The Influence of Pragmatic Norms on the English Proverbs

Dr.Hamid Suleiman Khalaf Kadhim

Al-Ma'moon University College, Department of English language, Iraq

e-ISSN: 2249-4642; p-ISSN: 2454-4671
2021

International Journal of Research in Social Science & Humanities

WE INVITE ARTICLES FROM LANGUAGE, LINGUISTIC, LAW, SOCIAL SCIENCE FACULTIES

Open Access, Peer Reviewed Journal

Published by : IJRSSH PUBLICATION
9555269393
info@ijrssh.in • www.ijrssh.in

ABSTRACT

In human languages proverbs constitute a very important aspect of language use. Thus, they have been a subject of varying attention from different specialists: linguists and language users in general. Shakespeare is described as the most adroit user of proverbs in literature; therefore, his plays have been the subject of numerous scientific investigations, whereby from a linguistic point of view the focus has primarily been aimed at vocabulary and grammar. On the one hand, attention has been paid regularly to lexical items because Shakespeare is supposed to have been a great innovator of words due to his coinage of new lexemes and his usage of several unknown expressions. Linguistic studies have also been concerned with grammatical constructions which are typical of the English at Shakespeare's time. Many writers employ proverbs in their works but Shakespeare is different in the way he employs proverbs which are used to serve different functions and to achieve different illocutionary acts. These proverbs are embedded in the flow of conversations and they may flout one or more than one of Grice's maxims.

The present study aims at analyzing proverbs and explaining how far Grice's cooperative principles (maxims) are abided by in Shakespeare's proverbs as specified in the data. Proverbs are sometimes said to mean something else in addition to what is explicitly stated. Words may mean something beyond those intended by the speaker or the writer. These extra meanings might achieve or refer to different illocutionary acts. The study explores whether or not these illocutionary acts share certain structural features.

In order to achieve the aims of the research, the following hypotheses have been proposed: Grice's cooperative principle is frequently flouted in Shakespeare's proverbs. The maxim of Quality seems to be flouted more than the other maxims. This maxim is mainly flouted by the use of metaphor. Shakespeare's proverbs are also characterized by the use of the speech act of expressives which show co-occurrence with the flouting of the Quality maxim. Proverbs said in Soliloquy show the indirect speech act of expressives.

Based on the results of data analysis conducted on the breaching of Grice's cooperative principle and the type of the speech act, certain points of significance have arisen. The most important conclusions are: Throughout the analysis of the selected thirty proverbs, Grice's cooperative principle and its relevant maxims have been flouted in all the proverbs. The maxim of Quality has been flouted mainly by using metaphor as it is evident in many analyzed proverbs .Most of the analyzed proverbs have the indirect speech act of expressives which are realized in simple, active and declarative sentences. In the light of the results of

the study, some recommendations are made for the improvement in studying and understanding that proverbs should be taken into consideration by teachers in their teaching strategies of English as a foreign language

Key Words: *pragmatic aspects, semantic level, syntactic level, implicature, speech acts, figurative meaning*

INTRODUCTION

From the ancient clay tablets of Sumer (2500 B.C) to postmodern internet pop-up, the wisdom of proverbs has guided people in their social interaction throughout the world crossing all cultural and literal boundaries. Proverbs contain everyday experience and common observation in succinct and formulaic language making them easy to remember and ready to be used instantly as effective rhetoric in oral or written communication. Thus, they appear embedded in poems, songs, novels and plays. According to Meider (2005: 3), "a proverb is a short generally known sentence contains wisdom, truth, moral and traditional view in a metaphorical fixed and memorable form which is handed from one generation to generation. Some are derived from actual tales or fables, others from the Bible or literary texts such as Shakespearean plays". Shakespeare is probably famous for his extensive use of proverbs. Essentially, the proverbs that adorn his works are pithy expressions of old truths or of practical facts, the observations of generations, warnings, admonitions, guides to conduct, accumulated wisdom that has borne the test of experience throughout human history. And this means that proverbs in Shakespearean plays perform certain pragmatic functions. He may manipulate certain linguistic units in order to transfer his particular intended meaning even if these linguistic units were not designed basically to express his intentions. In other words, he may force certain linguistic units among which are proverbs, to give up, perhaps, temporarily their traditional meaning and accept new contextual pragmatic meaning and will, consequently substitute such a meaning in certain contexts. proverbs, like other linguistic units can be manipulated by language users to convey contextual pragmatic meaning which may substitute their original standard proverbial meaning. The existence of the pragmatic meaning depends on whether the speaker /writer intends to imply, on purpose his linguistic production a meaning other than literal or figurative.

In communication, utterances can convey not just explicit but also implicit thoughts, attitudes including promising, threatening, advising which are best regarded as speech acts. The question that arises is that whether or not the proverbs which are employed show flouting in one or more than one of Grice's maxims of the cooperative principle? Whether there is a particular type of indirect speech act? And whether there is a co-occurrence between the type of flouting and the type of the indirect speech act?

HYPOTHESES

It is hypothesized that:

1. Grice's Cooperative principle and its maxims have been flouted in all the proverbs which Shakespeare employs in his play (Twelfth Night).

2. The maxim of Quality is the most flouted CP maxim and it has been flouted mainly by the use of metaphor.

Aims

This study aims to point out the linguistic characteristics of proverbs in Shakespeare's Twelfth Night general and the semantic, pragmatic ones, in particular and apply Grice' theory : conversational implicature and cooperative principle and ways of flouting these maxims.

Value of the study

It is hoped that this study will shed light on the field of pragmatic-linguistic study of proverbs. Theoretically, it will shed light of English proverbs, Shakespeare's language speech act theory Gri's conversational implicature and the conversational maxims.

Aspects of Proverb

In human languages and cultures , proverbs constitute a very important aspect of language use ,and they have thus been subject of varying attention from different specialists ,linguists ,language educators, ethnolinguists and language users in general.No language in the world is without proverbs. They are just like living experiences that are transmitted from one generation to another .But ,one may wonder what makes proverbs so impressive? .What characteristics or features that they have to make writers and playwright compete to embody and enrich their plays and literary works with these pearls of and silky golden threads .The chapter is devoted for the presentation of the origin, definition , characteristics ,and functions of proverbs, the employment of proverbs in literary works and shedding the light on Shakespeare's language and his employment of proverbs as he has been described as the most skillful in employing and manipulating of proverbs.

Proverb Defined

The problem of defining proverbs appears to be as old as man's interest in them. "Many attempts have been made from Aristotle to the present time .Scholars round the world continue to find their own so-call working definitions, of which some of the most recent attempts in the English language are those by Shirley Arora, Nigel Barley, Margret Bryant, David Cram, Alan Dundes ,George Milner ,Peter Seitel, etc". (Meider 1993:24). Meider (2004:3) "while acknowledging the difficulty of providing

comprehensive definition ,defines the proverb a a short generally known sentence of the folk which contains wisdom ,truth ,moral and traditional views in a metaphorical and memorisable form and which is handed from generation to generation". When people use proverbs, they do know that in their minds what makes a good proverb; "an incommunicable quality tells them that a short and repeated statement of wisdom, truth, and experience must be a proverb. That is ,it is the incommunicable quality which tells us whether this sentence is proverbial or not"(Taylor 1931:24). This definition might in act fit those sentences which are already known to be proverbial. He argues that no definition will enable us to identify positively a sentence as a proverbial .A "proverb cannot deal with such aspects as currency, tradition, familiarity which are certainly necessary ingredients for a true proverb which cannot be counted as comprehensive or complete" (Taylor, ibid).

In order to have a comprehensive view of what a proverb is ,the definition of the proverb will be tackled in virtue of different aspects, namely: linguistically, pragmatically.

Linguistic Aspects

Linguists of various schools "have investigated language, grammar, syntax and form of proverbs and they have created a field called phraseology which is concerned with proverbs ,literary quotations ,proverbial expressions ,idioms and so on" (Miles 2001) . From a linguistic standpoint, a proverb is a syntactic, phonological, semantic and pragmatic and some would add a semiotic (complex sign) entity.

Syntactic Level

On the syntactic level, paremiolgists have made a lot of attempts to account for the structural treatment of proverbial sayings. Taylor (1934-1939) maintains that "proverbs must be complete grammatical sentences whereas Dundes (1975:963-965) expounds that a proverb must contain one or more descriptive elements consisting in turn of a topic and comment".

"Desperate diseases + need desperate cures"
  Topic   comment

But this attempt cannot account for the idea of contrast in meaning existing between topic and comment as in:"All is not that glitters" or in the formula itself as in "Better buy than borrow". By the same token, Milner as cited in Fair (2003:3f) argues that "proverbs should be" seen as consisting of halves which match and balance each other". The first half, the opening of the proverb is the head,

513

whereas the second half is labelled the tail as shown in the following":

"Who has a fair wife   *needs more than two eyes"*
Head   *tail*

Weinreich (1978:72) cited in (Richard 1997:18) points out that "the most critical aspect of the proverb is that the grammatical subject of the proverb is abstract generic or symbolic and the main verb is almost always started in the present (non-past) or less often the future tense". It is unlikely that proverbs set in the past tense exist because such usage almost always particularizes an utterance and robs it of its omnitemporal and polysituation potential .Within this contrast however, there seems to be no limit to the kind of sentences that can be used to frame a proverb. She (ibid) points to "other grammatical patterns such as adj.+N as in "constant penny is better than a rare rubble", and the ellipsis of the verb pattern as in "Sharply bargained ,honestly paid" ,such syntactic variety flies in the face of the oft+heard formulaic" .

Semantic Level

A proverb is a polysynaptic unit as it has a literal and non-literal or figurative meaning which is often manipulated to suit particular situations. In addition to their traditional meaning, there is another meaning which imposes itself vigorously, namely the contextual meaning.

a. **Literal meaning:** refers to the meaning of a sentence that can be understood without a context. It is sometimes called logical, conceptual, denotative or cognitive meaning Leech 1974:10).It is the meaning which is derived from the meaning of the proverb's components. Thus, "the literal meaning of the prover '*Never too old to learn*' is expected to be however old you may become, you can always learn, especially if it is quoted in a situation where for example a middle - aged man is urged or advised to apply for college or advised to read" (Johnson 1954:152)

b. Figurative meaning: is described by "a number of rhetorical terms including metaphor, irony, metonymy" (Saeed1997:15). Some proverbs "are used figuratively when they are literally uninterruptible and the listener attempts to deal with them non literally, i.e. are interpreted differently from their literal meaning. The proverb No gain without pain" which means simply it is unlikely to achieve anything without some trouble or hardship might be said to a student complains too much assignments".

Gibbs (1999: 255) believes that just "the existence of what is called a literal and non-literal meaning can be considered as an enough reason for the belief that

514

figurative language violates communication maxims, adding that researchers often assume without comment, when they define literal meaning as meaning minus context or meaning which contrasts with poetic usage, that the use of tropes or figurative language violates maxims of cooperative communication owing to its being as a hindrance in the way of an easy and direct understanding".

Pragmatic Level

Proverbs are used "for communicative purposes and pragmatic reasoning is required in order to understand them. That is, they are used with a certain communicative aim that transcends their linguistic form and meaning. They can be manipulated by language users. This contextual meaning will supersede and transcend through employing the situational dimension of context or either of the latter's dimension: pragmatic dimension or the semiotic one". Consider the proverb "actions speak louder than words" in the following situation:

"Wife: Can't you hear me, George …I've been calling for the fifteen minutes?"
"Husband: Sure, I can't hear dear,"
actions speak louder than words".

In the above context, there is at least two major interpretations for the manipulated proverb. The first is the original of the proverb, i.e. its standard proverbial interpretation which is irrelevant to "the interaction. In other words, if the proverbial response of the husband is regarded through the original standard proverbial interpretation, the manipulated proverb will seem irrelevant to the conversation or context simply because the husband is not expected to be judged by the noise he is making. Hence ,the contextual pragmatic interpretation (that is to be got through employing the contextual pragmatic meaning which is in turn, represents the speaker's intention expressed through the proverb) seems that the last resort to interpret the meaning of the manipulated proverb and understand the speaker's implied intention in the context , a skillful employment of the proverb takes place".

The husband implied the proverb his intention of saying that "the noise he is making louder than his wife's voice by borrowing the proverb actions speak for the noise he is making and the proverb's words for his wife's voice. Through such borrowing, one may notice that the situation is well made use of. Thus, the proverb in this context acquires a probable contextual pragmatic interpretation "the noise I am making is louder than your

voice". It seems that proverb's meaning can be accounted for simply by an indication of the situation in which it is used and their meaning , i.e., in terms of the speaker's communicative intention within a given context, that is because speaker's selections of fixed expressions will depend on his intention which is in turn varies according to the context of utterance.

Proverbs, Language and Culture

Proverbs are the crystals of national wisdom and experience. They are an important "part of national language and they appropriately reflect the relation between culture and language .They reflect many aspects of the nation such as the historical stories , natural styles and features, cultural traditions ,native conventions and religious beliefs etc. As a folk literature form, they carry a vivid colour of a national culture and are beneficial to study a nation comprehensively such as the national history, folk customs and language".

Language and culture are highly integrated with each other. They are inseparable and mutually influenced so that one cannot understand or appreciate the one without knowledge of the other. Brown (1998:124) describes "the two like t a language is a part of culture and culture is part of a language, the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture". There is "an intricate relationship between language and culture and this relation is exhibited in terms of language being a part of culture and yet being its vehicle. Therefore ,culture is "the way of life for an entire society" (Jary and Jary : 1980:101) which means that aspects of manners ,dressing, religions ,ritual norms, behaviours ,beliefs ,systems and language are subsumed under culture(ibid : 101).Thus, culture as Hudson (1980:74) affirms is "a socially acquired knowledge that someone has by virtue of his being a member of a particular society" .It is "a mixture which, incorporates behaviour ,thoughts ,actions ,language ,knowledge , beliefs morals, laws, customs and other qualities acquired by man as a social being,"(Leigh and Stanbridg 1999:2).

Pragmatic Aspects

The most important contributions in pragmatics were made by Grice's theory of implicature and "cooperative principle and Austin's speech act theory. Both theories stem from the same point which is the actual use of language and the intended meaning of the speaker. Both theories distinguish the literal meaning and the non-literal meaning, the sentence meaning and the speaker meaning. And as proposed

516

previously, proverb is a part of language that can have more than the literal meaning, namely, the figurative and the contextual meaning". They can be regarded as sentences whose meaning differ from the speaker's intended meaning.

Grice's Cooperative Principle

The key principle underpinning all theories of cooperation is the Cooperative Principle (Watts 2003: 203) which was formulated by Grice. (Finch 2000: 159) who explicitly stated that "human beings are normally not isolated from each other and therefore do not only talk to themselves but participate frequently in conversations with at least one other speaker". (Ellis & Beattie 1986: 151) in such verbal exchanges "their communicative behaviour is influenced by the intention to show mutual cooperation". "This habit was described in the notorious cooperative principle which is usually abbreviated as CP" (Verschueren 1999: 32): "Our talk exchanges do not normally consist of a succession of disconnected remarks, and would not be rational if they did. They are characteristically, to some degree at least, cooperative efforts; and each participant recognizes in them, to some extent, a common purpose or set of purposes, or at least a mutually accepted direction. This purpose or direction may be

fixed from the start […], or it may evolve during the exchange; it may be fairly definite, or it may evolve during the exchange; it may be fairly definite, or it may be so indefinite as to leave very considerable latitude to the participants […]. But at each stage, "SOME possible conversational moves would be excluded as conversationally unsuitable". We might then "formulate a rough general principle which participants will be expected (ceteris paribus) to observe, namely: Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. One might label this the cooperative principle" (Grice 1975: 45).

Forms of Flouting

The following "devices might be regarded as forms with which one or more than one of Grice's maxims might be flouted. These forms are":

1. **Understatement (Litotes):** Hornby' (1974: 503) defines "this stylistic term as "the use of the form of negation, in particular, to express the contrary as in: *"I shan't be sorry when it's over"* meaning 'I shall be very glad', or "it was no easy matter', to mean 'it was very difficult". Understatement violates Grice's maxim of Quality and Quantity, distorting the truth by

saying too little". Leech (1983: 147), "relates between hyperbole and understatement saying that 'just as Irony is a 'second- order principle' which sacrifices politeness for the sake of CP, so Litotes is a 'second-order principle which sacrifices the interestingness of overstatement for the sake of honesty of understatement"..

2. Overstatement (Hyperbole):

Wales (1989: 222) mentions "this stylistic figure (hyperbole) saying that it is of Greek 'exceed' which is a common figure or Trope in speech as well as literature, popularly known as exaggeration or overstatement. 'Forty thousand brothers could not, with all their quantity of love make up my sum". (Hamlet V. I) (cited in Wales (ibid). In pragmatics, "overstatement (Hyperbole) can be regarded as a superficial violation of Grice's maxims of Quality and Quantity, since it distort the truth by saying too much. This is what Wales (ibid) emphasizes". Wales (ibid: 294), considers "hyperbole as one of those figures in rhetoric which, in their non-literalness of reference can be said to violate Grice's maxim of Quality or truthfulness. Hyperbole refers to a case where the speaker's description is stronger than is warranted, but it is by no means intended to deceive the

hyperbole rather than being away to avoid the boring and predictable conversation". Hyperbole which is "a characteristic that is common in proverbs refers to overstatement or exaggeration for emphasis or effect. Such overstatements help the proverb to focus attention on the aspect of the situation that is being encapsulated" (Shaw 1972: 189). Thus, the following proverbs:

a- "Love is blind".

b. "What the devil does in a year an old women does in an hour"; are hyperbolic, for in (a) it exaggerates "the state of somebody who is in love as being unable to see but the merits of his beloved; and in (b) it is an exaggeration of the old women's wickedness and harm" (Gray,1984:101) .

3. Irony: It is "a figure of speech in which the literal meaning of a word or a statement is the opposite of what is intended" (Shaw, 1972: 208). Hornby (1974: 258) defines "the term 'Irony' as 'the expression of one's meaning by saying something which is the direct opposite of one's thoughts in order to make one's remarks forceful". Wales 1989:263-264) mentions that "the use of tropes like irony and hyperbole (and also litotes) violate the conversational maxim of quality". Regarding this point, Hatim and Mason (1990: 98) agree "with Wales

(1989) who affirms that perceiving a statement to be intended as ironical involves perceiving that the first maxim of quality is being flouted".

Finally, it should be mentioned "that with the exploitation of Irony, two maxims may be breached at the same time, namely the maxim of Quantity "make your contribution as informative as required and the maxim of quality in particular do not say what you believe is false". These points are referred to by Leech (ibid: 142).

4. Metaphor

Wales (1989: 295) describes metaphor as "a very common rhetorical figure or Trope, in which one field of reference is carried over or transferred to another and he compares between simile and metaphor by describing metaphor as (patently) false to flout, as a result, the maxim of Quality". It is an implied analogy which imaginatively identifies one thing with another. It involves an implicit comparison between two things of unlike nature that yet have something in common without using as, or like" (Richards 1936:22, Searle 1972:105, Corbett 1971:479 Shaw1972:235,Werlich19776:284,). Hornby (1974: 542) describes this stylistic device as "the use of words to indicate something different from the literal

meaning. This figure of speech is widely employed in proverbs owing to its effect in adding a great deal of aesthetic values to the meaning of a proverb". This is clear in the following proverbs: "*Don't cry over spilt milk*". In this proverb, the phrase "*Spilt milk*" (the vehicle) is borrowed to represent not being worry about something that cannot be undone. "*Empty vessels make the most sound*". In this proverb, the phrase "empty vessels" (the vehicle) is borrowed to represent empty –headed persons who are always the most talkative and noisy. . "Metaphors allow for the easy transfer of meaning between diverse situations unleashing the poly situational and virtual capabilities of proverbs' use," "*Care killed the ca t*" (Johnson 1954:412).

5. Rhetorical Questions

Hornby (1974: 741) defines the Rhetorical Question as "the question that is asked for the sake of effect, to impress people and that no answer is being needed or expected. This question does not expect t an answer, since it really asserts something which is known to the addressee, and cannot be denied". Such type of questions, Wales (ibid: 408) adds, is "equivalent of a statement as in the last line of Shelley's "Ode to the West Wind**,** *"if Winter comes, can, Spring be far behind?*" (which implies that Spring can't be far behind). What matters most

is the relation between this stylistic device and the flouting of Grice's conversational maxim of Quality". It flouts "the Quality maxim by saying something which might be known for the speaker and this contradicts "Do not make your contribution more informative than is required".

6. Ambiguity

Crystal (1985:15) states that "the general sense of this term, referring to a word or sentence which expresses more than one meaning, is found in linguistics but several types of ambiguity are recognized: the most widely type in recent years is grammatical or (structural ambiguity)". An example of structural ambiguity is "new houses and shops", which Ambiguity be interpreted as either the (houses are new), or both (the houses and the shops are new). In transformational ambiguity, ambiguity may be lexical as in: "I found the table fascinating' the word (table) may mean either an object of furniture or table of figures". According to wales (1989:19-20) when ambiguity occurs it "may be exploited for humorous effect in jokes, advertisements, etc. Ambiguity is usually used as a type of hiding or concealing the truth, through feeding the utterance with more than one illocutionary force. Being so, ambiguity contrasts

with Grice's Maxim of Manner that calls for clarity between the interactants".

7. *Vagueness*

Crystal (1985:15) discusses "the term saying that while an ambiguous sentence is formulated as having more than one distinct structure, a vague sentence, on the other hand, permits an unspecifiable range of possible interpretations (i.e., is unstable in syntactic or phonological terms". For example, deciding on the implications of a negative sentence such as: "He didn't hit the dog is a matter of vagueness, Crystal (ibid) states. It is so, for it is not possible to state specifically a fixed number of different underlying structures involved in its interpretation: (what did he hit? Did he do something else to the dog? Here the meaning or the intention of the doer is not clear. Thus, vagueness in meaning is a matter of lack of specification, i.e., the more the utterances are specified, the more they are far from vagueness".

8. Ellipsis

Crystal (1985: 107), defines ellipsis as "a term used in grammatical analysis to refer to a sentence where, for reasons of economy, emphasis or style, a part of the structure has been omitted, which can be recovered from the context". Ellipsis,

Crystal (ibid) adds, can be used only when the omitted structure can be understood from a previous one like:

A.- *"Where are you going?"* B: *"To Town (ellipted)"*

The full form of B's sentence is predictable from A's sentence. And finally, concerning Grice's conversational maxims, ellipsis has much to do with the maxim of Manner of Quality.

Implicature and proverbs

One notion helpful in understanding proverbs is the idea of conversational implicature which is developed by Grice. Levinson uses the following example to illustrate Grice's main point:

-*"'Where's Sue?"* *"-Well, there's a yellow VW parked outside Bill's house."*

In the context of "this conversation ,the primary intent of the second statement is clearly to convey the information that Sue is at Bill's house, even though there is nothing about the statement taken literally that actually says this. The mechanism is what Grice calls conversational implicature: meanings that are not logically implied by some statements are none the less taken in conversation to be assuredly and very clearly implied by them".

"A similar linguistic phenomenon seems to be common in our understanding of aphorisms" (Fargue, 1994:135). For example, the proverb *"A watched pot never boils"*, if it is taken literally, it is clearly false. Therefore it is taken to imagine some way of understanding it which would make it make sense, to imagine a plausible connection between watching a pot and never boiling. This "will give special meaning to each of the terms. Watching is not taken to mean just any kind of watching (say, leisurely contemplation) but anxious watching. And never boiling is taken psychologically rather than physically, anxious watching will make it seem as though the water never boils. Because of the mechanism described above, these very narrowly defined and somewhat unusual meanings of the words can be said to be an integral part of the saying's primary meaning even though they are not explicitly indicated. In this respect, bringing up a proverb is more like telling a story than it is like telling someone a general law".

Proverbs and Speech Act

Proverbs are regarded by many as speech acts as they can be used in different contexts serving different functions. "They can be used to show or confirm an opinion, or to advise or to warn. This means that proverbs can be manipulated to suit a particular context carrying an illocutionary force and perlocution one" (Kirkman 2001:2). "The speaker of the proverb is

performing a illocutionary act for social purposes in a speech community .The hearer might be directed and convinced of it" (Yang1977:130) cited in (Yusuf 1997:27).

Proverbs can be classified as indirect speech acts in "the sense of Searle if utterances of proverbs mean what they say on the literal level but go on to expand this meaning idiomatically in texts" (Norrick1985:27). Norrick(ibid) stresses "the importance of proverbs and other direct speech acts including both indirect and figurative speech acts , in allowing the speaker to disguise his true feelings, to leave himself an escape route , to offer his hearer choices and to indicate real or imagined consensus" (Wunderlich , 1973:33). The use "the speakers make of no indirect speech acts including proverbs, in avoiding double binds, in the everyday sense of *damned if you do , damned if you do"* dilemmas rather than in the full psychological sense".

The Analysis of the Proverbs

Proverb I   Feste: "For what, says Qiunapalus? Better a witty fool than a foolish wit"   (Twelfth Night.i,v,34)

Semantic and Pragmatic analysis:

This line is part of the clown's speech in Shakespeare's play Twelfth Night. The clown apostrophises wit as though it were a goddess and prays that she may put him in a good spirit of jesting so hat Feste is able to laugh away the anger of his mistress. He is aware that those who consider themselves to be wise and think that they have wit often prove to be merely stupid. The clown invents an imaginary name of whom his fancy imagines to be great philosopher. He thinks that the great philosopher would rightly say that it is better to be a wise fool than a foolish, wise man. Having invented names of such goddesses, he thrusts on them his favourite idioms and proverbs. Pragmatically, the clown quotes a philosopher by the name of Quinapalus who had said that a fool having the capacity to make witty remarks was superior to a witty man who spoke foolishly .Qiunapalus is no real philosopher, the clown has invented this philosopher and attributed to him the words which actually come from his own fertile brain. Therefore this flouts the QUL. Maxim: Do not say what you believe to be false."Qiunapalus is just an imaginary name from the invention of the clown, in reality, there isn't such a philosopher. The clown invents such a philosopher in order to persuade Maria that this proverb is surely from a wise philosopher .He wants her to believe that

522

these are words of such a philosopher .Being a clown, people might not take his speech seriously but the insertion of a name of a goddess or a philosopher might enrich and enhance his speech and consequently his speech might be taken seriously or at least considered to be wise. The point here is to direct Maria towards believing something and the clown wants Maria to believe there is such a philosopher and persuade her that though he is clown , he is wise and quoting such words might help. Therefore, the indirect speech act is Directive. Structurally, this proverb is a complex active declarative sentence with fronting the adjective to emphasize the idea. This proverb has the form:

Adj.	NP		NP
Better	a witty fool	than	a foolish wit

NP	COP	Adj.	NP
A witty fool	is	better than	a foolish wit

Proverb II   Maria: "He may go shake his ears."(TN, ii,iiii,114)

Semantic and Pragmatic analysis:

This is said by Maria in Shakespeare's play Twelfth Night addressing Malvolio as the latter objects Maria's serving drinks to sir Toby. Maria compares Malvolio to an ass which is known for his long ears and stupidity. She insults Malvolio comparing him to an ass. Metaphorically, she compares the way that Malvolio thinks as that of an ass: one truck minded. Such metaphorical image can be considered as a type of introducing information which is not good in quality, i.e., untrue or against reality. Besides that, calling people as animals is something against natural reasoning of things. Simply, people are human beings and violating their natural characteristics is a sort of belittling humanity, there is falsity in such description as there is a difference between the proposition expressed by the utterance and the falseness of its content .As if what the speaker is saying is a truism or a fact. Therefore, the QUL. Maxim is flouted due to this falsity .Maria candidly refer "Go and shake your ears" , she describes Malvolio as a "jack-ass" , her contempt for Malvolio centres squarely on his visible puritan hypocrisy and in that context she specifically calls him "an affectionate ass"(ii,iii,138) .Therefore , the indirect speech act is Expressive; she is expressing her contempt to Malvolio , she despises and disrespects him to the extent that she insults him and describes him as an ass.

Formal Analysis:

This proverb is a simple, active, imperative sentence embracing the pattern:

(NP)   VP   NP

(You)   go shake   your ears

Proverb III   Sir Toby:" Then, call me cut" (TN.,ii,iii,178)

Semantic and Pragmatic analysis:

This is said by Sir Toby in Shakespeare's play, Twelfth Night addressing Sir Andrew who has paid sir Toby a lot of money to help him marry Olivia, sir Toby's niece. Pragmatically, Sir Toby is sure that Olivia is in mourning and has no intention at the time being to be involved in any relation of any type whether a love affair, engagement or marriage .Though, Sir Toby is totally sure of this, he makes promises. His promise that he will convince his niece to marry Sir Andrew and if he won't, then he deserves to be called "slut or filthy person or a woman". Definitely   the speaker is not honest or truthful in his promise. Such dishonesty flouts the QUL. Maxim" Do not say what you believe to be false".Sir Toby is completely aware that he cannot fulfil such a commitment .He makes promises which are false and won't keep and this verbal oath to link Andrew and Olivia is not successfully carried out through. Sir Toby promises that Andrew will eventually be the groom of Olivia. Therfore the indirect speech act is commissive, sir Toby is committing himself to a future event. This utterance obligates Sir Toby to do something in the future by uttering his words.

Formal Analysis:

This embraces a simple, active, imperative sentence having the form:

(NP)   VP   NP

(You)   call me   cut

Proverb IV   Viola: "You are ipse" (TN,ii,ii,26)

Olivia: "You are she"   (v,i,334)

This is part of Viola's soliloquy after Malvolio's handing her a ring from Olivia which is an excuse Olivia gives to see Cesario (Viola) again. Viola is a woman disguised as a man, when Viola says"I am a man!"(ii,ii,26) , she means that she is not really a man and ironically Olivia rejects all men to fall in love with a woman disguised as a man. Viol'a utterance is a contrast between reality and appearance .Irony arises from the words of Viola which has an implicit meaning as well as an ostensible one .The surface meaning may be false ,or it may be a level of meaning that is just very different from the underlying one) which is usually more significant .(One can guess when words should not be taken at face value because of the context in which they occur which includes the Viola's character,the situation , particular word associations,and a common ground of assumptions shared by

524

her and the readers or the audience. This proverb is used as an expression of surprise or discovery." I am the man!"(ii,ii,26) declares Viola (cesario) when he realizes that Olivia is in love with her not Orsino.And , correspondingly when Olivia discovers that Cesario is actually a female in disguise , she says "A sister !You are she!" (v,i,334).Viola expresses her surprise to discover that she is the man of Olivia's dream. Thus, the indirect speech act is expressive**.**

Formal Analysis:

This proverb is a simple, active, declarative, sentence having the form:

NP   COP.   NP

You   are   ipse

Proverb V Feste:" he is well since he is in Heaven"(TN.i,v,72)

Semantic and Pragmatic analysis:

This is part of Feste's speech telling Olivia that her dead has relieved from life and its troubles .Her brother might be in heaven. Pragmatically, Feste is telling Olivia that she need n't worry or even mourn for her brother who is in paradise now. The QUL. maxim is flouted because Feste is saying something which he is not sure of and he cannot really knows whether Olivias's dead brother is really in paradise or in hell .Giving such judgements and using the simple present which is used to state facts make as if what

Feste is saying is a truth or a fact .This is utterly false and flouts the QUL.maxim. Feste is using logic to criticize Olivia, he is trying to persuade her from the chief folly which has hitherto obstructed her reason and made her an un attractive candidate for love. He begs leave him to "prove her fool".He is trying to convince her that she does not need to mourn for someone goes to heaven and gets rid of all the miseries of life. She needs to worry about herself and live her own life and "let by gones, be by gones". This proverb issues the indirect speech act of advice featured by the attribute beneficially. This means that uttering this proverb consists in an act which is in the hearer's best interest.

Formal Analysis:

The proverbial speech act of advice is indirectly realized by means of a complex made up of two simple, active, declarative sentences, the first has the form NP COP Adj. And the second one has the form, and the relation between the first sentence and the second is that of subordination by means of conditional.

NP   COP   Adj.   Subordinator NP   COP   Prep.ph

He   is   well   since   he   is   in heaven

Proverb VI Maria :" Here comes the trout that must be caught with tickling " (TN.ii,v,25)

Semantic and Pragmatic analysis:

The speaker is Maria, Olivia's maid who puts a plan to set Malvolio up and teaches him a lesson .She writes a letter which is supposed it has been written by Olivia in which the latter expresses her love and admiration to Malvolio. This "sport of mockery" which is played by Viola with the help of Sir Toby, Feste and Fabian aims to humiliate Malvolio and make him behave like a fool .She compares this letter to a bait with which trout; fish; is caught with stabbing, and Malvolio is compared to that trout which is hard to be caught only by a bait. Such falsity flouts the QUL. Maxim. Maria expresses her thought of Malvolio, her attitude to that person who is a kind of puritan .She expresses her idea, point of view and her though of Malvolio that the latter is like a fish that is hard to be caught .Therefore the indirect speech act is expressive.

Formal Analysis:
This proverb is indirect, active, declarative, complex sentence with the fronting of the A.:

A	VP		NP	
Here	comes		the trout	that must be caught with tickling

NP	VP	A
The trout that must be caught with tickling	comes	here

Such fronting puts the Sub. in final position is to achieve end focus on the sub. There is also a difference between the first pattern [A V S] and the second one [S V A], where the latter order invites to :
1. Put the nuclear focus on the A.
2. See adjuncts referring to specific places.

Proverb VII Maria:"Thought is free" (TN, i,iii, 65)

Semantic and pragmatic analysis:

Maria expresses her opinion which is that there is freedom in thought. This proverb echoes Sir Andrew's "do you think"… in line 62.

There is a metaphorical image in which thought is personified and described as free. Thus, the QUL. Maxim is flouted due to this metaphorical image because metaphor characteristically involve categorical falsity.

Maria expresses her own thought and idea of Sir Toby and she believes that she is free to think of him the way she likes, therefore, the indirect speech act is expressive.

Structurally, this proverb is an active, declarative, simple sentence having the pattern:

NP	COP	Adj.
Thought	is	free

CONCLUSIONS

Based on the results of data analysis, certain points of significance have arisen. The most important conclusions are: Throughout the analysis of the thirty proverbs, Grice's maxims and its relevant maxims have been flouted in all the proverbs. The analysis of the data indicates that though the dramatic texts are selectively written to arouse reader's interest, dramatists often use special style which may be considered as flouting of certain maxims by ordinary readers to bring about the effect they mean. The violation of the maxims of the cooperative principle can be essential part of a play since a break of the rules can, on the other hand, create a humorous effect or, on the other hand constitute an additional piece of information. The analysis shows that the maxim of Quality is the most flouted cooperative principle maxim in the whole data as it is evident in all the analysed proverbs .The analysis also reveals the flouting of the maxims: Quality, Quantity and Manner but no flouting of Relevance maxim can be detected. The analysis also shows that the maxim of Quality has been mainly flouted due to the use of metaphor as it is evident in the proverbs.

527

REFERENCES

1. Abrhams, Roger,D.(1972*) Proverbs and Proverbial Expressions* ; in R.M.Dorson, ed.Folklore and folklife ,117-127.Chicago:University of Chicago Press

2. Ali,A.S.(1989)*A comparative study of Proverbs: Their linguistic Characteristics and cultural Implication*" in Al-Mustansiriya Literary Review.

3. Al Salihy,Samir(1998).*A Linguistic Study of English and Arabic Proverbs with Reference to Translation*. Un Published Thesis. Al.Mustansiryya University.

4. Austin,J.(1962) *How to Do Things with Words*. Oxford: Oxford University Press.

5. Bach,K. and R.Harnish (1979) .*Linguistic Communication and Speech Acts* Cambridge: Breated,J.(1905). ,*Ancient Records of Egypt* .Chicago.

6. Brown, P. and George Yule (1978). *Discourse Analysis* .Cambridge: Cambridge University Press

7. Crystal, David. (1991). *A Dictionary of Linguistics and Phonetics.* (3rd ed.). Oxford: Blackwell.

8. Cudden, J.A.(1982) . *A Dictionary of Literary Terms*. New Yourk:benguin Books.

9. Dundes,Alan (1975).*On the Structure of the Proverb*.proverbial 25:961-97.

10. Finch, Geoffrey. 2000. *Linguistic terms and concepts*. Basingstoke: Palgrave.

11. Flower ,R. (1986). *Linguistic Criticism, 2nd* ed. Oxford: Oxford University Press.

12. Fowler, Henry. 1990. *The Concise Oxford Dictionary*. Oxford: Clarendon Press

13. Grice, H.P. 1975. "Logic and Conversation". In Cole, Peter & Morgan, Jerry L. (eds.). *Syntax and Semantics.* Volume 3. New York: Academic Press, 41-58

14. Hatim,B. and R. Hassan(1976). *Cohesion in English* .London and New York ;Longman.

15. Huang ,Yang (2007). Pragmatics .Oxford University Press.Inc.,New York.

16. Hudson,G.(2000) *Essential Introductory Linguistics*.Blacwell

17. Kelso, J.A.(1914).*Proverbs* in Hestings,J.ed.,*Encycolpedia of Ethics*. Edinnurah: T& T.Clark.

18. Kuusi, Matti. 1998. *The place of women in the proverbs of Finland and Ovamboland.* De Proverbio: An Electronic Journal of International Proverb Studies.

19. Leech , G. (1974). *Semantics* . London :Penguin

20. Levinson,S.C.(1983)*Pragmatics*. Cambridge: Cambridge University Press.

21. Lyons,J.(1981)*Language and Linguistics*.Cambrige:Cambrige University Press

22. Meider, Wolfgang, ed. 1994. *Wise words: Essays on the proverb*. New York: Garland Publishing

23. Mey, Jacob L. (1993). *Pragmatics: an Introduction*. Oxford, Blackwell Publishers

528

24. Norrick,N.(1985). *How Proverbs Mean: Semantic Studies in English Proverbs*.Berlin:Mouton Publishers.

25. Platts, Mark de Bretton. (1972). *Ways of Meaning.* London: Routledge.

26. Saeed, John I. (1997). *Semantics.* Oxford: Blackwell.

27. Taylor, Archer (1931).*The Proverb* .Cambridge,Massachusetts:Harvard University Press

28. Thomas, Jenny. (1995). *Meaning in Interaction: An Introduction to Pragmatics.* London: Longman.

29. Thornborrow, Joanna and Weiring, Shan. (1998). *An Introduction to Language and Literary Style.* Oxford: Blackwell.

30. Van Dijk, T. (1976). *Pragmatics of Language and Literature.* Amsterdam: North- Holland Publishing.

31. Verschueren, Jef. 1999. *Understanding pragmatics*. London: Arnold

32. Wales, Katie. (1989). *A Dictionary of Stylistics.* London: Longman

33. Watts, Richard J. 2003. *Politeness*. Cambridge: Cambridge University Press.

34. Wierzbicka, Ann (1987) "*E S A Verbs": A Semantic Dictionary.* Australia : Academic Press.

35. Wilson,Thomas(1909).*The Art of Rhetoric* (1585 version), Ed. G. H. Muir. Oxford: Clarendon press. P. 169

36. Yule , George. (1996). *Pragmatics.* Oxford: Oxford University Press.