

SOME INSTANCES OF VIOLATION OF THE MAXIM OF
QUANTITY, RELEVANCE, AND MANNER BY THE
MAIN CHARACTER (HAMLET) IN SHAKESPEARE'S
PLAY HAMLET

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Abstract:

The focus of this study is to analyze the extent to which the Grice's maxim of manner, relevance and quantity is violated by the main character in a play entitled "Hamlet". In addition it seeks to find out the main reasons of violation of Grice's maxims. In the play main character Hamlet is in condition of mental conflict. He is emotionally and mentally disturb. Due to which a kind of hatred feelings create towards other characters, and due to this emotional flow there is a great chance that he repeatedly violates the conversational maxims. Therefore it is noteworthy to take a close look at conversational exchange in such a play. The findings of this study indicate that in each and every occasion when Hamlet is engaged in conversation with other characters he is violating Grice's maxims in order to relief himself from mental and emotional stress. The findings reveal that Grice's maxims are significant for proper understanding and appreciation of literary dialogue.

Keywords: Pragmatics; Grecian maxims; Implicatures; Maxim of quantity; Maxim of relevance; Maxim of manner; Violation of maxims.

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1. Introduction

Perhaps, the most prominent part of human communication is epitomized in a conversation (Sadehvandi&Khosravizadeh, 2011). Since exposure of pragmatic field numerous scholars have argued that linguistic theories are only for oral or face to face conversation and it is not for literary or written text. But with passage of time many scholars came with argument that pragmatic theories can be applied on literary text. So, pragmatic in a shape of different theories provide a tool to researcher to analyze the literary conversation in a systematic way.

“Pragmatic is the study of deixis, implicatures, presupposition, speech acts and aspects of discourse structure”(Levinson, 1983, p.27).

1.1 Shakespeare’s Play Hamlet

Pragmatic is a key contributor to the understanding of human conversation. As, Shakespeare is the actual skillful master of language so, many scholars pragmatically analyze his characters conversation. Hamlet is one of best revenge tragedy of Shakespeare. Shakespeare’s play Hamlet is generally consider “to be the peak of modern tragedy” (Barnard, 1984, p. 26)..The fundamental theme of the play revolves around the mysterious death of Hamlet the king and the hurried marriage of Gertrude to Claudius, who is the brother of her departed husband. Indeed, Hamlet the prince undergoes diverse mental chaos by hearing his father’s death and his mother’s hasty marriage to his uncle (Hooti, 2013). Hamlet father was murdered by his uncle Claudius. His uncle did not only snatch the crown of kingdom from Hamlet but also marry to his mother. This thing put Hamlet in to a very grief situation, due to which he emotionally and mentally suffered. Hamlet is the first hero to question the system of standards that expects him to act in a certain way.

1.2 The Gap in the Previous Studies Conducted on Grice’s Maxims

According to researcher meager knowledge up till now no one has analyzed Hamlet conversation from this very specific lens, that Hamlet violating Grice’s (1975) maxims due to his emotional and mental disturbance. All the previous research which has done on Grice’s maxims several researchers is in the opinion that speaker frequently violate these maxims in order to attain certain purposes. And many researchers who analyzed Shakespeare play Hamlet from Grice’s maxims perspective are in the opinion that all characters in play Hamlet violating and flouting Grice’s maxims in order to attain certain purposes. And numerous researchers considered

Hamlet's madness is one of reason due to which he was violating Grice's maxims and wanted to cover the truth of his madness.

But in the present study researcher investigated new aspect of Hamlet conversation. In this study researcher believed that Hamlet violated Grice's (1975) maxims because he wanted to liberate himself from mental and emotional storm from which he was passing after his father murder and mother hasty marriage, and in this emotional flow he violated Grace's maxims. Hamlet did not violate these maxims to attain any kind of specific purpose and not to hide his madness. So, here in this study researcher analyzed conversation from new perspective which Grice (1975) and other researchers did not mention in any past study or research, that sometime human beings violate Grice's (1975) maxims due to his emotional flow and mental disturbance, not always want to attain some kind of specific purpose.

2. Literature review

This section deals with the earlier studies conducted on Grice's conversational maxims violation and flouting from different perspective.

Muhammad and Hamadi (2009) conducted a study on Grice's conversational maxims violation in the responses of some western politicians. The study was an effort to uncover how much the maxims of quantity, quality, relevance and manner were followed in these politicians' responses. The researcher randomly selected some political interviews. The researcher shed special light on the violation of the maxim of quality which is considered the central part of truthfulness of any conversation. The result of the study showed that the maxim of quantity and the maxim of quality were much more violated than the maxims of relevance and manner which was due to the very language of politics.

Chiad (2014) investigated flouting and violation of the maxim of quantity in Shakespeare's Hamlet. This study focused on to which extent the maxim of quantity is either violated or flouted by the main characters in the play. The findings of this study indicated that in many occasions the characters violated the maxim of quantity. The researcher discovered that the characters mainly Hamlet, Ophelia, King Claudius, Polonius make use of violation and flouting of quantity maxim according to some purposes that they wanted to attain. Especially Polonius character was talkative and occasionally uninformative, and sometimes went to the other extreme when provided too little information.

Sadehvandi and Khosravizadeh (2011) conducted a study on some Instances of violation and flouting of the maxim of quantity by the main characters (Barry & Tim) in a movie entitled “Dinner for Schmucks”. The result of the study showed that In Dinner for Schmucks, Barry; an ordinary man either violates or flout the maxim of quantity more than Tim, an educated man from upper- middle class, does. Based on the result of the study the researcher concluded that even though cooperative principle describes best practices in a conversation in order to facilitate the process of conversation to be smoother for both the listener and the speaker, people frequently violate these maxims in order to attain certain purposes.

Natalia and Tupan (2008) investigated the multiple violations of conversational maxims by the characters in some episodes of film “Desperate Housewives”. The findings of the study exposed that violating all maxims was meant to eliminate the interlocutor’s chance to respond, violating three maxims was to wrap the truth and violating two maxims was to build another lie in the future. The result of the study also showed that some characters who wanted to envelop the truth by focusing on cheering and convincing the hearer, violated a certain number of maxims, that is, a combination of maxims of quantity, quality, relevance or maxims of quantity, quality, manner or maxims of quality, relevance and manner.

Saghebi and Sobhani (2013) investigated new ways of understanding non-cooperative attitudes of the speakers and the violation of Cooperative Principle maxims in real Iranian psychological consulting session. The most noteworthy finding of the study was that in order to gain accurate comprehension of the non-cooperative attitudes of interlocutors in a psychological consulting context, it is essential to have former knowledge of interwoven relationship between conversational implicature and the violation of Cooperative Principle. Predominantly the results have elucidated that the violation of Cooperative Principle maxims frequently happens due to the delicately complex essence of the psychological consulting context.

3. Hypothesis

It is hypothesized by researcher that in Shakespeare’s play Hamlet main character Hamlet violated Grice’s (1975) maxims due to his emotional and mental disturbance.

4. Objectives

The objective of this study is to shed new light on the violation of Grice’ maxims in Shakespeare’s play Hamlet by protagonist.

5. Significance of the Research

The researcher study is unique and different because researcher has analyzed the mentioned Shakespeare's play main character Hamlet conversation from a different perspective, which enhanced the study scope of Grice's (1975) maxims violation.

6. Theoretical Framework

Grice's (1975) theory of implicature is concerned with the ways in which meaning can be communicated not only by what is said, but also by how it is said (Levinson, 1983).

Grice also said that purpose of the speaker determine the meaning of an utterance, "this reference to the knowledge of intention is identified as pragmatic competence, which is the ability to explain people's behaviour by ascribing intentions to them." (Recanati, 2010, p.2) "Make your conversational contribution such as required at the stage at which it occurs, by the accepted purpose or direction of the talk of exchange in which you are engaged" (Grice, 1975, p. 45)

Grice's theory of conversational implicatures is well thought-out as one of the fundamental and most attractive theories in the history of pragmatics. It is so called because addressees and speakers normally speak cooperatively and equally accept one another to be understood in a particular way, unless they have reasons for not doing so. The building blocks of Cooperative Principle are four conversational maxims that arise from the pragmatics of natural language (Saghebi & Sobhani, 2013).

6.1 Grice's Four Conversational Maxims

6.1.1 Maxim of Quantity

- 1) Make your contribution as informative as is required (for current purposes);
- 2) Do not make your contribution more informative than is required (Grice, 1975).

In maxim of quantity speaker supposed to be as much informative as is required in a particular situational context, it should neither be too less nor too much as to draw the attention of the listener.

6.1.2 Maxim of Quality

Try to make your contribution one that is true;

- 1) Do not say what you believe to be false;
- 2) Do not say that for which you lack adequate evidence (Grice, 1975).

The second maxim is of quality that necessarily stressed the truth value of the conversational contribution (Khan, 2012). It mark off and set a border line for speaker to avoid false or wrong statements along with that information for which the speaker lacks the proof.

6.1.3 Maxim of Relevance

Be relevant (Grice, 1975).

As far as the maxim of relevance is concerned, it is stresses relevance, in which the speaker should relevant to the ongoing conversation and move the conversation in a definite direction.

6.1.4 Maxim of Manner

Be perspicuous, and specifically: (Grice, 1975).

- 1) Avoid obscurity;
- 2) Avoid ambiguity;
- 3) Be brief;

“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, p.915).

6.2 Violating Grice's Maxims

Violation can be defined in a way “to break or disregard (a law or promise,)” (on line dictionary). Violation according to Grice (1975), takes place when speaker purposely refrain to apply certain maxims in their conversation to cause misunderstanding on their participants part or to get some other purposes.

7. Methodology

This study investigated a descriptive account of selected utterances by the main character Hamlet. The researcher sorted the utterances and collected those in which the maxim of quantity, relevance and manner wereviolated.

8. Data Analysis

It is human nature that when he is emotionally disturbed he wants to soothe or calm down himself through his conversation. And when he is soothing himself through words, he is intentionally criticizing those persons who emotionally hurt him/her. He is indirectly conveying his message, this thing soothing him and he is getting relief from his mental and emotional pain.

Same the case in Shakespeare's play Hamlet in which protagonist Hamlet is passing from most terrible time of his life. He is in melancholic situation, every character in play is betraying him and this behavior of his companions create a stressful storm of emotions in his mind, and throughout the play he is trying to get ride from this emotional storm and wants to calm down his mind, for this purpose he used to do conversation in obscure and elaborate manner. This is one of main reason that Hamlet violating Grice's maxims in his conversation in order to reduce his anxiety.

On first reading of the play Hamlet, it seems that all characters during conversation are unable to understand each other and fail to produce a meaningful conversation. But when researcher taking the conversation in to consideration of the cooperative principle, implicatures reinforced by the context of the conversation, it becomes meaningfully comprehensible. In other words Hamlet deliberately violated a conversational maxim to convey more than what is actually said (Greenall, 2009).

2.8.1 Maxim of Relevance

Lord Polonius: Will you walk out of the air, my lord?

Hamlet: Into my grave.

Lord Polonius: My honourable lord, I will most humbly take my leave of you.

Hamlet: You cannot, sir, take from me any thing that I will more willingly part withal: except my life, except my life, except my life.

(Act,2, scene, 2 lines 205-209)

Here Polonius is asking from Hamlet that he would like to join him or not but instead of giving relevant answers to the Polonius, he gives very irrelevant and ambiguous answer to Polonius that he would like to go to his tomb. In the next lines Polonius is asking about his permission regarding his departure but Hamlet replies in a very irrelevant manner that he does not have anything for him except his life. His utterances do not correspond and connect with the ongoing conversation, because Polonius is asking about 'departure' and Hamlet is talking about life and tomb. Throughout conversation Hamlet does not observe Grice's maxim of relevance.

King Claudius: How fares our cousin Hamlet?

Hamlet: Excellent, i' faith; of the chameleon's dish: I eat the air, promise-crammed: you cannot feed capons so.

King Claudius: I have nothing with this answer, Hamlet; these words are not mine.

(Act,3, scene, 2 lines 95-100)

King Claudius is inquiring about Hamlet's health. But Hamlet is not answering related to the topic. He is replying in opposite manner. Even king himself said to him that his reply is not connected to his question. Hamlet is violating maxim of relevance because he does not want to continue any kind of conversation with king. Because he knows the reality of his uncle due to which he is mentally disturbed.

Queen Gertrude : O, what a rash and bloody deed is this!

Hamlet: A bloody deed! almost as bad, good mother,

As kill a king, and marry with his brother.

Queen Gertrude: What have I done, that thou dar'st wag thy tongue

In noise so rude against me?

Hamlet: Such an act

That blurs the grace and blush of modesty

(Act, 3 scene,4 lines 4-25)

In the respected conversation Hamlet is mentally so much stressed that in his flow of emotion he is violating multiple Grice's maxims, because through his words and sentences he wants to tell to his mother that she has done wrong with his father and with him. It is his hatred for his mother which he is expressing through irrelevant and ambiguous speech. At that time he is mentally so much stressed that in his storm of emotions he killed Polonius and he does not feel any kind of sorry for his this act. Even queen herself is asking from him that: "*What have I done, that thou dar'st wag thy tongue; In noise so rude against me?*" and Hamlet replies "*Such an act; That blurs the grace and blush of modesty,*" It shows his hatred for his mother and shows his mental disturbance due to his mother's marriage and in his this flow of disturbance he is intentionally violating all rules of Grice's maxims.

2.8.2 Maxim of Manner

Rosencrantz: What have you done, my lord, with the dead body?

Hamlet: Compounded it with dust, whereto 'tis kin.

Rosencrantz: My lord, you must tell us where the body is, and go with us to the king.

Hamlet: The body is with the king, but the king is not with the body. The king is a thing—

(Act, 4: scene, 3 lines 24-27)

King Claudius: Now, Hamlet, where's Polonius?

Hamlet: At supper.

King Claudius: At supper! where?

Hamlet: Not where he eats, but where he is eaten: certain convocation of politic worms are 'en at him.

King Claudius: Where is Polonius?

Hamlet: In heaven; send hither to see: if your messenger find him not there, seek him in the other place yourself. But indeed, if you find him not within this month, you shall nose him as you go up the stairs into the lobby.

(Act, 4 scene, 3 lines 17-35)

Rosencrantz and king both want to know about Polonius dead body which has been killed by Hamlet. But Hamlet was so much disturbed from each and everything which is happening around him that he does not want to give relevant information about dead body and does not want to continue any kind of conversation with them so, he is giving answers which is full of ambiguity, unclear and does not understand by speaker. He is intently violating the maxim of manner. In fact he is not only violating maxim of manner but at a time he is violating multiple maxims, such as he is violating maxim of quantity because he is more informative and then he violates maxim of relevance because his answers are irrelevant.

Hamlet: Are you fair?

Ophelia: What means your lordship?

Hamlet: That if you be honest and fair, your honesty should admit no discourse to your beauty.

(Act, 3 scene, 1 lines 105-108)

Here the conversation is between two lovers Hamlet and Ophelia, here the question is simply about beauty but Hamlet's reply is full of perplexity and it is not possible for a simple minded person like Ophelia to understand the ambiguity of answer. Instead of giving a clear and simple answer related to beauty he relates beauty with honesty and answers in a very philosophical way. Here Hamlet is violating both maxim of manner and maxim of quantity because he is disturbed from Ophelia's dishonesty towards him.

2.8.3 Maxim of Quantity.

A flourish of trumpets, and ordnance shot off, within
What does this mean, my lord?

Hamlet: The king doth wake to-night and takes his rouse,
Keeps wassail, and the swaggering up-spring reels;
And, as he drains his draughts of Rhenish down,

The kettle-drum and trumpet thus bray out. The triumph of his pledge.

Horatio: Is it a custom?

Hamlet: Ay, marry, is't:

But to my mind, though I am native here

And to the manner born, it is a custom

More honour'd in the breach than the observance.

This heavy-headed revel east and west

Makes us traduced and tax'd of other nations:

They clepe us drunkards, and with swinish phrase

Soil our addition; and indeed it takes

From our achievements, though perform'd at height, The pith and marrow of our attribute.

So, oft it chanceth in particular men,

That for some vicious mole of nature in them,

As, in their birth--wherein they are not guilty,

Since nature cannot choose his origin--

By the o'ergrowth of some complexion,

Oft breaking down the pales and forts of reason,

Or by some habit that too much o'er-leavens

The form of plausible manners, that these men,

Carrying, I say, the stamp of one defect,

Being nature's livery, or fortune's star,--

Their virtues else--be they as pure as grace,

As infinite as man may undergo--

Shall in the general censure take corruption
From that particular fault: the dram of eale
Doth all the noble substance of a doubt, To his own scandal.

(Act, 1 scene, 4 lines 1-37)

During this conversation Horatio asked a very simple question about the noise of trumpets. But Hamlet answer is more informative than the requirement. He gives the whole detail of feast. He does the same thing in the reply of next question which is about custom. He is more elaborative than the requirement, even he gives the detail of other nation opinion about custom, that due to their drinking habits other nations called them drunkards. These extra information is not required and necessary on the part of hearer. The above mentioned example can also be a case of a multiple violation. As in this example Hamlet is not only more informative (violating the maxim of quantity) but also ambiguous (violating the maxim of manner) at the same time. Here violation of maxims shows his disturbance about his mother hasty marriage.

Queen Gertrude: Ay me, what act,
That roars so loud, and thunders in the index?
Hamlet: Look here, upon this picture, and on this,
The counterfeit presentment of two brothers.
See, what a grace was seated on this brow;
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury
New-lighted on a heaven-kissing hill;
A combination and a form indeed,
Where every god did seem to set his seal,
To give the world assurance of a man:
This was your husband. Look you now, what follows:
Here is your husband; like a mildew'd ear,
Blasting his wholesome brother. Have you eyes?
Could you on this fair mountain leave to feed,

And batten on this moor? Ha! have you eyes?
You cannot call it love; for at your age
The hey-day in the blood is tame, it's humble,
And waits upon the judgment: and what judgment
Would step from this to this? Sense, sure, you have,
Else could you not have motion; but sure, that sense

Is apoplex'd; for madness would not err,
Nor sense to ecstasy was ne'er so thrall'd
But it reserved some quantity of choice,
To serve in such a difference. What devil was't
That thus hath cozen'd you at hoodman-blind?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense
Could not so mope.
O shame! where is thy blush? Rebellious hell,
If thou canst mutine in a matron's bones,
To flaming youth let virtue be as wax,
And melt in her own fire: proclaim no shame
When the compulsive ardour gives the charge,
Since frost itself as actively doth burn
And reason panders will.
Queen Gertrude: Alack,
I had forgot: 'tis so concluded on.

Hamlet: There's letters seal'd: and my two schoolfellows,
Whom I will trust as I will addersfang'd,
They bear the mandate; they must sweep my way,
And marshal me to knavery. Let it work;
For 'tis the sport to have the engineer
Hoist with his own petard: and 't shall go hard

But I will delve one yard below their mines,
And blow them at the moon: O, 'tis most sweet,
When in one line two crafts directly meet.
This man shall set me packing:
I'll lug the guts into the neighbour room.
Mother, good night. Indeed this counsellor
Is now most still, most secret and most grave,
Who was in life a foolish prating knave.
Come, sir, to draw toward an end with you.
Good night, mother.

(Act, 3 Scene, 4 lines 201-219)

In this conversation speaker Hamlet is more informative than requirement because through his too much informative speech he wants to relieve his emotion related to his mother that's why he is so much informative, which is creating a kind of confusion to the side of listener. As queen only asks about his departure and he provides the whole detail that why he is going to and who will give him company in his journey.

Lord Polonius: What do you read, my lord?

Hamlet: Words, words, words.

Lord Polonius: What is the matter, my lord?

Hamlet: Between who?

Lord Polonius: I mean, the matter that you read, my lord.

Hamlet: Slanders, sir: for the satirical rogue says herethat old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum and that they have a plentiful lack of wit, together with most weak hams: all which, sir, though I most powerfully and potently believe, yet

I hold it not honesty to have it thus set down, for yourself, sir, should be old as I am, if like a crab you could go backward.

(Act, 2 scene, 2)

In the respected conversation Polonius is inquiring about the book subject, in reply Hamlet tells the truth that there are words in the book and author abuses old man shamefully, but still he

is violating maxim of quantity because in the starting he is less informative than the requirement when he says “*words, words, words*” and in the second answer the information is more than the requirement of hearer. So, in both cases the speaker is violating the maxim of quantity. This is creating a kind of confusion to the side of listener. Hamlet deliberately makes his utterances indefinite and obscure as Polonius says “*How pregnant sometimes his replies are!*” (Act 2, scene, 2:119) because he wanted to release his mental stress and for this reason he is violating several maxims and criticizing his enemies.

2.9 Conversational Implicatures:

In many past research researchers said that the reason behind violation of Grice’s maxims by Hamlet is that because he does not want to reveal the reality of his madness in front of other characters, he does not want to give any kind of hint to them that whether his madness is real and fake. That’s why his answers and conversation with other characters are not clear and full of obscurity, his answers are more informative and irrelevant, and it is not possible for hearer to understand it easily. “Many utterances convey implicit meaning which requires the hearer to disambiguate or assign appropriate interpretations to vague expressions or approximations.”(Sperber and Wilson, 2002, P.2). The second reason has been given by previous researcher that he is doubtful about the honesty of all characters towards him. As in nunnery scene he says to Ophelia “are you honest?”(Line,112). It indicates that he is doubtful about honesty of Ophelia. The previous two reasons given by past researcher is authentic but this paper is interpreting a novel reason of violation of Grice’s maxims by Hamlet. The reason is mental and emotional disturbance of his life.

He is mentally and emotionally disturb due to death of his father and his mother hasty marriage with his uncle. As he says for his mother “women thy name is frailty.” He is mentally so much disturbed that in his flow of emotions he is violating Grice’s conversational maxims. He is intently giving answers like that which is full of ambiguity and too much informative than requirement because through answers like that he wants to relieve himself from his mental and emotional stress. As his conversation with Gertrude (act 3 scene 4) he is emotionally and mentally so much disturb that he wants to free himself from emotional distress through his dialogue and wants to show his hatred towards his mother, that he intently becomes more informative in his conversation with Gertrude because through his speech he wants to tell his mother that how much she is wrong in decision of her second marriage with his uncle. As he

says to her ‘Look here, upon this picture, and on this, the counterfeit presentment of two brothers’ (Act, 3: scene, 4). The thing which creates attitudinal distance between him and his mother is the decision of his mother with his uncle. Due to which he becomes so much irrelevant and ambiguous in conversation towards her.

Throughout his conversation with Claudius in the play he is showing his hostility for him through irrelevant and ambiguous answers, through conversation it is implicated that he is mentally so much disturb due to his uncle that he does not want to engage with him in any kind of conversation, and when Claudius tries to talk with him he through his ambiguous dialogue is showing his hatred for him and giving irrelevant answers to him in order to avoid him. In conversation with Horatio (Act1: scene 4) in the start of conversation he is observing Grice’s maxims but when Horatio asks him about monarch feasts and custom, then his feeling of hatred arise against Claudius and Gertrude marriage, and in his emotional flow he becomes more informative than requirement and through his stream of words he wants to relieve his mental distress.

In nunnery scene Hamlet becomes very rude towards Ophelia in his conversation because he knows that Ophelia is not honest with him, although she is still in love with him but she is also the companion of his enemies due to which he is disappointed from her and through his conversation with her he is showing his enmity to her, and trying to free himself from a burden of sorrow. As he replies with certain ironical style, “*Ha, ha! Are you honest?*”

As she is sent by Polonius in order to know the reality of Hamlet madness, but Hamlet a man of great intellectual knows this thing easily that she is sent by his enemies in order to spy on him. This thing emotionally hurts him and he starts irrelevant ironical conversation with her, as he says to her “Get thee to a nunnery. Why, wouldst thou be a breeder of sinner?” (Lines 121-122)

These lines show a kind of emotional disturbance in Hamlet personality and his hatred for Ophelia due to her dishonesty. So, he violates the maxim of relevance for saying something which is not relevant to the ongoing conversation and at the same time he violates that maxim of manner in the sense that he uses ambiguous, not direct utterances. (Yule, 1996)

Comparing the meeting between Hamlet and Ophelia with that which is between Hamlet and his mother, one can notice the same event; his mother inability to understand and communicate with Hamlet, because Hamlet in flow of his emotions become too much

informative and obscure that it is hard for hearer to understand him. Hamlet's saying out of emotions, Ophelia, as a receiver is unable to interpret the utterance that's why she replies with a question "What means your lordship?"(Act,3: scene,2 line 105)

Polonius is the companion of Claudius and involve in making plot against him, Hamlet knows this thing and he dislikes him, and a feeling of disappointment and hatred creates in his heart for Polonius because due to death of his father all companion of his father became companion of his uncle and turned against him. Hamlet in his conversation with Polonius is violating Grice's maxims in order to criticize him for his conspiracies, as in his meeting with Polonius using the word " a fishmonger" or abuses old man, apparently Hamlet's " a fishmonger" does not have relevant information to the previous utterance. It may be interpreted in two different ways, either a man who is selling a women for immoral purpose; Hamlet is near to say that Polonius is trying to ' sell' his daughter to him or expecting Polonius to be sent or discover Hamlet's secret. (Paul, 1971)

His conversation with his friend Rosencrantz and Guildenstern is also showing a flow of emotions and feeling due to which in his stream of dialogue he is violating Grice's maxims. His both dear fellows are also betraying him and become boon companion of his uncle. And Hamlet talks to them in irrelevant and perplex manner, because he does not want to continue any kind of conversation with them.

It is a feeling of aversion or disapproval due to which he is violating Grice's maxims because he wants to free himself from emotional and mental distress and wants to criticize the characters which he dislikes.

He likes Horatio for his honesty, and when he is in melancholic mood he goes to Horatio and through his conversation with him he tries to free himself from mental distress, as in the conversation with Horatio in act,1: scene,4 he through his conversation with Horatio wants to relieve himself from mental stress. The same in the act,3: scene, 2 he is expressing his grief in front of Horatio regarding his kingdom and wants to free himself from feelings of sorrow. And his conversation with Horatio he is violating maxim of manner and maxim of quantity.

Conclusion

This paper is an exercise in pragmatic analysis of selected scenes from Hamlet with a view to highlight Grice's cooperative principles of conversation and the importance of implicatures. This paper also highlights the conversational significance of violating maxims of quantity, manner,

and relevance. It is not necessary that only in face to face or oral conversation speaker is violating Grice's maxims but it can be applied in literary text that even in literary works characters are violating Grice's maxims in his flow of emotions, and its seen in Hamlet's utterances that he is violating Grice's maxims because he wants to free himself from emotional and mental distress and wants to criticize the characters which he dislikes.

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