



Breaking Grice's Cooperative Maxims in Humorous Interactions: A Pragma-Stylistic Study of Shaw's "Major Barbara"

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Abstract

The present study is an endeavor to illustrate how a pragmatic model is employed to analyse humorous conversations. Grice's cooperative principle model and its four conversational maxims: Quantity, Quality, Relevance and Manner are traced to analyse characters' humorous interactions in *Shaw's "Major Barbara"*. The researchers handle all conversations along the play in which humour is created to show the extent to which Grice's conversational maxims are not observed by the characters and how humorous conversations break the basic rules that should be obeyed in frank conversations. The results of the study display that the frequent type of the maxims broken in the investigated play is the maxim of quantity, and wit is the form of humour that most frequently created. The study ends with some conclusions concerning the model used in the work.

Keywords: Grice's Cooperative Principle Theory, Conversational Maxims, The Concept of Implicature, Breaking the Maxims, Humour, Forms of Humour.

1. Introduction

Communication among people happens principally by means of language. It refers to a process in which interlocutors cooperate with one another by observing certain rules and norms in order to continue a successful conversation. These conversational principles come under the title of pragmatics since pragmatics is mostly recognized as the study of language use as contradicted with the study of language structure. Moreover, conversation is a natural activity which has a fundamental role in human life. It proceeds without any predetermined cognitive map.

Humour, on the other hand, is a pervasive phenomenon that does exist in people's conversations in their everyday life communication and it cannot be separated so that humour is of great significance in linguistic study. Humour can be analysed with different approaches in various fields like semantics, pragmatics and

socio-linguistics. Thus, this study attempts to apply a pragmatic model of Cooperative Principle (henceforth CP) formulated by Paul Grice in 1957 to analyse conversations in which humour is created in Shaw's Major Barbara (henceforth MB). There is an attempt to answer the question of whether this theory can be applied to analyse humorous conversations in literary text or not. Therefore, the current study is based on the hypothesis that Grice's Cooperative Principle Theory is applicable to humorous interactions and the non-observance of this principle results in a new interpretation.

2. Cooperative Principle Theory

Cooperative Principle (CP) theory comes into existence in 1975. The term CP was first coined by Paul Grice, an American philosopher who is regarded to be the father of pragmatics. In his lectures at Harvard University (1967), Grice declared the notions of cooperative principle and implicature. Moreover, he processed different levels of meaning on a semantic level showing the existence of implicature where no one had expected them previously (Kotthoff, 2006 as cited in Szcpaniski, 2014: 5)¹. Grice was enchanted by the idea that how the hearer gets the message from what is said to what is meant. He developed his theory in papers published in 1978-1981, but he left his work and it remained unfinished and there were many gaps and several conflicts in his writings. However, Grice's work can be seen slightly problematic and in many ways it is frequently misunderstood or misinterpreted whereas his theory has been one of the most influential in the development of pragmatics (Thomas, 1995: 56).

According to Grice, cooperation in conversation is shaped by the "cooperative principle" which runs as follows: "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" (Grice, 1989: 26). In the light of Gricean theory, there are four basic guidelines (rubrics), called the rubrics of conversation, Grice names respectively as quantity, quality, relevance and manner. These rubrics specify the efficient and effective use of language (Levinson, 1983: 101,104). Actually, Grice is the first who talks about the relation between co-operation and the act of linguistic communication. He mentions that the CP does work in abstract world of principle but in the actual language use otherwise communication would be very difficult and perhaps breakdown altogether (Grice, 1989: 26).

To sum up, Grice's work of CP establishes that in any conversation, interlocutors must cooperate to some extent achieving their purpose, whatever that purpose might be. This is true for any conversation; each participant needs to understand the other no matter whether it is fierce argument and hard bargaining or it is a friendly conversation between co-workers (Martinich, 1980: 215). It is necessary to follow

1. The researchers have followed the MLA style in in-text documentation and in the bibliography.



Grice's CP in our daily conversations in order to achieve a comprehensive and successful communication act.

3. Conversational Maxims

Communication is a process in which interlocutors have to cooperate with each other in order to convey standard and right information. Accordingly, Grice presents four conversational maxims in addition to CP to illustrate how we communicate effectively in the light of certain rules (Thomas, 1995: 63). The important thing to say is that, the proposed maxims are not a set of rules that should be followed to the letter rather they are to be followed to the best of speaker's ability and can thus be creatively broken or conflict with one another. The four maxims are stated in the following points:

A. Maxim of Quantity

This maxim demands the speaker to provide the right amount of information through speaking process. It consists of two sub-maxims:

1-Make your contribution as informative as required (for the current purposes of exchange).

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

B. Maxim of Quality

This maxim requires the speaker to supply the right information through speaking. He shows it in the sense of telling the truth as a super maxim" try to make your contribution one that is true" and it includes two sub-maxims:

1-Do not say what you believe to be false.

2-Do not say that for which you lack adequate evidence.

C. Maxim of Relevance

This maxim as a single one is "be relevant". This maxim requires the speaker to be relevant to the topic of conversation or the context in which the utterance occurs and to the previous utterances during the conversation.

D. Maxim of Manner

This maxim is related to "how what is said is to be said". It requires the speaker to be clear and orderly when conversing in order to avoid ambiguity and obscurity. It consists of the super maxim "be perspicuous" and other four sub maxims:

1-avoid obscurity of expression

2-avoid ambiguity

3-be brief(avoid unnecessary prolixity)

4-be orderly (Grice, 1989: 27).

Grice indicates that the aim behind his list of maxims is an efficient exchange of information rather than at influencing the addressee's actions(Surian et al, 1996: 58-59).



4. The Concept of Implicature

The aspect of meaning is conveyed, implied or suggested by speakers without expressing it directly. Doing so leads to the creating of a phenomenon called 'implicature' which is considered as Grice's basic contribution in the field of pragmatics. Grice distinguishes between two levels of meaning in language: the first level refers to what is said and the second level is what is meant. This distinction leads to the foundation of the important aspect of implicature (Levinson, 1983: 102).

Grice makes a distinction between two different kinds of implicature; conversational and conventional. Both types of implicature convey a deep level of meaning beyond the semantic meaning of utterance. (Thomas, 1995: 57).

Consequently, the two sorts of implicatures are drawn by interlocutors due to the speaker's relation to the maxims. They can be drawn either by observing the maxims or breaking them. Concerning the observance of maxims, the speaker may depend upon the listener to interpret or infer what is said by making propositions assuming that the maxims are being obeyed. Whereas taking into consideration the case of breaking certain maxims, the speaker obliges the listener to draw more inferences and if the speaker can be assumed to imply these inferences, then the cooperative principle is still operative (Levinson, 1983: 104-109).

5. Breaking the Maxims

The failure of observing a maxim leads to a phenomenon known as "breaking a maxim". To break a maxim "is the prototypical way of conveying implicit meaning" (Grundy, 1995: 41). According to Grice, there are five ways of failing to break the maxims. The various types are shown as follows:

A. Flouting the Maxims

Flouting is a term that was introduced by Grice describing the process in which conversational implicature is created by exploiting the maxims. A flout takes place when a speaker overtly chooses not to observe one or more maxims with the intention of generating an implicature, i.e. the speaker is not trying to mislead, deceive or unco-operate but encouraging the listener to look for deeper meaning beyond the semantic level.

B. Violating the Maxims

Grice defines the term violation as the unostentatious non-observance of a maxim, i.e. a speaker that is violating a maxim is liable to mislead. Violating differs from flouting, in violating a maxim the speaker intends to mislead the hearer. The speaker speaks the truth implies something false.

C. Opting-out of the Maxims

Opting out of a maxim means showing an "unwillingness to cooperate in the way that the maxim requires", i.e. the speaker is unwilling to cooperate and reveal more than s/he already has.

D. Infringing the Maxims

The next type of non-observance of a maxim is called infringe which occurs when speakers have failed to observe a maxim without the intention to generate an implicature or mislead the listener. Such non-observance occurs from the speakers imperfect linguistic performance in the language like foreign speakers or children who do not have full mastery of the language.

E. Suspending the Maxims

Another sort of non-observance is called suspending. In contrast to other kinds of non-observance of maxims, suspending a maxim is based on cultural and social norms. In addition to that, when speaker suspends a maxim, it is understood that what is said is not completely true or there are things that a speaker ought not to say such as taboo words. The speaker may suspend a maxim due to cultural differences or to the nature of certain events or situations(Thomas, 1995: 64, 65, 72, 74, 76).

6. Humour

Humour is a social phenomenon which is considered as a subject that seems difficult to be analysed. Taking into account the straightforward definition of the word humour, it is what makes a person laugh or smile (Ross, 1998: 1). There is more to humour than just the capacity to laugh or make people laugh at funny things. In addition to that, humour is an interesting aspect for revealing frequently around various cultures, social constructions, orientations, social situations and even how language works (Jensen: 2009: 1, 11).

Despite language is central to humour and humour is affected through language , Bergen and Binsted (2006: 1) discuss that "humour is part of what language is used for". The purpose of humour is similar to that of language which is the externalization of human thought and conceptualization. There is a widespread intersection between humour and language with complex cognition, cultural, and social variables that work together in order to create a very specific sort of comprehension between people. However, the fields of cognitive, culture and society are deeply interlinked under the heading of this phenomenon (Cisneros et al, 2006: 1).

7. Forms of Humour

Forms of humour are stylistic figures that refer to different elements and techniques used for adding distinct feeling to the ordinary written form. According to Dynel humour is expressed in several stylistic devices including irony, satire, pun, wit and conversational humour which are "the most salient categories of humour, and thus they recur most frequently in the existing literature on the (pragma) linguistics of humour" (Dynel, 2011: 7).

A. Irony

In several proposals, the concepts of irony and humor are analyzed as two closely related phenomena. The term irony dates back to the Greek comedy in which it was

known 'eiron', meaning 'a dissembler' (Abrams, 1999: 134). Irony is understood as "the space between what is said and what is meant" (Simpson, 2004: 46). Irony refers to a situation in which a particular text with a particular result is represented in very different results. Moreover, sarcasm is a form of verbal irony which expresses mockery (Joshi et al, 2016: 123).

B. Satire

The roots of the term satire dates back to the Classical Age, but word produces from the Latin word 'satura', which was used by the Roman rhetorician Quintilian (Heilmann et al, 2014: 10). Satire is defined as "the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward its attitudes of amusement contempt, scorn, or indignation" (Abrams, 1999: 275).

C. Pun

Punning refers to an art that dates back to the Greco-Roman time used for teaching oratory. According to Bates (1999), the origins of the word 'pun' is derived from the Italian indicating a "fine point" (Khanfar, 2013: 28). Cuddon (2013: 573) refers to pun as "a figure of speech which involves a play upon words". It is regarded one of earliest type of wordplay. Pun was current in many literatures and brings a universal form of humour.

D. Wit

The term 'wit' turns back to the seventeenth century and it was first derived from critical importance applied to literature. In previous centuries, wit was used to show "liveliness and brilliance of conversation" (Child and Fowler, 2006: 251). Wit is an expression with various meanings extending from generic idea of "intelligence" to particular notion of "ingenuity" to the narrower concept of "amusing verbal cleverness" (Baldick, 2001: 276). Wit or witticism is mainly a kind of verbal humour which intentionally generates "a shock of comic surprise", setting from the expected and unexpected notion (Abrams, 1999: 330). In brief, the formulation of the research is shown in figure (1).

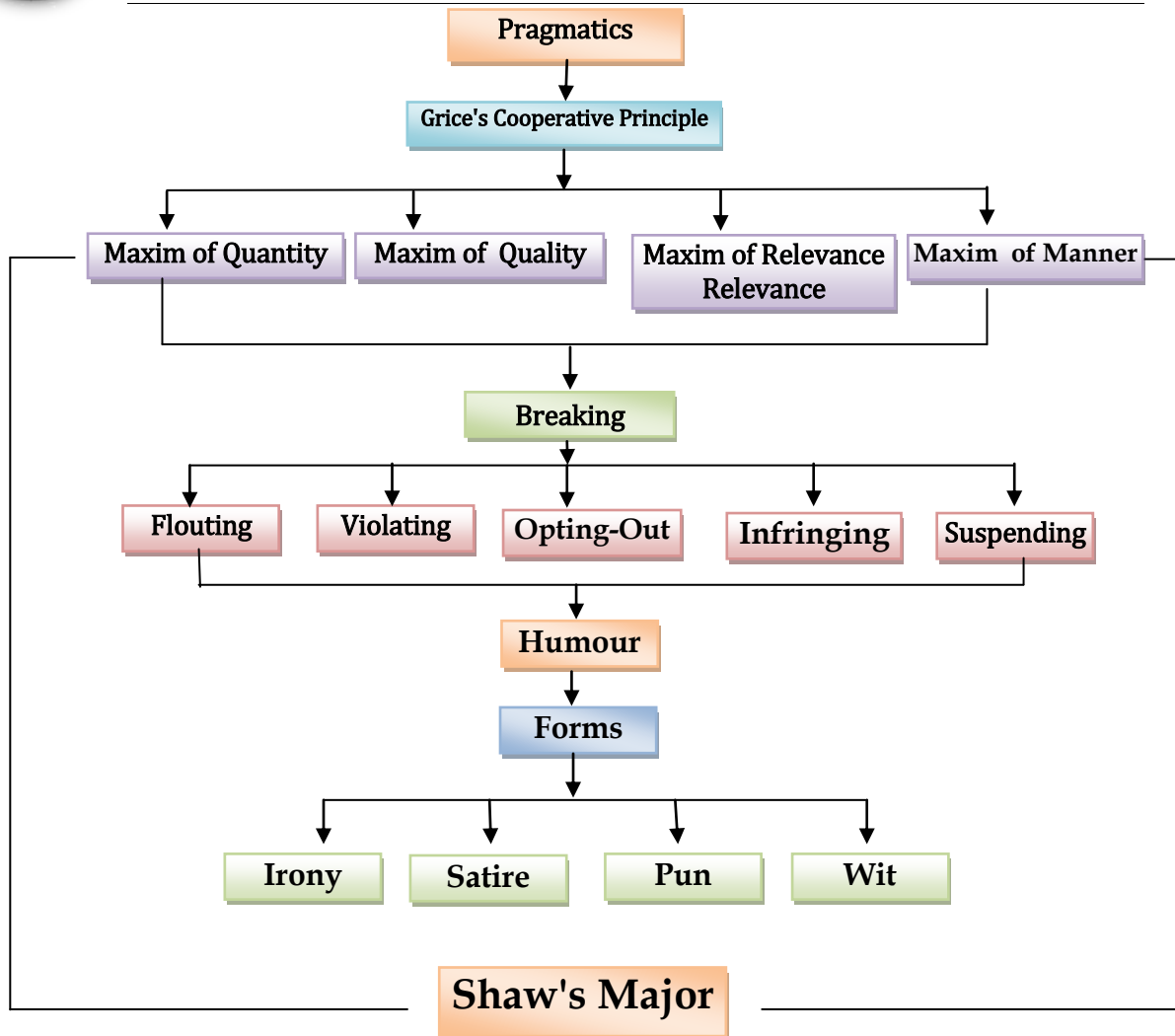


Figure (1): Analytical Construct

8. Methodology

This study is a quantitative research since language is used as a main tool for interpreting the data. In other words, the main data of quantitative study is language and actions. Therefore, the main data of this study are forms of conversations taken from Shaw's **MB** play. The whole play is considered to be analysed to show the extent to which Grice's conversational maxims are not obeyed for the destination of creating humour, its forms and functions.

The data are collected by reading and checking the text, selecting the data in which humour is produced, analysing them on the theoretical basis of Grice's conversational maxims to view how the humorous conversations break the basic rules should be obeyed in frank conversations. In this study, the researcher will concentrate on the analysis of **kinds of maxims** that are broken throughout the play for humour creation pointing out to the *forms* of created humour.



9. Data Analysis

The current study is an attempt to apply Grice's Cooperative Principle (1957) as a tool to approach humorous conversations in **Shaw's "Major Barbara"**. **MB** is one of Shaw's finest play through which he intends to bring out the relationship between trade or occupation and greed implicit in its pursuit. It is shown that the society permits the occupation but official morality disapproves. The whole play is concerned with money. The play opens in the luxurious library of the house in Walton Crescent and is dominated by the appearance of Lady Britomart. **MB** deals with contradictory ideas when Salvation Army (henceforth SA) attempts to remedy social evils that can be continued through the charity of those whose money is caused by those evils. The central theme of the play is the conflict between social and moral ethics. Barbara aims to save her father's soul at the time that he wants to change her thought to his philosophy. Undershaft believes that poverty is a crime and man must have money to make care of his basic needs. He thinks that it is correct to make a fortune from making and selling guns and he prefers to be a thief than die as pauper (Shaw, 1966 cited in Majeed, 2010: 431-440).

9.1. Non-Observance of the four Maxims

The four suggested Grice maxims are considered as norms and conventions, unlike linguistic rules, since they are not strict and in any case often broken (Kempson: 1977, Cited in Musleh, 2015: 66). There is a comparison between the conversational maxims and linguistic rules that the kind of constraint on linguistic behavior exemplified by Grice's CP differs from the kind of rule normally formulated in linguistics (Leech, 1983: 7-8). This means that the maxims can be broken whenever a standard communication is not needed.

The statistical findings of **Shaw's MB** demonstrate that the total number of breaking maxims occurrences is (229) along the play distributed among major and minor characters differently. The characters in **MB** do not obey the four types of maxims: quantity, quality, relevance and manner in all ways of breaking of the CP and maxims (flouting, violating, opting-out, infringing and suspending) in order to create humour. In this light, the maxims are broken differently from one character to another. The phenomenon of breaking the maxims is shown in the bold words in the given examples. Table (1) illustrates the number of the non-observed maxims of **MB** along the play:

**Table (1): The Distribution of the Non-Observance of
Grice's Conversational Maxims of MB**

NO	Conversational Maxims	NO	%
1.	Quantity	104	45.414
2.	Manner	86	37.554
3.	Relation	28	12.227
4.	Quality	11	4.803



Remarkably, table (1) shows that the highest share of the broken maxim is allotted to the maxim of quantity which is broken 104 times (48.414 %). By contrast, the maxim of quality is broken 11 times (4.803%). Also the breaking of the maxim of relation occurs 28 times (12.227%) and the maxim of manner takes place 86 times (37.554%) of total number of breaking Grice's CP. Therefore, the maxim of quantity is mostly broken throughout the play since the major characters are from high classes and each one provides much information in order to show off considering him/herself better than others. The following examples are taken from the play randomly:

9.1.1. The Non-Observance that Exploits the Maxim of Quantity

The maxim of quantity fails to be observed when one deliberately gives more or less information than needed within a conversation (Thomas, 1995: 68).

SITUATION (1): This conversation happens when Bill describes his encounter with Todger Fairmile. Again the bully whom he dislikes is now seen as a man who truly troubled in his consciences, and doesn't know to smooth it. He offers to pay Jenny for the physical damage he has done.

BILL. I don't want to be forgive be you, or be ennybody. Wot I did I'll pay for. I tried to get me own jawr broke to settisfaw you—

JENNY [distressed] Oh no— [II/150-151]

Jenny suspends the maxim of quantity since she does not provide the right amount of information explaining the reason that prevent her taking Bill's money. The maxim is suspended since Jenny believes that everybody knows that according to the salvation norms, one cannot buy forgiveness only by paying for.

9.1.2. The Non-Observance that Exploits the Maxim of Quality

The maxim of quality fails to be observed when a speaker deliberately says something that is untrue or when the speaker has inadequate evidence for what s/he says. In this regard, the speaker is not trying to deceive the recipient in any way, which leads the listener to look for another set of meanings of the utterance (Thomas, 1995: 67-68).

SITUATION (2): Snobbery runs throughout the play. Stephen considers himself deserving of the well-placed position and he is in the top of the class hierarchy. That's why he doesn't prefer to ask Undershaft's financial help. Similarly, Lady Britomart is depicted as a hypocritical unthinking snob so she doesn't want to ask Undershaft's help herself. Thus, both Stephen and Lady Britomart, through their conversation, prove that they do not want any money for themselves, whereas Sarah and Barbara do.

STEPHEN [bitterly] We are utterly dependent on him and his cannons, then!

LADY BRITOMART. **Certainly not: ...**

STEPHEN. Nor do I.

LADY BRITOMART: **But Sarah does; and Barbara does. That is, Charles Lomax and Adolphus Cusins will cost them more. So I must**



put my pride in my pocket and ask for it, I suppose. That is your advice, Stephen, is it not?
STEPHEN: No. [I/83]

The setting of the conversation above is in Lady Britomart's library when Stephen and his mother are discussing the financial difficulties of the family. The maxim of quality is violated by Lady Britomart who tries to mislead Stephen by implying something false that asking for money is Stephen's advice since she bullies him into making that his advice.

9.1.3. The Non-Observance that Exploits the Maxim of Relevance

The maxim of relevance is failed to be observed when an individual gives a response or makes an observation that is not deliberately relevant to the topic that is being discussed (Thomas, 1995: 67-70).

SITUATION (3): Class distinction plays an important role in the play. In one hand, Lady Britomart all of the time criticizes their children behavior asking them to act in accordance to their class position. Now she is successful in correcting Charles and Barbara's behavior with her forceful reminders of their class. On the other hand, Lady Britomart's right and wrong ideas bring her into conflict with her immoral husband.

LADY BRITOMART. Andrew: this is not a question of our likings and racticin: it is a question of duty. It is your duty to make Stephen your successor.

UNDERSHAFT.

LADY BRITOMART. **Andrew: you can take my head off; but you can't change wrong into right. And your tie is all on one side. Put it straight.**
[III/179]

Lady Britomart expresses her annoyance about Undershaft making fun of his way of clothing while at the same time not adhering to the maxim of relation. Therefore, she flouts the relation maxim by criticizing Undershaft's clothing in order to create an implicature that his ideas and thinking as his tie are not direct and obvious. There is a bit exaggeration since Lady Britomart adds an irrelevant signification to her utterances.

9.1.4. The Non-Observance that Exploits the Maxim of Manner

The maxim of manner is failed to be observed when the speaker is not being brief, using obscure language, not being orderly or ambiguous. This makes the participants look for additional meaning which in turn leads to the creation of implicature (Flowerdew, 2013: 99).

SITUATION (4): Cusins loses his consciousness because of much drinking, that's why he speaks unclearly.



BARBARA. Are you joking, Dolly?

CUSINS [patiently] **No. I have been making a night of it with the nominal head of this household: that is all. [ACT.III/P171]**

Cusins infringes the maxim of manner since he uses indirect utterances for being drunken. He generates an implicature that Undershaft has no role in his family and he is known nominally.

In regard to the maxims broken, the maxim of quantity is most frequently broken in **MB** in general and when characters are more informative by supplying more information in particular. The findings show that the total occurrence of the quantity maxim is 104 times (45.441%). The reason beyond breaking the maxim of quantity more than other maxims is that in **MB** characters are almost out of control. They talk too much in order to reinforce an opinion when they intend to show off. In disparity, the characters sometimes bring less information when they aim to confuse others.

The maxim of manner is the second most breached maxim which received 86 times (37.554%) from the non-observed maxims. It can be seen that Shaw's **MB** is teemed with obscure and long utterances, i.e. the characters break the two sub-maxims of manner that are "be brief" and "avoid ambiguity". This maxim is broken when characters look cunning and use vague idiomatic expressions to make the statement stranger and stronger at the same time. This refers to their cleverness by transmitting their opinions indirectly since their interlocutors might get offended by their utterances. Therefore, they soften their speech for saving their social face. In Shaw's play the maxim of manner is vastly broken by weak characters for being acceptable in-group.

The third most current maxim to be broken in **MB** is the maxim of relation. It includes 28 times (12.227%) out of the total number of occurrence along the play. The characters utilize irrelevant utterances when they aim to inform an information indirectly. Moreover, this maxim is broken in unpleasant situation when the characters feel that they will face problem and confrontation. The irrelevant utterances also are used to confuse others avoiding the subjects that put them in embarrassing situations.

The maxim of quality receives the least number around the play. It tackles 11 time (4.803%) which is yielded by characters who focus on an important point when they say something implying another thing with more significance. In certain occasions the quality is not fulfilled by the interlocutors intentionally in order not to embarrass others by saying harmful or impolite information. The least frequent occurrence of quality maxim reveals that the characters pay more attention while speaking and they do their best to express their true feeling. Shaw considers **MB** play as a means to show the real life situation people suffer under the shade of politics and religion that's why he exposes characters' state and feelings during their speech.

9.2. Forms of Humour Created by Maxims Breaking in **MB**



From the analysis, it is found that the characters break the maxims in order to produce sense of humour and comic effects. The table below shows the number and the percentage of each form of humour:

**Table(2): The Distribution of Forms of Humour
Created by Breaking the Maxims in MB**

NO	Forms of Humour	NO	%
1.	Wit	130	56.768
2.	Irony	47	20.524
3.	Satire	30	13.100
4.	Pun	22	9.606
Total		229	100%

Furthermore, different forms of humour are created by breaking the conversational maxims . The statistical findings reveal that 130 times (56.798%) are apportioned to wit, topping hence the list. In contrast, irony constitutes 47 times (20.524%) ,satire comprises 30 times (13.100%) and pun gains 22 times (9.606%) of the total number of the humorous forms as it is clear in the table (5). See the following examples:

9.2.1. Irony

The characters in MB use expressions and sentences whose literal meaning differs from the intended meaning. Irony can be in the form of event, situation, object or utterance. This form is the closest form to humour.

SITUATION (5): Undershaft, Lady Britomart and Stephen have some heated talk about the career that is suitable for Stephen. It looks that Stephen remains the one lone wolf among Undershaft's children. Stephen's declaration that he likes politics which leads Undershaft another attack on England's aristocracy.

LADY BRITOMART [uneasily] What do you think he had better do, Andrew?

UNDERSHAFT. **Oh, just what he wants to do. He knows nothing; and he thinks he knows everything. That points clearly to a political career. Get him a private secretaryship to someone who can get him an Under Secretaryship; and then leave him alone. He will find his natural and proper place in the end on the Treasury bench.**[III/184]

Undershaft flouts the maxim of quantity since he answers Lady Britomart ironically with more information than she expects. Undershaft aims to generate an implicature that Stephen should go into politics since he is like politicians pretend that they know everything, but they actually know nothing. Undershaft flouts the maxim because he responds to Lady Britomart with an irony by saying words that are contrary to the real fact.



9.2.2. Satire

Satire represents aggressive humour that pokes fun in various social events. It focuses on the ideas and beliefs hold by culture to present them for criticism. Thus, the main purpose of satire is to emphasize on social criticism. Therefore, this form is used to mention the insufficient behavior of characters.

SITUATION (6): After accepting Cusins confession as a foundling, Undershaft gives an excuse that Cusins is an educated man and such characteristic is against the tradition since the heir should neither be educated nor be influenced with principles.

UNDERSHAFT [to Cusins] You are an educated man. That is against the tradition.

CUSINS. Once in ten thousand times it happens that the schoolboy **is a born master of what they try to teach him. Greek has not destroyed my mind: it has nourished it. Besides, I did not learn it at an English public school.**[III/203]

Cusins flouts the maxim of manner by using indirect utterances. The implied meaning he refers to is that he is an intelligent man who can manage such great trade even better than its master. Moreover, he wants to satire the educational system in England which has bad effects on learners. Cusins tries to communicate with Lady Britomart with satire. His satire is a kind of aggressive humour to make fun at Lady Britomart behavior which implied that her traditions are not recognized.

9.2.3. Pun

Characters employ this form of humour by using words or phrases to evoke a second meaning for the purpose of creating comic sense. There is deep semantic and grammatical meaning beyond the uttered words.

SITUATION (7) :Morrison, Lady Britomart's butler and an old servant, was in service to the household before the separation of Lady Britomart and Undershaft. He is somewhat confused to announce the sudden arrival of his old master. His confusion thus provides some basic comic relief.

MORRISON. Might I speak a word to you, my lady?

LADY BRITOMART. Nonsense! Show him up.

MORRISON. Yes, my lady. [He goes].

LOMAX. Does Morrison know who he is?

LADY BRITOMART. Of course. Morrison has always been with us.

LOMAX. **It must be a regular corker for him, don't you know.**

LADY BRITOMART. Is this a moment to get on my nerves, Charles, with your outrageous expressions? For Undershaft arrival.[I/91]

The maxim of manner is flouted by Lomax when he says an obscure utterance as

an explanation of Morrison's stress. He implies that Undershaft is an immensely powerful man. The ambiguity in Lomax's saying results in confusing Lady Britomart and making her nervous. Lomax played the word corker which refers to something which corks to describe Undershaft personality looking as a strict and outstanding person.

9.2.4. Wit

Wit is considered as an intelligent form since the characters try to be clever in conveying their exact messages by making fun. It refers to the ability of declaring important utterances in clever and amusing way.

SITUATION (8) : Jenny informs Bill to give the money to Rummy since she is a poor old woman. Bill replies that he had happily hit Rummy again and requires Jenny to get her "silly be shed ice" away from him ,thus he seems really sorry.

BILL [contemptuously] Not likely. I'd give her an other as soon as look at er. Let her av the lawr o me as she threatened! She ain't forgiven me: not mach. Wot I done to er is not on me mawnd—wot she [indicating Barbara] might call on me conscience—no more than stickin a pig. It's this Christian game o yours that I won't av played agen me: this bloominforgivin an noggin an jawrin that makes a man that sore that izlawf's a burdn to im. Iwon'tav it, I tell you; so take your money and stop throwin your silly bashed face hupagenme.

JENNY. Major: may I take a little of it I Army?

BARBARA. No: the Army is not to be bought. We want your soul, Bill; and we'll take nothing less.[II/151-152]

Bill violates the maxim of quantity intending to mislead Jenny in a clever way Jenny in order to forgive him without trying to convert him. He provides extra information to convey that he is trying to get the Army to accept a sovereign in compensation to what he did to Jenny. Bill uses wit in order to convey his idea which implies that he can be forgiven whenever he wants by paying money to the Army, in a clever manner making sense of comedy.

In regard to the forms of humour, the analysis reveals that the forms of humour are found in **MB** which amounts up to a considerable number. Starting with wit, it is considered as the form which is created most frequently throughout the play. It tackles 130 times (56.768%) distributed on the three acts. The distribution of this form of humour is clearly un-uniform. In other words, humour is waving toward the gap that is full with actions. MB is Shaw's controversial play for being filled with considerable contradictory ideas. It reflects the witticism and cleverness of characters for conveying their ideas clearly. It is noticeable that the characters' mood is changed alternatively when they enter a serious discussion. Starting a serious discussion, the characters change their idea giving another new contradictory one which is something funny since in this situation they are forced to accept the new idea.

As to the form of irony, it comes next to the form of wit for its significance as a stylistic technique to show the paradoxical aspects in **MB**, which gains 47 times (20.527%). As a matter of fact, Shaw was against the conservative ideas of the English society and he wants to reveal his ideas through the characters that have more effect on others. He chooses Andrew Undershaft as his mouthpiece to project his ideas and attack the SA. Therefore, it is clear that the most of ironies are used by the characters that have strong personality to expose the conservative ideas in its hollow and naked form. Consequently, irony is a form used to show the limitation of the SA, the flawed vision of Barbara, the injustice of English government.

Concerning satire, it is the third common form of humour that found over the play which handles 30 times (13.100%). Although Shaw is a socialist but at the same time he is a satirist. Through **MB**, he endeavors vigorously to criticize the distinct classes in the society. He indicts the high class and rich people (such as Undershaft) for their elegant brand of cruelty, the middle class (such as Cusins) for their pretensions and the lower class and poor people such as (Price and Rummy) for their complicity and disillusion in society.

The minimal form of humour viewed in **MB** is pun which receives 22 times (9.606%). This form is created for amusement effects and they are used mostly by characters with weak roles or minor characters (such as Lomax, Sarah) in order to make certain situations more light hearted. They try to clarify what a situation through playing with words or metaphor making the readers think about it in a varied way while provoking a quick laugh.

10. Conclusions

Throughout the analysis of the chosen play and basing on the findings, the current study describes the dynamic of the humorous interactions and clarifies the phenomenon of cooperation and non-cooperation. Applying Grice's CP in addition to focusing on non-observations in the aforementioned model, the researcher analyses and interprets the selected play and presents deductive points for the whole study. In the light of the analysis of Shaw's **MB** and the results, the main conclusions emerged as in the following:

1. As to the breaking of Grice's CP, the results show that the overall occurrences of the broken maxims are (229) throughout the whole play. All conversational maxims are broken by the characters in **MB**. Furthermore, the most often appearing phenomenon is maxim of quantity breaking that is (%45.414) since the characters make their utterances and conversations longer than it is necessary in order to achieve various effects such as supposing their opinions upon their interlocutors. Next followed the maxim of manner, the maxim of relevance and the maxim of quality, in that sequence.

2. Both intentional and unintentional humour are found in the play throughout the analysis of data. There are four forms of conversational humour created by the characters which are considered the most salient categories of humour, i.e. irony, satire, pun and wit. Wit conversational humour has the highest rank that gets (%56.768) because it is regarded to be the widespread form of humour people use in



a daily basis.

3. Due to the analysis of Shaw's **MB** in term of Grice's CP and obtaining a new interpretation for the play, the correctness of the hypothesis is approved. The hypothesis refers to the applicability of Grice's Cooperative Principle Theory in humorous interactions and the non-observance of this principle results in new interpretation.

4. This study shows that the conversational maxims are significant for evoking feelings and interactions among interlocutors. On the other hand, breaking these maxims is one of the mechanisms which arise humorous sense in a comic situation. In **MB**, maxims are not observed in almost every interactions. Thus, it is necessary for the playwright to have characters break the cooperative principle consciously or unconsciously in order to produce and develop humorous situations.

5. Eventually, linguistic communication is not easily understood unless there are different elements of language which leads to a clear comprehension of what is said and asserted. Therefore, analysing literary texts according to Grice's CP makes their conversations easy to be understood and increases the misunderstanding among the readers at the same time.

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انتهاك مبدأ (غرايس) في التفاعلات الفكاهية:

دراسة أسلوبية تداولية لمسرحية برنارد شو "ميجور باربارا"

هذه الدراسة هي محاولة تطبيق نظرية تداولية لتحليل نصوص فكاهية وهي نظرية المبادئ التداولية للعالم اللغوي (غرايس) وهي مبدأ (الكيف، النوع، العلاقة والأسلوب) وبيان مقدار ملائمتها لتحليل النص المسرحي وفهمه والوصول إلى شخصيات المسرحية الفكاهية لبرنارد شو (ميجور باربارا). فقد تناول الباحثات محادثات المسرحية جميعها التي خالفت مبادئ التداولية لخلق روح الفكاهة وكشف مقدار مخالفة الشخصيات هذه المبادئ وكيف أن المحادثات الفكاهية تنتهك هذه المبادئ الأساسية التي يجب أخذها بنظر الاعتبار في المحادثات الجدية والصريحة. وقد أظهرت النتائج أن مبدأ الكيف هو المبدأ الأكثر انتهاكا. وتخلص الدراسة عند نهايتها بالتوصل إلى صحة الفرضية التي تتضمن على أن نظرية غرايس تساعد على تحليل النصوص الفكاهية والوصول إلى تفسير أدبي حديث.