

انتهاك قاعدة كرايس (الاسلوبية) في شخصية هاملت
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Deviation of Grice's Manner Maxim In Hamlet 's Character BY: Azhar Hassan Salumee 2013

reasons behind this violation vary from unwillingness to cooperate to misleading the people. In other words, Hamlet in violating this maxim aims at getting the hearer not to know the truth but to build his/her understanding on the surface meaning of the words. Hopefully, these findings would improve the understanding of the violation of manner maxim specifically for misleading and enable the reader to see what is behind Hamlet's utterances.

اختيار حوارية التخطب ومن ثم تحليلها في ضوء السلوك الذي لا يراعي (ينتهدك) قاعدة الى حمل السامع بمعرفة الحقيقة، بل ان معرفته تبني على اساس معنى الكلمات السطحي. نامل ان هذه النتائج تعمل على تحسين الفهم المتعلق بانتهاك قاعدة كرايس (الاسلوبية) خصوصا الانتهاك للتضليل وتمكين القارئ من رؤية المعنى الضمني لما وراء كلام شخصية هاملت.

Abstract

The present study addresses the issue of implication in Shakespeare's Hamlet, viewed from a Gricean perspective. Conversational exchanges are chosen and analysed with regard to acts of non-observance (Violating) of Gricean manner maxim. The researcher has found out that the character Hamlet violates the manner maxim by using too many words, repeating information, stating ambiguous speeches, and using obscure expressions. The

ملخص بحث

الدراسة الحالية تتناول مسألة الانحراف في مسرحية هاملت وفقا لنظرية كرايس، تم الاسلوبية التي حددها كرايس، وقد وجد الباحث ان شخصية هاملت في مسرحية هاملت تنتهدك تلك القاعدة من خلال استخدامه للكلمات الكثيرة، تكرار، المعلومات، قول حوارات غامضة واستخدام عبارات غير واضحة. الاسباب التي تقف وراء هذا الانحراف متعددة منها عدم الرغبة في استمرار الحوار وتضليل الاخرين، وبعبارة اخرى هاملت الذي ينتهدك تلك القاعدة لا يهدف

1.1

the situational context may tell that a sentence like "can you passthe milk?" is actually a request to pass the milk and it should not be answered by "yes, I can" because it is not a question (Hamann, 2005:3)

Another example, which is adapted from Wierzbicka(1991:391), also shows the distinction between saying and meaning. It is about a person who is disturbed by the next door neighbor's lawnmower early on Sunday morning

A: Great way to wake up!

This utterance "Great way to wake up!" is used as a sarcastic remark and it is understood that the speaker is expressing disturbance being woken up by the lawnmower. This utterance may not be understood easily by nonnative English speakers (cf. Pohl, 2004).

Communication is perceived to be an act of cooperation. As in the other shared activities, people cooperate with each other through the process of communication.

".....speakers cooperate....When studying transcripts of genuine conversation one is struck by the general atmosphere of cooperativeness and

INTRODUCTION

To communicate efficiently with others, people need to consider more than just the semantics and syntax of their language, rather they also need to be aware of a large body of tacit information on how to run a conversation. This awareness is necessary for interactants to comprehend the intended meaning of each other and to successfully convey their own messages (Eskritt, et al,2008:435).

Although people on some occasions express in speech or writing exactly what they mean, there are times in which they are not totally explicit. In other words, there is no one to one matching between utterance meaning and language forms. One discourse meaning can be achieved in a number of ways directly and indirectly. Situational context plays a great role in fully understanding language expression and their meaning. The relation of situation to meaning is dealt with in **pragmatics**. Pragmatics describes how meaning is assigned to the expression of a language. For example, understanding

relevant with respect to the general message of the author....who wants to communicate; otherwise his/her work would not appear on paper." Thus, this point to the great amount of work yet needed to be done to investigate the violation of conversational maxims in different types of text. The present study is intended to draw some light on this violation in Hamlet as one great play among others of Shakespeare`s. It is hypothesized that, as in Shakespeare`s tragedies, many of the most decisive uses of language in Hamlet represent violations which have more serious effects on the plot of the play. This paper aims at analyzing violation of manner maxim made by Hamlet along with the parameters of the cooperative principle provided by Grice's Maxims. It examines some conversational exchanges in the play to determine when and where the violation of the maxim under investigation consistently emerges, which is considered indicative of an understanding of that character's implicit meaning.

harmony"(Stenstrom,1994:1). This general idea is discernible in Grice's (1975) wording of the maxims in which he believes that communication in language is a kind of cooperative behavior. A discourse is a joint effort by both the speaker and the hearer who have to follow certain conventions in order to communicate effectively. This is called the cooperative principle. "Make your conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged"(ibid: 45-46). According to Grice, observing the cooperative principle means that speakers try to satisfy four maxims:1) quantity: do not provide more or less information than required,2)quality: speak the truth,3) relevance: be relevant, and 4) manner :be clear. However, a deviation from any of these maxims may occur and when it happens, it produces a series of results linguistically and artistically. As Karpenko (1993:4) puts it, it "may appear significant and

feature of Gricean theory of language is that it can shed light on the context of utterance in a piece of literature, as in real life, in which, on specific occasions, specific characters speak specific words for individual ends. By this, the reader as well as theatergoers can understand, through this drama, Hamlet's amusing remark. Readers, researchers and students can see how Hamlet willingly and constantly violates Grice's cooperative principle, what reasons are standing behind this violation, how this violation has an effect on the characters, and finally shapes the plot as whole.

2-1 Cooperative Principle

With regard to understanding conversation, it is assumed that the speakers cooperate rather than confuse, or mislead each other. This assumption enables us to make sense of what is said and is summed up in the cooperative principle of conversation introduced by Paul Grice. (Pfister, 2010:1274).

Cooperative is defined by Longman Dictionary of Contemporary English (2001:201) as "willing to

A comprehensive study of all Shakespeare's plays is beyond the scope of the present study. In order to have a representative enough corpus to be reasonably sure of the findings, the researcher decides to base his study on Shakespeare's Hamlet. "The one Shakespearean tragedy from which almost every speaker of English can quote at least one or two phrases" (Dobson and Wells, 2001:179).

Hamlet demonstrates people's real life in which terrible scenes demonstrate disbelief, people who work for their own gains, falsification, a bold allusion to the fact, which show a great degree of ambiguity, leading to deluded presumption (Basheer, 2008:48) that leads to violations of maxims to hide reality. It should be noted that this study analyses only the violation which occurs in the manner maxim, none of the other maxims are included and are left for further research. In addition, this paper is confined to some major violations committed by Hamlet's character in the play. Such kind of studies applies a theory of language to literature. An essential

and, as Shaikh (2006:19) puts it, they cooperate with each other in terms of maxims of rational communication.

Grice (1975:49) mentions that the observance of the CP is significant. Talk exchanges will be profitable only on the assumption that they are conducted in general along with CP and the maxims.

Consequently, these CPs supply pragmatics with the means of interpreting utterances as having meaning more than what they actually appear to be **(Taylor and Cameron, 1987:83)**.

Yet, Naizi (2002:44) mentions that "Grice's maxims do not wholly observe and no one normally speaks like that the whole time." He adds that "one can so often notice the breach of one maxim or more in an U". Although people might violate these maxims on the surface of talks, yet they actually adhere to them at some deeper level of communication. The hearer when faced with an apparently irrelevant utterance, he/she searches for relevance at some deeper level or the pragmatic level.

cooperate; or helpful.....done by people working together", and the meaning of principle is "amoral rule or a set of ideas which makes you behave in a particular way"

(ibid: 1120)

Grice (1975:1978) refers to CP as a general background of rational cooperation in well-formed conversation towards attaining a common goal. The CP describes a collaborative effort of people who interact with one another. He suggests that when people interact they acknowledge a kind of tacit agreement to cooperate conversationally towards mutual ends.

This agreement is called cooperative principle of rather Maxims. Then it can be said that these are rules which the speaker and hearer have to observe and abide by in their interaction. These maxims are guide lines to assist in achieving the goal of cooperative conversation.

Grices contribution is very influential in our understanding of communication and pragmatic aspects of language in use. The CP plays an important role that the speakers are efficient rational users of language

definite direction. Lastly, the maxim of manner relates to the perspicuity of the speaker. It associates value with brevity and order with success in conversation as well as suggests avoidance of obscurity and ambiguity in expressional statements. (Mooney, 2004:915)

The following example by Kleinke(2010:3359)

explains this maxim vividly.

***Alfred went to the store and bought some whiskey.**

This brief statement implicates that (Alfred) went to the store first and then bought whiskey, i.e there is an order in action.

2.1-2 Violation of Grices maxims

Grices maxims are not always followed. There are situations in which speakers violate them in one way or another and it gives rise to conversational implicatures. The maxims can be violated in various ways.

A-Quietly and unostentatiously violating maxim

Grice (1975:46) says that in the case that one quietly and unostentatiously violates a maxim, "one is liable to mislead". The speaker violates the maxim of manner by saying too many words or repeating

This indicates that there is no complete breakdown of communication. A breakdown may not occur even if the listener realizes that the speaker has not been very cooperative with regard to a particular utterance. (Talib cited in Al-Hamadi and Muhammed, 2009:8)

2.1-1 Conversational Maxims

Grice (1975:45-46), within this theory of "Conversational cooperation", distinguishes four categories of "conversational maxims" for speech which is to obey the cooperative principle. Its four-sub-principles or maxims include maxim of quality which confirms the fact that the speech should neither be too little nor too much as to distract the attention of the listener.

The second maxim is that of quality that necessarily stresses the truth value of the conversational contribution. It delimits the speaker to avoid false or wrong statements along with that information for which the speaker lacks in providing evidence. As far as the third maxim of relevance is concerned, it stresses relevance which can be of vital importance to move the conversation in a

"This situation is one that characteristically gives rise to a conversational implicature; and when a conversational implicature is generated in this way, I say that a maxim is being exploited."(ibid)

The speaker in such violation doesn't want to mislead but wishes that the hearer is able to draw something other than what it literally asserts and yet he obviously is violating a maxim. A good example is cited by Grice (1975:48) "Suppose that A and B are having a conversation in the presence of a third party, for example, a child, then A might be deliberately obscure though not too obscure, in the hope that B would understand and the third party not. Furthermore, if A expects B to see that A is being deliberately obscure, it seems reasonable to suppose that in making his conversational contribution in this way, A is implicating that the contents of his communication should not be imparted to the third party."

A: Let's get the kids something.

B: Okay, but I veto I-C-E-C-R-E-A-M-S

information the hearer might assume that there is more being communicated than is actually required.

B) Opting out

The speaker may say, indicate, or allow it to become plain that he is unwilling to cooperate in the way the maxim requires. The speaker may say "I don't know how to say this more simply....." By this violation of maxim of manner, the speaker reflects that he/she is unwilling to cooperate and openly "opting out" from the CP. (See Thomas, 1995:76).

C) Being faced with a clash

The speaker is unable to fulfill one maxim without violating another. Consider, for example, the clash between Quantity and Quality maxims. Grice (1975:47) presents the following example to illustrate such a clash:

A: Where does C live?

B: Somewhere in the south of France

Violation of Quantity (Bs answer is less informative than required) in order to preserve Quality ("Don't say what you lack evidence for"). Implicature: B doesn't know where C lives.

D) Flouting a maxim

choose his course of actions. At the beginning Hamlet, Prince of Denmark, confronts the spirit of his father which gives him encouragement to avenge the murder at the hands of the dead Kings brother, now King Claudius who has married the widow, Hamlets mother in order to become the new king himself. Hamlet, his unmistakable cries for revenge after getting the sufficient proof about his father's murder. When his uncle has banished from the country Hamlet gets an advantage by meeting with a traveling group of players to expose the Kings guilt with. After the player's performance in front of the king, Hamlet becomes certain that his uncle is behind the murder. Therefore, Hamlet puts a plan to kill the king, and becomes the successor of the throne of Denmark. However, he himself dies as well as his uncle in the fatal match, while the queen has already died of poison. Hamlet depicts the difficulty of understanding when the truth lies. Even sometimes honest people who should sharply abide by the conventions truth-telling in communication withhold the truth in every respect in order to fulfill intentions of

Another example when the speaker fails to be brief so the speaker may say:

A: Miss X sang "Home sweet Home"

Or

B: Miss X produced a series of sounds that corresponded closely with the score of "Home Sweet Home".

Here, the speaker in (b) violates maxim of manner as he fails to be brief and the most obvious supposition is that Miss Xs performance suffered from some hideous defect.

3.1 Shakespeares Hamlet

Shakespeare wrote 37 plays and 154 sonnets. Hamlet is regarded as one of the greatest tragic plays written by William Shakespeare. It has durability and permanence by continuous appeal to generation by generation. It presents the idea of a hero which is valid in the present time and certainly in the future. Hamlets character reflects ourselves and if it happens to us, we might behave in the same manner (Lall, 2002:69) when we are driven by two directions at once representing the inner struggle of human beings in life. Shakespeare gives Hamlet a place to act in these conditions and also gives him the free will to

Polonius and Claudius are listening in.

Hamlet:

Get thee to a nunnery!

Why wouldst thou be a breeder?

Of sinners? I am myself

In different honest; but yet

I could accuse me of such

Things that it were better

My mother had not borne

me.

I am very proud, revengeful,

Am bit ions; with more

Offences at my beck than I

Have thoughts to put them in;

Imagine lover to give them

in. what

Should such fellows as I do,

Crawling between earth and

Heaven? We are arrant

knaves

All; believe-none of us. Go

Thy ways to a nunnery.

Where's

Your father?

Ophelia: At home, my lord.

Hamlet: Let the doors be shut up on him that he may play the fool

now where but Ins own house. Fare well.

Ophelia: O, help him, you sweet heavens!

Hamlet: If thou dost marry, I'll give thee

This plague for they dowry.

Be than

As chaste a slice, as pure as snow,

Thou shalt not escape Calumny.

misleading others. This is nothing but violation of conversational maxims in order to hide reality and avoid embarrassment. On the surface level, it is only words; but on the deeper level the words express human's intentionality.

3.1.1 Hamlets Violations of Manner Maxim

According to Grice (1975:45-46), this maxim is used by speakers in any interaction to show that they find the subject ticklish or is being devious. In literary communication, violation by the author of the maxim of manner is committed through many ways, such as obscurity prolixity (wordiness verbosity) and ambiguity. Thus, the speaker is being un brief, saying repeating information and ambiguous statements which he/she can just understand. People may use these strategies as a self-defense or as a habit intended to mislead others and sometimes the reader is aggravating language

Example One (The lobby of the audience chamber, the walls hung with arras; a table in the midst; to one side a fold stool with a crucifix)

"The nunnery scene" is Ophelia's confrontation with her lover, prince Hamlet.

nunnery and the subsequent discussion is ambiguous. But this obscurity relates to his vulnerable position particularly in front of his uncle. He fears his uncle's villainous nature and doesn't want to risk his life by alarming him about his revengeful thoughts. At the same time, he is not sure about the integrity and devotion of Ophelia to him. He remains unclear in his pronoun cements lest she may disclose it to her father. At the same time, it can also be implicated that someone may be over hearing them, which forces him to be illusive in his expressions. Thus, deviation of manner maxim is represented here by Hamlets repetition of information (Go to nunnery), ambiguity of his discussion about the nunnery, and using too many words in his replies to Ophelia's inquiries which are short in words.

Example Two (Another room in the castle).

Hamlet Enter

Hamlet. Safely
Stowed Calling without.
Hamlet! Lord Hamlet!

Hamlet. But soft, where
noise, who calls on Hamlet?
O, here they
come!

Get thee to a nunnery. Go,
farewell.

Or if thou wilt needs marry,
marry

A fool; for wise men know
well

Enough what monsters you
make

Of them. To a nunnery, go;
and

Quickly too. Farewell.

Ophelia: O heavenly
powers, restore him!

Hamlet: I have heard of
your paintings

Too, well enough. God hath
Given you once face, and
you

Make yourselves another.
You

Jig, you amble, and you
lisp; and

Nick name God's creatures
and make your wantonness
your

ignorance. Go to, ill no
more

Not! It hath made

Me mad. I say, we will

Have no more marriages.
Those

That are married already-all
But one-shall live; the rest

Shall keep as they
are. To

A nunnery, go. (**Act
iii, scene I, pp: 61-62**)

The conversation
reveals that Hamlet flouts
the maxim of manner. He is
evasive, illusive, and
obscure. Hamlets reference
to and discussion about the

Rosencrantz: I understand you not, my lord (**Act IV, scene ii, pp: 92**)

Hamlet here uses a rather obscure expression (sponge) in his speech with Rosencrantz and this use of (sponge) has nothing to do with Rosencrantz's question about the dead body. Hamlet believes that Rosencrantz is the king's accomplices, so he refuses to answer him directly and accuses him of being like "sponge" that is ready to soak up all the information given to him. Hamlet here expresses indirectly his fear towards Rosencrantz who is like sponge that is able to absorb water and soak it up easily with a little effort.

Rosencrantz, compared with the sponge, can also tell the king (Hamlet's enemy) all information given to him. The deviation of manner maxim is so clear to the extent that Rosencrantz confesses that he is unable to understand Hamlet and this can be related to the high ambiguity of Hamlet's speech and to Rosencrantz's educational background.

Example Three (The hall of the castle; the king seated at a table on the dais with "two or three" councilors of state)

ROSENCRANTZ and GUILDENSTER
(Enter in hate, with a guard)

Rosencrantz: what have you done, my lord?

With the dead body

Hamlet: compounded it with dust

Where to tis kin.

Rosencrantz: tell us where t is that we may take it thence,

And bear it to the chapel.

Hamlet: Don't believe it.

Rosencrantz: believe what?

Hamlet: that I can keep your

Own. Besides, to be

Demanded of a sponge,

What re-plication should be?

Made by a son of a king

Rosencrantz: take you me for

A sponge, my lord?

Hamlet: Ay, sir, that soak up

The king's countenance,

His rewards, his authorizes

But such officers do the

King best the service in

End, he keeps them like

An apple in the corner of his jaw, first mouthed

To be sw allowed...when

He needs what you have

Gleaned, it is but squeezing

You, and sponge, you

Shall be dry again.

(Act V scene iii pp: 93-94)

Hamlet states here that both the fat king and thin beggar die and are both eaten by worm. Hamlet doesn't tell the king directly about the place of Polonius which is clear from Hamlet's speech that he is dead. The King repeats more than once the same inquiry with no answer from Hamlet. He instead uses words like "heaven, worm, dust ...etc.) which all have a connection with death in a way or another. It is clear here that Hamlet deviates from the manner maxim by using prolixity (many words) and repeating information represented by his discussion about death. In doing so, Hamlet may want to attract the king's attention towards the concept of death which is the end of both the superior and the inferior or to express his unwillingness to answer (cooperate)

Example Four (The hall of the castle, the King seated at a table on the dais with "two or three" councilors of state)

HAMLET enters guarded by soldiers

Hamlet: For England

King: Ay, Hamlet

Hamlet: Good

King: So is it if thou knew at our purposes.

Hamlet enters guarded by soldiers

King: Now, Hamlet, where's Polonius?

Hamlet: At a supper.

King: At a supper? Where?

Hamlet: not where he eats, but where he is eaten-a certain

Convocation of politic worms

Are eaten at him? Your worm

Is your only emperor for?

Diet, we eat all creatures

Else to eat us, and we eat

our selves for maggots.

You're eat

King and your lean beggar

is but

Variable service- two dishes

But to one table; that's

The end.

King: What does thou mean by this?

Hamlet: nothing but to show you how

A king may go a progress through

The gates of a bagger.

King: where's Polonius?

Hamlet: In heaven, send hither

To see. If your messenger

Find him not there, seek him

I "th" other place yourself;

But indeed if you find

Him not within this month

You shall nose him as you

Go up the stairs in to

The lobby.

King: (to attendants). Go seek him there

addition , deviation exists in Hamlets quick shift from one topic (relationship between man and woman) to another (England) which adds more obscurity to Hamlets speech and reflects his unwillingness to say more about them (the King and the Queen).

Example Five (An audience chamber in the castle) HAMLET comes forward, his eyes on the book

Polonius: How does my good lord Hamlet?

Hamlet: Well, God a mercy.

Polonius: Do you know me, my lord?

Hamlet: Excellent well, you are a fish monger

Polonius: Not I, my lord

Hamlet: Then I would you were so honest a man

Polonius: Honest, my lord?

Hamlet: Ay sir, to be honest as this

World goes, is to be one man

Picked out of ten-thousand

Polonius: That's very true, my lord.

Hamlet: For if the sun breed maggots in a dead dog, being a good kissing carrion.....have you a daughter?

Polonius: I have, my lord.

Hamlet: Let her not walk ith sun. Conception

Hamlet: I see a cherub that sees them.

But, come, for England!

(He bows) Farewell, dear mother

King: thy loving father, Hamlet.

Hamlet: My mother-father and mother

Is man and wife, man?

And wife is one flesh,

And so my mother; (he turns to his guards) come, for England!

(They go) **(Act V scene iii, p: 94)**

Hamlet is an heir, a son and nephew to his father's murderer and yet a denied courtesan. He is the child of a mother who "lives almost by his looks" and yet who rejected him in order to marry another man (the King). Claudius and Gertrude (the King and the queen) represent one person and that is why Hamlet calls the King (my mother). He feels as if he is talking to his mother referring to the strong relationship between man and woman (a wife and a husband). Hamlet deviates the manner maxim by stating this ambiguous statement (father and mother is man and) and repeating words such as "man", "wife" after calling the king "my mother". In

(Ophelia), Hamlet clearly deviates from the manner maxim in his speech with Polonius.

Example Six (An open space at the foot of the castlewall)

Horatio: O day and night, but this is

Wondrous strange!

Hamlet: And therefore as a stranger give it

Welcome. There are more things in heaven and earth, Horatio,

then are dreamt of in your philosophy.

But come.....

Here as before, never, so help you

Mercy (How strange or odd some er

I bear myself, as I per chance

Here after shall think meet to put

An antic disposition on). That

You at such times seeing me, never shall I

With arms encumbered thus, or this

Head-shake, or by pronouncing of

Some doubtful phrase, as well, well

, we know, or we could an if we

Would, or if we list to speak, or

There be an if they might, or such

Is a blessing, but as your daughter

May conceive, friend look to t.

(He reads again)

(Act ii, scene ii, p:

44)

Hamlet announces here a rather unclear statement that really describes his feeling of discomfort to Claudius and how he feels discomfort even to the shadow of Claudius regal authority represented by (the sun). He conveys his feeling of discomfort to Polonius when he asks him not to let his daughter (Ophelia) walk in (the sun). He means that the presence of the king is dangerous and can breed corruption in those who are exposed to him or it (the sun). Hamlet, again, deviates from manner maxim by playing on this word (the sun) which represents here completely two different things: Claudius (the murderer of Hamlets father) and the sun (the source of light and warm). Hamlets repetition of (the sun) enriches ambiguity of his speech since such device makes the reader's task for interpretation more difficult. Through this word-play and shifting from a topic like (honesty) to another

Example Seven
(The council chamber in the castle)

King: Take they fair hour, Larettes , time be thin, And thy will graces spend it at

Thy will..... But now my cousin Hamlet and, my son (Hamlet).

A little more than kin, and less-than Kind.

King: How is it that the clouds still hang on you?

Hamlet: Not so, my lord, I am too much

In the "son". **(Act I, scene ii p: 12-13)**

Claudius (the king) regards Hamlet as one of his relatives and as his son .Hamlet comments on the king's speech by stating this famous line (aside) ' a little more than kin and less than kind". There is again a deviation of manner maxim in Hamlets statement as he uses the words (kin) and (kind) in the same line which both come from the same root in old English meaning "species". Hamlet means that the king is closer to him than disposed to him. Hamlet`s use of words which are relatively similar in meaning together shows his cleverness in exploiting this word – play to fulfill the purpose of

Ambiguous giving out, to note that

You know aught

Swear, so grace and mercy at

Your most need help you!

(Act I, scene IV p: 32-33)

Here is another piece of Hamlets word-play; Horatio states that Hamlets behavior is strange. Hamlet asks his friend (Horatio) to treat his behavior as a stranger rather than as a strange; i.e. a guest should receive hospitality without any question. Hamlet appears so confused in his speech as he says it after knowing the truth of his father's death in his first meeting with the ghost. Thus, he wants to tell Horatio indirectly that he is no more able to control his behavior. Repeating and playing on these words (strange and stranger) reflects Hamlets inner pain towards those whom he loves and shows his feeling of being alone and a stranger in his world. Hamlets deviation of manner maxim is represented here by wordiness (using too many words) just to tell Horatio that he must welcome his unusual behavior as it is.

students appreciate the rhetoric of Hamlet as a work of literature and increase their knowledge of the original text. Therefore, this makes the play easy to understand. A further study can be a pragmatic analysis, including violations of Grices maxim, to some long scenes in Hamlet. Another paper may be applied to analyse natural dis courses as conversations in other Shakespeare's plays or even novels. Grices maxims can be investigated. These studies are anticipated to provide understanding of these literary works.

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reflecting his inner emotions towards his uncle, Claudius, whom he regards as his enemy.

4-1 Conclusions and Recommendations

Because it deals with the context of the utterance, Grices maxim is valuable theory in the analysis of Hamlet since the communication in this play is a social process. Using this theory in this analysis of interaction, this paper has found many examples of violations of the manner maxim in Hamlets character. This blatant violation is observed through the use of prolixity, obscurity and using ambiguous expressions which are used to fulfil the intention of misleading others and unwillingness to cooperate. Therefore, it has become a characteristic feature in Hamlet. Teachers of literature in particular can be motivated to teach students the communicative intentions of the authors in the context of the drama. Applying the manner maxim is a way to provide the readers with the latest meanings which the author meant to convey. It helps in breaking the border between what is said and what is meant. Thus,

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