

ANALYSIS OF CONVERSATIONAL IMPLICATURES AND IMPLIED MEANINGS
IN THE INITIAL MEETING SCENE BETWEEN SORE AND JONATHAN IN THE FILM SORE (2025)

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Abstract

This study aims to analyze the conversational implicatures that appear in the dialogue of the film *Sore* (2025), focusing on the initial meeting scene between the characters Sore and Jonathan. The film is selected because it presents dialogue characterized by delayed information, ambiguity, and implied meanings influenced by the narrative element of time travel. This study employs a qualitative descriptive approach grounded in pragmatic theory, particularly Grice’s concept of conversational implicature and the cooperative principle. The data consist of selected dialogues that were transcribed and analyzed by identifying violations of conversational maxims and interpreting implied meanings based on situational and narrative contexts. The findings indicate that conversational implicatures in the scene predominantly arise from violations of the maxims of quantity and manner. These implicatures function as narrative strategies to create mystery, build initial tension, and introduce conflict without explicitly conveying information. This study contributes to pragmatic studies by demonstrating how implicature operates in film dialogue with temporal elements and suggests directions for further research using a multimodal approach.

Keywords: Pragmatics, Conversational implicature, Cooperative principle, Film dialogue *Sore* (2025)

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INTRODUCTION

The film *Sore* (2025) is a romantic drama that has received considerable attention for its integration of time travel and interpersonal relationships. One notable feature of the film lies in its use of dialogue as a narrative device for gradually conveying information, particularly through implied meanings that are not explicitly stated by the characters. In the opening scene, which depicts the initial meeting between Sore and Jonathan, the dialogue contains ambiguity, delayed information, and indirect expressions that invite interpretation from both the interlocutor and the audience. This makes *Sore* a relevant object of study for pragmatic analysis, particularly in relation to conversational implicatures in film dialogue.

Pragmatics, as a branch of linguistics, focuses on how meaning is constructed and interpreted within specific communicative contexts (Cutting & Joan, 2002; Yule, 2014). It examines how speakers convey intentions beyond the literal meaning of utterances and how listeners infer those intentions based on contextual cues. In the context of film, dialogue does not merely function as a means of communication between characters, but also as a narrative tool that reveals character development, emotional states, and underlying conflict (Kozloff, 2000; McKee, 2010)

One of the most relevant concepts in pragmatics for analyzing film dialogue is conversational implicature. According to Grice (1975), implicature refers to meaning that is implied rather than explicitly stated and arises when speakers appear to violate or manipulate conversational maxims (Grice, 1975). When a character provides insufficient information, speaks ambiguously, or delays crucial explanations, the listener is encouraged to infer hidden meanings. This phenomenon is clearly observed in the dialogue between Sore and Jonathan, where Sore frequently withholds information, provides indirect responses, and hints at significant facts without revealing them directly.

Previous studies have examined conversational implicatures in various films, such as *Frozen*, *Fast Five* and *The Sixth Sense*. These studies demonstrate that implicature is often employed to convey emotions, subtle conflict, irony, or narrative tension. However, research specifically addressing conversational implicatures in the film *Sore* remains limited. Moreover, the presence of time travel as a narrative element introduces a distinctive form of ambiguity, in which delayed or withheld information is closely related to temporal constraints within the storyline. (Donny Sudrajat et al., 2024; Nazila A'maliyah et al., 2025; Yudi Apriandi Pratama & Wan Anayati, 2022)

Based on this research gap, the present study aims to identify the types of conversational implicatures that appear in the selected scene between Sore and Jonathan in the film *Sore* (2025) and to explain the implied meanings that arise from violations of Grice's cooperative principle. This study is expected to contribute to pragmatic studies by expanding the analysis of implicature in film dialogue, particularly in narratives that involve temporal complexity.

LITERATURE REVIEW

This literature review establishes the theoretical and empirical foundation for analyzing conversational implicatures in the film *Sore*. It focuses on pragmatic theory, particularly implicature and Grice's cooperative principle, the role of dialogue in film narratives, and relevant findings from previous studies. These discussions provide a conceptual framework and methodological reference for the present analysis.

Pragmatics and Conversational Implicature

Pragmatics examines how meaning is produced and interpreted in relation to context, emphasizing how speakers convey meanings beyond the literal content of their utterances and how listeners infer those meanings. Central to pragmatic analysis are concepts such as inference, shared knowledge, and situational context, all of which play a crucial role in understanding implied meaning. One of the most influential concepts in pragmatics is conversational implicature, as proposed by Grice. Conversational implicature arises when speakers appear to observe or deliberately violate conversational maxims, namely quantity, quality, relevance, and manner prompting listeners to infer meanings that are not explicitly stated (Grice, 1975; Thomas, 1995). In film dialogue, implicature is particularly significant because screenwriters often rely on indirectness, ambiguity, and information delay to guide audience interpretation.

The Cooperative Principle and Maxim Violations

Grice's cooperative principle provides an analytical framework for identifying and classifying conversational implicatures. According to this principle, effective communication is guided by the assumption that speakers cooperate by providing adequate, truthful, relevant, and clear information. In practice, however, speakers may intentionally violate these maxims to achieve certain communicative goals. Violations of the maxim of quantity occur when speakers provide insufficient or excessive information; violations of quality involve statements lacking adequate evidence; violations of relevance involve topic shifts; and violations of manner occur when utterances are ambiguous or unclear. In film narratives, such violations are rarely

communicative failures; instead, they function as deliberate strategies to create suspense, convey irony, develop characters, or build narrative tension.

Film Dialogue as Verbal Action

Dialogue in film functions not only as a medium for exchanging information but also as a form of verbal action that drives narrative progression (Bordwell & Thompson, 2008; Kozloff, 2000). Through dialogue, characters' emotions, intentions, and relationships are revealed, often indirectly. From a pragmatic perspective, film dialogue can be analyzed in terms of the novelty of information conveyed, the shared background knowledge between characters, and the situational context in which utterances occur. Additionally, the interpretation of implicature in film dialogue requires attention to non-verbal elements, such as facial expressions, pauses, intonation, music, and visual framing, which support or modify the meaning of spoken language. Therefore, dialogue analysis in film must consider the interaction between verbal and audiovisual components.

Previous Empirical Studies

A number of empirical studies have demonstrated the relevance of pragmatic analysis in uncovering implied meanings in film dialogue. Research on animated films, such as *Frozen*, shows that conversational implicatures are frequently used to convey emotions, social norms, and interpersonal conflict. Studies on romantic and dramatic films similarly reveal that implicature is employed to withhold information, express subtle emotional tension, and develop narrative complexity. In films with non-linear or temporal narratives, implicature often emerges from ambiguity related to time and causality, requiring audiences to actively interpret meaning beyond explicit dialogue (Donny Sudrajat et al., 2024; Nazila A'maliyah et al., 2025).

These studies provide useful methodological references, including the classification of implicatures (conversational versus conventional), data collection through dialogue transcription, and analysis based on maxim violations. However, many studies focus primarily on linguistic classification without fully integrating emotional, narrative, or audiovisual contexts into their interpretations. However, most of these studies tend to emphasize linguistic classification rather than contextual and narrative interpretation, particularly in films with complex temporal structures.

Relevance to the Present Study

Building on previous research, the present study emphasizes the importance of analyzing conversational implicatures within their broader narrative and emotional contexts. Specifically, this study combines the identification of maxim violations with an examination of character relationships and situational constraints shaped by the film's time travel narrative. By doing so, the study seeks to address limitations in earlier research and to provide a more comprehensive interpretation of implicature in film dialogue.

Critical Analysis of Previous Studies

Previous studies on conversational implicature in film dialogue have made valuable contributions to identifying types of maxim violations and implied meanings. However, many of these studies primarily emphasize linguistic classification without sufficiently integrating narrative, emotional, or audiovisual contexts into their analyses. As a result, interpretations of implicature may appear fragmented or detached from character development and storyline progression. In addition, studies examining films with complex temporal structures remain limited, particularly in relation to how delayed information and ambiguity shape implicature. These limitations indicate the need for a more context-sensitive analysis that considers narrative structure and temporal elements, which the present study seeks to address.

METHODS

This study employs a qualitative descriptive approach to analyze implied meanings in the dialogue of the film *Sore* (2025). This approach is appropriate because the study focuses on interpreting meanings that are not explicitly stated in the dialogue rather than on numerical measurement. The analysis is grounded in pragmatic theory, particularly Grice's concept of conversational implicature.

The data of this study consist of dialogues taken from the initial meeting scene between the characters Sore and Jonathan. To avoid copyright issues, the dialogues were transcribed and paraphrased while preserving their original meanings. The film *Sore* (2025) serves as the primary data source, while supporting data include contextual elements such as intonation, facial expressions, body movements, and the overall atmosphere of the scene.

Data collection was conducted through repeated viewing of the selected scene and note-taking. Each utterance containing potential implicature was documented along with its situational context to facilitate accurate interpretation. The collected data were then analyzed using qualitative content analysis based on Grice's cooperative principle.

The stages of data analysis involved identifying utterances that contain implied meanings, determining the conversational maxims that were violated or manipulated, categorizing the types of implicature, and interpreting the implied meanings based on the narrative and situational context of the film. This systematic procedure ensures that the analysis remains coherent and aligned with the objectives of the study.

FINDINGS AND DISCUSSION

This section presents the findings of the analysis of conversational implicatures in the initial meeting scene between Sore and Jonathan in the film *Sore* (2025) and discusses them from a pragmatic perspective. The discussion aims to identify the types of implicatures that appear in the dialogue and to explain the implied meanings that arise from violations of Grice's cooperative principle.

Types of Conversational Implicatures in the Initial Meeting Scene

The analyzed data indicate that the dialogue between Sore and Jonathan contains several instances of conversational implicature resulting from violations of Grice's cooperative principle. These implicatures are not expressed explicitly but are understood through the conversational context and the atmosphere of the scene. The most frequently occurring implicatures arise from violations of the maxims of quantity and manner.

Violations of the maxim of quantity are evident when the character Sore provides very limited information or deliberately delays important explanations regarding her identity and intentions. This lack of information leads Jonathan and the audience to infer that there is an underlying meaning that has not yet been revealed. In addition, violations of the maxim of manner occur through unclear and indirect utterances, which further intensify the sense of mystery and uncertainty in their interaction.

The findings demonstrate that the implicatures in this scene function as narrative devices that contribute to storytelling by creating initial tension and stimulating the audience's curiosity about the continuation of the story.

No	Speech Context	Violated Maxim	Type of Implicature	Implied Meaning
1	Sore states that she has traveled a long distance to meet Jonathan	Quantity	Conversational implicature	The meeting has urgency and an important purpose that has not yet been revealed
2	Sore delays explaining her identity and origin	Quantity	Conversational implicature	There is significant information that cannot yet be accepted at the initial stage
3	Sore gives an ambiguous response to Jonathan's direct question	Manner	Conversational implicature	Creates a sense of mystery and delays the revelation of the main conflict

Implied Meanings and Their Narrative Function

Beyond their linguistic function, the conversational implicatures identified in this scene play a crucial role in the development of the storyline. The delayed disclosure of information suggests that the truth about Sore's presence cannot be immediately accepted within the logic of the narrative. This implicit meaning allows the film to introduce its central conflict gradually, without relying on direct exposition.

From a pragmatic perspective, these findings support the view that meaning is shaped by context and speaker intention rather than by literal expression alone. As noted by Yule (2014), pragmatic meaning depends on the listener's ability to infer the speaker's intended message. In *Sore*, implicature contributes to the portrayal of Sore as a mysterious character and intensifies the emotional tension between her and Jonathan during their initial interaction.

Relationship to Previous Studies

The findings of this study are consistent with previous research on conversational implicature in film dialogue, particularly studies on romantic and dramatic films. Earlier studies demonstrate that implicature is frequently employed to convey emotional nuance, interpersonal conflict, and narrative tension without explicit verbalization.

However, this study differs from previous research in that the implicatures identified in *Sore* are closely connected to the element of time travel. The ambiguity and delay of information are not only stylistic choices but are also shaped by temporal constraints within the narrative. This aspect has received limited attention in earlier studies, thereby highlighting the contribution of the present research in extending pragmatic analysis to films with temporal complexity.

Significance of the Findings

The findings indicate that conversational implicature functions as an effective narrative strategy in film dialogue. By violating conversational maxims, the characters are able to convey meanings that enhance mystery, establish initial tension, and introduce conflict without explicit explanation. This reinforces Grice's (1975) argument that maxim violations are not communicative failures but purposeful strategies for generating implied meaning.

Despite its contributions, this study is limited to a single scene and two main characters. Future research may examine implicatures in other scenes of the film or compare *Sore* with other films that employ time travel narratives. Additionally, integrating a multimodal approach

could further enrich the analysis by considering the interaction between verbal dialogue and visual or auditory elements.

CONCLUSION

This study has examined conversational implicatures and implied meanings in the initial meeting scene between Sore and Jonathan in the film *Sore* (2025) using a pragmatic framework based on Grice's cooperative principle. The analysis shows that the conversational implicatures in the scene predominantly arise from violations of the maxims of quantity and manner. These violations are realized through delayed information, indirect responses, and ambiguous utterances, which generate meanings that can only be understood by considering the situational and narrative context.

The findings indicate that conversational implicature functions not only as a linguistic phenomenon but also as an effective narrative strategy. The withholding and ambiguity of information conveyed by the character Sore serve to create an atmosphere of mystery, establish initial tension, and introduce the central conflict without explicitly revealing key facts. This demonstrates that film dialogue plays a significant role in shaping character development and advancing the storyline through implied meaning.

Overall, this study reinforces the relevance of pragmatic analysis, particularly conversational implicature, in examining film dialogue with complex narrative structures, including films that incorporate time travel elements. However, this study is limited to a single scene and two main characters. Future research is encouraged to analyze implicatures in other scenes or to conduct comparative studies with films that employ similar temporal narratives. Additionally, the integration of a multimodal approach may provide deeper insights into how visual and auditory elements interact with dialogue to construct implied meaning.

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