

# CONVERSATIONAL IMPLICATURE OF THE PRESENTERS IN TAKE ME OUT INDONESIA

Didi Sukyadi,  
Sudarsono M.I,  
Sheila Nanda Parayil  
*Universitas Pendidikan Indonesia*

## ABSTRAK

Penelitian ini adalah sebuah studi pragmatik yang bertujuan mempelajari implikatur percakapan yang digunakan oleh para presenter dalam sebuah acara perjudohan di salah satu stasiun televisi swasta, *Take Me Out Indonesia* beserta implikasi yang mungkin menyebabkan munculnya implikatur tersebut. Data diambil dari hasil perekaman satu episode acara tersebut untuk kemudian direkam demi mempermudah proses analisis. Penelitian ini menggunakan metode kualitatif. Data yang telah ditranskrip diolah melalui proses identifikasi, klasifikasi, kalkulasi dan analisis berdasarkan teori Grice mengenai implikatur percakapan. Hasil penelitian ini menunjukkan bahwa para presenter tersebut cenderung lebih sering menggunakan implikatur percakapan umum (*generalized conversational implicature*) dengan persentase kemunculan sebesar 59,8% daripada implikatur percakapan khusus (*particularized conversational implicature*) yang persentase kemunculannya 40,2%. Implikatur percakapan umum yang muncul digolongkan berdasarkan fungsinya. Sedangkan, implikatur percakapan khusus digolongkan berdasarkan inferensi (*inference*) dan tujuannya dalam menjaga kesantunan berbahasa. Para presenter menggunakan implikatur percakapan umum dengan tujuan (1) menyiratkan keberadaan lawan dari kata yang disebutkan, (2) menyiratkan tidak berlaku atau belum terjadinya sesuatu yang diucapkan pada saat ucapan digunakan, (3) menyiratkan 'tidak semua', (4) menyiratkan kejadian yang telah terjadi, (5) menyiratkan posisi sebenarnya, (6) menyiratkan adanya orang atau benda lain yang memiliki suatu kesamaan atau kesetaraan, (7) menyiratkan 'tidak sepenuhnya', (8) menyiratkan tindakan selanjutnya, (9) menyiratkan keberadaan benda sejenis lainnya, (10) menyiratkan kebalikan dari situasi sebenarnya. Implikatur percakapan khusus yang digunakan dalam acara ini dapat dimaknai dengan mengacu kepada pengetahuan akan pengaturan yang berlaku dalam acara tersebut (*the show's setting inferences*) dan pengetahuan umum akan kultur yang telah dipahami dan diterima di tempat implikatur tersebut digunakan (*general knowledge inferences*). Implikatur percakapan khusus yang berkaitan dengan kesantunan berbahasa juga digunakan dengan tujuan (1) mengefektifkan teguran yang santun, (2) memaksimalkan efisiensi dalam berkomunikasi, (3) meminimalkan tingkat pembebanan kalimat perintah atau seru, dan (4) mengurangi rasa ketersinggungan orang lain.

*Kata Kunci:* implikatur percakapan, bidal, makna, inferensi, acara permainan

## 1. INTRODUCTION

Conversational implicatures have been reported to be widely used in humors. Using the transcription of thirty-six oral verbal humor shows produced by nine comedian groups and broadcast on television from February to June 1997, Rustono (1998) reports that in Indonesian spoken verbal humors, various kinds of conversational implicatures are violated to support humor expressions, including: (1) representative implicatures, (2) directive implicatures, (3)

evaluative implicatures; (4) commissive implicatures, and (5) establish implicatures. He also finds that to support humor expressions, implicatures are used for (a) denying, (b) accusing, (c) refusing, (d) protesting against, (e) assuring, (joking), (g) avoiding as additional representative implicatures; (h) begging, (i) offering to, (j) frightening, (k) pursuing as additional directive implicatures; (l) humiliating, (m) mocking, (n) boasting, (o) surprising, (p) being angry as additional evaluative implicatures; (q) threatening as an additional missive implicature; and (r) severing (a social relationship) as an additional establish implicature. Rustono (1998) also reveals that based on humor motivation, the oral verbal humor supported by conversational implicature includes (1) comic, (2) humor, and (3) wit.

Taking the sample from three Indonesian humor collection books, Anina (2005) investigates Indonesian humors. The study aims at finding the lingual features of conversational implicature, the pragmatic implications and the functions of the conversational implicatures in the discourse. She found that the conversational implicatures in Indonesian humors can be (1) declarative, (2) imperative, (3) interrogative, (4) combination between interrogative and imperative, (5) combination between interrogative and declarative, (6) combination between declarative and imperative, and (7) combination between declarative, interrogative, and imperative. Furthermore, Indonesian humors may contain a number of pragmatic implications such as: (1) hearer does not really understand what the speaker says, (2) hearer asks for explanation from what the speaker says, (3) speaker deceives the hearer, (4) speaker feels happy, (5) hearer must and have to do what the speaker wants the hearer to do, and (6) what speaker says is relevant to the actual situation. The functions of these features in the Indonesian humor are for (1) teasing, (2) entertaining, (3) ordering, and (4) mocking.

Both studies mostly describe conversational implicature without classifying it into a more detail division such as generalized and particularized implicatures. It is commonly agreed that implicatures can be discerned from the linguistic meaning of what is said, the assumption that the speaker is examining the conversational maxims, and contextual assumptions of various kinds. We argue that if these three aspects are taken into account, a more detail description of conversational implicature will be revealed. To achieve the goal, we can resort to conversational implicatures used in TV shows. Horns (2004) shows that television shows like *When Harry Met Sally* (1989 screenplay by Nora Ephron), and *The Shop Around the Corner* (1940 Ernst Lubitsch screenplay) contain generalized and particularized implicatures. In Indonesian TV shows, implicatures are also widely used, but studies dealing with it, except the one by Rustono (1998) as mentioned above, are rarely reported. The present study tries to explore the use of generalized and particularized conversational implicatures in *Take Me Out Indonesia* television show.

## **2. THEORETICAL FOUNDATION**

### **2.1 Grice's Cooperative Principle**

As Grice (1975) states, speakers intend to be cooperative in conversation. In communication, participants are required to say the truth, be relevant and try to be as clear as possible (Yule, 1996). For this reason, Grice (1981) formulates a general 'Cooperative Principle' which is elaborated in four sub-principles called maxims. This principle can be briefly described as "make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grice, 1989:26). Within this principle, he suggests four maxims: quality, quantity, relevance and manner. Quality maxim deals with the truthfulness of the given information, quantity maxim with the definite amount of required information given by the speaker, and relevance maxim with the relevancy of information that the speaker contributes especially in relation to the

ongoing context. Manner maxim deals with the way how participants convey their message clearly and execute their performance with reasonable dispatch. The theory is designed to explain and predict the interpretation of a conversational implicature.

## 2.2 Conversational Implicature

According to Brown and Levinson (1987) and Yule (1996), conversational implicature is derived from “a general principle of conversation plus a number of maxims which speaker normally obeys.” Conversational implicature deals with Gricean maxims. It follows Grice’s cooperative principle. For example, someone who says, “I bring a pencil” whereas she is asked to bring a pencil and a marker can be concluded as cooperating and following the quantity maxim since she does not mention the item that was not brought. It can be said that the speaker has conveyed more than he said via conversational implicature (Yule 1996: 40), while hearer recognizes the meaning via inference. This is in line with Grice (1975) who defines implicature for the case in which what speaker means or implies is different from what is said. In Levinson (1983), Grice divides conversational implicature into two kinds. Generalized conversational implicature and particularized conversational implicature.

Generalized conversational implicatures occur without reference to any particular features of the context (Levinson 1983:126). In other words, special background knowledge or inferences are not required in calculating the additional conveyed meaning. This type of implicature is characterized by, “the application of a certain form of words in an utterance (in the absence of special circumstances) would normally carry such and such implicature or type of implicature” (Grice, 1989:37). Levinson (2000) divides generalized implicature into Q-implicature, I-implicature, and M-implicature. Q-implicature is based on Grice’s first sub maxim of Quantity (make your contribution as informative as required for the purpose of communication); I-implicature is based on Grice’s second sub maxim (do not make your contribution more informative than what is required), and M-implicature is based on the third submaxims of manner (avoid obscurity of expression, and avoid prolixity).

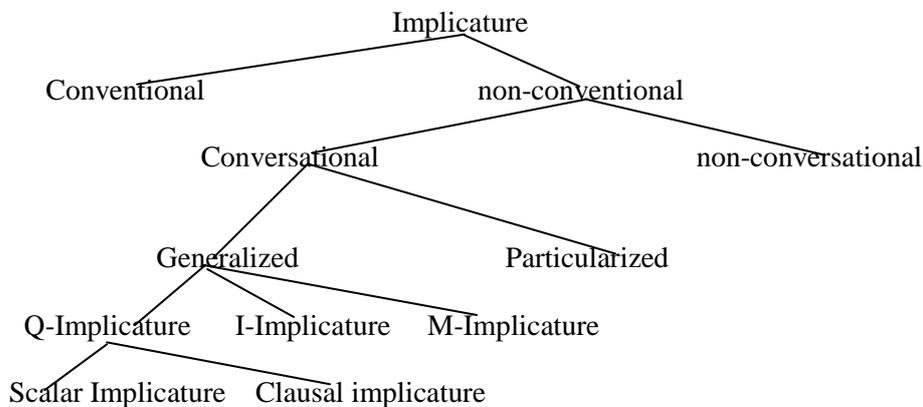
Of the three types of implicature, Q-implicature is highly productive and receives the most attention. It is divided into scalar and clausal implicature. The first refers to a conversational inference that attributes an implicit meaning beyond the explicit or literal meaning of an utterance, and which suggests that the speaker had a reason for not using a more informative or stronger term on the same scale. For example, when we say that some people have already arrived, we also imply that *not all* people have arrived. The second refers to an inference by an addressee concerning the truth of a proposition expressed in a particular subordinate or coordinate clause. The addressee infers that the proposition may or may not be true. If we *believe* that tomorrow will be raining, it is also possible that tomorrow will be sunny. Within the applications, a number of generalized conversational implicature works together with scalar implicature, the basis of value scale. Scalar implicature is an alternative way to represent quantity besides using numerical data. It also enables the speaker to express an intended number or amount without mentioning it exactly due to his reluctance or limitation to the information. Some of the scales are *all, most, many, some, few* and *always, often, sometimes*. According to Papafragou and Musolino (2003), some classic examples of scales include numerals (...three, two, one), modals (necessarily, possibly, must, should, may), connectives (and, or), adverbs (always, often, sometimes), degree adjectives (hot, warm) and verbs of ranking (know, believe, love, like) or completion (start, finish). Yule (1996:41) lists the examples from the highest to the lowest value. It can be concluded that ‘all’ has a higher value than ‘most’ while ‘few’ has a lower value than ‘some’. In another side, ‘always’ is higher in value than ‘sometimes’.

In contrast to generalized conversational implicature, particularized conversational implicature is strongly tied to the particular features of the context. In this specific context, locally recognized inferences are assumed (Yule 1996:42). Generally, this conversational implicature

will lead to the violation of Gricean's maxims. When someone asks whether the wedding goes well, and the answer is that some young men got really drunk, we can imply that the wedding didn't go well. Our conclusion is generated entirely by the information available in the context. In the example, although the answer implicitly addresses the question, it violates relevance maxim by giving an irrelevant contribution. Different from generalized implicature, particularized implicature has not been widely studied and explored.

### 2.3 Conventional Implicature

According to Grice, "the conventional meaning of the words used will determine what is implicated, besides helping to determine what is said" (Grice 1975). Conventional implicature works with 'specific words and results in additional conveyed meanings when those words are used' (Yule 1996:45). It is not related with cooperative principle and not tied to the context in which they occur for the interpretation. Conjunctions are the specific words that Yule means in his description. Some examples of the conjunctions are *and*, *so*, *but*, *therefore*, and *however*. In Grice example, (Grice 1975), the sentence "He is an Englishman; he is, therefore, brave." is used to conventionally implicate rather than literally say that the man's being brave follows from his being an Englishman. We can also see a conventional implicature in, "Umar is a Padangese, and therefore, he is good at business" to implicate that "Every Padangese is good at business." Another example is given by Yule (1996:45) using coordinating conjunction "but". The utterance, "I gave her money, but she refused it." consists of two information, "I gave her money" and "She refused the money." implicating unexpected situation. Based on the description above, the taxonomy of implicature so far can be described as follows:



### 2.4 Politeness and Implicature

According to Kasper (in Mey, 1998), politeness can be considered as conversational maxim, a face-saving activity or as a conversational contract (Fraser, 1990). Kasper clarifies that conversational view sees politeness principles as a complement to Grice's cooperative principles. The cooperative principle controls conversation whose purpose is optimally efficient transmission of information. Lakoff (1989:64) contends that the principle of politeness addresses relational goals, which mainly serve to reduce friction in personal interaction. Politeness principle "minimize the expression of impolite beliefs" was introduced and elaborated by Leech (1983) into six interpersonal maxims: (1) Tact maxim (minimize cost to other, maximize benefit to other), (2) Generosity maxim (minimize benefit to self, maximize cost to self), (3) Approbation maxim (minimize dispraise to other, maximize praise of other), (4) Modesty maxim (minimize praise of self, maximize dispraise of self), (5) Agreement maxim (minimize disagreement between self and other, maximize agreement between self and other), and (6) Sympathy maxim (minimize antipathy between self and other, maximize sympathy between self and other).

The relation between politeness and implicature can also be seen from the “face-saving view” proposed by Brown and Levinson (1987), who believe that communication is a purposeful-rational activity. They share Goffman’s concept of face (1967) that an individual involved in a communication activity publicly manifests self esteem. Social members are endowed with negative face (the want of self determination), and positive face (the want of approval). According to this view, any kind of linguistic act which has a relational dimension is seen as face-threatening, and needs to be counterbalanced by appropriate acts of politeness. Speakers who intend to do a face-threatening act (FTA) have to determine how much politeness is appropriate to counterbalance the disruptive effect of an impolite action. The speaker’s assessment will be determined by: (1) social distance between speaker and hearer, (2) their relative power, and (3) the degree of imposition associated with the required expenditure of goods or services.

Any individual involved in a conversational act, will try to use whatever resources available to reach a maximum efficiency in transferring the information, but at the same time does not make other interlocutors lose face. According to Brown and Levinson (1987), there are five pragmatic super strategies for doing politeness, the selection of which is determined by the degree of face threat. The five strategies are bald on record (directly performs FTA), positive politeness (attention is paid to the hearer’s positive wants), negative politeness (attention is paid to the hearer’s negative wants), and off-record (avoid responsibility of doing it), and don’t do FTA. Implicature as the implied meaning generated intentionally by the speaker can be used as one of the off-record super strategies. It can be used to alleviate offensiveness or criticize politely.

### **3. METHODOLOGY**

This study employs qualitative and descriptive methods with the presence of a simple statistical data for describing the occurrences of the intended features. Because this study tries to analyze interaction between addresser and addressee, it can also be considered as an interaction analysis (Nunan, 1992:161). The data were taken from one episode of the first season of *Take Me Out Indonesia* which was carried out on November 13, 2009 with approximately 120 minutes of airing time. *Take Me Out Indonesia* is a combination of reality and dating show, cased up in a game show format. In the show, a man searches for his desired soulmate among 30 beautiful and talented women. The man is evaluated by the women based on a number of considerations such as physical appearance, expertise, profession and personality. If the women like the man, they will keep the light on. If they do not, the light will be turned off. This match show is broadcasted every Friday at 21.30 to 23.30 on an Indonesian TV station, *Indosiar*. In order to make the data analyzable, the episode selected was firstly recorded to avoid many practical difficulties of data collection (Wray *et.al.* 1998). The audio data were recorded and transformed into transcripts. After the researchers carefully read the transcripts, the utterances of the presenters and the other participants were distinctively identified based on conversational implicature framework proposed by Grice (1975). Every utterance containing implicature is taken out from the transcripts and numbered. To facilitate the analysis, every word or phrase in which the implicature lies is underlined and examined.

### **4. FINDINGS AND DISCUSSION**

#### **4.1 The Occurences of Conversational Implicatures in *Take Me Out Indonesia***

The findings show that in one episode taken as a sample of this study, implicature occurs in the show 204 times. The occurrences are divided into two categories, generalized conversational implicature and particularized conversational implicature. This categorization is based on the inferences to figure out the conveyed meaning, which is then matched with the Gricean Maxims. The generalized conversational implicature in the participants’ expressions occur more

often than particularized conversational implicature. The comparison of the occurrence is 59.8%: 40.2%. The writers classify these occurrences of generalized conversational implicature into 10 points based on their function in the conversation, namely to imply: (1) the opposite, (2) the invalidity of the present, (3) 'not all', (4) previous event, (5) actual position, (6) equality or similarity, (7) fallibility, (8) the next action, (9) others of similar kind, and (10) contradiction with the actual condition. While the occurrences of particularized conversational implicature are classified into two main categories based on the inferences that the hearer needs to figure out the conveyed meanings and the purpose that the speaker expects to obtain. Related to the needed inferences, they fall into two classifications: (1) the specific knowledge inferences and (2) general knowledge inferences. While based on politeness, the classifications are: (1) Effectiveness of a polite criticism, (2) Maximum efficiency of communication, (3) Minimum degree of an imperative's imposition, (4) Alleviation of other's self offensiveness.

Our classification does not explore further Levinson's (2000) division of generalized implicature to Q-Implicature (*Persib scored three goals* for scalar implicature and *I believe that there is life in Mars* for clausal implicature), I-Implicature (*I brushed my teeth and went to bed*), and M-Implicature (*Amir caused the boy to cry*). We prefer to classify conversational implicature based on its functional, inferential, and politeness categories. The occurrences of the two conversational implicatures can be seen in the following table.

CONVERSATIONAL IMPLICATURE	
GENERALIZED	PARTICULARIZED
Function-based classification	Inference based classification
To imply:	
the opposite	• The specific knowledge inferences
the invalidity of the present	• General knowledge inferences
'not all'	
previous event	
the actual position	<b>Politeness based classification</b>
equality or similarity	• Effectiveness of a polite criticism
fallibility	• Maximum efficiency of communication,
the next action	• Minimum degree of an imperative's imposition
others of the similar kind	• Alleviation of other's self offensiveness
contradiction with the actual condition	
<b>122</b>	<b>82</b>

#### 4.1.1 Generalized Conversational Implicature

The applications of generalized conversational implicature occur 122 times or about 59.8% of the whole conversational implicatures that the presenters use in their utterances during the episode XXII of *Take Me Out Indonesia*. Conversational implicature arises without reference to any particular features of the context. In other words, it can be simply interpreted without referring to any special background. It follows the Grice's Cooperative Principle.

1. To imply the opposite

- (1) C: Kami kembali untuk anda, pemirsa setia kami di *Take Me Out Indonesia*. Ini saatnya menghadirkan pria single kedua. Namun, sebelumnya kita nyalakan lampu mereka dulu. Nyala! (Sound of the turned-off lamps) Satu pendatang baru langsung menemukan pasangannya. Ini harusnya jadi motivasi, lagi penggerak buat para senior. Ayo lebih giat lagi mencari. Mungkin pria single kedua yang akan memikat hati anda. Tunjukkan dirimu! <music> Bro. Selamat malam, Bro.
- R: Selamat malam, Choky.

In expression "*Ini harusnya jadi motivasi, lagi penggerak buat para senior.*" ("This should be a motivation and driving force for the seniors."), the phrase "the seniors" implies that if there are seniors there must be also juniors. It can be said that the word junior is the opposite of the word senior. In this case, the word refers to the participants who have participated earlier and latter in the program.

- (2) C: Inilah awal perjumpaan yang saya katakan, dimana awal perjumpaan kita tadi, Pemirsa. Semua dimulai dari pandangan pertama. Pendatang baru kita minggu ini di *Take Me Out Indonesia* serius mencari pasangan mapan dan kamu adalah tipe pria yang dia cari. Pria ini bergerak super cepat, Pemirsa. Dan dia memilih pendatang baru kita malam ini, Elsa, sang wiraswasta otomotif dan pengusaha katering. <music> Hello, Elsa. Selamat, Bro atas pilihan anda.
- H: Thank you.

In expression, "*Pendatang baru kita minggu ini di *Take Me Out Indonesia* serius mencari pasangan mapan dan kamu adalah tipe pria yang dia cari.*" ("Our new comer this week in *Take Me Out Indonesia* seriously looks for a settled soul mate and you are a kind of man she is looking for."), the phrase "new comer" refers to the female participant who stands behind the podium. The literal opposite of the word 'new' is 'old'. 'Old' in this context does not refer to the scales of age but to the time when the event took place. The words 'new' and 'old' in the utterance (2) can be simply interpreted as early and later. Therefore, if there is a new comer, there must be the old or the earlier one/s.

2. To imply the invalidity of the present

- (3) C: ... Pria ini begitu percaya diri. Saya pinjam kacamatanya saja auranya sudah kerasa bahwa dia seorang pekerja keras. Tentukan pilihanmu sekarang. Lima, empat, tiga, dua, satu. (Sound of the turned-off lamps) Tenang, tenang, tenang. (sound of the turned-off lamps) Woi, woi. Slow, slow, Ladies. Pake dulu kacamatanya, Sob. (more sounds of the turned-off lamps) Wow! Santai, Rudi. Pendapat kamu calon dokter gigi?.
- Dr.G: Menurut saya, a...(.) dari pertama ngeliatnya... Oke, sebenarnya saya kurang suka sama jaketnya. Tapi nggak apa-apa. Ya, okelah gayanya. Sama kaya saya usaha distro, ya? Pengen tahu aja sih kaya apa kehidupannya dia.

In expression, "*Pendapat kamu calon dokter gigi?*" ("Your opinion, the would-be dentist?"), the phrase, "calon dokter gigi" ("would be dentist"), means that the addressee is not currently a dentist. At least it does not happen in the present but it does have a big chance to occur in the future. In other words, 'a dentist to be' is not already a dentist. Without "calon dokter gigi", it can be assumed that the person whom the speaker talks to is a dentist at the time the utterance is uttered. Therefore, the sentence infringes the statement's validity at the time it is being uttered.

3. To imply 'not all'

- (4) C: Mungkin kamu mau berinteraksi dalam bahasa Inggris sebelumnya?  
O: Do you like some kinds of music, jazz maybe?  
R: Basically, I like (1.0) everything. I like all kinds of music but specifically, well, I like pop, I like a rock, but jazz (.) it's ok.  
C: ... Pemirsa, saya ajak anda untuk menyaksikan tayangan TV berikut. Beberapa wanita masih menyalakan lampu. Sesaat lagi saya akan meminta mereka untuk menentukan pilihan apakah lanjut untuk mengenal Rai lebih dalam atau tidak sama sekali. Tentukan pilihannya nanti sesaat lagi setelah pesan-pesan berikut. Tetap hanya di *Take Me Out Indonesia*. <cheers & applauses>

In the game, there were 30 women participating on the stage. Therefore, in expression "*Beberapa wanita masih menyalakan lampu.*" ("Some women still keep their lights on."), the expression, "Beberapa wanita" ("some women") means that not all 30 women kept their lights on. Perhaps, it is just two or a half of them. Expression 3 uses scalar implicature which basically means that when any form in a scale is asserted, the negative of all forms higher on the scale is implicated (Yule, 1996). Scalar implicature usually implicates not most, not many, not always and so on.

4. To imply previous event

- (5) C: Coba kita lihat, ya. Kita lihat. Katanya sih anda terlalu kurus, Bro. Tapi dia tetap menyalakan lampu untuk anda. Nita.  
N: Bertobatlah kamu, Octa, untuk terus mematikan lampu. Kasih kesempatan dulu dong, Octa. Ini baru ronde pertama. Kenapa sih?  
O: Abis dari awal, aku nggak suka lihat dia. Pas keluar aku nggak suka pokoknya.  
N: Okelah, Choky.

In expression "*Bertobatlah kamu, Octa, untuk terus mematikan lampu.*" ("Repent for keeping your light off, Octa."), the word "bertobatlah" ("repent") implies that Octa has done the same thing before, for twice or more. The word 'repent' means begging for one's forgiveness for doing an unfavorable thing repeatedly. While the word 'keeping' means doing something continuously. These two words indicate that there is one or some related events happened before the expression is uttered.

- (6) R: Hai, cewek cantik-cantik. (cheers) Nama saya Ridwan, umur dua puluh tiga tahun, profesi wiraswasta, *ta ye?* <laugh>  
C: Namanya Ridwan duapuluh tiga tahun, dia seorang wirausahawan. Ada lagi yang ingin anda sampaikan? Apalagi, mungkin prinsip anda? Apa anda seorang muslim atau anda seorang kristiani?  
R: Hmm, (.) agama saya muslim.  
C: Kita beri kesempatan dulu. Silahkan

In expression "*Ada lagi yang ingin anda sampaikan?*" ("Is there anything else you want to say?"), adverb "lagi" ("more") implies that the person whom the speaker talks to has said something before the utterance is uttered. By saying 'else', the speaker gives him another chance to do the same action as what has happened previously.

5. To imply the actual position

- (7) C: Tetap semangat ya, Bro. Ada yang begitu lho, Brother. Sukses diluar sana, Bro. Sampai ketemu lagi, Bro. Penuh harapan, penuh harapan. <music> Rudi kelihatan cukup terpukul dengan keadaan ini. Dia ditolak oleh duapuluh

sembilan wanita cantik. Sekarang dia ada di backstage bersama dengan Yuanita.

- C: Kita kembali ke panggung utama. Disini, dibelakang saya, ada duapuluh sembilan wanita cantik belum menjatuhkan pilihannya kepada pria single yang kedua. Sekarang saatnya kembali bermain. Nyala! <sound of the turned-on lamps>

The expression, “*Kita kembali ke panggung utama.*” (“Let’s back to the main stage.”) implies that the speaker is not yet in the position that he describes or states. The presenter is not in the main stage at the time he utters the expression. He was at the backstage talking and pleasing the man who was turned down by all females participating in the game.

6. To imply equality or similarity

- (8) C: Kalau Obi, gimana pendapat kamu? soalnya lampunya masih nyala nih sekarang.  
O: Saya memang... (..) Kelihatannya dia tenang, calm, berwibawa dan satu lagi dia bekerja. Berbeda dengan saya. Saya bukan kantoran dan dia bekerja dikantoran. Sepertinya bisa saling melengkapi.  
C: Dia seorang penyanyi juga, Bro. Dan bahasa Inggrisnya juga bagus.  
O: <laughs>

In expression “*Dia seorang penyanyi juga, Bro.*” (“She is a singer too, Bro.”), the word “juga” (“too”) implies that there is more than one singer in the place in which the utterance is being spoken. It means that the profession or hobby of whom the speaker talks about is the same as the person’s whom the speaker is talking to.

7. To imply fallibility

- (9) C: Kita kembali lagi berjumpa dengan anda, masih dengan pria single yang berusia tigapuluh tahun dia bernama Rai. Dia seorang skenario planning officer, punya dua pekerjaan sekaligus, seorang bankir dan juga dosen. Mapan, smart dan hidupnya dikelilingi oleh keberuntungan. Dan karena tampaknya pria ini juga cukup religius dia melakukan pekerjaannya dengan penuh suka cita dan penuh kebahagiaan dan pasti berkat itu mengejar, Bro. Keren. ... Dan Rachel bertahan. Wow! Hai, cantik, selamat malam. Apa yang ingin kamu ungkapkan?  
R: Dia bagus. Dia mandiri banget, ya. Jarang cowo umur segitu udah mapan.

In expression “*Dan karena tampaknya pria ini juga cukup religius dia melakukan pekerjaannya dengan penuh suka cita dan penuh kebahagiaan dan pasti berkat itu mengejar, Bro.*” (“And because it seems that this man is religious enough, he does the duties gloriously and with full of happiness then the blessing must follow.”), the phrase “cukup religius” (“religious enough”) indicates the speaker’s doubt in assessing something. It implies that the speaker assumes the man is not totally religious. The speaker may have used this diction to avoid the responsibility of being absolute since he does not really know the man whom he talks about well.

8. To imply the next action

- (10) O: Hal yang pastinya jadi masalah itu adalah masalah perbedaan menurut saya. Perbedaan dalam segala hal, perbedaan dalam memandang sesuatu walaupun hal itu simpel. Tapi kalau masing-masing pasangan dari kedua belah pihak tidak saling pengertian dan memahami perbedaan, itu bisa menjadi masalah even the simple thing. <applauses & cheers>  
C: Jawaban yang bagus, Obi. Siapa yang kira-kira akan anda pilih? ... Apakah

Rai akan mematikan lampu Rachel? Dia bergerak ke Rachel dulu. (2.0) O, luar biasa ternyata hatinya berbicara lain. Obi kamu dipilih akhirnya setelah melewati satu fase di *Take Him Out Indonesia*. Obi gagal. Sekarang Obi datang di *Take Me Out Indonesia* dan dipilih oleh pria single ini. Hai, Obi dan Rai selamat untuk pilihan anda.<music>

R: Terimakasih Choky.

In utterance, "*Dia bergerak ke Rachel dulu*." ("He moves to Rachel first."), the word "first" implies that the person whom the speaker talks about will do something after what he is explaining at the time it is being uttered. There will be one or some other similar actions or events but probably with different objects. As we can see above, expression (10) implicitly shows that after moving to Rachel, the person will do something else such as moving to other participants.

9. To imply the others of the similar kind

(11) C: ... Pemirsa, kita kembali lanjutkan permainan, menghadirkan pria single berikutnya. Nyala! <sounds of the turned-off lamps> Baru dua wanita yang menentukan pilihannya terhadap seorang pria dan ini adalah pria single yang ke empat. Kita siap menghadirkan dia, tapi sebelumnya saya mau mengkonfirmasi dulu, Ladies. Are you ready? ... Dan inilah pria yang keempat. Segera tunjukan dirimu. Gue mau ngaca dulu dikaca matanya, nih. Gile! Asyik, Man! Selamat malam, Bro.

R: Selamat malam, Choky.

This kind of conversational implicature occurs many times in the show. In expression, "*Dan inilah pria yang keempat segera tunjukan dirimu*." ("And this is the fourth man. Show yourself immediately), the word "keempat" ("fourth") implies that if there is the fourth, there must be the first, the second and the third. Perhaps, there will also be the fifth and so on. This single numerical word enables the hearer to interpret that there are some other similar things from the same category or some other men as in the expression above.

10. To imply contradiction with the actual condition

(12) N: Bagus tuh. Coba kalau aku jadi peserta, aku bakalan nyalain lampu buat Awan. Beneran deh. Thank you. Choky.

C: Pemirsa, saya akan meminta Awan untuk melakukan satu tindakan nyata. Matikan empat sisakan tiga yang terbaik untuk mendapatkan pertanyaanmu. Silahkan.

A: Oke.

In expression, "*Coba kalau aku jadi peserta, aku bakalan nyalain lampu buat Awan*." ("If I were a participant, I would turn on my light for Awan."), the subordinate clause, "If I were" implies that the speaker is not a participant at the time it is being uttered. Most of the features of this conversational implicature in the show can be classified into conditional clause where a statement is used to indicate someone's wish, which is contradictory to current situation.

#### 4.1.2 Particularized Conversational Implicature

Particularized implicatures occur 82 times or about 40.2% of the whole conversational implicatures that the presenters used in their utterances during the episode of *Take Me Out Indonesia*. Particularized conversational implicature can be recognized through some special knowledge and inferences. The researchers of this study classify the applications based on inferences they need to figure out the conveyed meaning and the motives of saving-face they may contain as follows.

#### 4.1.2.1 Inference based classification

##### 1. Specific knowledge inferences

In order to figure out the conveyed meaning, some inferences related to the game's rules or the procedures applied in the show are needed. If the audience does not know the rules of the game, they will not be able to make sense of the implicature. Consider the following expression.

- (13) C: Oke. Hendra tiga puluh lima tahun, pengusaha otomotif dan pintar memasak. Tentukan pilihanmu sekarang! Lima, empat, tiga, dua, satu (some lamps are being turned off) O, disini kita melihat ada dua puluh enam lampu dimatikan oleh masing-masing pesertanya, Pemirsa. (disappointment expression of the audiences) Ladies, begitu cepatnya anda sekalian memencet tombol-tombol itu. ... Kita beri pertanyaan pertama untuk tiga wanita ini. Silakan, Bung Hendra.
- H: Dalam kehidupan kalian sudah berpengalaman. Dan yang ingin saya tanyakan adalah untuk kedepannya apakah kalian akan melihat kedepan atau selalu kebelakang?

To know the meaning of “memencet tombol-tombol itu” (“pushing down that buttons”) in utterance, “*Ladies, begitu cepatnya anda sekalian memencet tombol-tombol itu.*” (“Ladies, how fast you are *pushing down* that buttons”, the audience should draw some knowledge about the game's rule. The rule is a kind of convention like when we are using the colors of *red*, for *stop*, *orange*, for *watch out*, and *green* for *go on*, in our traffic regulation. In this show, lamps are very crucial instruments since the decision to accept or eliminate a man is represented by whether the lamps were on or off. Therefore, expression (13) means that the women were very sure in deciding to eliminate a man perhaps because the man is unimpressive for the women.

- (14) C: Jadi, katanya wanita ini nggak siap kalau anda terlalu aktif bekerja. Apakah benar dengan alasan tersebut seperti itu dia harus mematikan lampu?
- P: Nggak juga. Berati dia memang belum mengenal saya yang sebenarnya.
- C: Oke, Nita.
- N: Aduh, Eka.

To understand the meaning of expression “*Oke, Nita.*” in conversation (14), we have to refer to the convention used in the game. Calling names between the presenters on the stage can be interpreted as inviting or asking the presenter's partner to speak. This setting may be not explicitly socialized and stated but it can be understood through some observations such as participating directly or watching the show at least more than once.

##### 2. General knowledge inferences

To understand the conveyed meaning of an utterance, some inferences related to various fields are needed. Generally, the needed knowledge is considered as assumptions or general facts that most people tend to accept or believe. It includes science, movie, culture, etc. Consider the following expressions.

- (15) C: <laugh> Bro, matikan satu lampu dan bawa pasanganmu kemari. (2.0) dan dia menuju arah Sisi tapi, (1.5) ternyata dia mematikan lampu Sisi dan menerima Octa. <cheers & applauses> Selamat Octa. <music>
- C: Dapatnya model. Gimana, Bro? Asyik nggak? Asyik dong.
- A. Asyik, keren dong.

In interpreting the expression, "Dapatnya model. Gimana, Bro? Asyik nggak? Asyik dong." ("You got a model. What do you feel? Isn't it cool?"), the audience should draw some knowledge about the relation of human characteristics and their profession. It is assumed that models tend to have an excellent physical appearance and good financial condition. Not every woman can be a model so that the profession is quite prestigious. It seems to be very proud and beneficial for those who have them as a close friend. In this context, the speaker assumes that the male participant must be very proud in getting a model as a prospective wife. It is supported by the answer of the man getting the model as a couple, "Of course, it's cool."

- (16) A: Saya meluangkan waktu untuk hadir di *Take Me Out* Indonesia untuk mencari pasangan yang terbaik untuk hidup saya.  
 C: Wow, Bro. Selamat malam. Begitu kaget saya melihat kedatangan anda seperti itu. Saya jadi inget itu dulu loh, filmnya Sabrina. Berarti anda mencari perhatian, ya?  
 A: Iya, baik terima kasih.

In interpreting the expression "Saya jadi inget itu dulu loh, filmnya Sabrina." ("I remember of an old film, *Sabrina*"), the audience needs some assumed knowledge toward movies to catch what point that the speaker relates between the film and the present condition. In that show, the speaker comments on the particular way of a participant when he is coming to the stage that he imitates a style from a character in *Sabrina* movie.

#### 4.1.2.2 Politeness based classification

##### 1. Effectiveness of a polite criticism

The speaker implies his/her disagreement to the hearer. The conveyed meaning lies behind a statement or expression of seeking confirmation. To figure out that an utterance contains criticism or not, we should draw some knowledge related to the context in which the utterance occurs. Consider the following expression.

- (17) N: Cerita tentang kehidupannya. Dia tidak menyentuh hati kamu gitu, ya.  
 ???: Kurang kali ya. Awalnya sih kelihatannya lucu, orangnya interaktif, tapi kok puitisnya terlalu dangdut banget, ya.  
 S: Sama apa tadi?  
 ???: Terlalu puitis sama dangdutnya.  
 N: Puitis sama dangdutnya. Tapi tadi kamu menikmati banget, joget-joget paling heboh lagi.  
 ???: Oh ya?!

This utterance "Puitis sama dangdutnya. Tapi tadi kamu menikmati banget, joget-joget paling heboh lagi." (His poetic words and *dangdut*. But you've just really enjoyed it and danced racyly"), is addressed to a female participant who assertively states that she does not like the attitude and the music that a male participant has shown to her. However, the presenter finds that there is irrelevance between what she has just said and expressed. Instead of explicitly judging that the person lies or wrong, the speaker or in this case the presenter tries to imply the criticism by retelling and remembering the participant about her contradictive attitude. This implicature enables the speaker to put forward his/her criticism informally with a more acceptable way, so the hearer will feel less threatened.

##### 2. Minimum degree of an imperative's imposition

It is no doubt that a presenter of a game show has a responsibility to manage the participants and the audiences. Therefore, she/he should find the best way to direct and urge

when the participants or the audiences do something off the track or do not do something they have to do without making them feel uncomfortable. In this situation, implicature is very helpful to use. Consider the following example.

- (18) C: Pemirsa, saya akan meminta Awan untuk melakukan satu tindakan nyata. Matikan empat sisakan tiga yang terbaik untuk mendapatkan pertanyaanmu. Silahkan.  
A: Oke.  
C: Saya lihat Awan belum mematikan salah satupun lampu daripada wanita-wanita ini. Ayo Awan.  
A: Maaf ya.

The utterance "*Saya lihat Awan belum mematikan salah satupun lampu daripada wanita-wanita ini.*" ("I see that Awan still does not turn off any lamps of these women.") is a declarative sentence. However, it implies an imperative purpose. Through the utterance, the presenter reminds a participant that he does not do what he has to do and urges him to do his proper action immediately. As we can see, the utterance does not explicitly convey the command but lies behind a statement instead. This implicature also manifests in another form as in the following expression.

- (19) C: Kita kembali dipertunjukkan, pemirsa, dengan pria singel kita yang keempat dan dia sudah memperkenalkan diri tadi namanya Ridwan dua puluh tiga seorang pengusaha dan para wanitanya pun sudah menentukan pilihannya sekarang kita masuk ke level berikut dari perkenalan yang masih penasaran sama Ridwan. ... Sudah siap, Bro.  
R: Sangat siap.  
C: Saya berikan panggung ini untuk anda, Brother, ya. Ceritakan sebebaskan tentang Anda pada mereka.

The expression, "*Saya berikan panggung ini untuk anda, Brother, ya.*" ("I give this stage to you, OK, Brother.") does not simply mean that the speaker gives the physical form of the stage to the hearer. It implicitly means that the speaker as a presenter asks the hearer to introduce himself and do some performance in front of all audiences and female participants. In figuring out the conveyed meaning behind both expressions above, the hearer should have some knowledge related to the context in which they occur. The synecdoche of a whole to represent a part (the whole stage for the performer) is used rather than command.

### 3. Alleviation of other's self offensiveness

It is quite inappropriate for a good presenter of an entertainment show to judge or explicitly state what he/she considers as bad or ugly since they speak in a public area in which manner and behavior is very influential for gaining audiences attention. For good impression, a presenter may just state it vaguely by using implicature as in the following expression.

- (20) W: Aku suka suaranya. Bagus. Bagus banget suaranya. Cuman, (1.0) Aku kurang suka sama gayanya aja. Kayanya terlalu gimana, ya? Sama logatnya terlalu Batak. <giggles> Maaf, ya. Maaf, maaf. Kayanya terlalu tengil banget.  
C: Tengil? Coba, Bro  
W: Pas keluar jadinya... Udah pakaian gitu. Jadi, (..) gimana, ya...  
C: Bro, jadi nyesel nggak dengan gaya yang natural seperti yang anda lakukan sehari-hari ini?  
R: Nggak, Choky. Nggak.

To figure the implicature of expression *Bro, jadi nyesel nggak dengan gaya yang natural seperti yang anda lakukan sehari-hari ini?* ("Bro, do you regret or not with this natural style as what you do everyday?") we should know that in the show the man that the speaker talks about has a very silly appearance and behavior. Some participants say that he is so absurd. It seems that the presenter has the same opinion with them. Therefore, to keep his good image and also avoid the man from being uneasy, he decides to say the man's appearance and behavior as 'natural style' since this phrase has a more save impact for the hearer.

#### 4. Maximum efficiency of communication

A presenter is responsible for the limited time of the show or event. She/he must manage a situation in a game show where time is a very crucial factor for the show's success. In this case, presenters were required to be efficient and effective in speaking, leading participants but also entertaining audiences. Therefore, sometimes they do not have to put everything across, they may just indicate what they were going to convey with minimum use voice and gesture but maximum efficiency of communication is reached. However, this is not an instant process. It needs certain shared knowledge or at least continuous uses among the users.

- (21) A: Pas sih, pas banget buat aku. Tapi tadi dia bilang, dia serius banget untuk kedepannya. Untuk married banget gitu. Lagian umurnya tigapuluh dua tahun dan aku duapuluh dua tahun.  
N: Tapi ini bukan karena kamu melihat dari segi umur, kan?  
A: Bukan, bukan. Aku tadi udah bilang, kan. Pertama kali dia datang, aku lihat dia ganteng banget, cakep banget dan senyuman kamu itu, menggoda banget.  
N: Oke, thank you. Choky.

The utterance "*Oke, thank you. Choky*" above is the expression of a presenter to another one. She invites her partner to speak without explicitly say, "It is your turn to speak now, Choky." Calling name between presenters in the show can be the sign of handing over the turn for speaking or interviewing the participants. Although using this strategy violates quantity maxim, both presenters effectively understand what each means. It may be because of the intimacy that is established between them as presenters in the same show for many episodes. This makes them tend to be more sensitive in understanding one to another without being very explicit. In media studies, to understand a sign, we need to refer to the code where the sign is used. Each of the presenters has already got a common understanding that calling names is a code for turn-taking. This convention is required to keep the show not only interesting, but also attractive for advertising industries. This is in line with the politeness principle of generosity (minimize benefit to self, maximize cost to self) proposed by Leech (1983).

## 5. CONCLUSION

To conclude, the discussion has shown that conversational implicature can be discussed in terms of its functions or information we use to draw conclusion about it. These two factors can be easily identified in a television game show. In this show, conversational implicature takes place in the context of communication and the context game. The result of this study may just reflect a part of the conversational implicature that the presenters apply in the show but it perhaps will give more references and further considerations for language students in their studies and even broadcasters within their communications. A broader scope and more varied samples related to this investigation are highly recommended in order to confirm these findings and to explore more possible theories.

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## **ABSTRACT**

This paper is a pragmatic study that aims at investigating conversational implicature that the presenters of *Take Me Out Indonesia* operate within their utterances along with the possible implications that lie behind the implicature. The episode XXII of the show was chosen purposively as the sample. Qualitative method was employed in processing the transcription of the 204 recorded implicature data. The intended features were identified, classified, calculated and then separately analyzed based on conversational implicature theory proposed by Grice (1975). The result shows that the presenters tended to use generalized conversational implicature rather than the particularized. Based on the functions, inferences, and motive it contains, generalized conversational implicature can be classified into ten categories implying: (1) the opposite, (2) the invalidity of the present, (3) not all?, (4) previous event, (5) actual position, (6) equality or similarity, (7) fallibility, (8) next action, (9) the others of similar kind, and (10) contradiction with the actual condition. Particularized conversational implicature is classified into two main categories based on the inferences that the hearer needs to figure out the intended meanings and the motives that the speaker expects to obtain. The needed inferences fall into two classifications: (1) the show's settings inferences and (2) general knowledge inferences. Based on the motives, the classifications are (1) Effectiveness of a polite criticism, (2) Maximum efficiency of communication, (3) Minimum degree of an imperative's imposition, (4) Alleviation of other's self offensiveness.

*Keywords:* conversational implicature, maxims, inferences, meaning, game show