

BREACHING THE COOPERATIVE PRINCIPLE THEORY IN ENGLISH AND RUSSIAN ONE ACT PLAYS

Salam Ishmael Armish, Assist. Prof. Bushra Ni'ma Rashed (Ph.D)

University of Baghdad/College of Education/ (Ibn Rushd) For Humanities
English Language Department

ABSTRACT

H.P. Grice (1975) introduces the term **Cooperative Principle** in an attempt to clarify the case in which one says something but means something else. By presenting this term, Grice distinguishes between 'what is said', and 'what is meant'. The present study aims at investigating Grice's Theory of Conversational Implicature and how people sometimes say something but mean something else in different occasions and different contexts. In addition, the study tries to show whether or not, the different social background of the characters has an effect on the direction of the conversational implicatures. The study hypothesizes that Grice's maxims of conversation are frequently breached by the characters according to their different social background and personal attitudes. Furthermore, it is hypothesized that the direction of the conversational implicatures goes in both directions as each interlocutor takes the turn of the speaker.

The procedures to be followed to achieve the aims of this paper is to analyze two 'one act plays' namely that 'Augustus Does His Bit' by George Bernard Shaw and 'The Boor' by Anton Chekhov. The results of the study show that the characters in these plays tend to breach the Gricean maxims in order to achieve their personal goals depending on the context, situation and background knowledge. In addition, the results show that Grice's Theory is global in nature, which means that different social backgrounds have no effect on the manner of initiating conversational implicatures.

Key words: *implicatures, cooperative principle, and the direction of conversational implicatures*

1. INTRODUCTION

In this study, the researcher tries to survey and analyze the conversations of the selected one act plays 'Augustus Does His Bit' and 'The Boor' in order to unfold the intended meaning of the characters according to the **Cooperative Principle** which the speakers and hearers are assumed to adhere to when conversing each other. The cooperative principle goes both ways: speakers observe the cooperative principle, and listeners assume that speakers are observing it. This allows for the possibility of implicatures, which are meanings that are not explicitly conveyed in what is said, but that can be inferred, Grazdar (1979, p.49).

Research Questions

The study tries to answer the following questions:

1. Are there any reasons behind the characters' deviation from the conversational maxims?
2. Which maxim is breached more than the other, and why?
3. Can the data under investigation determine whether conversational implicatures go both directions? If not, does that mean conversational implicatures are not well employed in these literary works or does it mean that conversational implicatures have just one direction?

2. THEORETICAL FRAMEWORK

In his article "Logic and Conversation" (1975), Grice defines the Cooperative Principle as follows: "make your contribution such as is required, at the stage at which it occurs, by the accepted purpose of the talk exchange in which you are engaged" (p.45). Therefore, Grice's logic of conversation is based on the idea that contributors to a conversation are rational agents; that is, they obey a general principle of rationality known as the cooperative principle.

Under the Cooperative Principle, there are four maxims and below each maxim, there are some other sub-maxims (1975, pp.45-46):

I. The maxim of Quantity

- Make your contribution as informative as is required.
- Do not make your contribution more informative than is required.

II. The maxim of Quality

- Do not say what you believe to be false.
- Do not say that for which you lack adequate evidence.

III. The maxim of Relation

- Make your contributions relevant.

IV. The maxim of Manner

- Avoid ambiguity.
- Avoid obscurity of expression.
- Be brief
- Be orderly.

Grice supported the Cooperative Principle with four conversation maxims and he identifies five ways in which discourse participants may breach or fail to fulfill maxims in a conversation, these are: flouting, violating, opting out, infringing and suspending (Thomas, 1995, p.73).

2.1 The Direction of Conversational Implicatures

This section is preserved to illustrate the idea of the direction of Conversational Implicatures (henceforth CI). It can be considered as a turning point, since, according to the researcher's knowledge, no one before speaks about such matter. That is to say, although the pioneers of CI theories specify the role of the speaker who has the feature of implying (of course by breaching the conversational maxims) and the role of the hearer who has the feature of inferring, but they do not determine if there is any relation between the position of the speaker and the function of being the initiator of the CI. It should be noted that the idea which makes the researcher thinks about such matter is that most, if not all, available examples put CI in one direction that is from B to A, as it is explained below.

Grice (1975), in order to show the rationality of any exchange of talk, says that, both the speaker and the hearer are rational agents, that is to say, speaker implies and hearer infers. Stressing that, **speakers whom have the ability of implying**, as Horn (2004, p.192) confirms that "*Gricean theory is to explicate speaker meaning, or, more specifically, to characterize implicature as part of speaker Meaning*".

In this case, if (at least) two persons (A) and (B) converse each other, is it always (A) that being the speaker, and in turn, the initiator of CI, (i.e A → B)? Or is it (B) who always takes the position of the speaker and in turn the function of being the initiator of CI, (i.e A ← B)? Or, it might be a dynamic process, so that CI can go both directions, (i.e A ↔ B) as each takes the position of the speaker. Further, are there any characteristics that signal the function of the initiator of CI whether it should be in any position, and why?

The following example, taken from Grice (1975, p.51), may make the idea more clear:

A: *I am out of petrol*

B: *There is a garage round the corner.*

Here, B would be breaching the maxim of relation (Be relevant) unless he thinks or implicates that the garage is open and has petrol to sell. Nevertheless, in this example both agents are efficiently cooperative, but who is the speaker? Is it (A) when says "*I am out of petrol*", or (B) when says "*There is a garage round the corner*"? At this point, it is important to know who is the speaker, since only the speaker has the feature of implying, and who is the hearer that has the feature of inferring, in order to determine the direction of CI.

The following figures illustrate the possible directions of the talk exchange and at the same time the CI directions:

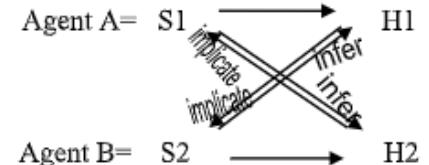
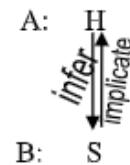
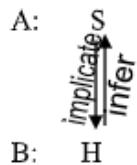


Figure 2.1
Up-down Direction

Figure 2.2
Down-up Direction

Figure 2.3
Dynamic Direction

According to figure (2.1), CI goes in one direction, that is from S in (A) position to H in (B) position. While, figure (2.2) represents the opposite direction, in which S in (B) position implicates to H in (A) position. Figure (2.3), on the other hand, represents that CI goes both directions, in which each agent plays the role of speaker and hearer respectively depending on his/her turn taking.

Now, the question is that which of these figures fit the actual direction of CI? If S who implies and H infers as it is shown in figure (2.1), then why the previous example proves the opposite? However, one may say that figure (2.2), is the right direction because it fits the idea of the previous example, that is S in (B) position implies the idea to H in (A) position. But this would lead to a bigger problem, since it assumes that H in (A) position will always be a hearer and never allowed to be a speaker who can imply or breaches the conversational maxims, which is not the case in real life conversations. Nevertheless, the idea listed in figure (2.3) sounds possible, in which both agents (at least) are allowed to breach and imply when taking turn in conversations, but this cannot be taken for granted. One should check the following questions before he/she credits the idea of figure (2.3):

- Why most, if not all, the available examples adopt the idea of figure (2.2) in which S in (B) position implies the idea to H in (A) position?
- Can the data under investigation demonstrate the idea of figure (2.3)? If not, does that mean the CIs are not well employed in these literary works or does it mean that CIs have just one direction?
- Does the social status of the initiator of CI has any effect on how and which of the speakers can breach the maxims and imply more than what they said?

The analysis of the data in the next section would be suffice to provide an adequate answer to all these questions and shows if there is a consistency that can prove the idea of figure (2.3).

2.2 The Model of Analysis

Based on Grice's model (Theory), the researcher proposes the following model which shows the process of cooperation between the speaker and the hearer. That is, the speaker implicates by breaching the conversational maxims with one or more of the five types of breaching: flouting, violating, opting out, suspending and infringing. The hearer, on the other hand, infers the intended meaning of the speaker or infers the reason behind breaching the maxims, depending on the share knowledge or previous conversations between them. In addition, a new technique is going to be presented in this model, namely that (S1 or S2), in which S1 refers to the initiator of the CI in (A) position, while S2 refers to the initiator of the CI in (B) position.

This additional technique could obviously determine the direction of the CI, and see if there is a consistency to prove one of the ideas listed in the previous section.

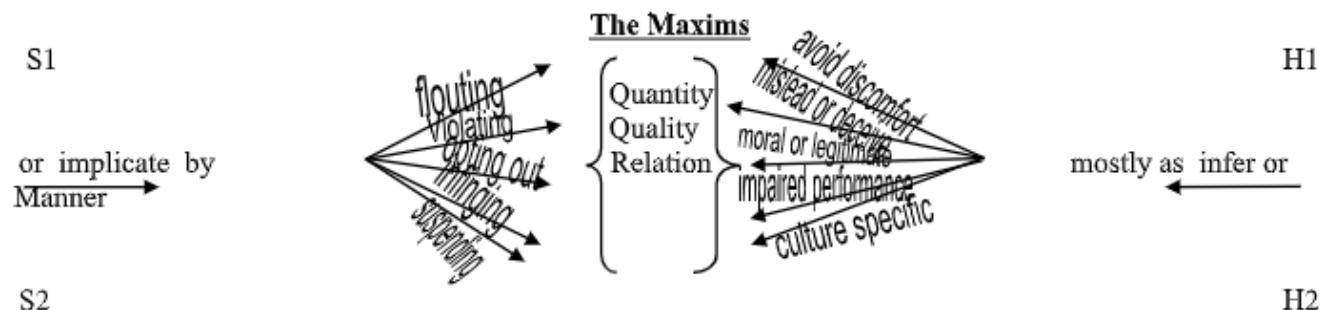


Figure: (2.4) The Proposed Model

Since this model is already based on Grice's model, there is no need to repeat how the speaker breaches each maxims. However, in this model the speaker and the hearer marked with (1 or 2) according to the position they occupy in turn taking. The researcher uses this technique in order to specify the direction of CI. The five arrows on the part of the speaker represent the types of breaching the conversational maxims in which the speaker may use one or more in order to implicate something. On the other hand, the five arrows on the part of the hearer represent the most common reasons behind that breaching. As cited in (Thomas, 1995), speakers flout a maxim mostly to avoid embarrassment or discomfort, violate a maxim to generate an implicature which misleads or deceives the hearer, opt out a maxim because of either legitimate or moral reasons, infringe a maxim because of their imperfect command over language, and suspend a maxim due to cultural effects. Moreover, the maxims which are listed in the middle of the model have the function of determining which of them the speaker breaches for achieving his/her goal.

3. DATA COLLECTION

The reason behind the selection of the data under study is that, these literary genres (one act plays) are characterized as being short and the actions take place within a short period of time, thus, greatest economy and concentration is required. This usually leads the writer to leave some information and a little bit depends on the readers' knowledge to infer that left information. This omission, in turn, leads for breaching the cooperative principle and create conversational implicatures. Moreover, the researcher intends to choose these outstanding figures (Shaw and Chekhov) because they represent different social background in the same era, one is from the far West of Europe and the other is from the far East of Europe.

The first one-act play 'Augustus Does His Bit' is written by George Bernard Shaw about a dim-witted aristocrat named '**Augustus**' who is outwitted by a female spy during World War I. He soon learns that a female spy is after an important document in his possession. Then, a glamorous woman visits him, after flattering him by saying how important he is, she tells him that she suspects her sister in-law of being the spy. She explains that Augustus' brother, known as **Blueloo**, has made a bet that Augustus can be easily tricked, and intends to use this woman to prove it. If she can get the document, a list of British gun emplacements, and take it to Blueloo, Augustus's incompetence will be exposed (Encyclopedia Britannica, 2018: Int.).

Beamish (The clerk) enters holding the document, which Augustus had left on a coffee table in the hotel. The lady manages to switch the document for a fake one and leaves. Having secured the document before witnesses, she returns to telephone the War Office. She tells Blueloo that she easily outwitted Lord Augustus. Augustus then realizes that she was the spy and the document he has is a fake one (*ibid*).

The second one act play 'The Boor' is written by Anton Chekhov. The play takes place in the drawing room of **Elena Ivanovna Popova**'s estate on the seven-month anniversary of her husband's death. Since her husband died, Popova has locked herself in the house and kept mourning. Her footman, **Luka**, begins the play by begging Popova to stop mourning and step outside the estate. She ignores him, saying that she made a promise to her husband to remain forever faithful to his memory. Their conversation is interrupted when **Grigory Stepanovitch Smirnov** arrives and wishes to see Elena Popova. Smirnov, then, explains to Elena Popova that her late husband owes him a sum of 1,200 roubles and he needs the sum paid to him on that same day to pay for the mortgage of a house in the next day. Popova explains that she has no money with her and that she will settle her husband's debts the day after tomorrow. Smirnov gets angered by her refusal to pay him back and mocks the supposed 'mourning' of her husband, (British Council, 2018: Int.).

Smirnov decides that he will not leave the estate until his debts are paid off, even if that means waiting until the day after tomorrow. He and Popova get into another argument when he starts yelling at the footman to bring him alcoholic beverage. The argument turns into a debate about true love according

to the different genders. Smirnov argues that women are incapable of loving "*anybody except a lapdog*" to which Popova argues that she wholeheartedly loved her husband although he cheated on her and disrespected her. The argument deteriorates into another shouting match about paying back the debt. During this argument Popova insults Smirnov by calling him a bear, saying that, "*You're a boor! A coarse bear! A Bourbon! A monster!*". Smirnov feeling insulted and calls for a duel, not caring that Popova is a woman. Popova, in turn, enthusiastically agrees and goes off to get a pair of guns her husband owned. Luka overhears their conversation, gets frightened for his mistress, and goes off to find someone to help. Meanwhile, Smirnov says to himself how impressed he is by Popova's audacity and slowly realizes that he has actually fallen in love with her and her dimpled cheeks. When Popova returns with the pistols, Smirnov makes his love confession. Popova oscillates between refusing him and ordering him to leave and telling him to stay. Eventually, the two get close and kiss each other just as Luka returns with the gardener and coachman (*ibid*).

4. DATA ANALYSIS

It should be noticed that the analysis of the whole data will take the form of tables which go hand by hand with the proposed model. Each table consists of five columns: the first involves the page and the line (or the turn) numbers, the second involves the analyzed text, the third involves the turn (or the position) of the initiator of the CI, whether he/she is in (A) or (B) position, the fourth involves the breached maxim, and finally the fifth involves the intended meaning (CI).

Table (4.1) Analysis of Shaw's One Act Play

Augustus Does His Bit

Pa. No.	Text	The Initiator	The breached Maxim	The Reason of Breaching
2/1	The staff.	S2	² Quantity	The clerk means that he is the only one at the service. He represents all the staff.
2/2	They said they wouldn't have me if I was given away with a pound of tea..... This country is going to the dogs, if you ask me.	S2	¹ Quantity and Relation	Rather than answering the question directly, the clerk gives more details to show that he has refused by the volunteering committee.
2/3	Why did they give young Bill Knight two and seven pence, and not give me even my tram fare? Do you	S2	¹ Quantity	The clerk provides more details to give a reason why he criticizes the country.

	call that being great statesmen? As good as robbing me, I call it.			
2/4	I'm the Secretary. I can't leave the room and send myself to you at the same time, can I?	S2	² Manner	In an ambiguous way, the clerk expresses that he is all the stuff so he does all the work.
3/5	Here . Me.	S2	¹ Quality	The clerk intends to inform Augustus that there is no secretary, it is only him but he can take the place of the secretary.
3/6	You may drop the Horatio Floyd. Beamish is good enough for me.	S2	Relation	Augustus speaks about (the rank) of the secretary, but the clerk infringes the Relation Maxim and makes it as for the name so he suggests to shorten the name!
3/7	This is too silly for anything. This town wants waking up. I made the best recruiting speech I ever made in my life....	S1	² Quality	Augustus praises his speech by calling it (the best ever), but the fact that no man joined to the army proves the opposite.
3/8	I heard you. Would have been all right if it had been the widows you wanted to get round.	S2	¹ Manner	The clerk means that it is not a good way to invite men to death and rewards their widows.
4/9	Afraid to fight! You should see them on a Saturday night.	S2	¹ Manner	The clerk means how the men fight each other the night before the weekend, as a result of their dregs and the bad way of living.
4/10	Hell, they says, is paved with good intentions.	S2	¹ Quality	The clerk tries to cover what he has said previously.
5/11	If you'd told me before the war that I could get through a quart of whisky in a day, I shouldn't have believed you. That's the good of war: it brings out powers in a man that he never suspected himself capable of. You said so	S2	¹ Quality	The clerk means the opposite: what powers could the war bring to people except making them drink a quart of whisky in a day!

	yourself in your speech last night.			
6/12	Not as a general thing I wouldn't say it; but there's men here would sell their own mothers for two coppers if they got the chance.	S2	¹ Quality	The clerk exaggerates the case of poverty that people live as a result of the war. Accordingly, they can do anything to get out from that situation.
6/13	Beamish, it's an ill bird that fouls its own nest.	S1	¹ Quality	Augustus means it is a shame for a man to betray his own country.
6/14	It wasn't me that let Little Pifflington get foul. I don't belong to the governing classes. I only tell you why you can't have no rolls.	S2	Relation	The clerk thinks that Augustus refers to him by his words, so the clerk infringes the Relation Maxim by saying (it was not him that let the country get foul). At the same time it is a criticism for Augustus because he is the one in position.
6/15	Can you tell me where I can find an intelligent being to take my orders?	S1	² Quality	Augustus intends to accuse the clerk of being stupid.
6/16	What! You mean to tell me that when the lives of the gallant fellows in our trenches, and the fate of the British Empire, depend on our keeping up the supply of shells, you are wasting money on sweeping the streets?	S1	¹ Quality	Augustus neglects the fact that the school is shut, and comments only about the paying for the street sweepers! This implies that he is low-witted and careless.
6/17	What matters the death rate of Little Pifflington in a moment like this? Think of our gallant soldiers, not of your squalling infants.	S1	¹ Quality	Again, Augustus behaves as a fool leader by neglecting the infants whom are the soldiers of the future.
6/18	Beamish, the long and the short of it is, you are no patriot. Go downstairs to your office; and have that gas stove taken away	S1	¹ Quality	In fact, the opposite is true, Augustus is the one who is not patriot since he cares about economizing the gas rather than infants.
7/19	I have noticed something about it in the papers.	S1	¹ Quality	Ironically, the clerk means that, after all, the bad situation which people experience is caused by war,

	Heard you mention it once or twice, now I come to think of it.			and you ask me if I notice that we are at war! Further, he means if you do not feed people they will die out of starvation rather than war.
7/20	Not half, they ain't. Where's the baker's sacrifice? Where's the coal merchant's? Where's the butcher's....	S2	¹ Quantity	The clerk provides more details to show that he is the one who is sacrificing and not the other.
7/21	Go, miserable pro-German.	S1	¹ Quality	Augustus means to accuse the clerk of being loyalless and traitor.
8/22	That ain't what I mean. Can you see a female?	S1	¹ Manner	The clerk means to tell Augustus that he has a guest and she is a female.
8/23	A regular marchioness, if you ask me.	S2	Relation	The clerk means she is beautiful. He describes her appearance although Augustus asks him about her personality.
8/24	It will be extremely inconvenient for me to see her; but the country is in danger; and we must not consider our own comfort. Think how our gallant fellows are suffering	S1	¹ Quantity and ¹ Quality	Augustus provides more details to show that he will meet her for the sake of the country but this is already not the true since he decides to meet her only when he knows that she is beautiful.
8/25	Ain't it? You just wait till you see her.	S1	¹ Manner	The clerk refers to the beauty of the woman which is of the kind that capable of changing the situation into a casino.
9/26	What you hear, madam, is the voice of my country, which now takes a sweet and noble tone even in the harsh mouth of high official.	S2	¹ Quality	Metaphorically, Augustus refers to his voice as the voice of his country, trying to look humble and patriotic.
9/27	I never read the Radical papers. All I can tell you is that what we women admire in you is not the politician, but the man of action, the heroic warrior, the beau sabreur.	S1	¹ Quality	The woman describes Augustus with what he is already lacked. Apparently, she tries to have his trust.
9/28	Oh, I know I know. How shamefully you have been treated! what ingratitude! But the country is with you. The women are with	S1	¹ Quantity	The woman flatters Augustus by providing more details to make him feels that she has good intentions.

	you.....			
11/29	She is my sister-in-law.	S1	¹ Quality	The woman lies to make herself trustful and closer to Augustus.
11/30	Good heavens! And you mean to tell me that Blueloo was such a dolt as to believe that she could succeed? Does he take me for a fool?	S1	¹ Quality	Augustus accuses his brother in-law as being such a dolt by thinking that the woman could succeed, but the fact that the woman is already in front of Augustus makes him the one who is a dolt.
11/31	Oh, impossible! He is jealous of your intellect. The bet is an insult to you: don't you feel that? After what you have done for our country—	S2	¹ Quality	The woman says what is false and pretends to be by Augustus's side to mislead him.
12/32	You need have no fear, madam. I hope she will come and try it on. Fascination is a game that two can play at..... Gad, madam, if the siren comes here she will meet her match.	S2	¹ Manner ¹ Quality	Augustus means he is not easy to be tricked, and if the siren comes she will lose her bet. But the fact that she is already in front of him shows that he already lost the game.
12/33	I will be silent as the grave. I swear it.	S2	¹ Quality	The woman means she will say nothing and keep it as a secret.
13/34	By no means, madam. It matters very much indeed. If this spy were to obtain possession of the list, Blueloo would tell the story at every dinner-table in London; and—	S2	¹ Manner	Augustus means that the list is important but not for the official issue rather for a personal issue, that if the spy obtains the list, his brother in-law would report the matter for the whole country to makes fun of Augustus.
13/35	Of course not. Who does? It would never do. Oh never, never.	S2	¹ Quality	The woman means the opposite, that he is already chaffed (trapped).
14/36	They've passed me. The recruiting officer come for me. I've had my two and	S2	¹ Manner	The clerk showing off that he has accepted as a volunteer and no more working as a clerk.

	seven.			
15/37	Why? It won't bite you	S2	¹ Quality	Augustus implies that take it easy it is just a paper.
16/38	Stop. Remember: if there should be an inquiry, you must be able to swear that you never showed that list to a mortal soul.	S2	¹ Quality	The woman deceives Augustus by making it look like an advice for him, but the fact that she does not want him to find the blank paper.
16/39	I am not. I couldn't bear to look at it. One of my dearest friends was blown to pieces by an aircraft gun; and since then I have never been able to think of one without horror.	S1	Relation and ¹ Quality	The woman lies and tries to change the subject to prevent Augustus from opening the envelope.
16/40	Ah! [Great sigh of relief].	S1	² Manner	The woman makes this [Great sigh of relief] as for Augustus's sake, but in fact it is for her sake that he did not open the envelope and discover that she has stolen the list.
16/41	I must, really. I have done my business very satisfactorily. Thank you ever so much.	S2	¹ Manner	The woman makes it looks as for finishing her business of advising him, but in fact she means the business of stolen the list.
16/42	....Goodbye. Goodbye. So sorry to lose you. Kind of you to come; but there was no real danger..... That's where the ability of the governing class comes in. Shall the fellow call a taxi for you?.....	S1	¹ Quantity	Augustus provides more details to show that he is an intelligent leader of the first class and there is no need to be worry and everything is under control.
17/43	I want you to witness that I got clean away into the street. I am coming up now.	S1	¹ Manner	The woman means that she wins the bet.
17/44	I don't think I'm awake. This is a dream of a movie picture, this is.	S1	¹ Manner and ¹ Quality	The clerk gets the idea, that the woman has trapped Augustus.
17/45	Put me through to Lord Hungerford Highcastle... I'm his brother, idiot ... That you, Blueloo? Lady	S1	¹ Quality	Seemingly, Augustus is the idiot one since till this point and he does not get the idea.

	here at Little Pifflington wants to speak to you.....			
18/46	Nothing of the kind, madam. I have it here in my pocket.	S1	² Quality	Augustus has no evidence to prove that he has the list in his pocket.
18/47	.....He lapped it up like a kitten....	S2	¹ Quality	The woman means that the plan is done in front of his eyes without noticing that he is trapped.
18/48	Oh, the gallant fellows are not all in the trenches, Augustus. Some of them have come home for a few days' hard-earned leave; and I am sure you won't grudge them a little fun at your expense.	S2	¹ Manner	The woman means that some of the British soldiers have ran away from the battle and Augustus lost the battle and the bet! Or she refers to herself as taking her part in the battle as a civilian warrior in the Huns army, and she has done her business at Augustus expense.

In table (4.1), the researcher conducts a thorough analysis for the play in question. From this table, one can see that 54.71% of the CIs are initiated by S2 and 45.28% are initiated by S1. Furthermore, the maxim of Quality has the highest percentage of occurrences which constitute about 52.83% of the total number of the breached maxims. In addition, it can also be noticed that the maxim of Manner is second in number of occurrences at a percentage of approximately 24.54% and is followed by the maxim of Quantity with almost 13.20% of the overall number of the breached maxims. On the other hand, the Relation maxim is the least one that has been breached which constitutes about 9.43% in total percentage.

Table (4.2) Analysis of Chekhov's One Act Play

The Boor

Pa. No.	Text	The Initiator	The breached Maxim	The Reason of Breaching
1/1	It isn't right, ma'am. You're wearing yourself out! Yes, truly, by actual reckoning you haven't left this house for a whole year.	S1	¹ Quantity	Luka provides more details for advising Mrs. Popov to leave the house and enjoy the life.
1/2	And I shall never leave it-- why should I? My life is	S2	¹ Quality	Mrs. Popov says what is false (exaggeration) in order to show the idea of decent love.

	over..... We are both dead.			
1/3	There you are again! It's too awful to listen to, so it is!..... When ten short years are over, you'll be glad enough to go out a bit and meet the officers--and then it'll be too late.	S1	¹ Quantity	Again, Luka elaborates more details for encouraging Mrs. Popov to leave her cloister.
2/4	He loved Tobby so! He always drove him to the Kortschagins or the Vlassovs..... Tobby, Tobby--give him an extra measure of oats to-day!	S2	Relation	Meanwhile Luka tries to make Mrs. Popov leave the house, she changes the subject and speaks about how the horse (Tobby) remains her of her husband.
2/5	What's that? I am at home to no one.	S1	¹ Quality	Mrs. Popov implies that she has no interest to meet anyone.
3/6	You shall see, Nikolai, how I can love and forgive!..... my dear monster!	S1	¹ Quality	Mrs. Popov intends that her husband was not qualified to her current sadness.
3/7	You told him that since my husband's death I receive no one?	S1	¹ Quantity and Relation	Luka tells Mrs. Popov that there is a guest at the door, but she provides an extra unrelated detail to mean that she does not want to meet the visitor.
3/8	What is it you wish?	S1	Relation	Smirnov introduces himself, but Mrs. Popov opts out the Relation maxim by expressing her unwillingness of talk.
3/9	Your deceased husband, with whom I had the honor to be acquainted left me two notes amounting to about twelve hundred roubles.....I should like to request, madam, that you pay me the money to-day.	S2	¹ Quantity	Smirnov gives more details than required for asking his dept in a polite way.
4/10	Don't forget to give Tobby an extra measure of oats.	S1	Relation	While Smirnov was talking about his dept, Mrs. Popov flouts the Relation maxim, expressing her indifferent to the topic in question.
4/11	If Nikolai Michailovitch is indebted to you, I shall, of course, pay you,...in the mood to discuss money	S1	¹ Quantity	Mrs. Popov gives more details to show that she cannot pay the dept today.
4/12	And I am in the mood to fly up the chimney with my feet in the air if I can't lay hands	S2	¹ Quantity and ¹ Quality	Smirnov provides more details and exaggerates the high need of paying the dept today.

	on that interest to-morrow. They'll seize my estate!			
5/13	Thank you. And they expect me to stand for all that..... And now at last I come here, seventy versts from home, hope for a little money, and all you give me is moods! Why shouldn't I worry?	S1	¹ Quantity and ¹ Quality	Smirnov, first, means the opposite when he says (thank you), then he provides more details complaining about his bad situation as a result of not being paid.
5/14	Really, sir, I am not used to such language or such manners. I shan't listen to you any further.	S2	Relation	Mrs. Popov opts out the Relation maxim, expressing her offensiveness from Smirnov's language and required him to leave.
5/15	What can one say to that? Moods! Seven months since her husband died! Do I have to pay the interest or not?..... How angry I am, how terribly angry I am! Every tendon is trembling with anger, and I can hardly breathe! I'm even growing ill! Servant!	S1	¹ Quantity	Smirnov provides more details, expressing his dissatisfaction and emphasizing that he must be paid today.
6/16	..... A fellow stands with the knife at his throat, he needs money, he is on the point of hanging himself, and she won't pay because she isn't in the mood to	S1	¹ Quantity and ¹ Manner	Smirnov provides more details and indirectly criticizes Mrs. Popov cool manner comparing with his bad situation of being in need.
6/17	You take great liberty, sir.	S1	² Quantity	Luka intends to remind Smirnov that he is a guest and should not speak or behave in such manner.
7/18	Sir, in my solitude I have become unaccustomed to the human voice and I cannot stand the sound of loud talking. I beg you.....	S1	¹ Manner	Mrs. Popov, indirectly, intends to tell Smirnov to leave the house.
7/19	Sir, I beg of you, don't scream! This is not a stable.	S2	Relation	Mrs. Popov flouts the Relation maxim by changing the subject from arguing about the dept to arguing about the way of talk, as an attempt to show her unwillingness of cooperation.
7/20	You have no idea how to treat a lady.	S1	Relation	Mrs. Popov provides irrelevance detail and criticizes Smirnov's behavior in treating women, as an attempt to change the subject.
8/21	How remarkable! How do you want one to speak to you? In	S2	¹ Quality	Ironically, Smirnov criticizes Mrs. Popov's manner and the way which she wants to be treated with.

	French, perhaps! Madame, je vous prie! Pardon me for having disturbed you.			
8/22	[Imitating her.] Not at all funny--vulgar! I don't understand how to behave in the company of ladies..... It's easier to find a cat with horns or a white woodcock, than a faithful woman.	S2	¹ Quantity and ¹ Quality	Smirnov provides more details and says what is false to emphasize his idea of how women are not qualified to be treated well.
9/23	But allow me to ask, who is true and faithful in love? The man, perhaps?	S1	¹ Quality	Mrs. Popov asks a question which she already believes in its opposite.
9/24	The man! The man true and faithful in love! I have buried myself within these four walls and I shall wear this mourning to my grave.	S1	¹ Quantity	Mrs. Popov provides more details to emphasize the idea that women are more true and faithful in love than men.
9/25	Mourning! What on earth do you take me for? As if I didn't know why you wore this black domino and why you buried yourself within these four walls.....	S2	¹ Manner	Smirnov in an direct way tries to tell Mrs. Popov that her sadness is a matter of showing off.
9/26	You have buried yourself alive, but meanwhile you have not forgotten to powder your nose!	S2	Relation	Smirnov provides irrelevance detail (you have not forgotten to powder your nose!) in order to tell Mrs. Popov that she performs a fake sadness.
10/27	As I haven't had the pleasure of being either your husband or your fiancé, please don't make a scene.....	S1	Relation	Smirnov tries to go back to the subject of the dept and intends to inform Mrs. Popov that she cannot deceive him with her performance.
11/28	Whom do you think you are talking to? I'll grind you to powder.	S2	¹ Quality	Smirnov intends to threaten Luka of knocking him down.
11/29	You are vulgar! You're a boor! A monster!	S1	¹ Quality	Mrs. Popov does not really believe that Smirnov is a boor or monster! But her reaction reflects her annoyance from his behavior.
11/30	And you think that because you are a romantic creature you can insult me without being punished? I challenge you!	S2	Relation	Smirnov provides irrelevant information (a romantic creature) to show his indifference about her gender.
11/31	Do you think because you have big fists and a steer's	S2	Relation	Mrs. Popov provides irrelevant information (big fists and a steer's) to show that she is not afraid at all.

	neck I am afraid of you?			
12/32	It is high time to do away with the old superstition that it is only the man who is forced to give satisfaction. If there is equity at all let their be equity in all things. There's a limit!	S1	¹ Manner	Smirnov, in an ambiguous manner, speaks about gender equality and implies that if women want equality it must be in everything.
13/33	.... [Aside.] Those eyes, those eyes! A real woman!	S2	Relation	In these irrelevant words, Smirnov shows that he is falling in love with Mrs. Popov.
13/34	Because---because. That's my business.	S2	¹ Manner	Smirnov is unwilling to tell Mrs. Popov that he likes her.
13/35	Yes, I'm afraid.	S2	¹ Quality	Smirnov lies, because he no longer wants to challenge Mrs. Popov.
14/36	I've been caught like a mouse in a trap.	S1	¹ Quality	Smirnov implies that he has fallen in love without noticing that.
15/37	Nothing. You may go. But--wait a moment. No, go on, go on..... What are you standing there for? Get out!	S1	¹ Manner	Mrs. Popov infringes the Manner maxim, she is unclear whether to let Smirnov go or stop him.
15/38	Yes, go. [Cries out.] Why are you going? Wait--no, go!! Oh, how angry I am!.....	S1	¹ Manner	Again, Mrs. Popov is unclear whether to order Smirnov to go or come!
15/39	.... the hay harvest has begun, and then you appear!	S2	¹ Manner	Smirnov implies that he does not want his debt any more. Instead, he got her.
15/40	Tell them in the stable that Tobby isn't to have any oats.	S1	Relation	Mrs. Popov says that as an attempt to cover on the situation of (Smirnov's kiss).

In table (4.2), the researcher conducts a thorough analysis for the play in question. From this table, one can see that 57.77% of the CIs are initiated by S1 and 42.22% are initiated by S2. Furthermore, the maxim of Relation has the highest percentage of occurrences which constitute about 28.88% of the total number of the breached maxims. In addition, it can also be noticed that both the maxim of Quantity and the maxim of Quality are second in number of occurrences at a percentage of approximately 26.66% in total percentage. On the other hand, the maxim of Manner is the least one that has been breached, it constitutes about 17.80% in total percentage.

5. ASSESSMENT AND FINDINGS DISCUSSION

This section is preserved to facilitate the evaluation process by which statistical assessments will be presented in the form of a table to show how far Grice's conversational maxims have been employed in the data understudy. In addition, this section is also dedicated to discuss the major findings reached to, from the investigation of this paper with reference to table (4.3).

**Table (4.3) Maxims Breaching in both Shaw and Chekhov's Plays:
Usage and Percentage**

Number	Maxim Type	Shaw's Play			Chekhov's Play		
		Total – Breaching			Total - Breaching		
		S1	S2	Total Percentage	S1	S2	Total Percentage
1	Quantity	3	4	13.20%	9	3	26.66%
2	Quality	15	13	52.83%	6	6	26.66%
3	Relation	1	4	9.43%	6	7	28.88%
4	Manner	5	8	24.54%	5	3	17.80%
Total		24	29	100	26	19	100

Table (4.3) consists of a close comparison between the statistical assessments of both Shaw and Chekhov's plays. The researcher intends to make this close comparison to provide the readers with clear and simple way of how to recognize the differences and similarities of the data in question. First of all, from this table, one can obviously see that although both Shaw and Chekhov's plays consist of initiators of both kinds (S1 and S2), but the majority of the CIs in Shaw's play are initiated by S2 54.71% , whereas the majority of the CIs in Chekhov's play are initiated by S1 57.77%. As for the Quantity maxim, it comes third in number of occurrences in Shaw's play at a percentage of about 13.20%, while in Chekhov's play it is the second most breached maxim at a percentage of approximately 26.66%. In addition, though the maxim of Quality has the highest number of occurrences in Shaw's play at a percentage of mostly 52.83%, however, it comes second in Chekhov's play at a percentage of about 26.66%.

Furthermore, the maxim of Relation has the least number of occurrences in Shaw's play with 9.43% in total, but it has the highest number of occurrences in Chekhov's play at a percentage of nearly 28.88%. On the other hand, the maxim of Manner comes second in number in Shaw's play at a percentage of about 24.54%, nevertheless, it has the least number of occurrences in Chekhov's play with 17.80% in total.

The results of this study shows that the characters in comic drama (at least in the ones in question) tend to deviate from Grice's conversational maxims by exploiting them dependently, according to the context and situation which surround their personal attitudes. They also shows that there is a close relationship between the social status of the characters and the function of being the initiator of the CIs. In other words, characters who have a **higher social status** (i.e. Augustus in Shaw's; and Popov in Chekhov's) in both Shaw and Chekhov's plays tend to initiate the CIs when they are in position (S1) more than when they are in position (S2). In addition, they breach the Quality and Quantity maxims more

than the Relation and Manner maxims. Whereas, those who have **lower social status** (i.e. The clerk in Shaw's; and Smirnov in Chekhov's) seem to initiate the CIs in position (S2) more than when they are in position (S1). Furthermore, they breach the Quality and Relation maxims more than the Quantity and Manner maxims.

6. CONCLUSION

At this point, and depending on the analysis and statistics of this study, one can arrive at the following conclusions:

1. Grice's conversational maxims are systematically employed and frequently breached in literary works (the selected ones in specific). In addition, the characters in these plays tend to breach the Gricean maxims to achieve their personal goals depending on the context, situation and background knowledge.
2. The process of initiating the CIs is not fixed to the speakers in position S2 as it usually appears in most of the provided examples. Rather, it is a dynamic process in which both of the participants could take the role of the initiator and the role of the anticipator in positions S1 or S2 respectively. As to say that, each of the participants could, accordingly, take the position of the speaker or the position of the listener. This in turn credits the idea of figure (2.3) listed in section 2.1.
3. The data under study shows that characters who hold a higher social rank tend to flout and opt out the conversational maxims when they are in position S1 more than when they are in position S2. This, in turn, shows the close relationship among the social status of the speaker, the position of being the initiator of the CI, and the way of breaching the maxims. Thus, rarely one can find a speaker of higher rank (violates or infringes) a maxim, since they need not to lie or hesitate when speak with a speaker of a lower social rank as long as they take control over the situation of talk exchange.
4. On the other hand, characters who hold a lower social rank tend to (violate and infringe) the conversational maxims when they are in position S2 more than when they are in position S1. That is to say, they often try to lie, deceive, mislead or even hesitate and lose control over language while defending themselves.
5. In addition, the results show that Grice's Theory is global in nature, which means that different social backgrounds have no effect on the manner of initiating conversational implicatures. As to say that, although the characters may differ in their choice of breaching which maxims, but that is due to their personal attitudes and social rank. However, when it comes to the failure of observing the maxims the results show a stable statistics that all the characters stick to one or more of Grice's proposed ways of non-observance which are: violating, flouting, opting out, infringing, and suspending.

7. REFERENCE

- Casey, K. (Ed.). (1999). *Five comic one-act plays*. United States: Dover Publications, Inc.
- Chekhov, A. (2018, Mar 07). Retrieved May 8, 2018, from <https://en.wikipedia.org/wiki/Anton-Pavlovich-Chekhov>
- Culpeper, J. and Michael H. (2014). *Pragmatics and the English Language*. UK: Macmillan Education.
- Eve, S. and David, W., Gutenberg eBook. (2012). *Augustus does his bit: by George Bernard Shaw*. Retrieved May 20, 2017, from <http://www.gutenberg.org>
- Gazdar, G. (1979). *Pragmatics: Implicature, Presupposition, and Logical Form*. Academic Press, New York.
- Grice, H. P. (1975). *Logic and conversation*. In Cole, P. & Morgan, J. (eds.) *Syntax and Semantics*. Volume 3. New York: Academic Press.
- Grice, H. Paul. (1989). Meaning. In: H. Paul Grice, *Studies in the ways of words*, 213–223. Cambridge, MA: Harvard University Press.
- Grundy, P. (2000). *Doing Pragmatics*. Arnold, Great Britain.
- Han, M. (2012, October 7). Cooperative Principle: The Flouting of Maxims. Retrieved February 20, 2018, from <http://Encyclopedia Britannica.com/2012/07/flouting-of-maxims.html>
- Horn, L. (2004). Implicature. In Horn, L. and Gregory W. (Eds.), *Handbook of pragmatics*, pp.3–28. Oxford: Blackwell.
- Recanati, F. (2003). *Embedded implicatures*. Philosophical perspectives 17: 299–332.
- Shaw, B. (2011, February 7). George Bernard Shaw - A Selection of One-Act Plays. Retrieved June 4, 2018, from <http://Encyclopedia Britannica.com/w/george-bernard-shaw-a-selection-of-one-act-plays-george-bernard-shaw/1112986262>
- Shaw, B. (2018, April 04). Retrieved May 4, 2018, from https://en.wikipedia.org/wiki/George_Bernard_Shaw
- The Plays of Anton Chekhov by Anton Chekhov. (1998, April 08). Retrieved June 20, 2018, from <https://www.British Council.com/book/show/551480.The Plays of Anton Chekhov>
- Thomas, J. (1995). *Meaning in interaction: An introduction to pragmatics*. London: Longman.