# Implicature within Script Play of Oedipus Rex by Sophocles

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*Abstract*—**Oedipus Rex as has been analyzed from many points of view such as psychoanalysis, literature or even theology. In this research, the Oedipus Rex will be analyzed from the eye of stylistic pragmatics which is implicature. The objective of this research is to reveal the real meaning lying inside the language as the pedagogical purpose. The focus of the analysis is implicature and the sub focus are types of implicature and maxim Grice. The source of data is dialogues within the script play which is collected by library method. Data is then analyzed using descriptive qualitative method to solve factual issues despite of testing hypothesis. The last stage is to present the result using informal method which means presenting result by using words instead of numbers and statistic. The result of analysis shows if there are two kinds of implicature which are implicature conventional and conversational and maxim cooperative, quantitative, qualitative, way and relevancy.**

*Keywords—implicature; maxim grice; and stylistic pragmatics*

## I. INTRODUCTION

Human, language, and culture are interrelated unit of life. The union may form a literary art. Literature is viewed as replication of the real word and transformed into a set of words. But we do know if the truth within a literary art does not the same truth in the real world. The truth within literary art is primarily a matter of linguistic perception that the truth of fiction lies in its rhetorical power, not in its likeness to reality. Still, it is true if fiction is rooted from reality that keeps people bounded to all literary genres [1,2].

Literature may be seen as a foregrounding. As a foregrounding, literature means as language which has unique characteristics which make it different from other kind of language. The second perspective is literature as an integrated language. Literature is a complex relation of linguistics components and other elements. Literature may also be seen as fiction. As fiction, literature is an imagination derived from the real world [3-5].

Oedipus Rex by Sophocles rejected the contemporary world of conservative; Homeric, or aristocratic and suggested a loss of heroism. Sophocles was very cautious and well-ordered author who did not write something randomly. As a tragedian, he was working in formal tradition which was required the imposition of a shape upon the subject-matter such as the form of play, the scene, the ode, the speech, the sentence. In Sophocles' hands, tragedy which is originally disquieting since horrible things occur becomes a sacrifice ritual done by heroes in pertaining their principles and standards [6].

Literature can be viewed from stylistics which tries to discover deep understanding of a text in order presenting an appropriate understanding. The main object in stylistics is literary art. In order to discover the meaning of a text, stylistic uses linguistics description. The goal of stylistics is to explore language and language use creativity. Two functions of stylistics' analysis are interpretation literary and pedagogical grammar [7,8].

The study of stylistics has set free the boundary of linguistic learning. Chomsky who proposed syntactic structures only viewing 'A generative grammar is a formal System (of rules, later of principles and parameters) which makes explicit the finite mechanism available to the brain to produce infinite sentences [9].

Black suggested the usage of applied linguistics in studying literature. She considers pragmatics is the study of language in context, and the ways in which novelists create character and situation [10]. Pragmatics was initiated by Morris, Carnap, and Pierce for whom syntax addressed the formal relations of sign to one another, semantics the relation of signs to what they denote, and pragmatics the relations of signs to their users and interpreters which must be related to the context existed [11-13].

Brown and Yule stated if context is usually understood to mean the immediately preceding discourse and the situation of the participants. In other word, context gives the readers extra information for understanding the utterance since utterance does not occur in empty space. Context is classified out of text into three contexts which are the situational context, the background context and the co-textual context [10,14].

### A. Grice's Theory of Maxim

Grice suggested if there is a set of over-arching assumptions guiding the conduct of conversation. In Grice's perspective a conversation does not stand solely since there are guidance in managing a success conversation. The guidelines are identified by Grice into four basic maxim of conversation which are the maxim of quality, the maxim of quantity, the maxim of relevance and the maxim of manner [15].

Levinson pointed if the maxims tend to be violated since no one actually speaks such a way the whole time. Relatively, in most ordinary conversation, where these guidelines are oriented to, such that when the conversation was not conducted according to their specification, hearers may assume if there is another meaning of the utterance [16-18].

### B. Grice's Theory of Implicature

The idea of implicature was proposed by Grice. Implicature in Gricean terms if the uttering of a sentence $\phi$ in a given context licenses the inference that $p$ even though the proposition $p$ is something over and above what the speaker actually say, then he has implicated that $p$ and $p$ is an implicature (or implicatum). In other word, implicature refers to other meaning of what is literary stated [19].

Grice classified implicature into two which are conversational and conventional. The first sort arises since an utterance employs conventional features of words. In a sense conventional implicature is a rather an admission of the failure of truth-conditional semantics to capture all the conventional content or meaning. Properties of conventional implicature are discourse-dietic items and address forms.

Grice's second class of implicature is divided into two subclasses which are particularized and Generalized conversational implicature.

### C. Reviewed Literature

Watson has discovered the usage of Grice maxim in the area of pedagogic [20]. Creative/ imaginative task, requiring frequent re-reading by a pedagogical application of Grice. The research has shown if the students' confidence gained and able to make inference through literature.

Wahyuningsih and Rafli have revealed implicature lies in Stand Up Comedy 4. The research shows if learning linguistic can take domain in the world of entertainment as its filed of research [21].

Emzir et al. have conducted a research of violation in Cooperative principles of Maxim Grice within discussion during Indonesian class. The violation came from the lack of self-confidence attitude from the speaker and the hearer [22].

Mahony who investigates *The Oedipus Rex of Sophocles and Psychoanalysis*. The research discovers three interlocking way which are focuses nearly exclusively on the play's text and not on the broader Oedipal myth in classical times; uncovers Sophocles' erotically charged language and suggestiveness of his apparent, though conflict-laden tautologies; deepened and harmonizes a psychoanalytic approach to Oedipus Rex [23].

Griffith who analyzed Oedipus from theology aspects found if the role of Oedipus and Apollo in the play along lines suggested by 5th century thought which are eternal providence and karma [24].

Carel investigates Oedipus Rex as moral and epistemic ambiguity. This research proposes to anchor the ambiguity in the Freudian notion of conscious by presenting an interpretation that treats Oedipus' knowledge as unconscious [25].

Through this research, the writer will try to discover the values of inferences which imply in the dialogue which may benefit for pedagogical purpose.

The research questions of the research are:

- What kind of implicature of conventional found in the script play of Oedipus Rex?

- What kind of the implicature of conversational found the script play of Oedipus Rex?

- What kind of Maxim Grice found in the script play of Oedipus Rex?

## II. METHODOLOGY

### A. Method

Data is taken from script play of Oedipus Rex. The approach used in this research is qualitative which explores social and humanity matter which relates to human activity and life [26].

The method is used in this research is divided into three steps which are collecting data, analyzing data and interpreting result. Data is collected through library research and analyzed using content analysis. The last stage is interpreting data in informal method which presents the result through words, not numbers or statistics [27].

### B. Technique of Data Analysis

The data will be analyzed using content analysis which uses a set of procedures to make valid inferences from text. Content analysis conducted under a set of procedures which make the research becoming rigorous [28,29].

### C. Credibility of Findings

This research's credibility is ensured by triangulation. The writer consults with two experts from different background. The first is an expert in methodology of research who makes sure the research is conducted in proper manner. While the other expert supervises the content analysis so the result can be valued credible. Spiral technique also used to test and retest the findings until saturation [30].

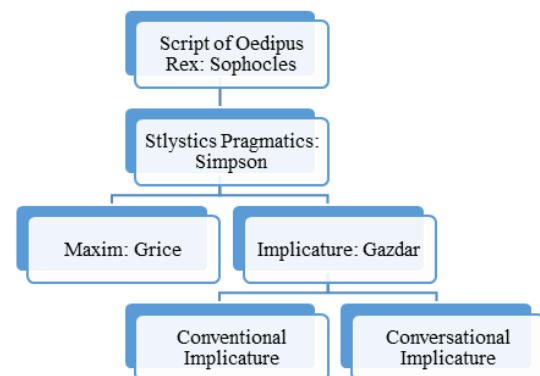The method of the research can be drawn as follow:



Fig. 1.   Chart analysis.

## III. Results

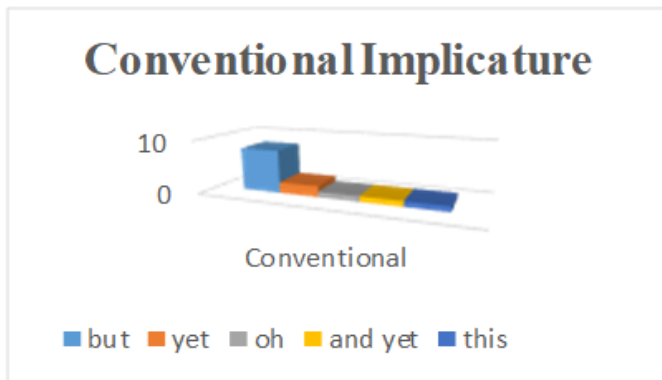| No | Types | Numbers |
|---|---|---|
| 1 | Conventional | 16 |
| 2 | Scalar Quantity Implicature | 12 |
| 3 | Clausal | 27 |
| 4 | Maxim relevant | 5 |
| 5 | Maxim Quantity | 3 |
| 6 | Maxim Quality | 1 |
| 7 | Maxim Manner | 1 |

### A. Research Question 1



Fig. 2.   Conventional implicature.

To answer research questions, the writer read the dialogue within the script play and analyzed them using the formulation suggested by Gazdar [31].

*1) Social dietic*
**OEDIPUS:** For shame! no true-born Theban patriot would thus withhold the word of prophecy.

**TEIRESIAS:** *Thy* words, **O king**, are wide of the mark, and I

For fear lest I too trip like thee...

Social Dietic item **'O King'** implies if the Speaker knows the addressee is a ruler of the country.

*2) Discourse dietic 'but'*
**OEDIPUS:** I heard as much, **but** never saw the man.

**CREON:** He fell; and now the god's command is plain: Punish his takers-off, whoe'er they be.

Dietic item '**but**' implies if something you heard is usually as much as you see.

*3) Discourse dietic 'well'*
**OEDIPUS:** So I heard,

But none has seen the man who saw him fall.

**CHORUS:** Well, if he knows what fear is, he will quail and flee before the terror of thy curse.

Dietic item **'well'** implies that the answer is possibly not as expected by the hearer.

*4) Discourse dietic 'and yet'*
**TEIRESIAS:** And yet this very greatness proved thy bane.

**OEDIPUS:** No matter if I saved the commonwealth.

Dietic item 'And yet' implies in the case mentioned before.

*5) Discourse dietic 'this'*
**TEIRESIAS:** 'This time I left thee. Come, boy, take me home.

**OEDIPUS:** Aye, take him quickly, for his presence irks

And lets me; gone, thou canst not plague me more.

Demonstrative pronoun **'this'** implies the object in a pragmatically given area close to the speaker's location. In this case, this day means to day.

Based on the findings above, it may be assumed if the script play of Oedipus Rex by Sophocles does contain conventional implicature. The conventional implicature itself exists in the words. It can be brought by the social dietic or lexical dietic. Social dietic items such as; Sir, Madam, mate, your honor, sonny, hey, oi have conventionally meaning which understood together. While discourse-dietic items such as: however, moreover, besides, anyway, well, still, furthermore, although, oh, so exhibit the properties of conventional implicatures.
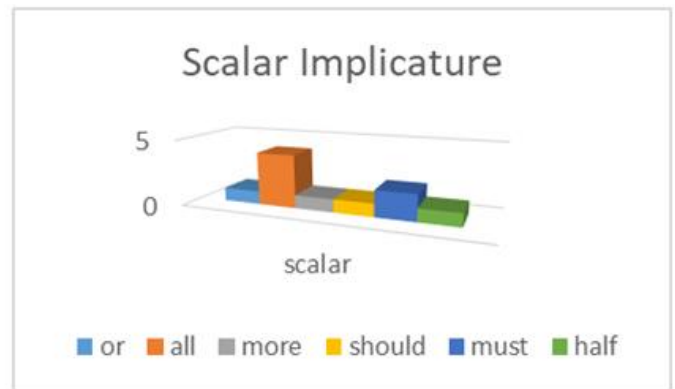
### B. Research Question 2



Fig. 3.   Scalar implicature.

*1) <and, or>*
**OEDIPUS:** What expiation means he? What's amiss?

**CREON:** Banishment, or the shedding blood for blood. This stain of blood makes shipwreck of our state.

He scalar implicature K **~ (p & q);** The Speaker knows not banishment and not the shedding blood for blood

*2) <all, most, many, some, few>*

**OEDIPUS:** Words scare not him who blenches not at deeds.

**CHORUS:** But here is one to arraign him. Lo, at length

They bring the god-inspired seer in whom above **all** other men is truth inborn.

This sentence entails true and the weaker forms (*e2, e3…*

*en*) are true also. The speaker has said A($e_1$) that is true and it entails most other men, many other men, some other men, etc.

*3) <more, some, few>*
**OEDIPUS:** Thou shalt rue it twice to repeat so gross a calumny.

**TEIRESIAS:** Must I say **more** to aggravate thy rage?

This sentence entails true and the weaker forms (*e2, e3…*

*en*) are true also. The speaker has said A($e_2$) that is true and it entails some, few say.

*4) <should, may>*
**OEDIPUS:** What ails thee? Why this melancholy mood?

**TEIRESIAS:** Let me go home; prevent me not; 'twere best that thou shouldst bear thy burden and I mine.

If a speaker asserts **A($e_2$)**, then he implicates **~ A($e_1$)**. The speaker has said **A($e_2$)** that is true and it entails must not bear thy burden and I mine.

*5) <must, should, may>*

**OEDIPUS:** Since come it must, thy duty is to tell me.

**TEIRESIAS:** I have no more to say; storm as thou willst,

And give the rein to all thy pent-up rage.

This sentence entails true and the weaker forms (*e2, e3…* *en*) are true also. The speaker has said A($e_1$) that is true and it entails should, may, etc.

*6) <half, less, little>*

**OEDIPUS:** I but half caught thy meaning; say it again.

**TEIRESIAS:** I say thou art the murderer of the man

Whose murderer thou pursuest.

This sentence entails true and the weaker forms (*e2, e3…*

*en*) are true also. The speaker has said A($e_2$) that is true and it entails less, little caught your meaning.

A linguistic scale consists of a set of linguistic alternates, or contrastive expression of the same grammatical category, which can be arranged in a linear order by degree of in formativeness or semantic strength.

Finding in this research also shown if scalar 'or' and 'may' can also have meaning of clausal implicature which have different inferences.
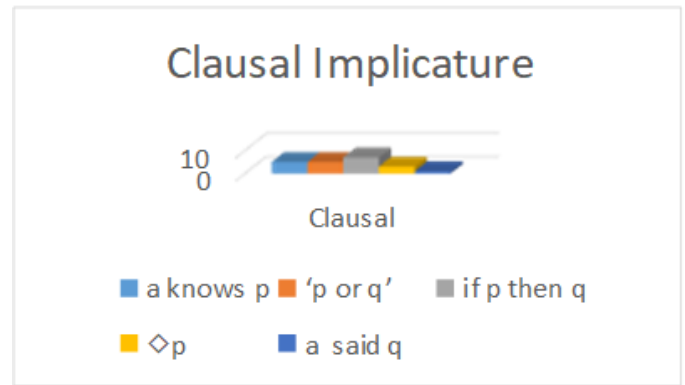


Fig. 4. Clausal implicature.

*a) a knows p*
**PRIEST:** As I surmise, 'tis welcome; else his head Had scarce been crowned with berry-laden bays.

**OEDIPUS:** We soon shall **know**; he's now in earshot range.

If S asserts some complex expression p which:

(I)  Contains an embedded sentence q, and

(II)  P neither entails nor presupposes q, and

(III) There's an alternative expression r or roughly equal brevity which contains q such that r does entail or presuppose q;

(IV) Then by asserting p rather than r, S implicates that he doesn't know whether q is true of false.

i.e. He implicates *a* knows *p* {**P*p*, P ~ p**}

We are in the (epistemic) position to make the stronger statement. We implicate that is possible, for we know, that he is in fact not in earshot range.

*b) p or q*
**OEDIPUS:** What then, thou knowest, and yet willst not speak!

Wouldst thou betray us and destroy the State?

**TEIRESIAS:** I will not vex myself nor thee. Why ask thus idly what from me thou shalt not learn?

If S asserts some complex expression p which:
(I)  Contains an embedded sentence q, and

(II)  P neither entails nor presupposes q, and

(III) There's an alternative expression r or roughly equal brevity which contains q such that r does entail or presuppose q;

(IV) Then by asserting p rather than r, S implicates that he doesn't know whether q is true of false.

i.e. He implicates 'p or *q'* {**P*p*, P ~ *q*, P*q*, P ~ *q***}

I am in the (epistemic) position to make the stronger statement. I implicate that is possible, for I know, that I will not vex may

self; also I will vex myself; also I probably know I will not vex you and also I will vex you.

### c) if p then q

**OEDIPUS:** Oh speak, withhold not, I adjure thee, if thou know'st, thy knowledge. We are all thy suppliants.

**TEIRESIAS:** Aye, for ye all are witless, but my voice will ne'er reveal my miseries—or thine.

If S asserts some complex expression p which:

(I)  Contains an embedded sentence q, and

(II)  P neither entails nor presupposes q, and

(III)  There's an alternative expression r or roughly equal brevity which contains q such that r does entail or presuppose q;

(IV)  Then by asserting p rather than r, S implicates that he doesn't know whether q is true of false.

i.e. He implicates 'if *p* then *q*' {P*p*, P ~ *q*, P*q*, P ~ *q*}

I am in the (epistemic) position to make the stronger statement. I implicate that is possible, for I know, that you know the knowledge; also you don't know the knowledge; also I know we are your suppliants; and also we are not your suppliants.

### d) ◇p

**CHORUS:** This taunt, it well may be, was blurted out

In petulance, not spoken advisedly.

**CREON:** Did any dare pretend that it was I prompted the seer to utter a forged charge?

An utterance of the form ◇*p* conversationally implicates ~• *p*, and thus by logical equivalence, ◇~*p*

The Speaker implies if it was not necessarily blurted out and thus it is not possibly blurted.

### e) a said q

**OEDIPUS:** Tell them, I would fain know all.

**CHORUS:** 'Twas said he fell by travelers.

If S asserts some complex expression *p* which:

(I)  Contains an embedded sentence *q*, and

(II)  P neither entails nor presupposes q, and

(III)  There's an alternative expression *r* or roughly equal brevity which contains q such that r does entail or presuppose q;

(IV)  Then by asserting p rather than *r*, S implicates that he doesn't know whether *q* is true of false.

i.e. He implicates '*a* said *q*' {P*p*, P ~ *p*}

The speaker probably, for all he knows, said that he fell by travelers; also The speaker probably, for all he knows, does not say he fell by travelers.
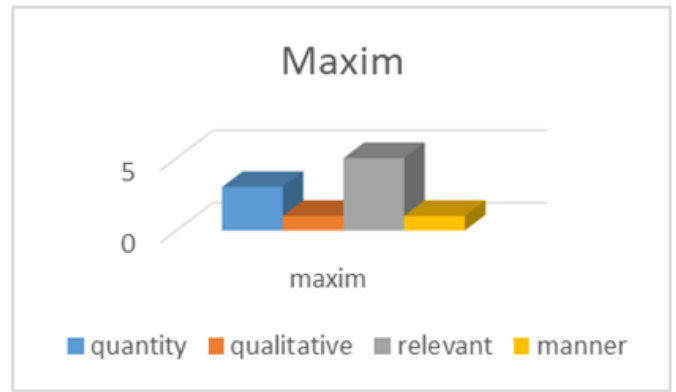
### C. Research Question 3



Fig. 5.  Maxim.

#### 1) Maxim quantity
**OEDIPUS:** Who was thy teacher? not methinks thy art.

**TEIRESIAS:** Thou, goading me against my will to speak.

The speaker gives information as much it is required. Oedipus asked a question then it is replied by Teiresias as much as it required.

#### 2) Maxim quality
**OEDIPUS:** Vile slanderer, thou blurtest forth these taunts,

And think'st forsooth as seer to go scot free.

**TEIRESIAS:** Yea, I am free, strong in the strength of truth.

The speaker is not trying to deceiving the addressee by giving the true information that he is free.

#### 3) Maxim relevant
**CREON:** And with your twain I share the triple rule?

**OEDIPUS:** Yea, and it is that proves thee a false friend.

The hearer utters relevantly to S' questions by giving answer as asked.

#### 4) Maxim manner
**OEDIPUS:** Whom can he mean, the miscreant thus denounced?

**CREON:** Before thou didst assume the helm of State, the sovereign of this land was Laius.

The hearer utters orderly to S' questions by answering before Oedipus, Laius was the king.

## IV. DISCUSSION

Based on the findings of the research questions, it can be seen if conversational implicature appears more often than conventional implicature while maxim of conversation only appears once. It may indicate if the author prefers to use inferences in conveying his aim through language.

This research also showed if in some dialogues can be seen from two sides whether scalar or clausal such as in:

**OEDIPUS:** What expiation means he? What's amiss?

**CREON:** Banishment, or the shedding blood for blood. This stain of blood makes shipwreck of our state.

e.g.  p or q will have the scalar implicature K $\sim$ (***p & q***) and the clausal implicature {**P*p*, P $\sim$ *q*, P*q*, P $\sim$ *q*}**

Scalar: The Speaker knows not banishment and not the shedding blood for blood

Clausal: The Speaker possibly know banishment, also the speaker knows that not banishment, also the speaker knows that the shedding blood for blood, also the speaker knows that not the shedding blood for blood.

## V. CONCLUSION

The result of analysis shows if there are two kinds of implicature which are implicature conventional and conversational which caused by the violence of maxim Grice and maxim cooperative, quantitative, qualitative, way and relevancy.

This research contributes in pedagogical aspect of learning linguistic, specifically pragmatics. For undergraduate students of language may find if learning linguistic can be challenging using literature as the media. The opposite side is for literature students may discover if learning linguistic can be interesting since the media used is something familiar.

## REPLICATION

Replication can be conducted in the area of metaphor implicature since Sophocles uses a lot of metaphor in the script play of Oedipus Rex.

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