Entailment here means something that logically follows from what is asserted in utterance. Thus what is conveyed in an utterance will typically consists of what is implied on the other hand there is no other interpretation of that utterance or sentence, what the people said is what the people mean (Grundy,2000:81). He further asserts that entailments are conventional or semantic meaning that cannot by definition be cancelled without creating contradiction. For example *we have a child* will tell us that is entails at least one child and implies not more than one. The term “presupposition” at first in the philosophy of logic, where it is used to

show the special type of implicit information which it explicitly stated is referred to as a “claim” or an “assertion”. Here means that presupposition is the assumptions or inferential that is expressed in particular linguistic context of situation (Renkema, 1993: 154). In the example above *Budi is washing his motorcycle* can be right or wrong if the person in fact has a motorcycle. The presupposition of there is sentence is *Budi has a motorcycle*.

Related to the analysis of how speaker’s assumptions, are typically expressed, presupposition has been associated with the use of a large number of words, phrases, and structures (Yule, 1996:27). We shall consider these linguistic forms here as the first indicators of **potential presupposition**, which can only become actual presupposition in context with speakers. For example, 1) *Sule has got breakfast again*, 2) *Sule has already got his breakfast in some time before*; from the example can be identified that the potential presupposition comes from word “again” the used of word and structure.

Existential presupposition is more generally in any definite noun phrase. It is not only assumed to be present of possessive constructions, it means that the speaker is assumed to be committed to the existence of the entities named. For example, 1) *in that place the mosque is luxurious*, 2) *there is no mosque and only one mosque in that place*. This assumption will be true when there is no other mosque in that place, but it is not as luxurious as that one. It also can false when the place that mentioned is

Vatican, as known that Vatican is the center State of Christian and there is no mosque there.

Another type of presupposition is **fictive presupposition**. It is the presupposition which usually deals with the words know, realize, regret, and forgot etc means that the use of a particular expression is taken to presuppose the truth of the information that is stated after it. For example, *a) everybody knows that John is gay (John is gay), b) she didn't realize he was ill (he was ill)*. **Lexical presupposition** is the kind of presupposition where the speakers use of one form to presuppose another truth thing. For example, *a) he stop smoking (he used to smoke), b) they started complaining (they weren't complaining before), c) you're late again (you were late before)*.

Then is **structural presupposition** is associated with the use of certain words and phrases. In this case, certain sentence structures have been analyzed as conventionally and regularly presupposing that part of the structure is already assumed to be true. We might say that speakers can use structures to treat information as presupposed (i.e. assumed to be true) and hence to be accepted as true by the listener. For example *a) when did he leave?(He left), b) where did you buy the bike? (you bought the bike)*.

A non-fictive presupposition is one of presupposition that is assumed not to be true. Verbs like “dream”, “imagine”, “pretend”. *For example a) I dreamed that I was rich (I was not rich), b) we imagined we were in Hawaii (we were not in Hawaii), He pretends to be ill (He is not ill)*. The last is **counterfactual presupposition** means that is presupposed is not

only true but it is contrary of the fact at the time of utterance, it is defined by *if*-clause. For example: if I were a bird, I will fly away on the sky (I am not a bird). To sum up, the presupposition is the first assumption of hearer about what is being told by the speaker. In this case, the hearer give her or his first assumption on the context of situation that built by the speaker. There are several types of presupposition which are differentiated by the use of words, structures, phrases or even expression. All of the assumptions can be correct and also incorrect.

2.3 Reference

A speaker or writer uses reference to enable the listeners or readers to identify something. It used to retrieve the information concerning the referential meaning; the identity or the particular thing or class of thing that is being referred to and cohesion lies in continuity of reference whereby the same thing enters into the discourse a second time. In short, reference is more concerned on the linguistic form such as a proper nouns (for example, “*Shakespeare*”, “*Cathy Revuelto*”, “*Hawaii*”), noun phrase which are definite (for example, “*the author*”, “*the singer*”, “*the island*”), or indefinite (for example, “*a man*”, “*a woman*”, “*a beautiful place*”), and pronouns (for example, “*he*”, “*her*”, “*it*”, “*them*”). The choice of one type of referring expression rather than other seems to be based, to a large extent, on what the speaker assumes the listener already knows. In shared visual contexts, those pronouns that function as deictic expression (for example, “*Take this*”; “*Look at him!*”) may be sufficient for successful reference, but where identification seems more difficult, more elaborate

noun phrase may be used (for example, “*Remember the old foreign guy with the funny hat?*”) (Yule, 1996:17).

Reference, is clearly tied to the speaker’s goal (for example, to identify something) and the speaker’s beliefs (i.e. can the listener be expected to know that particular something?) in the use of language. For successful reference to occur, we must also recognize the role of inference. It is because there is no direct relationship between entities and words, the listener’s task is to infer correctly which entity the speaker intends to identify by using a particular referring expression. It is not unusual for people to want to refer to some entity or person without knowing exactly which „name” would be the best word to use. We can even use vague expressions (for example, “*the blue thing*”, “*that icky stuff*”, “*ol what’s his name*”, “*the thing amazing*”), relying on the listener’s ability to infer what referent we have in mind. Speakers even invent names. There was one man who delivered packages to our office whose “real” name I didn’t know, but whose identity I could infer when the secretary referred to him as in Mister Aftershave is late today.

The example in may serve to illustrate that reference is not based on an objectively correct (versus incorrect) naming, but on some locally successful (versus unsuccessful) choice of expression. We might also note from example that successful reference is necessarily collaborative, with both the speaker and the listener having a role in thinking about what the other has in mind. Reference is divided into three types, namely; personal reference, demonstrative reference and comparative reference. Personal

reference is a reference by means of function in the speak situation, through the category of person. It includes the use of pronouns, such as I and me, you, we and us, she and her, he and him, they, and them, it and the use of possessive such as my and mine, your and yours, our and ours, he and hers and their and its.

Demonstrative reference is reference by means of location, on scale of proximity. It is essentially a form of verbal pointing. The kinds of demonstrative reference such as: this, that, those, these, now and then. The last is comparative reference. It is indirect reference by means of identity or similarity. This reference makes comparison in regard with quantity or quality for example more (Ariani, 1995:40).

2.4 Inference

Since the discourse analyst, like the hearer, has no direct access to a speaker's intended meaning in producing an utterance, he often has to rely on a process of inference to arrive at an interpretation for utterances or for the connections between utterances. The term inference comes from Latin "inferred" which means "to carry in", this term is used to show the phenomenon of the discourse address knowledge or information which can be used to understand the information. The discussion of inference cannot be separated from the discussion of reference as both of them are bound tight together. In reference, the writer or speaker uses linguistic forms to enable reader or listener to identify something. Conversely, in inference listener or reader has to infer correctly which entity the speaker intends to identify by using a particular referring expression, since there is to a direct

relationship between entities and words (Yule, 1996: 19). So, when the hearer or the reader has no a direct access to the speaker's or the writer's intended meaning in a producing an utterance, he often has to rely on a process of inference to arrive at all interpretation for utterances or for the connection between utterances. In other words, inference can be interpreted as the process that is used by the hearer for recognizing the implicature from speaker's utterances (Renkema, 1993: 158).

From discourse analysis point of view, Brown and Yule (1983: 256) describe inference as the process which the reader or the hearer must go through to get from the literal meaning of what is written or said to what the writer or speaker intended to convey. Therefore, readers or hearers construct meaning by what they take the words to mean and how they process sentences to find meaning. They infer unstated meaning based on the social conventions, shared knowledge, shared experience, or shared value. For instance when the speaker says, "it's not really nice to put the newspaper in the floor". It means that what the speaker intended to convey is *please take the newspaper*.

There are three categories of inference; **deductive, elaborative and conversational inferences**. The first category, **deductive inference** in general can be classified as immediate inferences, which is the conclusion, is produced from a single premise, and mediate inferences which is the conclusion is produced from two or more premises. In immediate inference the conclusion separates out some aspect of semantic meaning of the premises from which it is derived. And mediate inferences are

relevance to the study of pragmatics, it means that the deductive inferences are based on the semantic meaning of lexical items. For example; [a] *the cat is poisoned* [b] *the poison causes death* [c] *so, the cat is died*. **The elaborative inference** is the inference which is associated with the background knowledge that presents the comprehension of language, the inference is already drawn in first sentence, the knowledge serve to specify normality and typicality conditions on inference. It means that the inferences are influenced by the reader knowledge or in other word, this inference can be interpreted as the prediction of upcoming information. For instance; *Rina's mother stirred the tea* then tea spoon is used for stirring tea or even coffee. Although it can be possible for someone to stir the tea with maybe fork, but normally and commonly that tea spoon is used for stirring in this case. So, the inference of *Rina's mother stirred the tea* will be *Rina's mother stirred the tea with tea spoon*.

Other type of inference is **conversational inferences**. This type of inference has close relationship with Grice's conversational implicature, Grice suggested that cooperation in conversation is based on speakers and hearers using his cooperative principle theory to interpret the inferences of the conversation. It does not mean that when we want to interpret the inference always follow the maxims. Sometimes we find some utterance that break the rules of maxims on that case we are guided by maxims to get easier in interpreting the inference or implicit meaning. Taking for example; a) *Samsul: Dewi bears her baby in the hospital*. b) *Santi: I will buy a baby cloth for the baby*. In this case Samsul try to be as informative

as he can to Santi, so Santi will conclude that Dewi only bear a baby. Santi will be vary surprise when in fact that Dewi bore twins. But it cannot say that Samsul has lied and not be informative in his conversation with Santi. By saying *Dewi bears her baby in the hospital* Santi indicates that Dewi has only bear a baby, in this kind of conversation we need the maxim of quantity to interpret the inference of that utterance to avoid misunderstanding.

2.5 Previous Study

This study has relationship with other researchers which had been done by Istiadah (2005) who investigated implicature of the opinion used in Jakarta Post. She focused on generalized conversational implicature. Widya Rabi'ah Praja Victory (2010) who investigated Implicature used in Humor of Yes Man Movie. She focused on they the conversational implicature Utterances that are spoken by the main character. Muji Astuti (2010) who investigated an implicature found in Khalid Hosseim's Novel "A Thousand Splendid Suns". He focused on the conversational implicature in novel. Nuroy Ahayan Laili (2011) Implicature used in the headline news of "Indonesia this Morning" Program in Metro TV Website. She focused on the generalized conversational implicature in the news media on electronic media called website.

CHAPTER III

FINDING AND DISCUSSION

This chapter discusses and analyzes the data based on Grice's theory of implicature and the research problem. The analysis of conversational implicature based on cooperative principle maxims of quantity, maxims of quality, maxims of relation, and maxims of manner. The data selected by the researcher to answer the research study and to acquire the research objective. Then, the result of the data analysis are discussion.

3.1 Finding

In this study, the data are presented in the form of the lyrics. The findings are gained from the data to find out the types of implicatures by analyzing the the text in song lyrics .

Datum 1

Number one for me

.....

Crazy things I used to do (1.1)

And all the pain I put you through (1.2)

Chorus:

....

Mum I'm all grown up now (1.3)

It's a brand new day (1.4)

I'd like to put a smile on your face every day (1.5)

Mum I'm all grown up now (1.6)

.....

Your famous line (1.7)
About the day I'd face in time (1.8)

Analysis :

Based on the lyric above from the title we know the meaning of the title is someone only for him, but there is a question or meaning who is the one. Through the analysis the lyric we know the meaning and who is the one that one by the author is mean. The next lyric is tell who the is the one. The first and second data in data one the lyric “Crazy things I used to do and all the pain I put you through” has implicature meaning. The sentence has meaning the pain that he made to someone by doing annoying and putting something that makes hurt the body or" feeling of someone. The meaning of the word “crazy thing” is the habit or the attitude without thinking or realizing if the attitude is bad.

In the third and fourth data in the chorus “Mum I'm all grown up now It's a brand new day “ has meaning he want to show to his mother he already grow up in all. The all in here has implicate the aspect inside the author such as the age, view and the way of his thinking. The next utterance has support the previous utterance. After the all change he know it the new time and closed the bad or crazy thing he did in the past.

In the fifth and sixth lyrics “Your famous line About the day I'd face in time”. The word “famous line” has implicate the usual act or word that said by his mom implicate like the line in the street. The word “line” has literal meaning is a long tin mark which is drawn or painted on the surface but here author mean is the

said that always guide. The next utterance has support the previous utterance. The word “face” has meaning the thing that maybe found in the future.

The language in this lyrics starts with the story in past. There is no a lyrics that far with the title. Even the title the author uses the pronoun to make interest the hearer about song. However, the author tells what the lyrics or song talk about. Every lyrics arrange systematically to show how great and scarify is mom. The author takes the word in the lyrics with the easy word to understand and take the message of the lyrics.

Datum 2

Mawlaya

.....

CHORUS

Every sound and every voice (2.1)

In every language ever heard (2.2)

.....

CHORUS

I envy every rock and tree (2.3)

And every grain of sand (2.4)

That embraced his noble feet (2.5)

Or that kissed his blessed hands (2.6)

.....

Lyrics: Bara Kherigi & Maher Zain

Chorus Melody: Islamic Folklore

Verse & Bridge Melody & Arrangement: Maher Zain

Mixing: Ronny Lahti

Analysis :

This lyric uses Arabic language and English. The researcher only intends on the lyrics in English and has an implicature meaning. In the two point one and

two “Every sound and every voice In every language ever heard”. “Every sound and every voice” is implicate the conversation in the people has been make to talk about he (God). “In every language ever heard” is tell that the sound and voice that uses in language. The language that uses to talk to God is not only one. We know the language has variation in the world but even in daily we often uses Arabic language to pray. However, in the practices, argument and give opinion we uses many language to show the greatest of God. The twenty nine until thirty two “I envy every rock and tree and every grain of sand That embraced his noble feet Or that kissed his blessed hands”. This lyric is implicate the other creation of God that never forget and always connect to who create them. The word “envy” is tell he as a human jealous with them, because even the human gift ability to think that which is right and wrong is still forget to grant. Sometime we forget our obligation to him, enjoyable the world.

Different with the previous lyrics this song uses the Arabic language in title and the opening lyrics. The beginning the author tells the detail part of poet that included in song lyrics. Then in the next lyrics after chorus he tell the language also the poet but in the different and based on his feeling. Last he compare with the person. Even there are different topics in the lyrics the author closes the lyrics with the same lyrics that have connections with title of the song. This way is suitable with the one of the maxim. The word that chooses by the author in this song little hard to understand if just one time listening and enjoy the song, because some word is hard and not commonly use by the people.

Datum 3

My Little Girl

.....

And witness your first steps (3.1)

.....

I could spend hours watching you (3.2)

.....

*Lyrics, Melody & Arrangement: Maher Zain**Mixing: Ronny Lahti***Analysis**

From the title we know what song tells about. The lyrics in three point one “And witness your first steps” tell about the hard effort the children in the first steps and make he or she body hurt. The data in three point two “I could spend hours watching you” Has meaning he tell that he is busy until doesn’t has much time to see and play the with his child. This lyrics relevant with the maxims quantity and quality, because we know the author is a singer and travelled to many place. Based on that situation the author doesn’t need to give the information why he could spend time for his child. That why the lyrics is suitable with the theory of maxims quantity and quantity. The lyrics not also tell the story about his and father but represent father who work in far place which is separated with the children.

Datum 4***Forgive me.****I'm about to lose the battle and cross the line (4.1)*

.....

Everything around me keeps dragging me in (4.2)

.....

Lyrics: Maher Zain & Bara Kherigi

Melody & Arrangement: Maher Zain

Mixing: Ronny Lahti

Analysis:

The data in four point one is implicate battle inside human body and the suffer in the life. Human in the life face the complex problem. Sometime can win and lose. The word “cross the line” has implicate the decision we take sometime make someone hurt. The utterance in the lyrics included in flouting maxim manner and quantity. Because the author is believe the hearer already know what the topic and clearly understand. The utterance also included in particulized implicature.

The four point two data “Everything around me keeps dragging me in” implicate the ask by other people and the opinion he hear is influence the way he choose. The lyrics four point two is included in flouting maxims. The word “in” on the lyrics doesn’t need clarify where the purpose of place. The word “in” is has related with the word “dragging”. The word “dragging has a negative meaning. This word make the word “in” has cleary meaning and the purpose.

Datum 5

One Big Family

.....

There's no difference between us two (5.1)

We're part of one family (5.2)

No matter how far you are (5.3)

And even if we don't know each other (5.4)

.....

Lyrics & Melody: Maher Zain

Arrangement: Mustafa Ceceli & Maher Zain

Mixing: Ronny Lahti

Analysis :

The data in five point one is implicate the people who live in this world is same. All people are still family. The next lyrics implicate the nation separated by the distance also is family. The lyrics in this song cooperates with the maxim relation and quantity. In the lyrics can be classified in generalized implicature. The lyrics is rely on the condition doesn't need a special context to explain the meaning.

Data five point two is support and strengthen the lyrics in the data five point one. In this lyrics is has cleary meaning. We are part of family. The lyrics is appropriate with maxims theory. Because the meaning and the use of word are appropriate with the quality and relation with the title of the song.

Data in five point three has show the distances and the place where they life. They people life separate and cannot life together in one place. But space and place not the problem for the family to make a good relation. When we meet in time we still family. This lyrics include in cooperate principle. The lyrics is appropriate with the maxims quality n quantity. But in this lyrics has a ambiguity. What kind of people that mean in the word "you".

Data in five point four is strengthen the lyrics in the data five point three. In data five point three is tell about the distance of the people by using word “you” in the lyrics. The data five point four is clarify the word “you”. In this lyric, tell the all people in the world without know before or after we are still family. This lyric cooperate with maxim relation and manner.

Datum 6

Assalamu Alayka

.....

I left all my troubles and worries (6.1)

As I entered your Mosque so gently (6.2)

.....

Lyrics: Maher Zain & Bara Kherigi

Melody: Maher Zain

Arrangement: Emre Moğulkoç

Mixing: Emrah Moğulkoç

Analysis :

The lyrics in data six” I left all my troubles and worries As I entered your Mosque so gently” is implicate when he come into the mosque he feel calm and save. When we come to the mosque we must with calm to meet with the God. In this lyrics the author doesn’t need to clarify the message. It is methodically with the maxim in cooperative theory. The context of the lyrics is included in generative implicature.

Datum 7

Paradise

.....

Seeing things we could never imagine (7.1)

Hearing the sound of rivers flow (7.2)

.....

Lyrics, Melody & Arrangement: Maher Zain

Mixing: Ronny Lahti

Analysis :

The data in seven point one “Seeing things we could never imagine” has meaning the event in the future that never can be predict. Sometime it like dream come true with the hard way to make it. But sometime it never come true. This lyrics is included in the flouting maxims.

The data seven point two “Hearing the sound of rivers flow” has meaning to give a calm in the world. When we hear the sound of water flow inside house. It make we feel in the natural land and in the forest.

Datum 8

Masha Allah

And how beautiful it is to see such a pious couple! (8.1)

Lyrics: Mahmoud Farouk

Melody: Maher Zain & Hamza Namira

Arrangement: Emre Mogulkoc

Mixing: Emrah Moğulkoç

Analysis :

The data in eight point one “And how beautiful it is to see such a pious couple!”. The lyrics implicate the calm and the happiness of the couple that walk in the right and obey the God rule. Lyrics is implicate the feeling and jealousy with the pious couple. When the people doesn’t in the right way, even rich and poor they will feel sad and hard to life. That way the happiness cannot measure by the material that we have. The lyrics included in flouting maxim and particulazed impicature.

Datum 9

Radhitu Billahi Rabba

.....

And until my final day(9.1)

.....

Lyrics: Bara Kherigi & Maher Zain

Melody: Maher Zain

Arrangement: Emre Moğulkoç

Mixing: Emrah Moğulkoç

Analysis :

In the data nine point one “And until my final day” is implicate die. This lyrics is included in flouting maxim because the hearer know without the clarify the final day meaning. The people already know when the final day is it. It is the

time when our soul leave the body. When the soul the body, the time still stop, blood course stop and the body will stop move. That why,it can be said by the final time. This lyric also belonging to particulized implicature.

Datum 10

FREEDOM

.....

Standing firm together (10.1)

.....

No more being prisoners in our homes (10.2)

.....

I can feel the pride in the air (10.3)

And it makes me strong to see everyone (10.4)

.....

Lyrics, Melody & Arrangement: Maher Zain

Mixing: Ronny Lahti

Analysis :

The data in the ten point one ” Standing firm together” the word firm implicate the factory or region. The word is contradictory with the maxims manner. The word firm has two meaning or called ambiguous. The next lyrics “Against oppression holding hands” implicate the colonizer. Next “I can feel the pride in the air” is meaning the free feeling to do anything. The pride has meaning the satisfied of the effort to do something. We know some who get the idea of life, he will feel proud. The next lyrics “And it makes me strong to see everyone”. The word see here not only meaning look some body with the eye but communicated and deal in the future.

The word in this lyrics is commonly included in flouting maxim and sometime such in data ten point three and four is included in maxim relation because in point four still relation in point three. Different in point one and two are included in flouting maxim because the author think the hear is know the meaning of the word.

Datum 11

Maher Zain - I Love You So

.....

And stand firm against all the odds (11.1)

.....

Analysis :

The “And stand firm against all the odds”. The word odd implicate the problem of life. Sometime the problem is accept and can not accept in human mind. Because the problem in life is never stop. Sometime the problem make the human grow up and strong but sometime different. The word “firm” is implicate how human corporate with other human. The single human is a system that work in the body. When one of the part is wrong. We will sick. That way even the temptation around us is strong, we must stay to be strong to face the trouble and problem in our life The lyrics included in particulized implicature and flouting maxim.

3.2 Discussion

After the findings and its analysis are presented, a discussion of the findings is important to answer the two research problems; first, “*What are the types of conversational implicatures found in Maher Zain’s song lyrics?*” and “*How are the conversational implicatures used in in Maher Zain’s song lyrics ?*”. In this discussion, it presents a discussion about the types of conversational implicature in the lyrics first, then about how the conversational implicatures are used in the lyrics.

3.2.1 The Types of Conversational Implicature Found in Maher Zain’s Song Lyrics

In the discussion of types of conversational implicature, it presents the process of identifying the utterances in order to classifying it to the types of conversational implicature whether generalized conversational implicature or particularized conversational implicature.

Based on Grice conversational implicature is divided into generalized and particularized conversational implicatures.

3.2.1.1 Generalized Conversational Implicature

Grice as quoted by Levinson (1992: 126) distinguished conversational implicature into generalized and particularized implicature. He asserts that generalized conversational implicature is implicature that arise without any particular context or special scenario being necessary (Grundy, 2000: 81-82). Therefore, generalized

conversational implicature is inferable without reference to a special context. Levinson points out that scalar implicatures are generalized conversational implicature because they depend on the invariant salient properties from language structure rather than variable contexts (p.104). Besides, the use of indefinite article a/an is typically interpreted according to the generalized conversational implicature (Yule, 1996:41).

To understand easier the process of identifying generalized conversational implicature type, see the chart below:

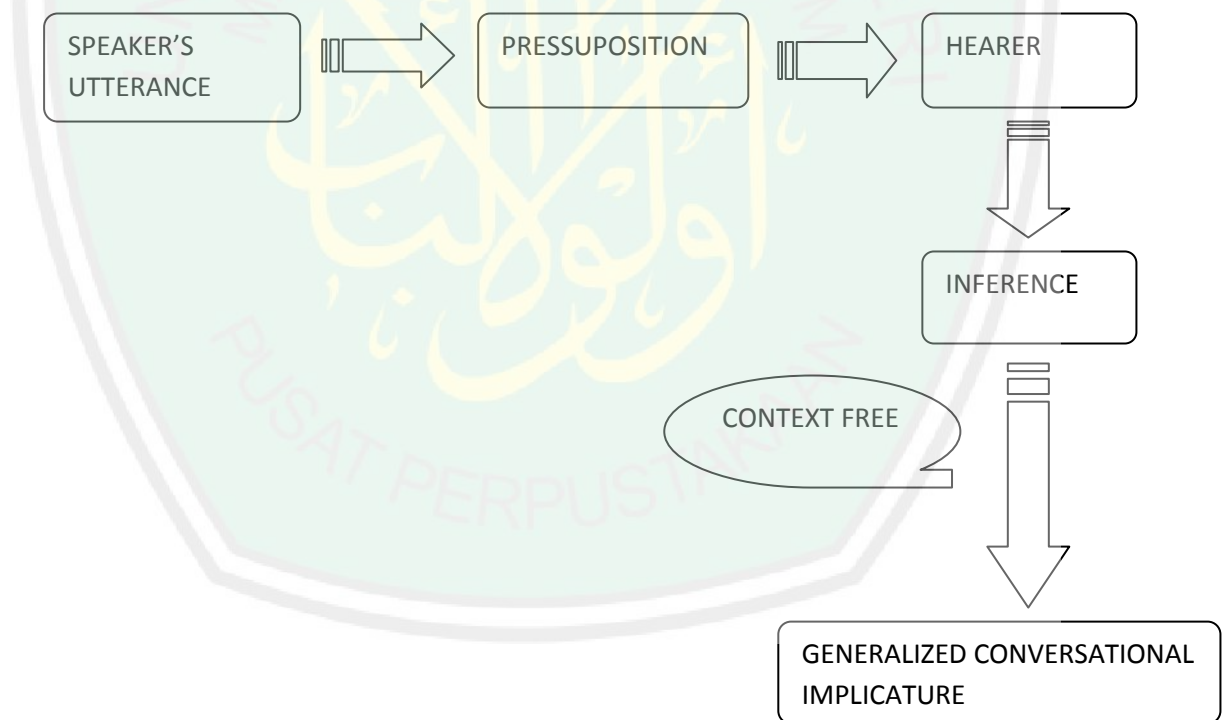


CHART 3.1 *Generalized conversational implicature flowchart*

Furthermore, based on the characteristics mentioned above, the writer has found 2 data which do not rely to the particular context, as in data 5 and 6.

3.2.1.2 Particularized Conversational Implicature

The other type of conversational implicature proposed by Grice is particularized implicature. Particularized implicature is a conversational implicature that is inferable without reference to a special context. Yule also state that particularized conversational implicature is an implicature where some assumed knowledge is required in very specific contexts during a conversation. Then, the use of particularized conversational implicature typically intends to flout the maxims of quality, quantity, manner, and relation.

To understand easier the process of identifying the particularized conversational implicature types, see the chart below:

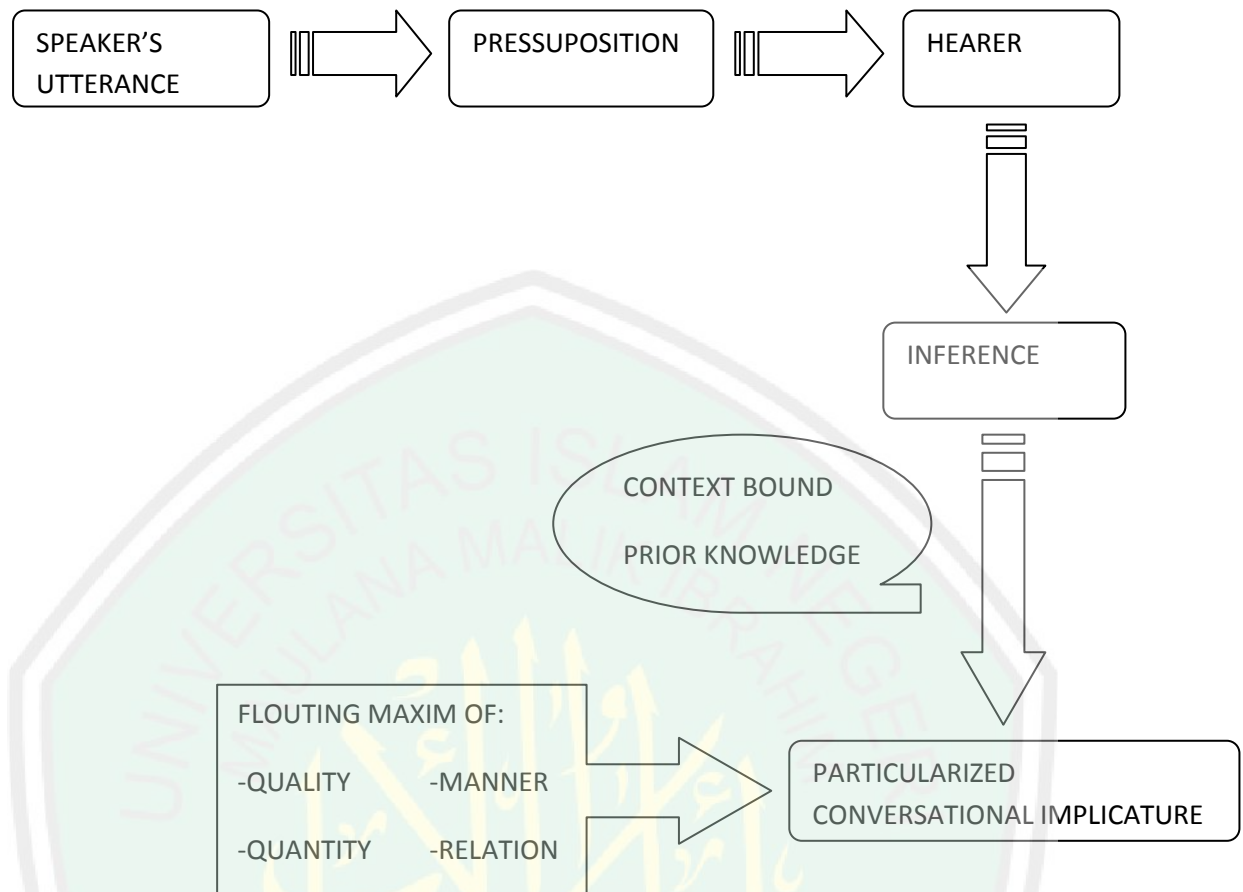


CHART 3.2 *Particularized conversational implicature flowchart*

As has been written down above, context and prior knowledge of the hearer have important role in order to find out the hidden meaning of the utterance, and then its name is particularized conversational implicature. Based on this characteristic, the writer has found 9 data which contain of particularized conversational implicature, it exists in almost all the data except data 5 and 6.

4.2.2 *The use of Conversational Implicature in Maher Zain's song lyrics.*

In this discussion, it presents the process of analyzing the utterances in order to find out how the conversational implicatures used in the debate. In 4.2.1 has been described that there are two types of conversational implicature found in the lyrics and also there are some utterances consists

of both types, generalized conversational implicature and particularized conversational implicature.

In the types of generalized conversational implicature context doesn't has important rule toward the hearer and it is used when the information that is being conveyed is clear, brief and not ambiguous, for example as in datum 5 from the utterance "*There's no difference between us two*". The context of situation that has followed the utterance is not really influence the utterance which produced by the speaker, when the context is not follow this utterance or the utterance can stand by itself the implied meaning of the utterance will not change. Because in general when someone has opinion/idea which in contrast with the fact and then the response that happens for the situation like that is generally same as the utterance "we are same"

In contrast to generalized conversational implicature, other types of implicature namely particularized conversational implicature is used in the utterance of the lyrics when the speaker did not give the clarity, brevity and sufficiency of information to the readers. Therefore, the context is required by the hearer to understand the speaker's implied meaning. Context is essential to be considered due to the fact that what is literary said is different from what is intended to be conveyed. For instance extremely need to have prior knowledge and understand the context first in order to find out the implicit meaning.

For example, as in datum 4 from John McCain's utterance "I'm about to lose the battle and cross the line." based on the context, is used to tell the effort to take a freedom. However, the battle in here has many contains. The contains is included the competition of weapon and the position in life.

The utterance produced in different context of situation, the meaning of implicature will also be different and it will be very hard to understand the meaning because the hearer needs additional knowledge and in this case the hearer has to know what miss congeniality is. It means that in the different situation and condition will make the different interpretation of the utterances.

However, in this study the writer also finds there are some utterances in research findings tend to have both types of implicature. Because those utterances have both characteristics such as the use of indefinite article which is identified as generalized conversational implicature beside, to understand the utterances the context can not be separated and the hearer need prior knowledge to catch what is the implicit meaning of the utterance as particularized conversational implicature's characteristics.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter contains of conclusion and suggestion. The conclusion is to answer the research questions of *What are the types of conversational implicature found in Maher Zain's song lyrics? And How are the types of conversational implicature used in Maher Zain's song lyrics?* Meanwhile, direction of the suggestion is to give the information to the future researchers who are interested in the same field of the study.

4.1 Conclusion

Communication is the important thing in relationship. It is more than what is sung and written in the lyrics, poems and other articles. This event is very interesting to be applied in the song lyrics because in song lyrics there are many important utterances which need to be interpreted more in order to avoid misunderstanding, misassumption and messages behind the song lyrics. Then it becomes the basic reason why the researcher takes the study of implicature in Maher Zain's song lyrics in the Forgive Me album as my thesis and because the implicature theory provides the analysis the phenomena. In this research, the researcher uses Grice's theory of implicature as the basic theory in conducting this research. The complete data of Maher Zain's song lyrics as the data research get from the internet. This album released in 2012. The researcher is the main instrument in this research who transcribes and analyzes the data on the research.

Finding of this discussion discover that there are two types of conversational implicature called generalized conversational implicature and

particularized conversational implicature found in the song lyrics. Generalized conversational implicature found when the context is free and the listener doesn't need to have any particular background knowledge to interpret the implicit meaning. beside particularized conversational implicature is identified when the listener needs to understand the context deeply and should have prior knowledge to interpret the implicit meaning.

The findings of this research also can be concluded that the use of type generalized conversational implicature is less than particularized conversational implicature in the song lyrics specially Maher Zain's on the "Forgive Me" album.

Doing this research, the researcher also concludes that between generalized conversational implicature and particularized conversational implicature, the latter is the most difficult one. The reasons are, firstly clear understanding of the context should be clearly derived so that proper understanding of the implied meaning can be achieved. Secondly, to understand the implied meaning any background knowledge or prior knowledge is really needed.

This research also discovers flouting maxim implicature. Flouting maxims is the author assume that the listener know that their words should not be taken at face value can infer the implicit meaning. The most of the lyrics has flouting maxims to make the lyrics more polite and easy to understand the meaning and the condition of the author when lyrics is composed.

After the research, the researcher take the lesson when analyze the lyrics. It tell the attitude to the other people such as mother, brother the people in

the family, and other people whether we know or not. Through the lyrics we can interact and send the opinion to the other people.

4.2 Suggestion

The researcher of this research is fully aware that this research is still far from excellence and perfection on its methodology, theories and equateness, procedures of analyzing, and data interpretation. Therefore, constructive criticism and improving suggestion from the readers are widely welcome.

According to the research findings, it is suggested for the future researcher who are interested in lyrics in further to use conversational implicature since it may effectively make the lyrics more interesting since the listener has to think deeply in order to catch the real meaning of the statement. Indeed, the use of conversational implicature will make the conversation in the lyrics become more polite since the form of satirizing and criticizing do not apply directly.

BIBLIOGRAPHY

- Astutik, Puji. 2010. *Menuju Pendekatan Pragmatik*. Jakarta: Gramedia Pustaka Utama.
- Bogdan, George and Biklen, Joseph. 1998. *Introduction to Syntax*. New York: Oxford University Press.
- Brown, Sarah and Yule, George. 1983. *Pragmatics*. New York: Oxford University Press.
- Cummings, L. 1999. *Pragmatics, A Multidisciplinary Perspective*. New York: Oxford University Press Inc.
- Crystal, Jean. 1995. *An Introduction to Pragmatics*. London: Longman.
- Cole, Peter and Jerry L. Morgan. 1975. *Syntax and Semantics 3*. New York: Academic Press.
- Cutting, Robinson. 2002. What is Implicature?. www.linguistics.co.id/what-is-implicature?-robinson-cutting.html.
- Gazdar, Levinder. 1979. *Pragmatics in Linguistics*. www.google.com/gazdar-pragmatics-in-linguistics.
- Grice, Paul. 1975. *Logic and Conversation*. Cambridge: Harvard University Press.
- Grundy, P. 2002. *Doing Pragmatics*. London: Arnold.
- Grundy, P. 2000. *Pragmatics: An Introduction*. London: Arnold.
- Horns, and Ward. 2006. *The handbook of Pragmatics: Impicature*. New York: Blackweel Publishing.
- Halliday and Hasan in Ariani, Nova. 1995. Metode Pendekatan Pragmatic. www.novaariani.co.id/metode-pendekatan-pragmatik.html.
- Levinson, Sarah. 2000. *Pragmatic Analysis*. London: Longman.
- Leech, Jackal. 1983. In Istifadah, Yayuk. 2005. *Analisis Pragmatik*. Yogyakarta: Pustaka Pelajar.
- Lenvinson, S.C. 1992. *Pragmatics*. Cambridge: Cambridge University Press.
- Sobur, Alex. 2001. *Pragmatic: Metode Pendekatan Linguistik*. Jakarta: Gramedia Pustaka Utama.

Rankema , J,1993. *Discourse Studies: An Introductory Textbook*. Amsterdam:
Jhon Benjamin Benjamins Publishing Company.

www.kapanlagi.com/ lirik maher zain/ forgive me/.

Yule, George.1996. *An Introduction to Linguistics*. New York: Oxford University
Press.



APPENDIXES

Number One for Me

I was a foolish little child
Crazy things I used to do
And all the pain I put you through
Mama now I'm here for you
For all the times I made you cry
The days I told you lies
Now it's time for you to rise
For all the things you sacrificed

Chorus:

Oh, if I could turn back time rewind
If I could make it undone
I swear that I would
I would make it up to you
Mum I'm all grown up now
It's a brand new day
I'd like to put a smile on your face every day
Mum I'm all grown up now
And it's not too late
I'd like to put a smile on your face every day

And now I finally understand
Your famous line
About the day I'd face in time
'Cause now I've got a child of mine
And even though I was so bad
I've learned so much from you
Now I'm trying to do it too
Love my kid the way you do

CHORUS

You know you are the number one for me (x3)

Oh, oh, number one for me

There's no one in this world that can take your place

Oh, I'm sorry for ever taking you for granted, ooh

I will use every chance I get

To make you smile, whenever I'm around you

Now I will try to love you like you love me

Only God knows how much you mean to me

CHORUS

You know you are the number one for me (x3)

Oh, oh, number one for me

Lyrics: Maher Zain & Bilal Hajji

Melody: Maher Zain & Nano Omar

Arrangement: Maher Zain

Mixing: Ronny Lahti

Mawlaya

Chorus:

Mawlayasalliwasallimda'imanabadan

'Alahabibikakhayrilkhalqikullihimi (x2)

YaRabbeesalli 'aleeh (x3)

SalawatuAllahi 'aleeh

(My Lord send you peace and blessings always and forever

Upon Your beloved, the best of the entire creation (x2)

My Lord send your peace upon him (x3)

May Allah's salutations be upon him)

All the poetry ever written
Every verse and every line
All the love songs in the world
Every melody and rhyme
If they were combined
They would still be unable to express
What I want to define
When I try to describe my love for you

CHORUS

Every sound and every voice
In every language ever heard
Each drop of ink that has been used
To write every single word
They could never portray
Everything I feel in my heart and want to say
And it's hard to explain
Why I could never describe my love for you

CHORUS

There's not a single person
Who can ever match his worth
In character and beauty
To ever walk on earth
I envy every rock and tree
And every grain of sand
That embraced his noble feet
Or that kissed his blessed hands
YaRasool Allah
YaHabiba Allah
Grant us the chance to be with him

We pray to You Allah

CHORUS

Lyrics: Bara Kherigi & Maher Zain

Chorus Melody: Islamic Folklore

Verse & Bridge Melody & Arrangement: Maher Zain

Mixing: Ronny Lahti

My Little Girl

You are a miracle
You are a blessing from above
You brought joy to my soul
And pleasure to my eyes
In my heart I can feel it
An unexplainable feeling
Being a father
The best thing that I could ever ask for

Pre-chorus:

Just thinking of you makes me smile
Holding you, looking in your eyes
I'm so grateful for having you
And everyday I pray
I pray that you'll find your way

Chorus:

You know I love you, I love you
My little girl, my little girl
I ask God to bless you, and protect you always
My little girl, my little girl

You're like a shining star
So beautiful you are
My baby girl
You light up my world
I pray that I'll get the chance
To be around and watch you grow
And witness your first steps
And the first time when you will call me "dad"

PRE-CHORUS

CHORUS

I could spend hours watching you
You're so innocent, so wonderful and pure
O God I can not express my gratitude!
But I'll raise her good, 'cause all I want is to please You
And now I pray You'll guide her steps forever

CHORUS

Lyrics, Melody & Arrangement: Maher Zain

Mixing: Ronny Lahti

Forgive Me

I'm about to lose the battle and cross the line
I'm about to make another mistake
And even though I try to stay away
Everything around me keeps dragging me in
I can't help thinking to myself
What if my time would end today, today, today?

Can I guarantee that I will get another chance

Before it's too late, too late, too late

Chorus:

Forgive me... My heart is so full of regret

Forgive me... Now is the right time for me to repent, repent, repent..

Am I out of my mind?

What did I do? Oh, I feel so bad!

And every time I try to start all over again

My shame comes back to haunt me

I'm trying hard to walk away

But temptation is surrounding me, surrounding me

I wish that I could find the strength to change my life

Before it's too late, too late, too late

CHORUS

I know O Allah You're the Most-Forgiving

And that You've promised to

Always be there when I call upon You

So now I'm standing here

Ashamed of all the mistakes I've committed

Please don't turn me away

And hear my prayer when I ask You to

CHORUS

Lyrics: Maher Zain & Bara Kherigi

Melody & Arrangement: Maher Zain

Mixing: Ronny Lahti

One Big Family

I wonder why you and me fight each other
Don't you see the similarities between us?
Take a minute and see yourself in the mirror
You look like me: those eyes, lips - you can't deny

Pre-chorus:

Have you thought about
Why we look the same?
Why we feel the same?
Don't tell me it's by chance

Chorus:

Oh, you're my brother
You're my sister
We're one big family
Oh, you're my brother
You're my sister
Just one big family

It doesn't matter if you live far away from me
You feel I feel, you bleed I bleed, you cry and I cry
We sleep and dream
Sometimes we're sad, sometimes we're happy
You breathe I breathe
We love, walk, talk and we smile

PRE-CHORUS

CHORUS

I care about you
And I wish you could realise

There's no difference between us two
We're part of one family
No matter how far you are
And even if we don't know each other
Oh, you and me, me and you, we are one

CHORUS

Lyrics & Melody: Maher Zain

Arrangement: Mustafa Ceceli & Maher Zain

Mixing: Ronny Lahti

AssalamuAlayka

My heart is so full of longing
I wish to be close to my Beloved
I dream to walk in the streets of Medina
And to quench the thirst of my spirit
By visiting you, O Muhammad!

Chorus:

Assalamualaykaya

YaRasool Allah

Assalamualaykayahabibi

YaNabiyya Allah

Assalamualaykaya

YaRasool Allah

Assalamualaykayahabibi

YaNabiyya Allah, yaRasool Allah

(May salutations be sent upon you

O Messenger of Allah

May salutations be sent upon you O my Beloved

O Prophet of Allah

May salutations be sent upon you

O Messenger of Allah
May salutations be sent upon you O my Beloved
O Prophet of Allah, O Messenger of Allah)

I left all my troubles and worries
As I entered your Mosque so gently
And as I finally stood there before you
I couldn't stop my tears from falling
In your presence O Muhammad!

CHORUS

O Taiba (Medina), your breeze is so blessed
Indeed it brought life back to my spirit
I've left my heart with my Beloved
Sending blessings on Muhammad

CHORUS

Lyrics: Maher Zain & Bara Kherigi

Melody: Maher Zain

Arrangement: Emre Moğulkoç

Mixing: Emrah Moğulkoç

Paradise

I remember when I first met you
I felt that God answered my call
There was that one place I always thought about
And I just wanted to be there with you
The place that no eye has ever seen
The place that no heart has ever perceived
I had a great feeling inside of me

That one day I'll be there with you

Chorus:

And now that we're here feeling so good
About all the things that we went through
Knowing that God is pleased with us too
It's not a dream, this is so true
Feeling the peace all around
Seeing things we could never imagine
Hearing the sound of rivers flow
And we know we'll be here forever
The feeling is indescribable
Knowing that this is our reward

Do you remember the hard times we went through?
And those days we used to argue
But there was not one thing that could bring us down
'Cause we always had in our minds
The place that no eye has ever seen
The place that no heart has ever perceived
The place we've been promised to live in forever
And best of all, it's just me and you

CHORUS

I remember us praying at night
And just dreaming about this together
I'm so blessed to have you in my life
And now we can enjoy these blessings forever
Paradise is where we are now
Paradise, a dream come true
Paradise, O what a feeling!
Paradise, thank You Allah!

CHORUS

Lyrics, Melody & Arrangement: Maher Zain

Mixing: Ronny Lahti

Masha Allah

Agmalfarhahiyya

Youmfarahko, da shee' akeed

Zekrayatelleiladeyyah

Hadra mesh momkintegheeb

(The most beautiful joy is

On your wedding day - that's for sure

This night's memories

Will always be present and can never fade away)

Pre-Chorus:

Ehsaselyoum dah

Meenfikomyensah

'Alatoultegma' koahlahayah

(The way you feel on this day

How can any of you ever forget it?!

The most beautiful life shall unite you forever)

Chorus:

Agmalfarhafhayatkolleila

Helweenwallah... Allah Allah

Masha Allah... Masha Allah

Yasalamyasalam, ma tbarkoyahl Allah (x2)

(Tonight is the biggest happiness in your life

By Allah, you're both beautiful! Allah Allah

Allah has willed it... Allah has willed it

What a joy, what a joy!

Let's congratulate them, everyone!) (x2)

Ento 'alasounnetNabina

Geeto we katabtolkitab

Wehnatayralfarhabina

Welleiladilalbdaab

(In accordance with our Prophet's teachings

You did the marriage contract ['Aqd-Nikah]

And we're overjoyed for the two of you

And our hearts are melting with happiness on this night)

Ouloumasha Allah

We yaRabbte'ishouahasneen

Ouloumasha Allah

We yamahlazougeensalheen

Rabbenayegma'kawayyaba'dfelGannah

Rabbenayeg'alkotoulel 'omrmetfahmeen

(Say: "Allah has willed it"

And may you live the happiest of years

Say: "Allah has willed it"

And how beautiful it is to see such a pious couple!

May Allah unite you together in Paradise

And may He make you live your whole life together in harmony)

Lyrics: Mahmoud Farouk

Melody: Maher Zain&HamzaNamira

Arrangement: EmreMogulkoc

Mixing: EmrahMoğulkoç

RadhituBillahiRabba

Chorus:

RadhitubillahiRabba

WabilIslamideena (x2)

WabimuhammadinsallaAllahu 'alayhiwasallam

NabiyyanwaRasoola

(I've accepted Allah as my Lord

And Islam as my way of life

And Muhammad - may Allah's peace & blessings be upon him

As Allah's Prophet and Messenger)

Allah You're the source of life

And You're the source of truth

To obey You I strive

And my aim is pleasing You

Allah You are the only One

Your promise is always true

You don't need anyone

But we're all in need of You

Pre-Chorus:

And I sincerely pray

To be among the ones You love

And until my final day

I'll say in all my prayers

CHORUS

My eyes cannot see You

And yet my heart believes

Your miracles surround me

So clear and easy to see

Allah You are the greatest
And I submit to You
You know my deepest thoughts
You know everything I do

PRE CHORUS

CHORUS

Sallou 'ala an-Nabi (x9)
(Send salutations upon the Prophet)

CHORUS

Lyrics: Bara Kherigi & Maher Zain

Melody: Maher Zain

Arrangement: Emre Moğulkoç

Mixing: Emrah Moğulkoç

FREEDOM

Gathered here with my family
My neighbours and my friends
Standing firm together
Against oppression holding hands
It doesn't matter where you're from
Or if you're young, old, woman or man
We're here for the same reason
We want to take back our land

Chorus:

O God, thank You

For giving us the strength to hold on
And now we're here together
Calling You for freedom, freedom
We know You can hear our call, oh
We're calling for freedom, fighting for freedom
We know You won't let us fall, oh
We know You're here with us

No more being prisoners in our homes
No more being afraid to talk
Our dream is just to be free, just to be free
Now when we've taken our first step
Towards a life of complete freedom
We can see our dream getting closer and closer
We're almost there

CHORUS

I can feel the pride in the air
And it makes me strong to see everyone
Standing together holding hands in unity
Shouting out loud demanding their right for freedom
This is it, and we're not backing off!
O God we know You hear our call

CHORUS

Freedom, freedom, freedom, ooh

Lyrics, Melody & Arrangement: Maher Zain

Mixing: Ronny Lahti

So Soon

Every time I close my eyes I see you in front of me
I still can hear your voice calling out my name
And I remember all the stories you told me
I miss the time you were around (x2)
But I'm so grateful for every moment I spent with you
'Cause I know life won't last forever

Chorus:

You went so soon, so soon
You left so soon, so soon
I have to move on 'cause I know it's been too long
I've got to stop the tears, keep my faith and be strong
I'll try to take it all, even though it's so hard
I see you in my dreams but when I wake up you are gone
Gone so soon

Night and day, I still feel you are close to me
And I remember you in every prayer that I make
Every single day may you be shaded by His mercy
But life is not the same, and it will never be the same
But I'm so thankful for every memory I shared with you
'Cause I know this life is not forever

CHORUS

There were days when I had no strength to go on
I felt so weak and I just couldn't help asking: "Why?"
But I got through all the pain when I truly accepted
That to God we all belong, and to Him we'll return, ooh

CHORUS

Lyrics: Bara Kherigi, Maher Zain & Mohamed El-Kazaz

Melody & Arrangement: Maher Zain

Mixing: Ronny Lahti

MUHAMMAD

Shoftyamanasmunahat'eesh
El'omrganbakwebardo ma yekaffeesh
Ahladonya 'andi ma tsaweesh
Illama'akyaRasool Allah
(I've seen so many people whose only wish was to live
Their whole lives next to you, and still it wouldn't be enough
The most enjoyable life is worthless in my eyes
Unless it were with you, O Messenger of Allah)

Chorus:

WaheshnayaRasool Allah
Yasednashou'nazadwallah
We mahmatawwelelghiyab
Muhammad, mushta' ileekwallah
Muhammad, albi 'aleeksalla
(We miss you, O Messenger of Allah
O our master! By Allah, our longing for you is overflowing
And no matter how long our separation lasts
Muhammad, by Allah I long for you!
Muhammad, my heart sends salutations upon you)

Tal sou'ali, olliezzaykeda?
'Ash'a 'yonnahadd mosh shayfah?!
Law ha'ee'eehouwaghali 'aleek
ErdheehfelGannahtib'ama'ah
(I've questioned for so long, tell me how could this be?!
How could we love someone whom our eyes have never seen?!
If he is truly dear to you

Follow him, and in Paradise you will be with him)

CHORUS

Dana zad fi albihaneen

Wedmou'imalyal 'een

Tam'anba'alisneen

Inniazoorel Mustafa marra (x2)

(For my longing has increased manifold in my heart

And my tears have filled my eyes

For so many years my biggest dream has been

To visit the Chosen One even just once)

CHORUS

Lyrics: Mahmoud Farouk

Melody: Maher Zain & Hamza Namira

Arrangement: Mustafa Ceceli

Mixing: Levent Demirbaş

Guide Me All The Ways

I know that You could easily

Take away every thing You've given me

And I try to remember

Not to take anything for granted

'Cause I know that one day

Suddenly this will all come to an end

So my last wish is for you to be pleased with Me

Allah, Ya Allah

Guide me all the way to your Jannah

Ya Allah, Ya Allah

Don't let me go astray 'cause I need you
By my side, I wish to be close
Close to You throughout my life
Ya Allah, oh Allah!
Be with me all the way

I know that sometime I do
I do forget that my next breath could be the last
Forgive me 'cause I cant thank you enough
Forgive me when I doubt your love
Now I pray for that day
when all this stops and comes to an end
So my last wish is for You to be pleased with me

Allah, Ya Allah
Guide me all the way to your Jannah
Ya Allah, Ya Allah
Don't let me go astray 'cause I need you
By my side, I wish to be close
Close to You throughout my life
Ya Allah, oh Allah!
Be with me all the way

Day by day passes
And I think that my time could be near
So I pray: O God let this world be in my hands
And not in my heart
'Cause soon I'll have to leave it [x2]

Allah, Ya Allah
Guide me all the way to your Jannah
Ya Allah, Ya Allah
Don't let me go astray 'cause I need you
By my side, I wish to be close

Close to You throughout my life

Ya Allah, oh Allah!

Be with me all the way

[x2]

Guide me all the way

Don't let me go astray

Maher Zain - I Love You So

I Love You So Lyrics

by Maher Zain

I pray to God

With my heart, soul and body

Every single day of my life

With every breath I solemnly promise

To try to live my life for you

O Allah, you did revive my soul

And shone Your light into my heart

So pleasing you is now my only goal

Oh I love you so

I love you so

Chorus:

Now I know how it's like

To have Your precious love in my life

Now I know how it feels

To finally be at peace inside

I wish that everyone could see

How Your love has set me free

Set me free and made me strong

O Allah, I'm forever grateful to You

Whatever I say could never be enough
You gave me strength to overcome my uncertainties
And stand firm against all the odds
You are the One who did revive my soul
You shone Your light into my heart
So pleasing you is now my only goal
Oh I love you so
I love you so

