

CONTEXTUAL MEANING IN *SLEEPING BEAUTY* FAIRY TALES

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements
For Degree of Sarjana Pendidikan (S.pd)
English Education Program*

By:

INDAH NUR MAWARNA
NPM.1402050131



**FACULTY OF THE TEACHER TRAINING AND EDUCATION
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA
MEDAN
2018**

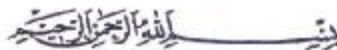


**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext, 22, 23, 30
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata I
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara



Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Rabu, Tanggal 04 April 2018, pada pukul 09.00 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama : Indah Nur Mawarna
NPM : 1402050131
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Contextual Meaning in *Sleeping Beauty Fairy Tales*

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd)

Ditetapkan (A) Lulus Yudisium
) Lulus Bersyarat
) Memperbaiki Skripsi
) Tidak Lulus

PANITIA PELAKSANA
Ketua:  **Dr. Elfrianto Nasution, S.Pd; M.Pd**
Sekretaris:  **Dra. Hj. Syamsuurnita, M.Pd**

ANGGOTA PENGUJI

1. Mandra Saragih, S.Pd, M.Hum
2. Erlindawaty, S.Pd, M.Pd
3. Imelda Darmayanti Manurung, SS, M.Hum

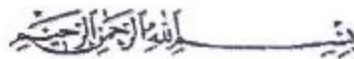




**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jalan Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

LEMBAR PENGESAHAN SKRIPSI



Skripsi ini yang diajukan oleh mahasiswa di bawah ini :

Nama Lengkap : Indah Nur Mawarna
N.P.M : 1402050131
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Contextual Meaning in Sleeping Beauty Fairy Tales

sudah layak disidangkan.

Medan, Maret 2018

Disetujui oleh:
Dosen Pembimbing

Imelda Darmayanti Manurung, SS, M.Hum

Diketahui oleh:



Dr. Elfrianto Nasution, S.Pd, M.Pd

Ketua Program Studi

Mandra Saragih, S.Pd, M.Hum

SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Indah Nur Mawarna
N.P.M : 1402050131
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Contextual Meaning in Sleeping Beauty Fairy Tales

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, Januari 2018
Hormat saya
Yang membuat pernyataan,



Indah Nur Mawarna

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris


Mandra Saragih, S.Pd, M.Hum



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jalan Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Nama Lengkap : Indah Nur Mawarna
N.P.M : 1402050131
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Contextual Meaning in Sleeping Beauty Fairy Tales

Tanggal	Materi Bimbingan Skripsi	Paraf	Keterangan
30/11/18	Revise ch 1-3		
2/12/18	Instrument		
12/12/18	Raw data		
13/12/18	Data classify.		
19/12/18	Data analysis		
20/12/18	Data display		
21/12/18	Conclusi, sugesi		
22/12/18	abstract acc		

Medan, Maret 2018

Diketahui oleh :
Ketua Program Studi

Mandra Saragih, S.Pd., M.Hum.

Dosen Pembimbing

Imelda Darmayanti Manurung, SS, M.Hum

ABSTRACT

Mawarna, Indah Nur. NPM. 1402050131, “Contextual Meaning in *Sleeping Beauty Fairy Tales*”. Skripsi : English Education Program. Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan. 2018.

Meaning covers a wide range of human perception. This study deals with the analysis of contextual meaning in the *Sleeping Beauty Fairy Tales*. The objectives of the study were to figure out types of contextual meaning. The data in this research was taken from the *Sleeping Beauty* story by Les Clark. The story consisted of 29 pages and all of the pages were taken as the data. Descriptive qualitative method of Miles and Huberman was applied to analyze the data. The first, identifying the data, such as words, phrases, sentences in the story. The second, classifying or reducing the data. The third, interpreting the data. And the fourth, drawing the conclusion. From the data obtained, there were one hundred six (106) utterances found in the *Sleeping Beauty* story. It was found that 4 types of Contextual Meaning in this research, there were Local Context (LC) 9, Sentential Context (SC) 57, Topical Context (TC) 20, and Global Context (GC) 20. Then the types of contextual meaning were analyzed. This study is highly expected to give contribution for the reader to know about contextual meaning clearly. It can help the reader know contextual meaning, speak English fluently, and understand the meaning in a story. And it can also be expected to enrich new English vocabulary used in the daily conversation.

Keywords : Contextual Meaning, Types, Sleeping Beauty Story.

ACKNOWLEDGMENTS



Assalamualaikum Wr.Wb

In the name of Allah, the most Gracious and the Merciful

Firstly of all, the researcher would like to thank the Almighty Allah SWT the Most Beneficent and the Most Merciful for giving her favors, ideas, and inspirations in accomplishing this research. Secondly, the researcher would like to express her thanks to our prophet Muhammad SAW, who has brought humans being from the darkness into the brightness era. That's why the researcher has enough ability in writing study.

In writing this research entitled “ Contextual Meaning in *Sleeping Beauty Fairy Tales Story* “. With purpose for submitting in partial fulfillment of the requirement for degree in study program of English Department, there were so many obstacles faced the researcher can certainly without help for many people, especially the following people, it might be possible for her to finish it. Thus, the researcher would like to express her thanks first to her beloved parents, Mr.Sukamto, Mrs.Sri Nurhayati, for their pray, advise, courage, moral, and material support from her born until forever. May Allah SWT always bless them.

Then the researcher also would like thank to:

1. Dr. Agussani, M.AP, Rector of University of Muhammadiyah Sumatera Utara.
2. Dr. Elfrianto Nst, S.Pd, M.Pd , the Dean of The Faculty of Teacher Training and Education in University of Muhammadiyah Sumatera Utara.
3. Mandra Saragih, S.Pd, M.Hum, the Head of English Department at The Faculty Teacher Training and Education, UMSU and the researcher's reviewer.
4. Pirman Ginting, S.Pd, M.Hum, the secretary of English Department at The Faculty Teacher Training and Education, UMSU for the encouragement in completing the research.
5. Imelda Darmayanti Manurung, SS., M.Hum, the supervisor who had given suggestion, advise, ideas, critics, and guidance in writing this research.
6. All lectures of FKIP of University of Muhammadiyah Sumatera Utara, who has giving knowledge in English teaching for her during academic year at UMSU.
7. The employees in English Administration FKIP UMSU who had given help in administrative system service of completing necessary requirements, so all administrative system could be resolved easily.
8. Librarian of UMSU that has provided the researcher many refrence.
9. Her beloved family, brother and sister Suci Nur Abdillah, Kokoh Nur Imanto, and Bias Nur Hakim thanks a lot of for your support and pray.

10. Her beloved friends ahjumma, Raka Sari Kuserliatna, Siska wulandari, Ayuci Dwi Cahaya, Yuni Safria, Nadya Nur Fadillah, Lela Yunika and especially those of English Education program Class C (Morning) FKIP UMSU who have support and given much knowledge and great experience.
11. Her special friends all members EXO and BTS which is always entertaining before doing this research.
12. All people who loves, helps, and supports the researcher during this study , May Allah SWT bless them all, Amin.

Hopefully the findings of this research are expected to be useful for those who read this research and interested to the topics.

Finally, the researcher realizes that this research is still far from being perfect in spite of the fact she has done her best completing this work. Therefore, constructive criticism, comments, suggestions are welcomed for further improvement of this research.

Wassalamualaikum Wr.wb

Medan, March 2018

Researcher,

Indah Nur Mawarna
1402050131

TABLE OF CONTENTS

ABSTRACT	i
ACKNOWLEDGEMENTS	ii
TABLE OF CONTENTS	v
LIST OF APPENDICES	vii
CHAPTER I INTRODUCTION	1
A. The Background of Study	1
B. The Identification of The Problem	3
C. The Scope and Limitation	3
D. The Formulation of The Problem	4
E. The Objective of The Study	4
F. The Significance of The Study	4
CHAPTER II REVIEW OF LITERATURE	6
A. Theoretical Framework	6
1. Meaning	6
1.1. Literal Meaning	6
1.2. Figurative Meaning	7
1.3. Contextual Meaning	13
1.4. Connotation	21
1.5. Denotation	22
1.6. Lexical Meaning	22
1.7. Grammatical Meaning	23
B. Relevance Study	24

C. Conceptual Framework	25
CHAPTER III RESEARCH METHOD	26
A. Research Design	26
B. Source of Data	26
C. Technique of Collecting Data	26
D. Technique of Analyzing Data	26
CHAPTER IV DATA ANALYSIS AND FINDINGS	28
A. Data Collection	28
B. Data Analysis	28
1. Local Context	28
2. Sentential Context	30
3. Topical Context	39
4. Global Context	42
C. Research Findings	44
CHAPTER V CONCLUSION AND SUGGESTION	45
A. Conclusion	45
B. Suggestion	45
REFERENCES	

LIST OF APPENDICES

Appendix I Table of Contextual Meaning

Appendix II *Sleeping Beauty Fairy Tales* Story

Appendix III Form K-1

Appendix IV Form K-2

Appendix V Form K-3

Appendix VI Lembar Pengesahan Proposal

Appendix VII Lembar pengesahan Hasil Seminar

Appendix VIII Surat Pernyataan Plagiat

Appendix IX Surat Izin Riset

Appendix X Surat Balasan Riset

Appendix XI Berita Acara Bimbingan Proposal

Appendix XII Berita Acara Bimbingan Skripsi

Appendix XIII Surat Keterangan Perpustakaan

Appendix XIV Surat Pengesahan Skripsi

Appendix XV Form Curriculum Vitae

CHAPTER I

INTRODUCTION

A. Background of the Study

Meaning covers a wide range of human perception. Meaning has the widest range of use, embracing everything from specific, concrete denotation to a general suggestiveness. Hofmann (1993:2) defines the meaning that we are interested in is cognitive and descriptive meaning: what is communicated when one person tells another something, we are interested in the meaning that can be expressed in language, meaning that describe something. Meaning refers to something which someone to communicate. By understanding the meaning in communication or some text of story we will get information to increase our knowledge. That's why meaning is the important role of communication.

The meaning of a word, sign or symbol is the idea of expresses, the object it designates or the concept it convey. Abdul Chaer said that kinds of meaning include lexical meaning, grammatical meaning and contextual meaning, referential and non referential meaning, denotative and connotative meaning, conceptual and associative meaning, and lexeme (2007:289). In addition to Charles W. Kreidler, the dimensions of meaning include reference and denotation, connotation, sense relations, lexical and grammatical meaning, morphemes, homonymy, polysemy, lexical ambiguity, sentence and meaning (1998:41). In this research, it will be conduct the contextual meaning.

Contextual meaning is the meaning of a lexeme or word inside a context. The contextual meaning could be regarded to the situation, where the time, the

language usage environment. According to Mansoer Patada, he said if the words that can find the meaning while they are already inside a sentence. It is a word which bound with the context. It would have a meaning if the word accompanied with others word, like in front or in behind word (2010: 147). There are some contexts, such as context of organs, situation, purpose, the speaker or listener's mood, time, place, object, and meaning the language used. Contextual meaning also finds in literary work. Literary work is an imaginative or creative writing of people such as poem, song, fairy tale story, etc.

Fairy tale is kind of story from the imagination of writer. This is not real story and never happen in real life. (Cambridge dictionary) fairy tale is a traditional story written for children that usually involves imaginary creatures and magic. In addition, fairy tale is a children story about magical and imaginary beings and lands. The synonym of fairy tale they are folktale, folk story, traditional story, myth, legend, romance fantasy, fable, fiction. Many people like fairy tale story start from younger and old one love fairy tale story. There are many good impact of fairy tale story especially for children. The first, it is teach good moral values. By choosing fairy tale story we can get the moral value in every story, for example Alice in wonderland, never give up whatever it takes. Second, develop imagination especially for children. Children will get used to imagining to visualize something in the mind to describe or solve a problem. Third, Eliminating tension or stress if a child is already listening to fairy tales, then the children will feel happy and happy when hearing a fairy tale. With a sense of joy and perhaps a

laugh with jokes, then the various feelings of tension, bad mood and other negative feelings can disappear by itself.

Sleeping Beauty is one kind of fairy tale that most interesting for many people or maniac in fairy tale story. The Sleeping Beauty is widely well known not only by children but also by adults. This folktale tells about a princess who got cursed in such a way that she slept for a hundred years. She was then saved by a prince from another kingdom. The Sleeping Beauty is also known as Little Briar-Rose in French while in German it is recognized as Dornröschen.

Many people like reading or watching the fairy tale story but sometimes they cannot understand the meaning based on the context of the story especially for students. In this case, the researcher is interested in analysis of contextual meaning which occurs in Sleeping Beauty fairy tale story and wants to do the research which is concern with the topic.

B. The Identification of the Problem

The problem of this research are identified as follow:

1. The readers argument of the text wrongly difficult in learning contextual meaning.
2. It is difficult to differentiate each types of contextual meaning.
3. Contextual meaning is very determinant by the context.

C. The Scope and Limitation

The scope of this research was semantics and it limited on contextual meaning.

D. Formulation of the Problem

The problem of this research are formulate as follows:

1. What types of contextual meaning are found in the contexts used in Sleeping Beauty fairy tale story?
2. How to determine the types of contextual meaning are found in Sleeping Beauty fairy tale story?

E. The Objective of the Study

1. To figure out the types of contextual meaning are found in the contexts used in Sleeping Beauty fairy tale.
2. To describe the types of contextual meanings are found in Sleeping beauty fairy tale.

F. The Significance of the Study

1. Theoretically
 - a. For future researcher will benefit from this study on contextual meaning in sleeping beauty fairy tale for language learner.
 - b. The study will provide the fact needed to compare their study during respective time and usability in reading sleeping beauty fairy tale.
2. Practically

a. For the teacher

The teachers are expected to improve the students' achievement in reading sleeping beauty fairy tale.

b. For the student

The students are expected to increase their confidence in reading and find out the kinds of contextual meaning in fairy tale story or another reading book.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

The theories will also be useful as the theoretical justification applied in this study to make the concepts clear and accurate. The research start based on the theoretical concepts to avoid misinterpretation.

1. Meaning

Hofmann (1993:2) defines the meaning that we are interested in is cognitive and descriptive meaning: what is communicated when one person tells another something, we are interested in the meaning that can be expressed in language, meaning that describe something. Meaning refers to something which someone to communicate.

Meaning covers a wide range of human perception. Meaning has the widest range of use, embracing everything from specific, concrete denotation to a general suggestiveness. The meaning of a word, sign or symbol is the idea of expresses, the object it designates or the concept it convey. Larson (1998) stated words may have both literal and figurative meanings, both of which can be expressed in definitions, but the meaning of a word in any given instance often depends on the context in which the word is used.

1.1. Literal Meaning

Keraft (1984:20) defines meaning as a relationship between form and its reference. Sometimes people are sure about the message that they get from something they have read or heard but sometimes they are not. It happens because the message is expressed figuratively. Meaning can be divided into two parts, literal meaning and figurative meaning. This following discussion will be about literal meaning in order to give a better description or understanding on figurative meaning.

Literal meaning is a property of linguistic expressions. Roughly speaking, the literal meaning of complex sequence of word is determined by grammatical properties and the meaning that are conventionally assigned to those words. The literal meaning of a statement should be exact or exaggerate.

If speaker expresses himself literally, it means that the speaker's statement is exact, precise, and limited in meaning without any symbolic or hidden meaning. On the contrary, if the speaker expresses himself figuratively, the listener may find it rather difficult to grasp the intention of the speaker, since figures of speech is representing one concept in terms of another that may be thought of as analogous with it.

If the speaker or writer expresses their idea or feelings literally, the reader do not get misinterpretation or misconception because the literal meaning do not have symbolic or hidden meaning.

1.2. Figurative Meaning

Figurative meaning is a language that uses figure of speech, that explain or suggest by using words and ideas differently from literal meaning (Maclin, 1992). Figurative language is part of language that using words to mean something different from their ordinary meaning in order to emphasize an idea. Figurative meaning changes the literal, to make a meaning in fresh or clearer, to express complexity, to capture a physical or sensory effect or to extend meaning (Leech, 1981:43)

Figurative language is used in any form of communication, such as in daily conversation, articles in newspaper, advertisements, novels, etc. Figurative means not original, not literal, or not exact sense or reference. Figurative meaning is one kind of non-literal meaning. Non literal meaning is based on the context or situation. That is why figurative meaning is called as hidden meaning. Creative use of figurative language can produce messages which are emotionally alive, intellectually appealing and memorable. Figurative language refers to a way of using description to create a special image and bring out one's emotion. It is also closely linked to the senses. Figurative is an important part of writing and is also widely use in speech. The term figurative language refers to by passing the literal meaning to deepen, broaden, or bring about new ideas or insight into a word or phrase. In many ways, figurative language is a description. In which abstract terms are used in place concrete description.

Miller and Greenberg (1981:66) say that figurative meaning means of indirect statement that says one thing in terms of another. It means when we want to say a statement or say something that is probably rude, so we use the figurative

language to beautify our language or to make our statement softly and polite. Figurative meaning is not intended to be interpreted in a literal sense. Figurative meaning is a word that departs from everyday literal language for the sake comparison, emphasis, clarity, or freshness.

From the explanation, it can be conclude that figurative expression or figurative language produces figurative meaning. In the other words, figurative meaning is the cause of using of figurative speech. Therefore, figurative meaning has a close relationship with figurative expression and they cannot be separated. Figurative language or speech contains images. The writer or speaker describe something through the use of unusual comparisons to make things clear.

a. Simile

McArthur (1996:935) states that simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made, using like or as.

Kennedy (1978:487) says simile is comparison of two things indicated by some connective, usually like as, than, or a verb such as resembles.

“my life was like a dark night”

In the expression above consist of simile. Life and A dark night is comparing as a subject. The sentence above means, his/her life was so bad. It is dark and it has no hope and purpose.

Barnhart (1995:118), simile is figurative of speech in which two quite different things are compared because their appear to be similar in at least one

characteristic. Simile is also used to add clarity to the language or make it more careful.

Simile expressed a direct comparison between things, which have one or more points in common and be recognized by the use of word 'like' and 'as'.

“Her lips red as blood”

In the sentence above consist of simile. Her lips is compared to blood. As we know that blood is red. It means that girl have red lips.

b. Metaphor

Metaphor is a figure of speech which concisely compares two things by saying that the one is the other (McArthur, 1996:653).

Tarigan (1966:121) says that metaphor is implicit comparison. Metaphor is the use of words is not the real meaning except as a basis of equality or drawing comparison.

“My home is heaven”

The expression is metaphor. The expression “My home is heaven” means that the home is a comfort and beauty place. The writer considered that his/her home was same like heaven. The expression is comparing the home with heaven directly. It was related with the statement of Keraf (1984:139) metaphor is a kind of analog that compares two things directly. Metaphor as a direct comparison did not use words like 'like', 'as', and etc, so that the first principal directly in connecting with the second principal. Actual occurrence of the same process with the simile but gradually description of the equation and the first principal removed.

Richard E. Mezo (1999:11) says a metaphor is a comparison between two different things. (this things must have some features in common)

She is rat. He is dog. She is a pig

Used for the purpose of a comparison, a metaphor is a figure of speech that implies the meaning of an object with its reference to another completely unrelated object. Barnhart (1995:118) says a metaphor is figure of speech in which a word or phrase is taken out of its usual setting and place with another word to suggest a likeness.

“She is pretty flower”

The expression means she is like a pretty flower. Figuratively, she is a pretty girl. The word ‘flower’ describes that the girl has a beauty like a flower.

c. Hyperbole

A hyperbole is figure of speech used for purpose of exaggeration. It mainly forms the basis of several jokes, is used as a way of insults, or could simply be used to dramatize a situation, where in reality, the situation may not be that bad.

Hyperbole is an exaggeration or over statement, usually deliberate and not mean to be taken literally (see Larson, 1998).

Kennedy (1978:496) says that most of us from time to time emphasize a point with a statement containing exaggeration.

Hyperbole is a figure of speech in which statements are exaggerated to create an impact and are not supposed to be interpreted literally. Hyperbole are commonly used in prose as well as poetry. Webster’s dictionary (1971:112)

defines that hyperbole is an extravagant exaggeration that represents something as much greater or less, better or worse or more intense than it really is, depicting the impossible as actual.

“Lips that shame the red red rose”

The phrase ‘a thousand years’ indicates an exaggeration. The writer wants to show that his/her love was loyal and everlasting. But a thousand years is not logic. As we know that there is no human age that reaches a thousand years.

“When she was in Paris, she spent tons of money”

The sentence consisted of hyperbole. The phrase ‘tons of money’ indicates an exaggeration. Everyone never brings a ton of money in their travels. No one can bring money as heavy as a ton. It was exaggeration. The sentence actually means that the girl spent a lot of money when she was in Paris.

d. Personification

Personification is the assigning of human characteristics to non-humans (Kerf, 2002).

For example:

“My teddy doll accompany me sleep”

Personification refers to the art of bringing to life an inanimate object, trait, or action, by associating it with a human quality. Personification is a figure of speech in which a thing, an animal or abstract term (truth, nature) is made human (Kennedy, 1978:450)

Personification is a type of figure of speech which attach human characteristics to inanimate things and abstract ideas (Tarigan, 1966:123). So based on explanation above personification is figure of speech that makes if an inanimate objects become alive, even as it has action, feeling and emotions.

“The wind whispers in my ear”

The wind is not human thing. The whisper is a verb that human usually talk by the mouth. So, it show that the wind is not human considered as a human who can whisper. The sentence mean that the wind blows his/her ear.

“The moon looked at me”

The moon is a sky object and non human. ‘Look’ is a thing human does with eyes. Actually the moon was not looking at his/her, but she/he is gze at the moon from his/her place.

1.3. Contextual Meaning

Contextual meaning is the meaning of a lexeme or word inside a context. Context is a situation that occurs depends on whether phrase or sentence appears. A contextual definition is also a definition in which the term is used by embedding it in a larger expression containing its explanation. According to Sekhar Dash, she said: I have used the term context to refer to an immediate linguistic environment (rarely detached or isolated) in which a particular word occurs. Since it is not always explicit, it may be hidden within the neighboring members of a word used in a piece of text. If we cannot extract the information relevant to the meaning of a word from its immediate linguistic environment, we

need to take into account the topic of discussion as sphere of necessary information. (2008, vol. 5, no. 2, p.22)

From the quotation above, when a word is used in a piece of text, it usually has only one meaning, but sometimes it has meaning variation depending on the topic of discussion. We must know the hidden meaning of word to provide useful information for understanding meaning in a sentence or phrase based on context meaning.

Contextual meaning is the meaning according to the context in a sentence. According to Requejo, contextual meaning is that whenever a linguistic expression cannot be straightforwardly interpreted, we turn to context to find some extra cues in order to get the right meaning (2007, vol.7(1), p.171). It means that, context is used here in its broadest sense, since anything around a particular word can potentially affect its meaning.

According to Mansoer Pateda, contextual meaning could be regarded as a situational meaning. It appears as a result of the relationship between speech and context (2010: 116). Contextual meaning is the meaning according to the context.

1.3.1 Type of Context

The meaning of a sentence has more than one meaning if we do not know the context. If a sentence has limited context, the reader or listener will be confused what a meaning reader/listener takes. But if a sentence is clear in context, the reader or listener will not be confused and they get what we mean.

There are many types of context, but the writer took several types from book and journal that can support this research. According to Miller and Leacock in Sekhar Dash journals, they have classified context into two types: (a) local context, and (b) topical context. While the local context refers to one or two words immediately before and after the key word (KW) under investigation, the topical context refers to the topic of the text where the KW has been used. According to these scholars, reference to the two contexts is more or less sufficient in understanding the actual contextual meaning of the KW used in a text.

In certain readings, information acquired from the local context and the topical context may be sufficient, but these are not enough for understanding all possible meaning variations of a word. To acquire more information Sekhar Dash argues to classify context into four broad types, they are local context, sentential context, topical context, and global context. First, local context refers to the immediate environment of the KW in a sentence where it has occurred, encompassing its immediately preceding and succeeding words. Second, sentential context refers to a sentence where the KW has occurred. It supplies syntactic information to know if the KW has any explicit or implicit syntactic relation with the other words used in the sentence. Third, topical context refers to the topic of discussion and focuses on the content of a piece of text. Quite often, it is found that the actual meaning of the KW depends on the topic which has a strong role to alter etymological meaning of the KW. Fourth, global context refers to the world at large. The meaning of the KW is not only related to the meanings

of other words occurring within local context, sentential context, and topical context, but also to extralinguistic reality surrounding the linguistic acts undertaken by language users. This signifies that understanding the meaning of a verb form under investigation we need to consider of all the elements in a cognitive interface to realize its denotative, connotative and figurative meaning. (2008, vol. 5, no. 2)

Since the global context builds up a cognitive interface between language and reality, we often refer to it to understand: who says, what is said, to whom it is said, when it is said, where it is said, why it is said, and how it is said. Thus, the global context becomes a valuable source of information for meaning disambiguation of words, and it helps us to understand if the KW has any meaning variation, and if so, what it is.

According to Friederike Moltmann, in his journal, he said context plays an important role in the semantics of natural language: many expressions require for their semantic evaluation taking into account circumstances of the utterance situation, the semantic evaluation of other expressions in the same or in previous sentences, or background assumptions shared by the interlocutors. Two kinds of contexts can be roughly distinguished that play an important role in recent semantic theory: external and internal context (as he call them). External notions of context include utterance contexts and indices (sequences of coordinates that can be shifted in the presence of an intensional operator). Internal contexts consist in what the interlocutors take for granted in the context of conversation or in other ways driven by the information given in the discourse. External contexts consist

features of the outside reality (or some possible reality), independent of an agent's propositional attitudes. (2003, p.01)

External and internal contexts differ not only in the way they are characterized, but also in the way they change, and in the role they play for the meaning of sentences. External contexts differ from internal contexts especially in their behavior with respect to complex sentences. Internal contexts systematically change with the increase of information in the discourse, both during the utterance of a sequence of sentences and the utterance of certain complex sentences, namely those with conjunctions, conditionals, or quantifiers. An external context changes, or rather is shifted, only in virtue of the presence of an intensional operator (such as a modal or temporal operator, or an attitude verb).

Contextual meaning could be regarded to the situation, where the time, the language usage environment. According to *Patada* in his book "Semantik Leksikal (Edisi Kedua)", said: Makna kontekstual atau makna situasional muncul sebagai akibat hubungan antara ujaran dan konteks. Sudah diketahui bahwa konteks itu berwujud dalam banyak hal. Konteks yang dimaksud di sini, yakni: (i) konteks orangan, termasuk di sini hal yang berkaitan dengan jenis kelamin, kedudukan pembicara, usia pembicara/pendengar, latar belakang sosial ekonomi pembicara/pendengar; (ii) konteks situasi, misalnya situasi aman, situasi ribut; (iii) konteks tujuan, misalnya meminta, mengharapkan sesuatu; (iv) konteks formal/tidaknya pembicaraan; (v) konteks suasana hati pembicara/pendengar, misalnya takut, gembira, jengkel; (vi) konteks waktu, misalnya malam, setelah magrib; (vii) konteks tempat, apakah tempatnya di sekolah, di pasar, di depan

bioskop; (viii) konteks objek, maksudnya apa yang menjadi fokus pembicaraan; (ix) konteks alat kelengkapan bicara/dengar pada pembicara/pendengar; (x) konteks kebahasaan, maksudnya apakah memenuhi kaidah bahasa yang digunakan oleh kedua belah pihak; dan (xi) konteks bahasa, yakni bahasa yang digunakan. (2010: 116)

From quote above, contextual meaning or situational meaning have eleven context points. There are context of organs, context of situation, context of purpose, formal or informal context in conversation, mood context of speaker or listener, context of time, context of place, object context, context of completeness in speak or hear from speaker or listener, linguistic context, and context of language.

a. Context of Organs

This context include gender, position the speaker, the speaker or the listener age, socio-economic background speaker or the listener. It means the speaker only said the words that understood by a particular person. For example, speaker or listener age, a child would not understand if we spoke about politic to them.

“Golkar to honor Aburizal with new leading position for willingness to step down”

b. Context of situation

The situation here include sad situation, safe situation which is the speaker will speak in accordance with the situation happen. For example, the situation

grieving, they will use the word that its significance to be sad, sorry, and give support to be patient in this situation. They would not speak to offend someone who is grieving, because it can be wounded feeling their families.

“He who died had a debt to me”

c. Context of purpose

Context of purpose such as asking or expecting something, people will find the words of the meaning of asking (117).

“Could you give me a book”

d. Formal or informal context in conversation

Formal or informal context in conversation will force a people to find the word which is appropriate with the context of conversation. For example, in a meeting, we must use formal language. If we will refuse an opinion from someone, we shall not say *“your opinion is rejected”*. It is informal and impolite language, because it can hurt who give opinion.

e. Mood context of speaker or listener

Mood of speaker or listener can influence the word and the meaning of that word too. For example, mood irritated would allow the words appear meaningful irritated or impolite word.

f. Context of time

Context of time, such as time go to sleep, time will eat. When a people came to our house in the night, certainly we feel disturbed. The feeling upset that will be seen from the meaning word we use.

g. Context of place

For example place in the market, in cinema and etc. It can influence the words and the meaning which is used of people. Based on the example above, the people usually use the word which has meaning related to information.

h. Object context

Object context will influence the word used that focus to something. For example, we will talk about economic. Certainly, we use the words that have meaning or related to economic.

i. Context of completeness in speak or hear from speaker or listener

It will influence the meaning of word use. For example, if we want ask to someone but he or she cannot hear clearly, because the ears less good. We will miss communication with them.

j. Linguistic context

Linguistics context, it does meet the rules of the language used by both sides. The things are associated with the rules of language which is concerned will affecting the meaning too.

In this study, the researcher only used contextual meaning to analyzing the fairytales story as the object of data. Contextual meaning is the meaning of words, phrases, sentences based on the context. According to *Mansoer Pateda*, contextual meaning could be regarded as a situational meaning. It appears as a result of the relationship between speech and context. A contextual definition is also a definition in which the term is used by embedding it in a larger expression containing its explanation.

1.4. Connotation

Connotation refers to personal associations produced by words. Connotation is stimulating and evocative senses, feelings, attitudes, judgments, and beliefs as well as certain purposes. It can be individually and collectively. Connotative meaning is additional or associated meaning, which is attached to the denotative or conceptual meaning. It consists of associations made with a concept whenever that concept is referred to.

Connotative meaning is the communicative value of an expression over and above its purely conceptual content. It is something that goes beyond mere referent of a word and hints at its attributes in the real world. It is something more than the dictionary meaning.

If we compared connotative meaning with denotative meaning is that connotations are relatively unstable, because connotative has different meaning depend on situation we used. Although the language that speakers used is exactly the same with conceptual framework, but each of them has individual perception

of words. Connotative meaning indefinite and open in the same way as our knowledge and belief about the universe are opened-ended. Connotations play a major role in the language of literature, of politics, of advertising, and a greeting card.

1.5. Denotation

Denotation is the objective relationship between a linguistic form and its referent. According to Harimurti (1982:32) in Mansoer Pateda book (2001:98), based on the denotative meaning is straightly designation on something outside the language or that is based on certain conventions. Denotative meaning is the meaning of what it was. Denotative meaning is also referred to as a word or group of words which based on straightly relationship between the unit and form language beyond language unit was treated appropriately.

Meaning is more than denotation. Denotative meaning is objectives. Denotation is the original meaning which is appeared first. It is the logical meaning, which indicates the essential qualities of a concept which distinguish it from other concepts. The aim of denotative meaning is to provide, for any given interpretation of a sentence, a configuration of abstract symbols, in which shows exactly what we need to know if we are to distinguish that meaning from all other possible sentence meaning in the language.

1.6. Lexical Meaning

Lexical meaning refers to the real meaning, meaning that proper with our sense of observation, or granted meaning. Therefore, many people who say that the lexical meaning is the meaning in the dictionary or that of the lexeme meaning even without any contexts. Lexical meaning is the smallest meaning unit in the meaning system of language that could be distinguished from other similar units. A lexeme is an abstract unit. It can occur in many different forms of actual spoken or written sentences.

According to Harimurti (1982:103) in Mansoer Pateda book said that lexical meaning is the meaning of the word when is seen in isolation, either in form or shape lexeme affixes whose meaning more or less fixed, as can be read in a particular language dictionary (2001: 119).

1.7. Grammatical Meaning

Grammatical meaning also could be regarded as a structural or functional meaning, or internal meaning. According to *Mansoer Pateda* (2010:103) Grammatical meaning is the meaning that arises as a result of the functioning of word in a sentence. It means that, every language has a grammatical system and different language has somewhat different grammatical system. Grammatical meaning of a language could be interpreted. It is fixed in accordance with the language user community.

Grammar describes how the words work together to create meaning. It explains how words interact with one another to form larger structures that are capable by expressing such divergent data. Grammatical meanings are expressed

in various ways, such as the arrangement of words or referring expression before the predicate, by grammatical affixes and grammatical words.

B. The Previous Related Studies

The previous research related to contextual meaning had been conducted from several researcher. The first researcher related to the contextual meaning had been conducted by Maya Dewi Lestari (2016) used descriptive qualitative method to find out the types of context in songs of Shane Fillan. The researcher find six types of context after analyzed the topic. The researcher explained about the theory from several experts. And the researcher choose the types of context for analyzing the contextual meaning in songs by pateda's theory, context of organs, situation, purpose, formal or informal context in conversation, mind context of speaker or listener, time, place, object context, completeness in speak or hear from speaker or listener, linguistic context, and context of language.

Nana Nurdiana (2015) used descriptive qualitative method with a document or content analysis to analyzed the contextual meaning and the type of figurative language used in Katy Perry's song. The thesis described type of figurative language and contextual meaning from Katy Perry s song. From the analysis, there were nine types of figurative languages: they were personification, metaphor, simile, hyperbole, allusion, repetition, alliteration, onomatopoeia, and idiom. To support the analysis, some type of figurative language and other related references were used. There were also some related theories about figurative language used to support the analysis. Thirty six have been selected to be

analyzed. There were 1 type of figurative language (Personification), 5 type of figurative language (Metaphor), 10 type of figurative language (Simile), 4 type of figurative language (Hyperbole), 3 type of figurative language (Allusion), 1 type of figurative language (Repetition), 1 type of figurative language (Alliteration), 2 type of figurative language (Onomatopoeia), and 7 type of figurative language (Idiom).

C. Conceptual Framework

Everybody use language to doing communication in their daily activities. To get the understanding of the communication, we have to know what the meaning is. Sometimes people get misunderstanding in interpret the meaning from the speaker. In this case its need context to solve it. Contextual meaning is connected with the reference. The context has an important to convey the message.

This research is focus on contextual meaning in sleeping beauty fairytale story, because the research will measure the script or sentences in sleeping beauty fairytale story have meaning based on the context and give some information for the reader, from the story about the contextual meaning, so that the reader can using it to understand briefly the contextual meaning in fairy tale story and for communication in their daily life.

CHAPTER III

RESEARCH METHOD

A. Research Design

The descriptive qualitative design applied in this research because it is not intend to find the new theory but only to apply the existing theories. By using descriptive qualitative method, it is hoped to give a detail explanation of describing the contextual meaning use in sleeping beauty fairytale.

B. Source of Data

The data collects from internet through the fairytales story "official website". It consisted of 29 pages of sleeping beauty story to find and analyze the contextual meaning of hyperbolic expression.

C. Technique of Collecting Data

In this study, the data were collected the data from the script of *Sleeping Beauty* fairytale story, to find out the contextual meaning of the story. Those data were supported by existing references, which are obtained from reading books, dictionaries, websites and encyclopedias relating to the topic.

There were some steps done in collecting the data :

- a. Transcribe the data
- b. Reading the chosen text and understanding the stories
- c. Underline the text

D. Technique of Analyzing Data

In analyzing the data, it followed some steps, those are:

1. Identifying the words, phrases, sentences in story based on the types and giving them different codes
2. Classifying the words, phrases, sentences into the types of context.
3. Interpreting the meaning of each context based on contextual meaning in every words, sentences, phrases.
4. Drawing a conclusion

CHAPTER IV

DATA ANALYSIS AND FINDINGS

A. Data Collection

The data of this research were collected from the focuses contextual meaning on which are found in *Sleeping Beauty Fairy Tale Story*. The story was derived from website of (<http://www.fpx.de/fp/Disney/Scripts/Sleepingbeauty/Sb.html>). The researcher collected total 106 contextual meaning in *Sleeping Beauty Fairy Tale Story*.

B. Data Analysis

After collecting data, the data were analyzed based on theories classifications on types of context. Types of contextual meaning were categorized, (1) Local context (LC), (2) Sentential context (SC), (3) Topical context (TC), (4) Global context (GC). The data which collected or taken from the story of “*Sleeping Beauty*”.

The following were types of contextual meaning which were found in *Sleeping Beauty Fairy Tales* story. The sentences which contained with contextual meaning were as follow.

1. Local Context (LC)

The local context refers to the environment of the key word in a sentence where is occur, encompassing immediately preceding and succeeding words. There were 9 data found as local context, they are:

- 1) In the *Sleeping Beauty* the sentence “and our story begins on that most *joyful day*” (1/LC), it could be local context because the words “*joyful day*”, joyful (KW) succeeding the day (RW). So that the sentence included local context.
- 2) In the *Sleeping Beauty* the sentence “*long life* the princess Aurora!” (2/LC), it could be local context because the words “*long life*”, life preceding the long. Life is the key word (KW) and long is left word (LW) So that the sentence included local context.
- 3) In the *Sleeping Beauty* the sentence “*little princess*, my gift shall be the gift of beauty”(3/LC), it could be local context because the words “*little princess*”, princess preceding the little. Little is the left word (LW) and princess is the key word (KW).
- 4) In the *Sleeping Beauty* the sentence “*sweet princess*, my gift shall be ...”(4/LC), it could be local context because the words “*sweet princess*”, sweet is the left word (LW) and princess is the key word (KW).
- 5) In the *Sleeping Beauty* the sentence “oh she’d make a *lovely flower*”(5/LC), it could be local context because the words “*lovely flower*”, lovely is the left word (LW) and flower is the key word (KW).
- 6) In the *Sleeping Beauty* the sentence “so the king and his queen watched with *heavy hearts* as their most precious possession” (6/LC), it could be local context because the words “*heavy hearts*”, heavy is the left word (LW) and hearts is the key word (KW) so that the sentence include local context.

- 7) In the *Sleeping Beauty* the sentence “but I never baked a *fancy cake*” (7/LC), it could be local context because the words “*fancy cake*”, cake is the key word (KW) and fancy is the left word (KW).
- 8) In the *Sleeping Beauty* the sentence “and now to make a *lovely dress* ” (8/LC), it could be local context because the words “*lovely dress*”, lovely is the left word (LW) and dress is the key word (KW).
- 9) In the *Sleeping Beauty* the sentence “I’ll have the *royal woodcarvers* start work on the cradle tomorrow” (9/LC), it could be local context because the words “*royal woodcarvers*”, royal is the left word (LW) and woodcarvers is the key word (KW).

2. Sentential Context

The sentential context refers to a sentence where the key word has occurred. It supplies syntactic information to know if the key word has any explicit or implicit syntactic relation with the other words used in sentence. There were 57 data found as sentential context, they are:

- 1) In the script *Sleeping Beauty* the sentence "they named her after the dawn for she *filled their lives with sunshine*"(1/SC), it could be sentential context because the words “*filled their lives with sunshine*” has implicit meaning, the implicit meaning is the baby give them the happiness.
- 2) In the script *Sleeping Beauty* the sentence “joyfully now to *our princess* we *come!*” (2/SC), it could be sentential context because the words “*our princess*

we come” has implicit meaning, the implicit meaning is Come means born of the princess.

- 3) In the script *Sleeping Beauty* the sentence “the *little darling!*” (3/SC), it could be sentential context because the words “*little darling!*” has implicit meaning, the implicit meaning is little princess.
- 4) In the script *Sleeping Beauty* the sentence “beauty rare full of *sunshine in her hair*” (4/SC), it could be sentential context because the words “*sunshine in her hair*” has implicit meaning, the implicit meaning beautiful blonde of the princess hair.
- 5) In the script *Sleeping Beauty* the sentence “lips that shame the *red red rose*” (5/SC), it could be sentential context because the words “*red red rose*” has implicit meaning, the implicit meaning is red lips.
- 6) In the script *Sleeping Beauty* the sentence “She’ll *walk with springtime* wherever she goes” (6/SC), it could be sentential context because the words “*walk with springtime*” has implicit meaning, the implicit meaning Wherever the princess goes always bring the happiness.
- 7) In the script *Sleeping Beauty* the sentence “the *gift of song melody* her whole” (7/SC) it could be sentential context because the words “*gift of song melody*” has implicit meaning, the implicit meaning is good voice.
- 8) In the script *Sleeping Beauty* the sentence “*quite a glittering assemblage* King Stefan”(8/SC) it could be sentential context because the words “*quite a glittering assemblage*” has implicit meaning, the implicit meaning is Stop for the celebration.

- 9) In the script *Sleeping Beauty* the sentence “and to show *I bear no ill will*” (9/SC) it could be sentential context because the words “*I bear no ill will*” has implicit meaning, the implicit meaning is not angry.
- 10) In the script *Sleeping Beauty* the sentence “*silly fiddle faddle*” (10/SC) it could be sentential context because the words “*silly fiddle faddle* “ has implicit meaning, the implicit meaning is to show that she is upset.
- 11) In the script *Sleeping Beauty* the sentence “I’d like to turn her into *a fat ole hoptoad*”(11/SC) it could be sentential context because the words “*a fat ole hoptoad* “ has implicit meaning, the implicit meaning is Marryweather want to change Maleficent into a frog.
- 12) In the script *Sleeping Beauty* the sentence “*even walls have ears*”(12/SC) it could be sentential context because the words “*walls have ears*“ has implicit meaning, the implicit meaning is someone can hear what they’re talking about.
- 13) In the script *Sleeping Beauty* the sentence “*come along* now, we must tell their majesties at once”(13/SC), it could be sentential context because the words “*come along* “ has implicit meaning, the implicit meaning is let’s go.
- 14) In the script *Sleeping Beauty* the sentence “she couldn’t have *vanished into thin air*” (14/SC), it could be sentential context because the words “*vanished into thin air* “ has implicit meaning, the implicit meaning is disappear without any trace.

- 15) In the script *Sleeping Beauty* the sentence “*circle far and wide*” (15/SC), it could be sentential context because the words “*circle far and wide* “ has implicit meaning, the implicit meaning is find her.
- 16) In the script *Sleeping Beauty* the sentence “search for a mad of sixteen with *hair of sunshine gold*” (16/SC), it could be sentential context because the words “*hair of sunshine gold* “ has implicit meaning, the implicit meaning is beautiful blonde hair.
- 17) In the script *Sleeping Beauty* the sentence “go, and *do not fail me*” (17/SC), it could be sentential context because the words “*do not fail me* “ has implicit meaning, the implicit meaning is don’t disappointed me.
- 18) In the script *Sleeping Beauty* the sentence “up here dear, *you can be the dummy*” (18/SC), it could be sentential context because the words “*you can be the dummy* “ has implicit meaning, the implicit meaning is can be an image or statue.
- 19) In the script *Sleeping Beauty* the sentence “*lovely shades*” (19/SC), it could be sentential context because the words “*lovely shades*“ has implicit meaning, the implicit meaning is good color.
- 20) In the script *Sleeping Beauty* the sentence “I *wanted it blue*” (20/SC), it could be sentential context because the words “*wanted it blue*“ has implicit meaning, the implicit meaning is blue color.
- 21) In the script *Sleeping Beauty* the sentence “I can’t *breath*” (21/SC), it could be sentential context because the words “*breath*“ has implicit meaning, the implicit meaning is shocked.

- 22) In the script *Sleeping Beauty* the sentence “*it looks awful*” (22/SC), it could be sentential context because the words “*it looks awful* “ has implicit meaning, the implicit meaning is ugly.
- 23) In the script *Sleeping Beauty* the sentence “*we’re acting like ninnies*” (23/SC), it could be sentential context because the words “*we’re acting like ninnies*“ has implicit meaning, the implicit meaning is they are stupid one.
- 24) In the script *Sleeping Beauty* the sentence “*hop boy!*” (24/SC), it could be sentential context because the words “*hop boy!*“ has implicit meaning, the implicit meaning is good horse.
- 25) In the script *Sleeping Beauty* the sentence “*the gleam in your eyes*” (25/SC), it could be sentential context because the words “*gleam*“ has implicit meaning, the implicit meaning is stare.
- 26) In the script *Sleeping Beauty* the sentence “*it so familiar gleam*” (26/SC), it could be sentential context because the words “*familiar gleam*“ has implicit meaning, the implicit meaning is familiar person.
- 27) In the script *Sleeping Beauty* the sentence “*we see them from remote waltzing at lake*” (27/SC), it could be sentential context because the words “*waltzing* “ has implicit meaning, the implicit meaning is dancing.
- 28) In the script *Sleeping Beauty* the sentence “*it’s a very unusual cake*” (28/SC), it could be sentential context because the words “*unusual cake*“ has implicit meaning, the implicit meaning is the cake looks not good.
- 29) In the script *Sleeping Beauty* the sentence “*enough of this foolishness*” (29/SC), it could be sentential context because the words “*enough of this*

foolishness “ has implicit meaning, the implicit meaning is whatever they do is stupid.

- 30) In the script *Sleeping Beauty* the sentence “*good gracious*, who left the mop running” (30/SC), it could be sentential context because the words “*good gracious*“ has implicit meaning, the implicit meaning is very stupid one.
- 31) In the script *Sleeping Beauty* the sentence “*excellent bird*” (31/SC), it could be sentential context because the words “*excellent bird*” has implicit meaning, the implicit meaning is the food is delicious.
- 32) In the script *Sleeping Beauty* the sentence “*we toast to future* with something I’ve been saving for sixteen years” (32/SC), it could be sentential context because the words “*toast to future*“ has implicit meaning, the implicit meaning is to celebrate the best future.
- 33) In the script *Sleeping Beauty* the sentence “*the past, all in the past*” (33/SC), it could be sentential context because the words “*the past, all in the past* “ has implicit meaning, the implicit meaning is forget everything happened in the past.
- 34) In the script *Sleeping Beauty* the sentence “*skumps*” (34/SC), it could be sentential context because the words “*skumps* “ has implicit meaning, the implicit meaning is let’s drinking.
- 35) In the script *Sleeping Beauty* the sentence “*the outlook is rosy*” (35/SC), it could be sentential context because the words “*the outlook is rosy* “ has implicit meaning, the implicit meaning is the sky is bright when sun set.

- 36) In the script *Sleeping Beauty* the sentence “that *glass was all foam*” (36/SC), it could be sentential context because the words “*glass was all foam*“ has implicit meaning, the implicit meaning is your glass is empty.
- 37) In the script *Sleeping Beauty* the sentence “*built man!*” (37/SC), it could be sentential context because the words “*built man!*“ has implicit meaning, the implicit meaning is come on.
- 38) In the script *Sleeping Beauty* the sentence “the *love-birds* can move in tomorrow ” (38/SC), it could be sentential context because the words “*love-birds* “ has implicit meaning, the implicit meaning is a couple a Prince and Princess.
- 39) In the script *Sleeping Beauty* the sentence “there’s *no time to lose*” (39/SC), it could be sentential context because the words “*no time to lose* “ has implicit meaning, the implicit meaning is don’t worry.
- 40) In the script *Sleeping Beauty* the sentence “*King size of course*” (40/SC), it could be sentential context because the words “*King size*“ has implicit meaning, the implicit meaning is biggest size.
- 41) In the script *Sleeping Beauty* the sentence “a crown to wear in *grace and beauty*” (41/SC), it could be sentential context because the words “*grace and beauty* “ has implicit meaning, the implicit meaning is a princess.
- 42) In the script *Sleeping Beauty* the sentence “*you poor simple fools*” (42/SC), it could be sentential context because the words “*you poor simple fools*“ has implicit meaning, the implicit meaning is really stupid one.

- 43) In the script *Sleeping Beauty* the sentence “Aurora laying *face-down* on the floor” (43/SC), it could be sentential context because the words “*face-down*“ has implicit meaning, the implicit meaning is fall in the floor.
- 44) In the script *Sleeping Beauty* the sentence “*poor* king Stefan and the queen” (44/SC), it could be sentential context because the words “*poor*“ has implicit meaning, the implicit meaning is unlucky.
- 45) In the script *Sleeping Beauty* the sentence “but gently *my pet*” (45/SC), it could be sentential context because the words “*my pet*“ has implicit meaning, the implicit meaning is soldier of Maleficent.
- 46) In the script *Sleeping Beauty* the sentence “*why so melancholy*” (46/SC), it could be sentential context because the words “*why so melancholy* “ has implicit meaning, the implicit meaning is why so sad.
- 47) In the script *Sleeping Beauty* the sentence “*a wondrous future lies before you*” (47/SC), it could be sentential context because the words has implicit meaning, the implicit meaning is the great future will fail.
- 48) In the script *Sleeping Beauty* the sentence “*gold of sunshine* in her hair” (48/SC), it could be sentential context because the words “*gold of sunshine*“ has implicit meaning, the implicit meaning is beautiful hair.
- 49) In the script *Sleeping Beauty* the sentence “lips that shame *the red, red rose*” (49/SC), it could be sentential context because the words “*the red, red rose* “ has implicit meaning, the implicit meaning is red lips.

- 50) In the script *Sleeping Beauty* the sentence “a most *gratifying day*” (50/SC), it could be sentential context because the words “a most *gratifying day*“ has implicit meaning, the implicit meaning is an amazing day.
- 51) In the script *Sleeping Beauty* the sentence “for the first time in sixteen years I shall *sleep well*” (51/SC), it could be sentential context because the words “*sleep well*“ has implicit meaning, the implicit meaning is Maleficent life can be calm .
- 52) In the script *Sleeping Beauty* the sentence “the road to *true love maybe buried* by still many more dangerous” (52/SC), it could be sentential context because the words ““ has implicit meaning, the implicit meaning is there still many dangerous that have to through.
- 53) In the script *Sleeping Beauty* the sentence “which you alone will *have to face*” (53/SC), it could be sentential context because the words “*have to face*“ has implicit meaning, the implicit meaning is through alone.
- 54) In the script *Sleeping Beauty* the sentence “so *arm* themselves with this enchanted shield of virtue and this mighty sword of truth” (54/SC), it could be sentential context because the words “*arm* “ has implicit meaning, the implicit meaning is shield and sword to protect prince.
- 55) In the script *Sleeping Beauty* the sentence “now *sword of truth fly swift and sure*” (55/SC), it could be sentential context because the words “*sword of truth fly swift and sure*” has implicit meaning, the implicit meaning is Prince Phillip killed the evil.

- 56) In the script *Sleeping Beauty* the sentence “that evil die and *good endure!*” (56/SC), it could be sentential context because the words “*good endure*“ has implicit meaning, the implicit meaning is forever happily ever after.
- 57) In the script *Sleeping Beauty* the sentence “this is *fourteenth century*” (57/SC), it could be sentential context because the words “*fourteenth century*“ has implicit meaning, the implicit meaning is this is the modern days.

3. Topical Context

The topical context refers to the topic of discussion and focuses on the content of a piece of text. There were 20 data found as topical context, they are:

- 1) In the script *Sleeping Beauty* the sentence "many years had they *longed for a child*" (1/TC) it could be topical meaning because the sentence focus on a piece of text like longed and child.
- 2) In the script *Sleeping Beauty* the sentence “finally *their wish was granted*” (2/TC) it could be topical meaning because the sentence focus on a piece of text like wish and granted.
- 3) In the script *Sleeping Beauty* the sentence “then a *great holiday was proclaimed* throughout the kingdom” (3/TC) it could be topical meaning because the sentence focus on a piece of text like holiday.
- 4) In the script *Sleeping Beauty* the sentence “kingdom celebrate the *long awaited royal birth*” (4/TC) it could be topical meaning because the sentence focus on a piece of text like birth. This is where the Princess was born.

- 5) In the script *Sleeping Beauty* the sentence “I really felt quite *distressed of not receiving an invitation*” (5/TC) it could be topical meaning because the sentence focus on a piece of text like distressed and invitation.
- 6) In the script *Sleeping Beauty* the sentence “*seize that creature*” (6/TC) it could be topical meaning because the sentence focus on a piece of text like seize.
- 7) In the script *Sleeping Beauty* the sentence “not in death but just in *sleep the fateful* prophecy you’ll keep” (7/TC) it could be topical meaning because the sentence focus on a piece of text like sleep.
- 8) In the script *Sleeping Beauty* the sentence “now, come have *a nice cup of tea, dear*” (8/TC) it could be topical meaning because the sentence focus on a piece of text like tea.
- 9) In the script *Sleeping Beauty* the sentence “*I wonder if she suspects*” (9/TC) it could be topical meaning because the sentence focus on a piece of text like wonder and suspect.
- 10) In the script *Sleeping Beauty* the sentence “*I fooled them*” (10/TC) it could be topical meaning because the sentence focus on a piece of text like fooled.
- 11) In the script *Sleeping Beauty* the sentence “*I awfully sorry*” (11/TC) it could be topical meaning because the sentence focus on a piece of text like sorry.
- 12) In the script *Sleeping Beauty* the sentence “*I didn’t mean to frighten you*” (12/TC) it could be topical meaning because the sentence focus on a piece of text like frighten.

- 13) In the script *Sleeping Beauty* the sentence “of course it’ll be *much stiffer*” (13/TC) it could be topical meaning because the sentence focus on a piece of text like stiffer.
- 14) In the script *Sleeping Beauty* the sentence “*fit the grace of fair princess*” (14/TC) it could be topical meaning because the sentence focus on a piece of text like fit and grace.
- 15) In the script *Sleeping Beauty* the sentence “*no sign of her yet, Hubert*” (15/TC) it could be topical meaning because the sentence focus on a piece of text like sign.
- 16) In the script *Sleeping Beauty* the sentence “*the future is bright*” (16/TC) it could be topical meaning because the sentence focus on a piece of text like future.
- 17) In the script *Sleeping Beauty* the sentence “*You’re living in the past*” (17/TC) it could be topical meaning because the sentence focus on a piece of text like living.
- 18) In the script *Sleeping Beauty* the sentence “oh how will *I ever tell Stefan*” (18/TC) it could be topical meaning because the sentence focus on a piece of text like tell.
- 19) In the script *Sleeping Beauty* the sentence “and in *yonder top most tower*” (19/TC) it could be topical meaning because the sentence focus on a piece of text like yonder and tower.

20) In the script *Sleeping Beauty* the sentence “*come this way*” (20/TC) it could be topical meaning because the sentence focus on a piece of text like come and way.

4. Global Context

Global context refers to word at large. This signifies that understanding the meaning of a verb from under investigation we need to consider of all elements in a cognitive interface to realize it is denotative, connotative, and figurative meaning. There were 20 data found as global context, they are:

- 1) In the script *Sleeping Beauty* the sentence “made welcome their *long life friend*”(1/GC), it could be global context because the words ”long life friend” is idioms.
- 2) In the script *Sleeping Beauty* the sentence “*no more, no less*” (2/GC), it could be global context because the words ”no more, no less” is idioms.
- 3) In the script *Sleeping Beauty* the sentence “*stand back* you fools” (3/GC), it could be global context because the words ”stand back” is idioms.
- 4) In the script *Sleeping Beauty* the sentence “for *true love* conquers all” (4/GC), it could be global context because the words ”true love” is idioms.
- 5) In the script *Sleeping Beauty* the sentence “we have to plan carefully, *let’s see*, woodcutters cottage” (5/GC), it could be global context because the words ”let’s see” is idioms.
- 6) In the script *Sleeping Beauty* the sentence “*turn around*” (6/GC), it could be global context because the words is idioms.

- 7) In the script *Sleeping Beauty* the sentence “*take care* of the baby” (7/GC), it could be global context because the words “take care” is idioms.
- 8) In the script *Sleeping Beauty* the sentence “Better *get rid of* those wings” (8/GC), it could be global context because the words “get rid of” is idioms.
- 9) In the script *Sleeping Beauty* the sentence “we’ll all *pitch in*” (9/GC), it could be global context because the words “pitch in” is idioms.
- 10) In the script *Sleeping Beauty* the sentence “*let me have it*, dear” (10/GC), it could be global context because the words “let me have it” is idioms.
- 11) In the script *Sleeping Beauty* the sentence “for everyone knew *as long as* Maleficent’s domain” (11/GC), it could be global context because the words “as long as” is idioms.
- 12) In the script *Sleeping Beauty* the sentence “well, and what are you three dears *up to* ” (12/GC), it could be global context because the words “up to” is idioms.
- 13) In the script *Sleeping Beauty* the sentence “come on, let’s *find out*” (13/GC), it could be global context because the words “find out” is idioms.
- 14) In the script *Sleeping Beauty* the sentence “*pluck up* every cranny” (14/GC), it could be global context because the words “pluck up” is idioms.
- 15) In the script *Sleeping Beauty* the sentence “let me *fill up* your glass” (15/GC), it could be global context because the words “fill up” is idioms.
- 16) In the script *Sleeping Beauty* the sentence “*come back*, hold Phillip” (16/GC), it could be global context because the words “come back” is idioms.

- 17) In the script *Sleeping Beauty* the sentence “they’ll be heartbroken when they *find out*” (18/GC), it could be global context because the words ”find out” is idioms.
- 18) In the script *Sleeping Beauty* the sentence “the years *roll by*” (18/GC), it could be global context because the words ”roll by” is idioms.
- 19) In the script *Sleeping Beauty* the sentence “Philip *watch out*” (19/GC), it could be global context because the words ”watch out” is idioms.
- 20) In the script *Sleeping Beauty* the sentence “*to come right to the point*” (20/GC), it could be global context because the words is idioms.

C. Research Findings

After analyzing the data obtained in *Sleeping Beauty* story were:

1. There were 4 types of context namely, local context, sentential context, topical context, and global context.
2. To determine each types of context, the first we have to know the types of contextual meaning such as local context, sentential context, topical context, and global context. Then, understand the characteristic of each types. The first local context, have form left word (LW), then key word (KW), and right word (RW). The second sentential context, the word or sentence have implicit meaning. The third topical context, the sentence have special topic. And the last global context the word large.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

1. According to the data analysis and findings in the previous chapter, the researcher comes to the conclusion. This present research was conducted to find out the contextual meaning that existed in *Sleeping Beauty* story. The researcher found four types of contextual meaning in the story. There were local context, sentential context, topical context, and global context. In script of the story had the meaning according to the context, but not all people know that contexts.
2. To know the purpose and the meaning of the story, We have to understand the story first. In that way we know what the meaning is. After the researcher knew context and found the context obtained in *Sleeping Beauty* the researcher explained the contextual meaning of each context.

B. Suggestion

Based on the previous conclusion, the suggestion of this research are put forward as follows:

1. The students or readers should study Semantic especially about Contextual Meaning. Because it will make them know better about types of contextual meaning and the real meaning in a story.

2. Other researcher can conduct research with detail analysis related to Contextual Meaning, so that it can be useful to help students to study Semantic or meaning of a word better.

REFERENCES

- Azwar, Saefudin. 2010. *Metode Penelitian*. Yogyakarta: Pustaka Pelajar. Jakarta Rineka Cipta
- Chaer, Abdul. (2007). *Linguistic Umum*. Jakarta: PT. Rineka Cipta.
- Dash, Niladri S. (2008). "Context and Contextual Word Meaning". *SKASE Journal of Theoretical Linguistics*. Vol. 5, no. 2, p. 21 – 31
- Emzir. 2012. *Penelitian Kualitatif: Analisis data*. Jakarta: Rajawali Press
- Gorys, Keraf. 2008. *Diksi dan Gaya Bahasa*. Jakarta: Gramedia Pustaka Utama
- Kreidler, Charles W. (1998). *Introducing English Semantics*. London and New York: Routledge 11 New Fetter Lane, London EC4P 4EE
- Larson, M.L. 1998. *Meaning-based Translation*. Lanham: University Press of America Inc.
- Leech, G. 1981. *Semantic: The Study of Meaning*. London: Penguins Books.
- Moleong, J. 2012. *Metodologi Penelitian Kualitatif*. Bandung : PT Remaja Rosdakarya
- Nurdiana, N. (2015). "An Analysis of Figurative Language in Katy Perry's Song", Dept. of the Faculty of Teacher Training and Education. States Islamic Institute of Palangka Raya (IAIN).
- Pateda, Masoer. (2010). *Semantik Leksikal (Edisi Kedua)*. Jakarta : PT. Rneka Cipta.
- Pramudana, Wijayadi. (2015). "The Sleeping Beauty Fairy Tale : An Analysis on Propp The Functions of Dramatis Personae". *TELL Journal*. Vol. 3, no.1, p. 85
- Requezo, Maria D.P. (2007). "The Role of Context in Word Meaning Construction a Case Study". *International Journal of English Studies*. Vol. 7 (1), 2007, pp. 169-173.
- Shen, Lihong. (2012). "Context and Text" *Journal*. Vol. 2, no. 12, p. 2663-2669
- Suharsimi, Arikunto. 2010. *Prosedur Penelitian : Suatu Pendekatan Praktik*. Jakarta : Rineka Cipta.

<http://www.fpx.de/fp/Disney/Scripts/Sleepingbeauty/Sb.html>

<http://en.wikipedia.org/wiki/hyperbole> [November 30th, 2017]

<http://www.yourdictionary.com> [December 5th, 2018]

<http://en.wikipedia.org/wiki/fairytale> [January 02th, 2018]

<http://www.academia.edu> [January 5th, 2018]

<http://www.merriam-webster.com/dictionary/Fairytale> [January 15th, 2018]

<https://dictionary.cambridge.org/dictionary/english/fairy-tale> [January 15th, 2018]

<http://en.oxforddictionaries.com/thesaurus/fairy-tale> [January 15th, 2018]

[www. Sparknotes.com/film/sleepingbeauty/themes.html](http://www.sparknotes.com/film/sleepingbeauty/themes.html) [January 15th, 2018]

APPENDIX 1

Table 1
Types of Contextual Meaning in *Sleeping Beauty Fairy Tales Story*

No.	Sentences	Types of contextual			
		LC	SC	TC	GC
1.	Many years had they <i>longed for a child</i>			1/TC	
2.	Finally <i>their wish was granted</i>			2/TC	
3.	They named her after the dawn for she <i>filled their lives with sunshine</i>		1/SC		
4.	Then a <i>great holiday was proclaimed</i> throughout the kingdom			3/TC	
5.	And our story begins on that most <i>joyful day</i>	1/LC			
6.	Joyfully now to our princess we <i>come!</i>		2/SC		
7.	<i>Long life</i> the princess Aurora!	2/LC			
8.	The kingdom celebrate the <i>long awaited royal birth</i>			4/TC	
9.	King Stefan and his Queen made welcome their <i>long life friend</i>				1/GC
10.	Oh, the <i>little darling!</i>		3/SC		
11.	<i>No more, no less</i>				2/GC
12.	<i>Little princess</i> , my gift shall be the gift of beauty	3/LC			
13.	Beauty rare full of <i>sunshine in her hair</i>		4/SC		
14.	Lips that shame the <i>red red rose</i>		5/SC		
15.	She'll <i>walk with springtime</i> wherever she goes		6/SC		
16.	The <i>gift of song melody</i> her whole		7/SC		
17.	<i>Sweet princess</i> , my gift shall be ...	4/LC			
18.	<i>Quite a glittering assemblage</i> King Stefan		8/SC		
19.	<i>I really felt quite distressed of not receiving an invitation</i>			5/TC	
20.	And to show <i>I bear no ill will</i>		9/SC		

No.	Sentences	Types of contextual			
		LC	SC	TC	GC
21.	<i>Stand back</i> you fools				3/GC
22.	Not in death but just in <i>sleep</i> <i>the fateful</i> prophecy you'll keep			7/TC	
23.	For <i>true love</i> conquers all				4/GC
24.	<i>Silly fiddle faddle</i>		10/SC		
25.	Now, come have <i>a nice cup of</i> <i>tea</i> , dear			8/TC	
26.	I'd like to turn her into <i>a fat ole</i> <i>hoptoad</i>		11/SC		
27.	Even <i>walls have ears</i>		12/SC		
28.	Oh she'd make a <i>lovely flower</i>	5/LC			
29.	We have to plan carefully, <i>let's</i> <i>see</i> , woodcutters cottage				5/GC
30.	<i>Turn around!</i>				6/GC
31.	<i>Take care</i> of the baby?				7/GC
32.	Better <i>get rid of</i> those wings				8/GC
33.	We'll all <i>pitch in</i>				9/GC
34.	<i>Let me have it</i> , dear				10/GC
35.	<i>Come along</i> now, we must tell their majesties at once		13/SC		
36.	So the king and his queen watched with <i>heavy hearts</i> as their most precious possession	6/LC			
37.	For everyone knew <i>as long as</i> Maleficent's domain				11/GC
38.	She couldn't have <i>vanished</i> <i>into thin air</i>		14/SC		
39.	<i>Circle far and wide</i>		15/SC		
40.	Search for a mad of sixteen with <i>hair of sunshine gold</i>		16/SC		
41.	Go, and <i>do not fail me</i>		17/SC		
42.	Well, and what are you three dears <i>up to</i>				12/GC
43.	<i>I wonder if she suspects</i>			9/TC	
44.	But I never baked a <i>fancy cake</i>	7/LC			
45.	Up here dear, <i>you can be the</i> <i>dummy</i>		18/SC		
46.	<i>Lovely shades</i>		19/SC		
47.	I <i>wanted it blue</i>		20/SC		
48.	<i>I can't breath</i>		21/SC		
49.	<i>It looks awful</i>		22/SC		
50.	<i>We're acting like ninnies</i>		23/SC		

No.	Sentences	Types of contextual			
		LC	SC	TC	GC
51.	<i>Hop boy!</i>		24/SC		
52.	<i>I fooled them</i>			10/TC	
53.	<i>I awfully sorry</i>			11/TC	
54.	<i>I didn't mean to frighten you</i>			12/TC	
55.	<i>The gleam in your eyes</i>		25/SC		
56.	<i>It so familiar gleam</i>		26/SC		
57.	<i>We see them from remote waltzing at lake</i>		27/SC		
58.	<i>Why, it's a very unusual cake</i>		28/SC		
59.	<i>Of course it'll be much stiffer it's bake</i>			13/TC	
60.	<i>Pluck up every cranny</i>				14/GC
61.	<i>And now to make a lovely dress</i>	8/LC			
62.	<i>Fit the grace of fair princess</i>			14/TC	
63.	<i>Enough of this foolishness</i>		29/SC		
64.	<i>Good gracious, who left the mop running</i>		30/SC		
65.	<i>No sign of her yet, Hubert</i>			15/TC	
66.	<i>Ah, excellent bird</i>		31/SC		
67.	<i>We toast to future with something I've been saving for sixteen years</i>		32/SC		
68.	<i>The past, all in the past</i>		33/SC		
69.	<i>Skumps</i>		34/SC		
70.	<i>The outlook is rosy</i>		35/SC		
71.	<i>The future is bright</i>			16/TC	
72.	<i>Let me fill up your glass</i>				15/GC
73.	<i>That glass was all foam</i>		36/SC		
74.	<i>Built man!</i>		37/SC		
75.	<i>The love-birds can move in tomorrow</i>		38/SC		
76.	<i>There's no time to lose</i>		39/SC		
77.	<i>I'll have the royal woodcarvers start work on the cradle tomorrow</i>	9/LC			
78.	<i>King size of course</i>		40/SC		
79.	<i>You're living in the past</i>			17/TC	
80.	<i>Come back, hold Phillip</i>				16/GC
81.	<i>Oh how will I ever tell Stefan</i>			18/TC	
82.	<i>A crown to wear in grace and beauty</i>		41/SC		

No.	Sentences	Types of contextual			
		LC	SC	TC	GC
83.	Aurora laying <i>face-down</i> on the floor		43/SC		
84.	<i>Poor</i> king Stefan and the queen		44/SC		
85.	They'll be heartbroken when they <i>find out</i>				17/GC
86.	But <i>gently my pet</i>		45/SC		
87.	<i>Why so melancholy</i>		46/SC		
88.	<i>A wondrous future lies before you</i>		47/SC		
89.	And in <i>yonder top most tower</i>			19/TC	
90.	<i>Gold of sunshine</i> in her hair		48/SC		
91.	Lips that shame <i>the red, red rose</i>		49/SC		
92.	The years <i>roll by</i> , but a hundred years to a steadfast heart are 'bout a day				18/GC
93.	A most <i>gratifying day</i>		50/SC		
94.	For the first time in sixteen years <i>I shall sleep well</i>		51/SC		
95.	The road to <i>true love maybe buried</i> by still many more dangerous		52/SC		
96.	Which you alone will <i>have to face</i>		53/SC		
97.	<i>So arm themselves</i> with this enchanted shield of virtue and this mighty sword of truth		54/SC		
98.	Philip <i>watch out</i>				19/GC
99.	<i>Come this way!</i>			20/TC	
100	Now sword of truth fly swift and sure		55/SC		
101	That evil die and <i>good endure!</i>		56/SC		
102	This is <i>fourteenth century</i>		57/SC		
103	<i>To come right to the point</i>				20/GC
	Total	9	57	20	20

LC (Local Context)

SC (Sentential Context)

TC (Topical Context)

GC (Global Context)

Table 2
Local Context (LC) in *Sleeping Beauty*

No	Sentences	Contextual Meaning
1	And our story begins on that most <i>joyful day</i>	The story begins in celebrating day
2	<i>Long life</i> the princess Aurora!	The kingdom wish the age of princess will be long
3	<i>Little princess</i> , my gift shall be the gift of beauty	Flora give the gift of beauty of the baby
4	<i>Sweet</i> princess, my gift shall be ...	Beauty princess
5	Oh she'd make a <i>lovely flower</i>	Flora make beautiful flower
6	So the king and his queen watched with <i>heavy hearts</i> as their most precious possession	King and Queen very sad for separated from their baby
7	But I never baked a <i>fancy cake</i>	Marryweather never make a delicious cake
8	And now to make a <i>lovely dress</i>	Beautiful dress
9	I'll have the <i>royal woodcarvers</i> start work on the cradle tomorrow	Stefan have the best worker to work

Table 3
Sentential Context (SC) in *Sleeping Beauty*

No	Sentences	Contextual Meaning
1.	They named her after the dawn for she <i>filled their lives with sunshine</i>	The baby give them the happiness
2.	Joyfully now to our princess we <i>come!</i>	Come means born of the princess
3.	Oh, the <i>little darling!</i>	Means little princess
4.	Beauty rare full of <i>sunshine in her hair</i>	Beautiful blonde of the princess hair
5.	Lips that shame the <i>red red rose</i>	Red lips
6.	She'll <i>walk with springtime</i> wherever she goes	Wherever the princess goes always bring the happiness

No	Sentences	Contextual Meaning
7.	The <i>gift of song melody</i> her whole	Fauna gift is good voice of the princess
8.	<i>Quite a glittering assemblage</i> King Stefan	Stop for the celebration
9.	And to show <i>I bear no ill will</i>	To show Maleficent not angry
10.	<i>Silly fiddle faddle</i>	Flora get angry or upset
11.	I'd like to turn her into <i>a fat ole hoptoad</i>	Marryweather want to change Maleficent into a frog
12.	Even <i>walls have ears</i>	someone can hear what they're talking about
13.	<i>Come along</i> now, we must tell their majesties at once	Lets tell the majesties
14.	She couldn't have <i>vanished into thin air</i>	Maleficent curious the princess disappear without trace
15.	<i>Circle far and wide</i>	Find her
16.	Search for a mad of sixteen with <i>hair of sunshine gold</i>	Search princess with the beautiful blonde hair
17.	Go, and <i>do not fail me</i>	Do not disappointed Maleficent
18.	Up here dear, <i>you can be the dummy</i>	You can be an image or statue
19.	<i>Lovely shades</i>	Good color of the dress
20.	I <i>wanted it blue</i>	Marryweather want to change the color into blue
21.	<i>I can't breath</i>	Marryweather shocked
22.	<i>It looks awful</i>	The dress looks ugly
23.	<i>We're acting like ninnies</i>	Marryweather, Flora, and Fauna they are stupid one
24.	<i>Hop boy!</i>	Good horse
25.	The <i>gleam in your eyes</i>	The stare of eyes
26.	It so <i>familiar gleam</i>	Familiar person
27.	We see them from <i>remote waltzing at lake</i>	Phillip and Briar rose dancing at lake

No	Sentences	Contextual Meaning
28.	Why, it's a very <i>unusual cake</i>	The cake looks bad
29.	<i>Enough of this foolishness</i>	Flora code to stop everything that they have done
30.	<i>Good gracious</i> , who left the mop running	Very stupid one
31.	Ah, <i>excellent bird</i>	The food is delicious
32.	We <i>toast to future</i> with something I've been saving for sixteen years	King Stefan and Hubert celebrate for future
33.	<i>The past, all in the past</i>	Forget everything happened in the past
34.	<i>Skumps</i>	Let's drinking
35.	<i>The outlook is rosy</i>	The sky is bright when sun set
36.	That <i>glass was all foam</i>	The glass is empty
37.	<i>Built man!</i>	Come on
38.	The <i>love-birds</i> can move in tomorrow	Love-bird means couple of Prince Phillip and Princess Aurora
39.	There's <i>no time to lose</i>	Don't worry
40.	<i>King size</i> of course	King means Big size
41.	A crown to wear in <i>grace and beauty</i>	Crown to wear a Princess
42.	<i>You poor simple fools</i>	Maleficent said that the Fairies really stupid
43.	Aurora laying <i>face-down</i> on the floor	Aurora fall on the floor
44.	<i>Poor</i> king Stefan and the queen	King Stefan and his Queen unlucky
45.	But <i>gently my pet</i>	Soldier of Maleficent to be careful
46.	<i>Why so melancholy</i>	Prince Phillip so sad
47.	<i>A wondrous future lies before you</i>	The great future will fail
48.	<i>Gold of sunshine</i> in her hair	Bright blonde beautiful hair

No	Sentences	Contextual Meaning
49.	Lips that shame <i>the red, red rose</i>	The lips is rosy
50.	A most <i>gratifying day</i>	Means great day
51.	For the first time in sixteen years <i>I shall sleep well</i>	Maleficent life can be calm
52.	The road to <i>true love maybe buried</i> by still many more dangerous	There still many dangerous that have to through
53.	Which you alone will <i>have to face</i>	Through the dangerous alone
54.	So <i>arm themselves</i> with this enchanted shield of virtue and this mighty sword of truth	The shield and sword to protect Prince Phillip
55.	Now sword of truth fly swift and sure	Prince Phillip killed the evil
56.	That evil die and <i>good endure!</i>	Happily ever after
57.	This is <i>fourteenth century</i>	Modern days

Table 4
Topical Context (TC) in *Sleeping Beauty*

No	Sentences	Contextual Meaning
1.	Many years had they <i>longed for a child</i>	The King and Queen wish have a child
2.	They named her after the dawn for she <i>filled their lives with sunshine</i>	What they want finally happened
3.	Then a <i>great holiday</i> was proclaimed throughout the kingdom	Great holiday means happy day
4.	The kingdom celebrate the <i>long awaited royal birth</i>	Long time for waited a born of princess
5.	<i>I really felt quite distressed of not receiving an invitation</i>	Maleficent was offended
6.	<i>Seize that creature</i>	King tell his soldier to catch the Maleficent
7.	Not in death but just in <i>sleep the fateful</i> prophecy you'll keep	The princess sleep in the long time

No	Sentences	Contextual Meaning
8.	Now, come have <i>a nice cup of tea</i> , dear	Drinking tea
9.	<i>I wonder if she suspects</i>	Marryweather afraid if Briar rose suspicious of the surprise
10.	<i>I fooled them</i>	The fairies lied by Briar rose
11.	<i>I awfully sorry</i>	Prince Phillip very sorry to Briar rose
12.	<i>I didn't mean to frighten you</i>	Briar rose scared of Phillip
13.	Of course it'll be <i>much stiffer</i> it's bake	The cake harsh
14.	<i>Fit the grace</i> of fair princess	The dress is elegant for the Princess
15.	<i>No sign of her yet</i> , Hubert	King Stefan wondering the Princess not coming yet
16.	<i>The future is bright</i>	Best future life
17.	<i>You're living in the past</i>	Hubert thoughts are old
18.	Oh how will <i>I ever tell</i> Stefan	Hubert confused to tell Stefan
19.	And in <i>yonder top most tower</i>	There in top most tower
20.	<i>Come this way!</i>	The horse run

Table 5
Global Context (GC) in *Sleeping Beauty*

No	Sentences	Contextual Meaning
1.	King Stefan and his Queen made welcome their <i>long life friend</i>	King and Queen welcome their best friend
2.	<i>No more, no less</i>	Perfect princess
3.	<i>Stand back</i> you fools	Stop
4.	For <i>true love</i> conquers all	Real love break everything
5.	We have to plan carefully, <i>let's see</i> , woodcutters cottage	Flora thinking the plan

No	Sentences	Contextual Meaning
6.	<i>Turn around!</i>	Flora tell to turning
7.	<i>Take care</i> of the baby?	To keep the baby
8.	Better <i>get rid of</i> those wings	Means to remove their wings
9.	We'll all <i>pitch in</i>	The fairies do something like human
10.	<i>Let me have it</i> , dear	Flora want to take the Marryweather wand
11.	For everyone knew <i>as long as</i> Maleficent's domain	During the Maleficent domain there is no one can do anything
12.	Well, and what are you three dears <i>up to</i>	Briar rose curious for what the foster do
13.	Come on, let's <i>find out</i>	Prince Phillip looking for the beautiful voice in forest
14.	<i>Pluck up</i> every cranny	Close every window and door
15.	Let me <i>fill up</i> your glass	Hubert fill glass of wine for Stefan
16.	<i>Come back</i> , hold Phillip	Hubert tell Phillip to not go and met another woman
17.	They'll be heartbroken when they <i>find out</i>	King and Queen will be sad when they see Aurora
18.	The years <i>roll by</i> , but a hundred years to a steadfast heart are 'bout a day	Long time for waiting Aurora but everything lose
19.	Philip <i>watch out</i>	Fairies warn Phillip to be careful
20.	<i>To come right to the point</i>	Tell the right with open

APPENDIX 2

Les Clark



[The book opens and shows the story told here]

Narrator:

In a far away land, long ago, lived a king and his fair queen. Many years had they longed for a child and finally their wish was granted. A daughter was born, and they called her Aurora. Yes, they named her after the dawn for she filled their lives with sunshine. Then a great holiday was proclaimed throughout the kingdom, so that all of high or low estate might pay homage to the infant princess. And our story begins on that most joyful day.

[a crowd is on its way to the castle]

Choir:

Joyfully now to our princess we come,
Bringing gifts and all good wishes too.
We pledge our loyalty anew.
Hail to the princess Aurora!
All of her subjects adore her!
Hail to the King!
Hail to the Queen!
Hail to the princess Aurora!
Health to the princess,
Wealth to the princess,
Long live the princess Aurora!
Hail Aurora!
Hail Aurora!
Health to the princess,
Wealth to the princess,
Long live the princess Aurora!
Hail to the King!
Hail to the Queen!
Hail to the princess Aurora!

[inside the castle]

Narrator:

Thus on this great and joyous day did all the kingdom celebrate the long awaited royal birth. And good King Stefan and his Queen made welcome their life long friend.

Announcer:

Their royal highnesses, King Hubert and prince Phillip

Narrator:

Fondly had these monarchs dreamed one day their kingdoms to unite. Thus today would they announce that Phillip, Hubert's son and heir to Stefan's child would be betrothed. And so to her his gift he brought, and looked, unknowing, on his future bride.

Announcer:

The most honored and exalted excellencies, the three good fairies. Mistress Flora, mistress Fauna, and mistress Merryweather.

Fairies:

[at the cradle] Oh, the little darling! *[to the king]* Your majesties,

Flora:

Each of us the child may bless with a single gift. No more, no less. *[at the cradle]* Little princess, my gift shall be the gift of beauty.

Choir:

One gift, beauty rare
Full of sunshine in her hair
Lips that shame the red red rose
She'll walk with springtime
Wherever she goes

Fauna:

Tiny princess, my gift shall be the gift of song.

Choir:

One gift, the gift of song
Melody her whole life long
The nightingale's her troubadour
Bringing her sweet serenade
to her door

Merryweather:

Sweet princess, my gift shall be ...

[A blow of the wind, the door of the castle swings open. Lightning and thunder.

Maleficent appears]

Flora:

Why, it's Maleficent!

Merryweather:

What does she want here?

Fauna:

Shhh!

Maleficent:

Well, quite a glittering assemblage, King Stefan. Royalty, nobility, the gentry, and, how quaint, even the rebel.

[Merryweather starts angrily starts to fly towards Maleficent but is held back by Flora]

Merryweather:

I really felt quite distressed of not receiving an invitation.

Merryweather:

You weren't wanted!

Maleficent:

Not wa...? Oh dear, what an awkward situation. I had hoped it was merely due to some oversight. Well, in that event I'd best be on my way.

Queen:

And you're not offended, your excellency?

Maleficent:

Why no, your majesty. And to show I bear no ill will, I, too, shall bestow a gift on the child.

[The fairies protect the cradle]

Maleficent:

Listen well, all of you! The princess shall indeed grow in grace and beauty, beloved by all who know her. But, before the sun sets on her sixteenth birthday, she shall prick her finger on the spindle of a spinning wheel and die.

Queen:

Oh no! [*takes the child in her arm*]

Maleficent:

Ha, ha, ha, ha!

Stefan:

Seize that creature!

Maleficent:

Stand back you fools. [*disappears in a flash of lightning, laughing*]

Flora:

Don't despair, your majesties. Merryweather still has her gift to give.

Stefan:

Then she can undo this fearful curse?

Merryweather:

Oh no, sire.

Flora:

Maleficent's powers are far too great.

Fauna:

But she can help!

Merryweather:

But ...

Fauna:

Just do your best, dear.

Flora:

Yes ...

Merryweather:

Sweet princess, if through this wicked witches trick a spindle should your finger prick, a ray of hope there still may be in this, the gift I give at thee. Not in death but just in sleep the fateful prophecy you'll keep, and from this slumber you shall wake when true love's kiss the spell shall break.

Choir:

For true love conquers all

Narrator:

But King Stefan, still fearful of his daughter's life, did then and there decree that every spinning wheel in the kingdom should on that very day be burnt. So it was done.

[The fairies alone in the castle, drinking tea]

Flora:

Silly fiddle fiddle!

Fauna:

Now, come have a nice cup of tea, dear. I'm sure it'll work out somehow.

Merryweather:

Well, a bonfire won't stop Maleficent.

Flora:

Of course not. But what will?

Fauna:

Well, perhaps if we reason with her.

Flora:

Reason?

Merryweather:

With Maleficent?

Fauna:

Well, she can't be all bad.

Flora:

Oh, yes, she can.

Merryweather:

I'd like to turn her into a fat ole hoptoad!

Fauna:

Now, dear, that isn't a very nice thing to say.

Flora:

Besides, we can't. You know our magic doesn't work that way.

Fauna:

It can only do good, dear, to bring joy and happiness.

Merryweather:

Well, that would make me happy.

Flora:

But there must be some way ... There he is!

Merryweather:

There he is?

Fauna:

What is it, Flora?

Flora:

I'm going to ... shh, shh, shh! Even walls have ears.
[Flora sneaks around the corners]
Flora:
 Follow me!
[Flora minimizes herself, the other two follow her into the insides of a something
on the table]
Flora:
 I'll turn her into a flower!
Merryweather:
 Maleficent?
Flora:
 Oh no, dear, the princess!
Fauna:
 Oh she'd make a lovely flower.
Flora:
 Don't you see, a flower can't prick its finger.
Merryweather:
 It hasn't any.
Fauna:
 That's right.
Flora:
 She'll be perfectly safe.
Merryweather:
 Until Maleficent sends a frost.
Flora:
 Yes, a ... oh dear!
Fauna:
 She always ruins your nicest flowers.
Flora:
 You're right. And she'll be expecting us to do something like that.
Merryweather:
 But what won't she expect, she knows everything.
Fauna:
 Oh but she doesn't dear. Maleficent doesn't know anything about love, or
 kindness, or the joy of helping earnest. You know, sometimes I don't think
 she's really very happy.
Flora:
 [getting excited] That's it, of course! It's the only thing she can't
 understand, and won't expect. *[to herself]* oh, oh, now, now ... We have to
 plan it carefully, let's see, woodcutters cottage, yes, yes, the abandoned
 one, of course the King and Queen will object, but when we explain it's the
 only way ...
Merryweather:
 Explain what?
Flora:

About the three peasant women raising a foundling child deep in the forest.

Fauna:

Oh, that's very nice of them.

Merryweather:

Who are they?

Flora:

Turn around!

[While Merryweather and Fauna turn around to face a mirror, Flora changes their outfit to peasantness]

Fauna:

ih ... why, it's ... us!

Merryweather:

You mean, we, us?

Fauna:

Take care of the baby?

Flora:

Why not?

Fauna:

Oh, i'd like that!

Merryweather:

[notices that her dress is pink and changes its color to blue] Well, yes, yes, but will we have to feed it?

Fauna:

And wash it and dress it and rock it to sleep. Oh I'd love it.

Merryweather:

You really think we can?

Flora:

If humans can do it, so can we.

Merryweather:

And we have our magic to help us.

Fauna:

That's right.

Flora:

Oh, no, no, no, no, no magic! I'll take those wands right now. Oh, better get rid of those wings, too.

Merryweather:

You mean, live like mortals? For sixteen years? *[Flora removes Merryweather's wings]* Now, we don't know how. We've never done anything without magic.

Flora:

And that's why Maleficent will never suspect.

Merryweather:

But who'll wash, and cook?

Flora:

Oh, we'll all pitch in.

Fauna:

I'll take care of the baby!

Flora:

Let me have it, dear. *[still hunting for Merryweather's wand]*

Flora:

Come along now, We must tell their majesties at once.

[Flora changes herself to normal size, but first forgets about Fauna and Merryweather]

Fauna:

Flora!

Merryweather:

Flora!

[Flora notices and blows up Fauna and Merryweather. They leave the room]

[Outside the castle. We see Stefan and the Queen at a balcony looking down towards the the fairies carrying the baby away]

Narrator:

So the king and his queen watched with heavy hearts as their most precious possession, their only child, disappeared into the night.

[the storybook]

Narrator:

Many sad and lonely years passed by for King Stefan and his people. But as the time for the princesses sixteenth birthday drew near, the entire kingdom began to rejoice. For everyone knew that as long as Maleficent's domain, the forbidden mountains, thundered with her wrath and frustration, her evil prophecy had not yet been fulfilled.

[inside Maleficent's castle. Maleficent talks to her search patrol]

Maleficent:

It's incredible, sixteen years and not a trace of her! She couldn't have vanished into thin air. Are you sure you searched everywhere?

1st servant:

yeah, yeah, anywhere, we all ...

2nd servant:

yeah, yeah!

Maleficent:

But what about the town, the forests, the mountains?

1st servant:

We searched mountains, forests, and houses, and let me see, in all the cradles.

Maleficent:

Cradle?

1st servant:

Yeah, yeah, every cradle.

Maleficent:

[angry] Cradle? *[to her pet raven]* Did you hear that my pet? All these years, they've been looking for a baby! *[laughing]* oh, oh, ha, ha, ha ...

Servants:

[join laughter] ha, ha, ha ...

Maleficent:

[abruptly stops laughing] [angry] Fools! Idiots! Imbeciles! *[drives her search patrol away] [alone with her pet again]* Oh, they're hopeless. A disgrace to the forces of evil. *[talking to the raven]* My pet, you are my last hope. Circle far and wide, search for a maid of sixteen with hair of sunshine gold and lips red as the rose. Go, and do not fail me. *[pet flies away]*

[The camera approaches a house in the woods]

Narrator:

And so for sixteen long years the whereabouts of the princess remained a mystery, while deep in the forest, in a woodcutter's cottage, the good fairies carried out their well-laid plan. Living like mortals, they had reared the child as their own and called her Briar Rose.

[A window of the cottage opens, and Briar Rose appears, humming some tune]

Narrator:

On this her sixteenth birthday the good fairies had planned a party and something extra special for her surprise.

[The camera turns downward. The fairies sit over a book of dresses]

Merryweather:

How about this one?

Flora:

This is the one I picked.

Fauna:

Oh she'll look beautiful in it.

Flora:

Now I thought a few changes here ...

Merryweather:

Aha

Fauna:

Don't forget a pretty bow ...

Flora:

And there's the shoulder line.

Merryweather:

We'll make it blue.

Flora:

Oh no, dear, pink.

Merryweather:

But ...

Flora:

Of course, we'll need a few pleats

Fauna:

Yes, but how are we going to get her out of the house?

Flora:

Oh, I'll think of something.

[Briar Rose comes down the stairs and finds the fairies]

Briar Rose:
Well, and what are you three dears up to?

Merryweather:
Up to?

Fauna:
Up to?

Flora:
Up to?

Flora:
eh, eh, eh, we, we, well, we, we ...

Merryweather:
Want you to pick some berries.

Flora:
That's it, berries!

Briar Rose:
Berries?

Fauna:
Lots of berries.

Briar Rose:
But I picked berries yesterday.

Flora:
Oh, we need more, dear.

Fauna:
Lots, lots more.

Flora:
Yes!

[The fairies push Briar Rose out of the house]

Flora:
Now don't hurry back, dear.

Merryweather:
And don't go to far.

Flora:
And don't speak to strangers.

Fauna:
Goodbye, dear!

Merryweather:
Goodbye!

Flora:
Goodbye!

Briar Rose:
Goodbye!

[The fairies close the door and get back inside]

Merryweather:
I wonder if she suspects.

Flora:
Of course not, come on. Will she be surprised!

Merryweather:
A real birthday party.

Fauna:
With a real birthday cake.

Flora:
Yes, and a dress a princess can be proud of.

Merryweather:
I'll get the wands.

Flora:
Yes, you ... the wands?

Fauna:
Oh no.

Flora:
No magic!

Merryweather:
But the sixteen years are almost over.

Flora:
We're taking no chances.

Merryweather:
But, I never baked a fancy cake.

Flora:
Oh, you won't have to, dear.

Fauna:
I'm going to bake the cake.

Merryweather:
You?

Flora:
She's always wanted to, dear, and this is her last chance.

Merryweather:
Well, ...

Fauna:
I'm going to make it fifteen layers with pink and blue, forgive-me-nots ...

Flora:
And i'm making the dress.

Merryweather:
But you can't sew, and she's never cooked!

Flora:
Oh, it's simple.

Fauna:
All you do is follow the book.

[Flora directs Merryweather to stand on a chair]

Flora:
Up here dear, you can be the dummy.

Merryweather:
Well, I still say we ought to use magic.

[Flora throws a sheet of pink cloth above Merryweather and begins cutting with a pair of scissors. Fauna has laid all the ingredients for the cake before her.]

Fauna:

[reads from the book] Flour, three cups. *[searching]* Cups, cups, cups, cups, cups ... *[finds three cups of different sizes and uses them to pour flour into the bowl]* One, two, three.

[Flora has cut a circular hole into the sheet]

Merryweather:

What's that for?

Flora:

Well, it's got to have a hole in the bottom.

Fauna:

That's for the feet to go through.

Merryweather:

It's pink!

Flora:

Oh, lovely shade, isn't it.

Merryweather:

But I wanted it blue.

Flora:

Now, dear, we decided pink was her color.

Merryweather:

You decided!

Fauna:

[still reads from the book] Two eggs, fold in gently Fold? Oh well.

[Fauna puts two eggs into the bowl and starts to fold them in. We hear their shells cracking. Merryweather is completely hulled into the pink cloth]

Merryweather:

I can't breathe!

[Flora cuts the cloth open at the top. Merryweather takes a look at the dress from the inside]

Merryweather:

It looks awful.

Flora:

That's because it's on you, dear.

Fauna:

[at her cake] Now yeast, one tsp. tsp?

Merryweather:

One teaspoon!

Fauna:

One teaspoon, of course.

[Flora measures some size of the dress]

Flora:

Oh gracious how the child has grown.

Merryweather:

Oh, it seems only yesterday we brought her here.

Fauna:

Just a tiny baby.

[Merryweather loses a tear]

Flora:

Why Merryweather!

Fauna:

Whatever's the matter, dear?

Merryweather:

After the day she'll be a princess, and we won't have any Briar Rose.

Fauna:

Oh Flora!

Flora:

We all knew this day had to come.

Fauna:

But why did it have to come so soon?

Flora:

After all, we've had her for sixteen years.

Merryweather:

Sixteen wonderful years.

Flora:

Good gracious, We're acting like a lot of ninnies! Come on, she'll be back before we get started.

[Briar Rose walking through the forest. she starts to sing. Birds answer her singing and wake other animals, like chipmunks, rabbits and one owl. They all come listening] [The camera turns to the background, where Phillip rides on his horse. Briar Rose's singing is still faintly heard]

Phillip:

[to his horse] Hear that, Samson? Beautiful! What is it? Come on, let's find out. *[turns his horse around, but it struggles back]* Oh, come on! For an extra bucket of oats, and a few carrots? *[horse nods with his head]* Hop boy!

[They ride off towards the singing. While Samson jumps over a log, Phillip gets caught in a tree and falls off]

Phillip:

Ohhh!

[Phillip is heard splashing into the water. Samson holds and looks at him. Phillip sprinkles some water at Samson]

Phillip:

No carrots!

[The camera turns again to Briar Rose. She's surrounded by the animals of the forest, picks berries and sings]

Briar Rose:

I wonder,

I wonder,

I wonder why each little bird

Has a someone to sing to

Sweet things to
A gay little love melody.
I wonder,
I wonder,
If my heart keeps singing
Will my song go wing-ing
To someone
Who'll find me
And bring back a love song
To me!

[speaking more to herself than to the birds, but they listen and answer her]

Briar Rose:

Oh dear, why do they still treat me like a child.

Owl:

Who?

Briar Rose:

Why, Flora and Fauna and Merryweather. They never want me to meet anyone. *[to the animals]* But you know something? I fooled 'em. I have met someone!

Owl:

Who? Who? Who? *[the animals get more and more excited as she tells the story]*

Briar Rose:

Oh, a prince. Well, he's tall and handsome and ... and so romantic. Oh we walked together, and talked together, and just before we say goodbye, he takes me in his arms, and then ... I wake up. *[the animals sink their heads]*

Briar Rose:

Yes, it's only in my dreams. But they say if you dream a thing more than once, It's sure to come true. And I've seen him so many times!

[A chipmunk sees the prince's wet clothes hanging in a tree. He and the other animals put their heads together, make a plan and get over to that tree]

Phillip:

You know samson, There was something strange about that voice. Too beautiful to be real. Maybe it was a mysterious being, a wood sprite ...
[Samson sees the animals running off with the clothes and neighs] There, stop!

[The owl dresses in Phillip's cape and hat and is lifted by birds, one rabbit each take the shoes, and together they approach Briar Rose]

Briar Rose:

Oh, why, it's my dream prince! [\[See Note #2\]](#) *[laughs]* Your highness! No, I'm really not supposed to speak to strangers. But we've met before!
[dances with her 'dream prince', singing]
I know you
I walked with you
Once upon a dream

I know you
The gleam in your eyes
Is so familiar a gleam

[Phillip and Samson approach the scene, but hide behind a tree]

Briar Rose:

And I know it's true
That visions are seldom all they seem
But if I know you I know what you'll do
You'll love me at once
The way you did
Once upon a dream

[while Briar Rose turns around, Phillip grabs the animals and places himself instead. Briar Rose still can't see him]

Briar Rose:

But if I know you
I know what you'll do
You'll love me at once
[Phillip joins her singing]

Both:

The way you did
[Briar Rose stops to sing, Phillip continues]

Phillip:

Once upon a dream

Briar Rose:

Oh? *[turns around and sees Phillip]* Oh! *[tries halfheartedly to run off, but is held by Phillip]*

Phillip:

I'm awfully sorry. I didn't mean to frighten you.

Briar Rose:

Oh it wasn't that. It's just that you're a, a ...

Phillip:

A stranger?

Briar Rose:

Hmm-hmm.

Phillip:

But don't you remember? We've met before!

Briar Rose:

We, we have?

Phillip:

Of course, You said so yourself: Once upon a dream! *[sings]*
I know you
I walked with you
Once upon a dream
I know you
The gleam in your eyes
Is so familiar a gleam

[We see them from remote waltzing at a lake]

Choir:

And I know it's true
That visions are seldom all they seem
But if I know you
I know what you'll do
You'll love me at once
The way you did
Once upon a dream

[they stop dancing. Phillip lays his arm around Briar Rose]

Phillip:

Who are you, what's your name?

Briar Rose:

Hmm? Oh, my name. Why, it's, it's ... Oh no, no, I can't, I ... Goodbye!
[runs off]

Phillip:

But when will I see you again?

Briar Rose:

Oh never, never!

Phillip:

Never?

Briar Rose:

Well, maybe someday.

Phillip:

When, tomorrow?

Briar Rose:

Oh no, this evening.

Phillip:

Where?

Briar Rose:

At the cottage, in the glen.

[Inside the cottage. Fauna is lighting the candles on the cake, which starts to melt down. She tries to hold it with a broom]

Fauna:

Well, what do you think of it?

[Merryweather is still standing as a dolly in a bad joke of a dress]

Flora:

Why, it's a very unusual cake, isn't it?

Fauna:

Yes. Of course it'll be much stiffer after it's bake.

Flora:

Of course, dear. What do you think of the dress?

Fauna:

Well, it's not exactly the way it is in the book, is it?

Flora:

Well, I improved a bit! But perhaps if I added few more ruffolds? What do you think?

Fauna:

I think so. What do you think, Merryweather?

Merryweather:

[struggles out of the dress, which falls to pieces] I think we've had enough of this nonsense. I think we ought to think of Rose, and what she'll think of this mess. I still think what I think before. I'm going to get those wands.
[going off]

Fauna:

You know, I think she's right.

Merryweather:

Here they are, good as new.

Flora:

Careful, Merryweather! Quick, lock the doors. Flora, you close the windows. Pluck up every cranny, We can't take any chances! And now, *[to Flora]* you take care of the cake,

Merryweather:

While I ...

Flora:

Clean the room, dear, And I'll make the dress. Well, hurry!

[Merryweather shortly gets angry but then starts cleaning up]

Merryweather:

Come on, bucket, mop, broom, Flora says, clean up the room! *[they immediately start to sweep everything clean]*

Flora:

And now to make a lovely dress, fit the grace of fair princess. *[works another sheet of pink cloth with her wand]*

Fauna:

Eggs, flour, milk, *[the ingredients come walking]* just do it the way it's here in the book. I'll put on the candles. *[the cake starts to bake itself]*

[Everything proceeds smoothly and quickly, but then Merryweather sees the dress]

Merryweather:

Oh no, not pink. Make it blue. *[she makes it blue]*

Flora:

Merryweather! Make it pink. *[she makes it pink]*

Merryweather:

Blue. *[makes it blue]*

Flora:

Pink. *[makes it pink]*

Merryweather:

Blue. *[this time Flora stands before the dress and gets blue herself]*

[They start fighting over the color. The camera turns to the fireplace, where blazes of color go through the chimney. We see the house from the outside, and Maleficent's pet raven, who sees the fireworks. Inside the house, the 'war'

continues, until they both hit the dress at the same time, with the result that it looks like two cans of color were emptied on it]

Flora:

Look what you've done!

Fauna:

Shh, listen! [*we hear Briar Rose humming 'once upon a dream'*]

Merryweather:

It's Rose!

Flora:

She's back, enough of this foolishness.

Flora:

[*at the dress*] Make it pink. [*makes it pink*] Now hide, quick.

Merryweather:

Blue. [*makes it blue*]

[*outside, Briar Rose hurries toward the house*]

Briar Rose:

And Flora,

[*inside, the mob is still sweeping the floor*]

Flora:

Good gracious, who left the mob running?

Merryweather:

Stop, mob!

[*Briar Rose opens the door and enters. Maleficent's raven appears in the door*]

Briar Rose:

And Flora, Fauna, Merryweather! Where is everybody? [*sees dress and cake*] Oh!

Fairies:

Surprise, surprise!

Fauna:

Happy birthday!

Briar Rose:

Oh you darlings, this is the happiest day of my life. Everything's so wonderful, just wait till you meet him.

Fauna:

Him?

Merryweather:

Rose!

Flora:

You've met some stranger?

Briar Rose:

Oh he's not a stranger, we've met before.

Flora:

You have?

Merryweather:

Where?

Briar Rose:

Once upon a dream! *[starts singing, and dances with Fauna]*
I know you
I walked with you
Once upon a dream ...

Fauna:
She's in love.

Merryweather:
Oh no.

Flora:
This is terrible!

Briar Rose:
[startled] Why? After all, I am sixteen.

Flora:
It isn't that, dear.

Fauna:
You're already betrothed.

Briar Rose:
Betrothed?

Merryweather:
Since the day you were born.

Fauna:
To prince Phillip, dear.

Briar Rose:
But that's impossible! How could I marry a prince, I'd have to be ...

Merryweather:
A princess.

Fauna:
And you are dear!

Flora:
Princess Aurora. Tonight, we're taking you back to your father, King Stefan.

[the raven flies off]

Briar Rose:
But, but I can't! He's coming here tonight, I promised to meet him.

Flora:
I'm sorry, child, but you must never see that young man again.

Briar Rose:
Oh, no, no! I can't believe it. No, no!
[Briar Rose runs upward to her room]

Merryweather:
And we thought she'd be so happy.
[Briar Rose lies on her bed, crying] *[Stefan castle. He's standing at the window, looking outside. Hubert is with him, eating]*

Stefan:
[sighs] No sign of her yet, Hubert.

Hubert:

'course not. Good half hour 'till sunset. *[takes a bite]* Ah, excellent bird!
[looks at Stefan] Oh now, come on, wake up, battle's over, girl's as good
as here.

Stefan:

I'm sorry, Hubert, but after sixteen years of worrying, never knowing ...

Hubert:

The past, all in the past. *[claps his hands. The Lackey [\[See Note #1\]](#)
arrives with a bottle of wine]* Tonight, we toast to future with something
i've been saving for sixteen years. *[fills two glasses]* Here, to the future!

Stefan:

Right, Hubert, to the future!

Hubert:

Skumps!

Stefan:

Skumps

Hubert:

A toast to this knight

Stefan:

The outlook is rosy

Hubert:

The future is bright

Both:

Our children will marry
Our kingdoms unite
Skumps, Skumps, Skumps!

Hubert:

Ah, excellent vintage. And now, to the new home, ey?

Stefan:

New home?

Hubert:

Children need a nest of their own, what? Place to raise their little brood,
ey?

Stefan:

Well, I suppose in time ...

Hubert:

Of course. To the home! Skumps!

Stefan:

Skumps!

Hubert:

A toast to the home

Stefan:

One grander by far than
a palace in Rome

Hubert:

Let me fill up your glass, That glass was all foam.

Both:

Skumps, Skumps, Skumps!

Hubert:

[claps his hands] The plans! *[servant holds a castle's plan in front of Stefan face]* Well, what do you think? Nothing elaborate, of course. Forty bedrooms, Dining hall, Honeymoon cottage, really.

Stefan:

You mean, you're building it already?

Hubert:

Built man! Finished. The love-birds can move in tomorrow.

Stefan:

Tomorrow? But Hubert, they're not even married yet.

Hubert:

Take care of that tonight. To the wedding!

Stefan:

Now hold on, Hubert. I haven't even seen my daughter yet, and you're taking her away from me.

Hubert:

Getting my Phillip aren't you?

Stefan:

Yes, but ...

Hubert:

Want to see our grandchildren, don't we?

Stefan:

Of course, but ...

Hubert:

There's no time to lose! Getting on in years. To the wedding!

Stefan:

Now be reasonable, Hubert. After all, Aurora knows nothing about this.

Hubert:

Well?

Stefan:

Well, it may come as quite a shock ...

Hubert:

Shock? My Phillip a shock? *[angry]* What's wrong with my Phillip?

Stefan:

Nothing, Hubert. I only meant ...

Hubert:

Why, doesn't your daughter like my son

Stefan:

Now, now ... I'm not so sure my son likes your daughter!

Stefan:

Now, see here ...

Hubert:

I'm not so sure my grandchildren want You for a grandfather

Stefan:

Why, you unreasonable, pompous, blustering, old windbag!

Hubert:
 Unreasonable, pompous ... *[grabs a fish and holds it like a sword]* En garde, sir!

Stefan:
 I warn you, Hubert, this means war. *[uses a plate as a shield]*
[they start to fight, fish against plate. then abruptly break into laughter]

Hubert:
 What's this all about anyway?

Stefan:
 Nothing Hubert, absolutely nothing.

Hubert:
 The children are bound to fall in love with each other.

Stefan:
 Precisely. And as for grandchildren, I'll have the royal woodcarvers start work on the cradle tomorrow.

Hubert:
 Splendid! King size, of course.

Stefan:
 Certainly. To the woodcarver's guild!
[we hear an announcement outside]

Announcer:
 His royal highness, Prince Phillip

Hubert:
 Phillip? *[runs downward to meet him]*
[Before the castle. Phillip arrives on his horse]

Hubert:
 Phillip! Phillip! Phillip, hold, Phillip! *[Phillip holds, Hubert runs to him]*
 Hurry, boy, hurry, and change in something suitable. Can't meet your future bride looking like that.

Phillip:
 Well, I have met her, father.

Hubert:
 You have? where?

Phillip:
 Once upon a dream. *[starts to sing, lifts his father and starts to dance with him]*

Hubert:
 Oh Phillip, stop it, stop that, why, Phillip, Put me down! *[Phillip puts him down]* Now, what's all this dream nonsense?

Phillip:
 It wasn't a dream, father. I really did meet her!

Hubert:
 Princess Aurora? Good heavens, we must tell Stefan! Why this is the most ...

Phillip:
 I didn't say it was Aurora.

Hubert:

You most certainly did, you said ...

Phillip:

I said I met the girl I was going to marry. I don't know who she was, a peasant girl I suppose.

Hubert:

A peasant g-g-girl? You're going to marry a ... Why Phillip, you're joking! *[to Samson]* isn't he? *[Samson shakes his head]* You can't do this to me! Give up the throne, the kingdom, for some, some nobody? By Harry, I won't have it. You're a prince, and you're going to marry a princess!

Phillip:

Now father, you're living in the past. This is the fourteenth century. Nowadays ...

Hubert:

Nowadays I'm still the king, and I command you to come to your senses.

Phillip:

... and marry the girl I love.

Hubert:

Exactly!

Phillip:

Goodbye, father! *[rides off]*

Hubert:

Goodbye, father! Marry the girl you ... No, no, Phillip, stop, come back, hold Phillip! Phillip! Oh, how will I ever tell Stefan?

[In the woods. The fairies and Aurora, with her head down, walk cautiously towards the castle. They get inside unnoticed into some room]

Flora:

All right, in here, dear.

Merryweather:

[closes the door and sighs]

Flora:

Lock the door, Merryweather! Fauna, pull the drapes! And now, dear, if you'll just sit here.

This one last gift, dear child for thee, the symbol of thy royalty. A crown to wear in grace and beauty, as is thy right, and royal duty.

[The fairies set the crown on her head. Aurora again breaks into tears]

Fauna:

Now, dear.

Flora:

Come, let her have a few moments alone. *[they leave the room]*

Merryweather:

It's that boy she met.

Fauna:

Whatever are we going to do?

[Inside the room, the fire goes out, and out of a shadow, Maleficent shortly appears, then there's only a ball of light visible. Aurora gets up in spell, and starts towards the light]

Merryweather:

I don't see why she has to marry any old prince.

Fauna:

Now, that's not for us to decide, dear.

[inside, the mysterious light moves beyond the fireplace, where the wall opens]

Fauna:

Maybe we should tell King Stefan about the boy.

Merryweather:

Well, why don't we?

[they hear a faint sound from inside the room]

Flora:

Listen! Maleficent!

Fairies:

Rose, Rose!

[they open the door]

Flora:

Oh why did we leave her alone?

Fairies:

Rose, Rose!

[The fairies see Aurora walking through the fireplace, but the wall reappears. Aurora slowly walks up a staircase, following the light. The fairies try pushing the wall open, then Flora uses her magic]

Fairies:

Rose, Rose! Where are you? Rose!

[There are multiple ways going off the fireplace. The fairies don't find the right way at once]

Fairies:

Rose!

[Briar Rose follows the light into a room in the tower, where the light turns into a spinning wheel. Aurora starts to reach towards it with her left hand]

Fairies:

Rose! Don't touch anything!

[Aurora holds back. Without seeing her, we hear Maleficent saying]

Maleficent:

Touch the spindle. Touch it I say!

[In a flash of light, Aurora touches the spindle with the middle finger. Just this moment, the fairies appear in the door]

Fairies:

Oh!

Maleficent:

You poor simple fools. Thinking you could defeat me, me, the mistress of all evil. Well, here's your precious princess.

[Maleficent turns beside, revealing Aurora laying face-down on the floor.

Maleficent disappears, laughing]

Fauna:

Rose!

Flora:

Oh Rose! Oh, I'll never forgive myself.

Fauna:

We're all to blame!

[They start crying over Aurora's motionless body. the camera turns to the window, where the last rays of the setting sun shine in deep red] [Inside the castle. King Stefan and the Queen sit on their throne. Hubert approaches Stefan]

Hubert:

Stefan, there's something important I have to tell you.

Stefan:

Not now, Hubert.

Hubert:

But it's about Phillip.

Stefan:

Phillip, oh yes, of course, Phillip, why, where is the boy?

Hubert:

That's what i'm telling to tell you.

Stefan:

Well, send for him immediately!

Hubert:

But ...

[A fanfare sounds outside]

Announcer:

The sun has set, make ready to welcome your princess!

[The crowd before the castle cheers, and fireworks are shot into the sky. The camera turns towards the tower] [The fairies are crying at a bed they have placed Aurora on, a red rose in her hand. They go onto the balcony and see the cheering crowd]

Fauna:

Poor King Stefan and the Queen.

Merryweather:

They'll be heartbroken when they find out.

Flora:

They're not going to.

Merryweather:

They aren't?

Flora:

We'll put them all to sleep, until Rose awakens. Come!

[They fly around the castle, putting everyone to sleep. Flora has just put the spell on Hubert. While drifting off to sleep, he says ...]

Hubert:

Well, just been talking to Phillip. Seems he's fallen in love with some peasant girl.

Flora:

Peasant girl? Yes, yes? The peasant girl, who is she? Where did he meet her?

Hubert:

Just some peasant girl he met.

Flora:

Where, where?

Hubert:

Once upon a dream. *[finally falls asleep]*

Flora:

Once upon a dr... Rose! Prince Phillip! *[flies to Fauna and Merryweather]*
Come on, we've got to get back to the cottage!

[The fairies hurriedly start towards back the cottage] [Phillip on his horse, whistling 'once upon a dream' as he approaches the cottage. He knocks on the door]

Maleficent:

Come in!

[Phillip gets in and is surprised by a couple of Maleficent's servants. He struggles, but ultimately is completely tied. Maleficent and her raven watch the scene with deep satisfaction]

Maleficent:

[lighting his face with a candle] Well, this is a pleasant surprise. I set my trap for a peasant, and lo! I catch a prince! *[laughs]* Away with him. But gently, my pets, gently, I have plans for our royal guest.

[The fairies are still on their way. As they arrive, they find the door open. They enter and find Phillip's hat on the floor]

Fairies:

Maleficent!

Merryweather:

She's got Prince Phillip!

Flora:

At the forbidden mountain.

Fauna:

But we can't, we can't go there!

Flora:

We can, and we must.

[The fairies reach Maleficent's castle and cautiously approach it. They are surprised by some guards, but get in unnoticed. They find a window to a room where Maleficent is having a feast, with her 'pets' dancing around a huge fire]

Maleficent:

[talking to her raven] What a pity prince Phillip can't be here to enjoy the celebration. Come, we must go to the dungeon and cheer him up.

[Maleficent walks toward the dungeon. her raven and the fairies follow her.
Maleficent talks to Phillip, who sits chained to the wall, head down]

Maleficent:

Oh come now, prince Phillip. Why so melancholy? A wondrous future lies
before you. You, the destined hero of a charming fairy tale come true.

[The fairies appear in the window of the dungeon. Maleficent uses her magic stick
to depict the following]

Maleficent:

Behold, King Stefan's castle, and in yonder topmost tower, dreaming of
her true love, the princess Aurora. But see the gracious whim of fate. Why,
'tis the self same peasant maid, who won the heart of our noble prince but
yesterday. She is indeed most wondrous fair. Gold of sunshine in her hair,
lips that shame the red, red rose. In ageless sleep she finds repose. The
years roll by, but a hundred years to a steadfast heart are 'bout a day. And
now, the gates of the dungeon part, and the prince is free to go his way.
Off he rides on his noble steed ...

[In Maleficent's imagery, the prince is shown to be old, anything but what she's
telling. Her voice drips with sarcasm]

Maleficent:

... a valiant figure, straight and tall, to wake his love with love's first kiss,
and prove that true love conquers all.

[Phillip struggles in his chains. Merryweather starts towards Maleficent in anger]

Merryweather:

Why, you mean ...

[Merryweather is pulled back by Flora. The raven has noticed Merryweather
speaking and turns towards the window, but doesn't see the hidden fairies]

Maleficent:

Come, my pet. Let us leave our noble prince with these happy thoughts.
[at the door] A most gratifying day.

[outside the dungeon, she locks the door]

Maleficent:

For the first time in sixteen years I shall sleep well.

[The fairies approach Phillip]

Flora:

Shh, no time to explain.

[using their magic, they open Phillip's chains and the doorlock]

Flora:

Wait, prince Phillip. The road to true love may be barriered by still many
more dangers, which you alone will have to face. So arm thyself with this
enchanted shield of virtue and this mighty sword of truth. For these
weapons of righteousness will triumph over evil.

[Just outside the dungeon, the raven waits, which flies off screaming. The fairies
and Phillip start upwards the stairs. The raven has called Maleficent's servants,
which come streaming downstairs. Phillip fights some of them, but then they jump
out a window. Some rocks are dropped towards Phillip]

Flora:

Phillip, watch out!

[Flora turns the rocks into soap-bubbles. A wall of arrows is shot but quickly turned into flying flowers. Merryweather frees Samson. Phillip rides off on Samson towards the gate, where hot oil is thrown. Flora turns it into a rainbow. The raven flies towards Maleficent's tower, trying to wake her. He is followed by Merryweather, who first fails to hit him with her magic. At last, she turns him into a stone raven just outside Maleficent's door. Maleficent appears in the door]

Maleficent:

Silence! *[to her raven]* You, tell those fools to ... *[notices that he is now of stone]* No! *[sees Phillip escaping]* No!

[the drawbridge is raised]

Flora:

Watch out, Phillip!

[Samson just makes it over the gap]

Flora:

Hurry, hurry, Phillip!

[Maleficent throws two spells, but cannot stop them]

Maleficent:

A forest of thorn shall be his tomb.

Born through the skies on a fog of doom.

Now go with the curse and serve me well,

Round Stefan's castle cast by spell!

[a black cloud appears over the castle. bolts of lightning strike everywhere, causing the growth of thick thorny bushes. Phillip has to stop before them]

Maleficent:

[laughs]

[Phillip stops only shortly, then starts cutting a way with his sword. finally, he is through]

Maleficent:

No, it cannot be! *[appears in front of Phillip]* Now shall you deal with me, old prince, and all the powers of hell! *[transforms herself into a huge dragon]*

[Phillip courageously starts towards her. But he has no chance against the fire-spying dragon. After a short fight, he must retreat. At a wall, he has to stop]

Flora:

[above the prince] Hop! come this way

[Phillip climbs up, only to see that he is now trapped on a cliff. At another blaze of fire he loses his shield]

Maleficent:

[laughs]

[the fairies at the prince, they combine their magic on the sword]

Flora:

Now sword of truth fly swift and sure,

That evil die and good endure!

[Phillip throws the sword at the dragon, which is hit deadly and collapses] [Phillip and the fairies get inside the castle and up to the tower, where Aurora lies on her

bed. Phillip slowly walks towards her and gives her a faint kiss on the lips. Aurora awakens, sees Phillip and begins to smile] [inside the throne room, everyone awakens, too]

Stefan:

Oh, ah, forgive me, Hubert, the wine ... Now, you were saying?

Hubert:

I was? oh yes, well, after all, Stefan, this is the fourteenth century.

Stefan:

Yes, you said that a moment ago.

Hubert:

Well, to come right to the point, my son Phillip says he's going to marry ... [Hubert is interrupted by a fanfare, or to be more precise, by the first notes from the 'Sleeping Beauty Waltz'. The fairies watch the scene from a balcony, as Aurora and Phillip appear arm in arm, walking down the stairs from above.]

Stefan:

It's Aurora, she's here!

Hubert:

[wipes his eyes, mouth open] and Phillip!

[Aurora and Phillip knee down before the throne. Aurora then fondly embraces her mother]

Hubert:

[to Phillip] What does this mean, boy? I don't ...

[Aurora kisses Hubert on the cheek]

Hubert:

But, but, ...

[Aurora and Phillip start dancing]

Hubert:

[shakes his head] I don't understand

[on the balcony, Fauna loses a tear]

Flora:

Why, Fauna, what's the matter, dear?

Fauna:

Oh, I just love happy endings.

Flora:

Yes, I do, too. *[notices that Aurora's dress is blue]* Oh, Blue? *[swings her wand]* Pink! *[the dress changes to pink]*

Choir:

I know you,
I walked with you
Once upon a dream

Merryweather:

Blue! *[the dress changes to blue]*

Choir:

I know you,
The gleam in your eyes
Is so familiar a gleam

[The castle disappears around Aurora and Phillip, and they keep on dancing in the clouds. All the time, the dress keeps changing its color from blue to pink and back]

Choir:

And I know it's true
That visions are seldom all they seem
But if I know you I know what you'll do

[Aurora and Phillip kiss each other. The storybook fades in, showing the exact same scene, and is slowly closed. The storybook says "And they lived happily ever after" below the picture. Still, the dress changes its color]

Choir:

You'll love me at once
The way you did
Once upon a dream

The End

A Walt Disney Production

[Frank Pilhofer <fp -AT- fpx.de>](mailto:fp@fp.de) [Back to the Homepage](#)

Last modified: Fri Aug 11 10:24:13 1995