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Title

**Humor and The Flouting of Gricean Maxims
in “Sultan Achour El-Acher” Sitcom**

A dissertation submitted as a partial fulfilment for the obtaining of a Master
in English Language and Linguistics

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Dedication

To my parents,

Acknowledgement

I would like to express my sincere and faithful thanks to my supervisor Dr. Neddar to whom I am extremely indebted for his valuable criticism, guidance, patience and his encouragement throughout the writing of this paper.

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Abstract

The intended unfollowing of the Cooperative Principle set by Grice (1975) raises implicatures that play a role in humor creation leading to the flouting of the maxims. The purpose of this paper is to find out these flouts that occur in the sitcom “Achour El-Acher” seeking which of the maxims are not observed, why the characters’ utterances meaning is implicated, and which of the maxims is flouted the most. Data collection was done by watching the sitcom episodes, and doing the analysis was by applying qualitative and quantitative methods. The research has shown that all of the four maxims are flouted by the characters of the sitcom with the dominance of the qualitative maxim caused by the use of irony, metaphors, and sarcasm.

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List of Abbreviations

- AA: Algerian Arabic
CP: Cooperative Principle
GTVH: General Theory of Verbal Humor
IR: Incongruity Resolution.
KR: Knowledge Resources
LA: The Language
LM: Logical Mechanism
NS: The Narrative Strategy
PP: Politeness Principle
SD: Surprise Disambiguation
SI: The Situation
SO: Script Opposition
SSTH: Semantic Theory of Humor
TA: The Target
TV: Television

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General Introduction

Science proves that people possess five senses (Taste, vision, smell, touch and hearing.) But, sometimes we hear people pointing at someone saying that person has an extra special sense which is the sense of humor. Humor takes two forms. First, the non-verbal form in which humor is seen. And second, the verbal form in which humor is heard or heard and seen. Verbal humor is based on the language used by the speaker. Speaking and perceiving what is said is a two members task that occurs while communicating. It is no wrong if we say that communication is like a Salsa Dance where two partners are needed for the dance to be complete. Like dancing, when communicating, the speaker says something that the hearer needs to work it out cognitively in order for him to understand what is said. Collaboration between the two should be present. It is this collaboration that Grice called Cooperative Principle, which says that interlocutors while interacting are respecting the four rules that he calls “Conversational Maxims.” This latter, includes the maxims of Quantity, Quality, Relation and Manner. The intended unfollowing of these four maxims not always present misunderstanding, but also amusement and laughter.

Technological developments gave birth to television which is defined as “a joke-eating shark” (Helitzer & Shart, 2005, p.12). TV channels, especially in the Muslim's Holy Month Ramadhan, compete in the making of comedies called situational comedies or sitcoms. While watching comedies, it sometimes noticeable that the characters are not clearly enough expressing realities. However, by being uncooperative in their talks to other characters, as well as to the audience, understanding is still achieved. Moreover, comedy viewers may find the unclarity hilarious enjoying the pleasurable moments derived from the scene. Therefore, there is a link between comedy and the Cooperative Principle through the thread of the maxims. In this regard, an Algerian comic series called “Sultan Achour El- Acher” is chosen as a case study.

Breaking the social rules if often taken as a misbehavior, but when it comes to the breaking of the principle, people do that with pleasure to create an effect that is even more welcomed by the audience. The research focuses on analyzing humorous conversations that appear in scenes from different episodes of this sitcom. Furthermore, the flouting of the cooperative maxims will be taken as a key to open the door to the understanding of

how and why the flouting of the four maxims give rise to humor in the situational comedy “Sultan Achour El- Acher”.

This thesis concentrates on the verbally expressed humor in the sitcom as being related to the set Cooperative Principle; therefore, the main question has been put forward: What are the Gricean Maxims flouted by the characters in the sitcom “Sultan Achour El-Acher” creating humor? A sub-question that has been raised by the main question is: Which of the four cooperative maxims is flouted most by the characters in the sitcom? And why the characters do flout the maxims? Thus, to answer these research questions, and to make it more reliable, we suppose as answers that:

1. No more than one maxim of the Cooperative Principle can be flouted to rise humorous situations.
2. More than one maxim can be flouted in order for a humorous situation to come into existence.

The above assumptions of the hypotheses try to suggest that the characters in “Sultan Achour El-Acher” disrespect either one or all of the maxims in the dialogues between characters by the use of figurative language, words play, and hidden intentions.

The hypotheses lead to the analysis of verbal humor on spoken utterances by the sitcom characters. That is, the words and their choices in the specific time and situation is crucial in such a behavior. The aim of choosing the pragmatic approach for this study is because “one can talk about people’s intended meaning, their assumptions, their purposes or goals, and the kinds of actions...that they are performing when they speak (Yule, 1996, p. 04). This research is based on the analysis of the qualitatively gathered data since the analysis will be taking the form of description, explanation and illustration. Later, the qualitative analysis is interpreted in terms of numbers to answer which of the maxims is flouted most in this work.

The scope of this research is restricted to the violation, or the breaking of the Cooperative Principle in the sitcom “Achour El-Acher” and the way this Gricean theory raises humor. However, many obstacles faced the research doing, we mention: The non-availability of the selected sitcom script which obliges us to write each character's line

during the attentive watching of the series, and before translating the material into English, by which another obstacle is created since what is known about translation is that it is not an exact science. Furthermore, since it is based on culture, translating is very challenging due to the necessity of content as well as context fidelity which makes it very hard to create the same humorous effect from the source language (Algerian Arabic) to the target language (English). When it comes to humor translation, even expert translators are feeling hopeless due to the issue of untranslatability due to which some scenes excluded from being analyzed in this paper.

Humor is worth studying because of its importance in our lives. Therefore, this paper, significantly, tries to reach an understanding of how language is used that it creates merriment. This study aims to show how the Cooperative Principle is brokenly used in order for hearers to know more about pragmatics generally and conversation specifically, for a better understanding of humor. This research also attempts to be a guide to future researchers who would like to work on the same social issue, understanding and applying the same principle on other comic shows, and perhaps the new coming season of the same mentioned sitcom after it is released.

For a better understanding of the analysis, the work is divided into three parts. In chapter one, some theoretical basis will be presented dealing with humor from the psychological standpoint moving through time to the pragmatic scope. Context, implicature, with its types, and Cooperative Principle will be explained in the first section in order to give an entrance to what is more basic for this research that is present in chapter two and three. Secondly, Politeness Theory is also tackled for the important connection it maintains with the Gricean Theory as well as the Superiority Theory. Chapter two, on the other hand, discusses the non-observance of the Cooperative Principle as related to humor by the wordplay and the rhetoric language. Finally, this chapter provides an introduction to sitcom “Achour El-Acher”, its structure, and language. The last section of this paper is the practical part where the research is bringing the basic questions into application. The methodology used in data collecting, the procedures and the analysis of the episodes are all discussed in this chapter. The third and final part also provides the results of the findings that after discussion, they do answer the objective questions and conclude the research as whole.

Chapter One
Theoretical Part

1. Introduction

For a long period, humor has been given a massive attention by being a case study in the philosophical and linguistic laboratories. Due to the density of the term humor, at this first chapter of the work, we shall be concerned with giving an insight about what humor is, and how it was dealt with through time. Thus, some of the previous theories about laughter will be mentioned briefly in order to give an overview about how humor moved through different stages starting from psychological to pragmatics studies. Furthermore, since humor is taken as a tool serving several social functions in building connection, trust, and smoothing communication, we will provide an insight about how successful communication is achieved and how individuals strategically deal with one another, by talking in brief about Politeness Principle (PP). Over all, the aim of this chapter is to open the door for us to the pragmatic domicile.

2. Literature Review

2.1. What is Humor?

What is humor? This question is not new. The notion has been dealt with for a couple of centuries ago. Science has tried hard to explain everything, even humor. However, it has failed in the mission of feeding the minds with an absolute definition of it. As Sen (2012) discusses in her article, there are ‘dozens’ of definitions for that one notion; humor (p. 01). However, by pushing science aside, an ordinary man, at the first attempt, he might define the humor easily as “Joy that initiates laughter”. Unfortunately, this answer cannot be accepted by scientists. This question is more complicated compared to its simplicity. Humor has always been linked to comedy, jokes and laughter. It has been said that “laughter is the shortest distance between two people” (Borge, n.d.). Since the time psychology saw the light, it was loaded with many questions that till today it tries to answer. One of these is humor. In attempt to explain humor, philosophers were interested in answering one question: Why do people laugh? As a result to such questions, three theories among others has been raised: The Superiority Theory, the Incongruity Theory and the Relief Theory. The first theory raised as ideas of the seventeenth century philosopher Thomas Hobbes. This theory has claimed that laughter occurs by the feeling of superiority. Laughter here is being “imperialistic” (Billing, 2005, p.106). It leads to a distance between groups of people. The same idea is expressed by pragmatic Politeness Theory by Leech (1983). However, in an ordinary situation, Hamps (1992) believes that laughter is “a higher level of intimacy is associated with a higher level of humor” (p.127).

Superiority Theory sees people as celebrating other's misfortune. This later stands for the kind of troubles people face that are not pleasant for them, not in a least, but to others, they might lead to hilarity. The misfortunes are things like falling down or being a joke. Alexander (1980) believes that individually made jokes spread to a larger group making other groups subordinate to them. These subordinate, inferior groups are the base of the jokes that are being laughed at (p.29). Thus, the more intimate people are, the less humor will be and the opposite is true. The more distant people are to the misfortune, the more humor will find its way towards the viewer. Presumably, life is just a game that someone tries to win at any expense. This makes people, apparently, careless towards the otherness. As it seems, humor in the seventeenth century was nothing but a similar game of life. As Kjus and Kaare (2006) stated, this theory has been criticized by the German philosopher Hegel stading for the claim that says people not only laugh at one another, but also laugh with one another (cited in Vardal, 2015, p. 11). Therefore, we sense in his claim that sociability of humor. Later on, Gruner (1997) revised the Superiority Theory of humor proposing three basic parts of this theory: 1) Every humor situation has a winner and a loser. 2) Incongruity is always present in a humorous situation. 3) Humor requires an element of surprise (Cited in Mulder & Nijholt, 2002, p. 03). Seemingly, Gruner's claim matches really well with humorous situation we usually enjoy on TV like sitcoms. These three elements under one name bring one to see humor as chess game, where only one player wins. Moving to the eighteenth century, a new theory has been raised seeking an explanation to humor from the cognitive perspective, the Incongruity Theory.

Generally, the world is set on rules, beliefs and hopes. On this ground, people are usually expecting things. However, when a certain behavior is not fitting the expectations, people are more likely to laugh. This is the claim of the Incongruity Theory which made Morreal (1983) refer to humor as 'a sudden glory'. All what is sudden is surprising and all what is surprising is irrelevant to what it precedes. Looking at a juggler in a circus throwing eggs in the air and catching them to be flown again is an expected scene from such a person, but if in a moment of time, that juggler mis-calculate the time of catching the egg that would strike against his head, this seen might be hilarious. Why? because It was sudden, paradoxical, and incongruous as this theory claims. Thus, all what is sudden must be funny. In other words, if one does not laugh, they might be pointed at as being lacking the sense of humor. Morreall (1983), in his book 'Taking Laughter Seriously' has stresses the idea saying that babies lack the sense of humor because they fail in making

what is essential to humor, the ‘cognitive shift’ (p. 182). This later is called Incongruity Resolution Theory (IR). This theory is related to verbal humor which was not the case for the previous theory that was based on what is physical. As Mey (2005) stated, Ritchie (1999) proposed six steps for verbal humor interpretation. The six steps are included in the so-called Surprise Disambiguation (SD) Model of humor. These are: 1) Obviousness, 2) conflict, 3) compatibility, 4) comparison, 5) inappropriateness, 6) violation. This model is important in understanding Grice’s violation of the maxims. The interpretation of an utterance is obvious, but hiding a range of other interpretations among which only one is important. The confusion in the interpretation brings conflicts between two expectations that match well. However, after a cognitive comparison between them, only one interpretation will be accepted by the brain which would dismiss all the inappropriate interpretations raised by the violation of the previous expectations. Two different actions raise different cognitive images compromised in one situation what Gruyter, a cognitive researcher on humor, calls a ‘hybrid situation’ (1989, p. 420), what makes the Incongruity Theory the most important among the three psychological theories of humor. As it was stated, “once the Incongruity Theory is restructured, the Superiority Theory and the Relief Theory can be seen as supplementary to it” (Kulka, 2007, p. 321). The theory is important to this study because it is concerned with communication, and because this theory has prepared the ground to modern humor studies, the pragmatic study of humor, which is the aim of this paper. This was the motive made Warren and McGraw (2015) say that incongruity is not definite in answering what is humorous from what is not.

The third theory, the Relief Theory, also called ‘Arousal-Based Humor’ (Pask et al., 2015, p. 400). It took place during the nineteenth century. The present theory is based on, as indicated from its name, relief and spiritual comfort. It says laughter is salvation. The theory was given birth as a result to a debate between Spencer and Bain. As Billing stated: “the debate between Spencer and Bain not only anticipated new idea in psychology, but it also gave French form to older clash between the theories of Superiority and Incongruity (2005, p. 87). According to Spencer, said Bardon (2005, p. 09), “laughter is a physical manifestation of the release of nervous energy” what Bell (2007) called “Freudian freedom” (p. 99). This theory says that laughter is beneficial for the body and more importantly, it is good for the mind. As Menting (2010) pointed, the brain generates what is known for psychologists as “feel good neurotransmitters”; these help the brain get rid of stress and tension. Accordingly, Lindvall (2011) asserts that just like the body

heals itself, so does the mind by laughter (p. 09). Thus, entertainment and pleasure happen thanks to the tension that arouses laughter to get a defense against it. In ‘the naughty nineties’ (Billig, 2005, p. 111), Bergson (1911) was the first theorist looking at laughter socially. In his book ‘laughter’, he described laughter as a “living thing”. He later set three observations as realities concerning laughter: 1) Nothing is funny unless it is humanistic, 2) People laugh at non-humans after comparing themselves to them. 3). No feeling accompanies laughter (1911, p. a04-a05). For Bergson, laughter is a ‘corrective behavior’ (p. a05) raises as a punishment to correct behavior. What he meant is that people laugh when they go against behavior, and laughing at the careless people is violating the behavior. Noticeably, Bergson’s theory is related somehow to the relief theory dealing with the body and the otherness. Being in a state under tension or anxiety, humor is the best exile (Crăciun, 2014, p. 06). People should not care for those mocking them, otherwise, they would generate seriousness. There are always expectations in the mind that Attrado (2001) refers to them as ‘frames’, describing them as the counterpart of the literal meaning of a word (p. 03). For Yule (2006), these scripts are non-fixed features in a schema (p. 132-133). They are ‘open-ended’ (Attrado, 2001). According to Attrado, the scripts in the mind are based on intuition and opposition: actual vs. non-actual, normal vs. abnormal, and possible vs. impossible (p. 06). One of the theories based on the notion of scripts is the Semantic Theory of Humor (SSTH) by Raskin (1985). The key claim is that humor is based on the opposition of the scripts. i.e. the structure of a verbal humor is based on three notions: contradiction (incongruity), surprise (violated assumption), and incongruity resolution that leads to laughter. Raskin (1985) sees a text humorous if: 1) The text is compatible. i.e. with two different scripts, and 2) if these are opposite (p. 99).

Verbal humor requires both the teller’s and the tellee’s cognitive efforts. The first humorize the second when trying to communicate while the second tries to understand what is communicated. Attrado (2001) expands Raskin’s theory into “General Theory of Verbal Humor” (GTVH). The first theory is semantic while the second is pragmatic. He introduced five Knowledge Resources (KR) that are essential for a joke. 1) Script opposition (SO), 2) logical mechanism (LM), 3) the target (TA), 4) the narrative strategy (NS), 5) the language (LA), and 6) the situation (SI) (Attrado, 2001, p. 22). Thus, every joke needs a language, a form (as a dialogue where questions are stated looking for answers), a context, ambiguous opposing interpretations, an objective since each text is targeting someone for laughter to be generated, and finally a resolution of the ambiguity

that results humor. The collaboration between the speaker and the hearer made a philosopher called Paul Grice (1965) introduce his principle “Cooperative Principle” or (CP) then exposed nine Maxims (rules) that guide the conversations. The unfollowing of these guides results humor. This is called “flouting”. Our current study is not the first study dealing with humor pragmatically through the violation of the conversational regulations. Many studies before this study has been done till now. A research done by Fatmawati (2015) studying the Maxim Flouting in “12 Years A Slave Movie” came out with the result that the highest flouted maxim in the movie was the quantitative maxim due to confusion in the language. Turning the mirror to another research done by Andersen (2013), detecting Grice’s non-observance maxims in the series ‘Community’, the researcher concluded that the characters do flout, because of differences in their personalities, and the maxim of quantity is the most flouted by the characters, again. In both researches, the primary maxim flouted is the maxim of quantity. Thus, would the maxim of quantity be the only higher maxim flouted in all case studies? This research will try to answer the question by either proving or rejecting the observation after doing the analysis.

3. Pragmatics

Pragmatics is the study of ‘invisible’ meaning (Yule, 2006, p. 112). This young “branch of linguistics” (Jucker & Andreas, 2012, p. 495) studies what people mean by their utterances rather than what the words or phrases might mean by themselves. The notion of meaning is very central to pragmatics. Each utterance meaning requires reaching beyond its literal code. Grice (1957) set the difference between semantic and pragmatic meanings. Grice (1989) set the difference between semantic and pragmatic meanings calling the first ‘basic’ and ‘conventional’ while he referred to the second as ‘non-conventional’. the literal meaning of an utterance does not mean someone really understood the intention of the speaker; the reason made Leech (2014) define pragmatics as “an implicated meaning, conveyed through conversational or conventional implicature” (p. 79). What is astonishing to our minds is not that we sometimes do not understand each other, but what is astonishing is that we do understand each other. This leads to puzzle many scholars. Additionally, “Failures in communication are common enough. What is remarkable and calls for explanation is that communication works at all.” (Wilson, 2016, p. 09). People often mean something, but they do not say it. This is fine and very common. However, what is confusing is that hearers in this case recognize

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the information that is not even uttered. Another question is that why does someone use the indirect speech, whereas the direct form exists? Why not saying it straight away since there is the lexicon for it? What lies behind this understanding are multiple factors that pragmatics take care of.

Linguistically speaking, grammar is not very crucial in understanding meaning. Pragmatics seem to focus more on the actual use of language more than trickily focusing on grammatical analysis of what is said. Therefore, pragmatics is there. This latter allows people to make sense of each other. Principally, this discipline is concerned with the study of the comprehension of utterances. It is the study of language in use (Jucker & Andreas, 2012, p. 501). The word use was referred by (Halliday & Hassan, 1985) as 'function'. The main focus of this branch of linguistics is to fill up the gap between a sentence and its entire meaning. However, "Pragmatics . . . Can be a frustrating area of study because it requires us to make sense of people and what they have in mind" (Yule, 1996, p. 04). As opposed to semantics, that deals with the literal meaning.i.e. the grammatical meaning of a sentence, pragmatics deals with the intended, and the figurative meaning in context. Pragmatics is concerned "With the study of meaning that arises through the use of language" (Jucker & Andreas, 2012, p. 501). Thomas (1995) defines pragmatics as "meaning in interaction, since this takes into account of the different contribution of both speaker and hearer as well as that of utterance and context to the making of meaning" (p. 23). Thus, it is concerned with people's ability to use language meaningfully. When a text is analyzed, the purpose is to show how language is used. This later is seen as a code as well as discourse. Language as a code (text) is language that is used to account for how language works dealing syntax, phonology, phonetics, lexical semantics. It explains (describes) how language works as a system with no pragmatics (contextual) reference outside a text. It refers to nothing. For example, the sentence 'He was caught'. This sentence has no communicative value. It has no reference outside. Who was caught is unknown. We do not know neither the person nor the time and place. Thus, this kind of sentences are used not for communication, but, rather for the purpose of describing language. On the other hand, language is called a discourse when this language is used in particular context with a communicative value or purpose. It has this communicative pragmatic value, because language is associated with a particular context. Due to cooperation between speakers and listeners, there seem to exist not only the lexical meaning of words but also a 'pragmatic meaning' generated from the intention of the

conversant (Pridham, 2001, p. 38). Pragmatics has two lines of meanings, the syntagmatic and the paradigmatic levels of meanings. Thus, there is a system and there is a structure. System is linked to the moment of choice. It stands for the paradigmatic level, while the structure stands for the syntagmatic level. The difference between the system and the structure lies in the fact that system at the paradigmatic level has to do with the choice. That is, the available other choices that a can be replaced by other choices. Each moment of choice, system, has a say in the construction of the structure. Crystal (2014, '1:5') says the following:

If you want a definition of pragmatics, it is the study of the choices you make when you use language; the reasons for those choices and the effects of those choices conveyed. So, when you study a piece of language you say oh look that person used a lot of passive constructions. That person has done such and such... Always ask the question why did they do it? And when you're asking the question why, you're basically saying why did they do it that way rather than that way? You see it's a choice.

For pragmatics, context, intentions, and shared knowledge are all the keywords. Knowing a language is not enough. Friends for example, or speakers in general trying to hide an information from other parts of the group, they might imply some things and infer some others. So, pragmatics requires us to make sense of what people have in mind. If we don't have a context or some knowledge about a situation, the meaning can be 'invisible'.

3.1. Context

Context is a very crucial notion in any study of pragmatics. one cannot talk of prmatcs without mentioning context. People when they speak, they do not just throw out words for the sake of making noises, they speak meaningfully. Pragmatically, words standing alone cannot mean, however, their placement, by their user, in a specific situation will make these words significantly alive. In that case, what can make these words alive? It is their context. Austin (1962) also dealt with the notion pointing that words need to be "explained" by their context (p.100). To understand what context is, we need to know what text means first. Widdowson (2004) defines text as an "epiphenomenon" (p.14). When people speak, or write, they produce texts. These texts

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then can be defined as written or spoken with a communicative value, communicative purpose. The text has the power to create its own environment. This environment is nothing but context. Environment, context or circumstances refer to the same thing (Yule, 1983, p. 25). Perspectively, we can conclude that a text is both a product and a process. It is a product because it put under study, language is studied. And it is a process because of the context that stands for the choices of words. Each utterance has its own proper context, an appropriate situation. Because we cannot have a text without situation. And so, each language system has its environment that its culture. Grice also talked about this huge notion saying that “context is a criterion in settling the question of why a man who has just put a cigarette in his mouth has put his hand in his pocket” (1957, p. 387). Let’s take life as a story, that people’s behavior is the words of this story, and the environment is the setting of this story. Every story should have a certain plot, a certain opening indicating the surroundings of its characters which are also introducing the participants, and every story teller is making choices, choosing between the most appropriate word to use in each situation to bring an effect on his hearer.

The notion context has its origins from the work of Malinowski (1923) who saw that description of an event alone is not enough, he needed another description of what we refer to as culture. For him, someone from abroad the culture will not understand why these options (events) are happening. Therefore, he need not only context of situation (the current event), but also the context of culture. Consequently, Malinowski (1923) introduced the notion of context of situation and context of culture. When talking about this notion, Malinowski wanted to show how language works when it is used in context; therefore, he defined text as follows:

In a narrower sense, context consists of the lexical items that come immediately before and after any word in an act of communication. In a wider sense, everything may belong to a context, such as geographical and cultural background, the discourse interpretation and production in a certain communication, the discourse participants, their individual experiences, encyclopedic knowledge and their special roles in the communication, and the like. (Cited in Shen, 2012, p. 2663)

Firth (1935) saw that the notion of context of situation as defined by Malinowski was not enough for linguistics. What made him introduce a framework of context of situation

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that was somehow purely linguistics according to him. Accordingly, when we want to describe it as context of situation we need first to know about the participants those who are involved in communication; who is talking to whom then you need to describe the action of the participant. This action can be either verbal or nonverbal (Chapman & Routledge, 2005). Then, one needs to describe other relevant features of the situation (surrounding objects on events) that is you need to decide also what is happening around talking. According to Paul Simpson (1998), the notion of context is divided into: 1) Physical context: it is about the time and place in which communication occurs. 2) Personal context: it is about the relationship between participants of the communicative exchange and their social roles as well as the distance and intimacy between them. 3) Cognitive context: referring to the shared background knowledge about the parlants experiences (p. 37). By turning the mirror on another linguist called Halliday (2004), what is reflected is that, language cannot be communicative, it cannot fulfill a communicative purpose (function) hence it is associated with a particular context that is known, familiar to the participants.

We cannot explain why a text means what it does, with all the various readings and values that may be given to it, except by relating it to the linguistic system as a whole; and equally, we cannot use it as a window on the system unless we understand what it means and why. (Halliday, 2004, p. 03)

For Halliday, context is a set of linguistic choices associated with a particular situation. In other words, it is knowing what to say and when to say it. According to Simpson (1998), “dialogue can never be stripped from its context of use” (p. 39). That is, a word cannot be fabricated or stand for anything unless it occurs in a context of its situation. This later will explain why we speak this way. If one does not know why a particular choice of words had been made at the expense of others, then he needs to go to the wording; to the context because context activates the semantic choices. Halliday (2004) introduced a model of what he referred to as register or context of situation is as followed: 1) field – what’s going on in the situation, 2) tenor – who is taking part in the situation, 3) mode – what role is being played by language and other semiotic systems in the situation (p. 33). Thus, context is about what is being talked about, the roles between those talking and how the language is used between them. These three functions of language are all related to each other. Field predicts meaning through experiences, tenor

predicts the semantic meaning of the communication participants while the mode predicts the relativity and how much coherent the being told is. Choices are based on the semantic plane that are related to the context of situation. Thus, the choices are meaningful since they are put or realized in the right context. Not all elements in context are relevant to the interpretation of particular meaning. As well not all interpretations are relevant to the situation. Context, in simple words, is someone speaking to someone somewhere. It is there for understanding and illuminating ambiguity. By what is referred to by the use of 'ambiguity' is word's multiple interpretations or meanings. Ambiguity is mostly created due to the use of polysemy and irony. In that case, without context, we can hardly guess meaning.

3.2. Implicature

Communication is not all the time crowned with success due to an existing gap between speaker's intention and hearer's understanding. This gap is filled with the so called "Implicature" that functions as a 'bridge' (Attardo, 2001, p. 88) between the intention and the understanding. Though the notion of implicature might look a dense and a complicated term, in fact, we as non-linguists in our daily life, are dealing and applying its significance in our interactions. Constantly, in our exchange of ideas and discussions, we collide with obscurity and vagueness due to the act of disguising what really is meant under the mask of implicature. This is probably the first obstacle making it harder for people to interact intelligibly. Talking is a selection of what is worth saying from what it not. Probably, this choice is set on the basis of the notion 'Distance' (Yule, 1996, p. 03). Grice was the first to use the term implicature. His use of this term is distinguished between what is literal and what is intended. i.e. How the meaning of a word is different from what the word suggests. What speakers say directly tend to be more complex than what they produce. Hence, Hollis commented on language saying "language is known by its emptiness and lapses, by the lattice work of words, syntax, sound and meanings" (1970, p. 14). Yet, sometimes its user chooses the hard way to convey his idea.

The real meaning of a word, or an expression, or more precisely an utterance is under the cover of the literal meaning of this utterance. Pragmatics job is to uncover that intended meaning. Clark and Bly (1995) pointed at the idea saying that "The participants also have auxiliary goals-establishing social solidarity, maintaining face, impressing each other, keeping certain information hidden" (p. 396). Implicature is said to be raised, when

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the hearer is aware of the fact that the utterance absorbed by his ear is not restricted to one meaning, but has more hidden intentions. Getting to understand someone's words that are also his thoughts is not easy. Misunderstanding usually happen due to the failure in doing the interpretation, therefore, the hearer's cognitive abilities are launched for getting the intention of the speaker during interacting with him, the reason that makes implicatures seem as being related to calculations because the mind is not on its stable state. After hearing an utterance, the mind tries to work out the meaning. Let's have a look at Yule's experience with implicature that he lived the time he was living in Saudia Arabia. He tended to answer questions in Arabic like "how are you" saying "fine", then learned to say "praise to God" he says:

I soon learned to use the new expression, wanting to be pragmatically appropriate in that context. My first type of answer wasn't 'wrong' (my vocabulary and pronunciation weren't inaccurate), but it did convey the meaning that i was a social outsider who answered in an unexpected way. In other words, more was being communicated than was being said. (Yule, 1996, p. 05)

It is the hearer who is responsible for the task of getting the unsaid intention from what is said. Though Yule did not say the utterance as we, or the Saudian Arabians respond to such a question, they implicated the meaning from his utterance 'fine' according to their context, by embracing both his intention and their belief. Thus, people are all the time implicating meaning. But, the question is how do we implicate? Answering this question has to do with the so called Gricean Maxims (Which will be discussed in the coming pages.) Implicatures are created in two ways. They are either created by the application of the maxims, or by the violations or floutings of these Maxims. Some scholars commented on implicatures. As Hadi (2013, p. 69) cited, according to Davies (2008), when the semantic utterance, the surface level of an utterance, violates one or more of Cooperative Maxims, the hearer shall dig deep under the surface to reach the treasurable meaning of the utterance. Implicature is only one way to understand meaning. Another way to do this is through prosody. This latter refers to voices. Undeniably, speaking consists of not only words, but also particular sounds like laughter as well as the change in tones that greatly do the job making utterances differ in accomplishing meaning. However, implicatures are more important than prosody. Implicature, as we can see it, is the last missing piece needed to complete the puzzle. It is

a part of the speaker's meaning that constitute what is meant by the speaker's utterance without even being said. Therefore, when we try to understand the hidden meaning between utterances we are dealing with implicature. For this reason, the existence of implicatures and the context is somehow obligatory.

3.2.1. Inference

After the utterance is made, the hearer is not having the magical power to get into the speaker's mind to know what he really means by his saying, yet, mind reading is possible. The hearer's new task is to read between the lines in order to understand the speaker's intention. The access to the intention, or in other words, to the input, is through what is called 'inference'. Inference is defined as "the meaning between the lines" (Short, 1998, p. 09). Unlike implicature, inference is based on logic and evidence. Thus, "if X is the name of the writer of a book, then X can be used to identify a copy of a book by that writer" (Yule, 2006, p. 116). Inference and implicature refer to the same thing. What makes them slightly different is that implicature is generated by the speaker while inference is done by the hearer. This later infers based on what he sees. For example, if it is said "If it rains, I'll go to the movies" (Attardo, 2011, p. 50), rain in this example is something that is seen and logical, therefore, since it is raining, the condition is going to the movies. Implicature is limited by the context while inference is expected to be endless. As Attardo (2001) points out: "Inferences are open ended and thus potentially infinite" (p.15). For example, looking at "Mary won a Nobel prize" (*Ibid* p. 51), this utterance brings endless interpretations. Inference in that example is not restricted to one interpretation. From this example, one would infer for example that Mary did her best to win the prize, or no one except Mary won the prize, or winning the prize is not an easy task..., etc. Yule (2006, p. 116) illustrated the notion of inference by giving two examples that only one will be used in this paper which might be probably enough for the comprehension of its function. His first example is taken from the scenery of a restaurant where an interaction between two waiters working there takes place. The scene starts with one waiter asking the other saying 'Where's the spinach salad sitting?', 'He's sitting by the door.' The second waiter replies. What is certain for every reasonable person is that a salad does not sit. Only a human being can sit. Thus, what is undebatable is that a salad here does not refer to vegetable. It surely refers to a person (For the second example, check the same page of the source). Communication is always under risk since the speaker is not direct in his saying. For its success, speaker-hearer collaboration is needed.

3.2.2. Types of implicature

Grice (1975), in his paper 'Logic and Conversation', distinguishes between two types of implicature: conventional and conversational implicature.

3.2.2.1. Conventional Implicature

Conventional implicature is that implicature whose meaning is not implicated (Davies, 2000, p. 16). These implicatures refer to words such as but, even, therefore..., etc. which are not dependable on the context. In a sentence like 'I am late, but I will do it', the word 'but' generates when that what is following is the complete opposite of what is previous. No matter in what context 'but' is used, its implicature is the same with no change. Davies (2000) stresses on the importance of conventional implicature saying that the maxims of Grice's Principle are not the only way by which implicature is generated. Speaker's intention, referring to conceptual meaning can do the job filling the gap between logic and inference (p.17).

3.2.2.2. Conversational Implicature

In pragmatics, conversational implicature equals indirect communication. It is something which is unspoken in conversation, that is, something which is left unstated in actual language usage. In opposition to conventional implicatures that are tied to particular words, conversational implicatures are tied to context. Having different meanings depending on different contexts. The meaning differs whenever the context is not the same. To explain the conversational implications, one should analyze the principles that regulate the conversation. This principle gathers the maxims under the Cooperative Principle (CP) introduced by Grice. Meaning is a matter of speaker's intention. Since the word 'intention' is relative, then, it is not guaranteed to be grasped by the hearer. However, understanding utterances, is understanding implicatures.

Speaker intent provides us with a (problematic, but nevertheless available) set of limitations put upon the free range of interpretations imposed on the text. On the other hand, we have the hearer's agenda, intentions, etc. driving another set of interpretations. (Attardo, 2011, p. 31)

4. Cooperative Principle

Verbal interaction between individuals does not indicate that the speaking is saying everything or the hearer is getting everything. In a conversation, a speaker does not say everything he wants to say in a single utterance. Each time we communication occurs, not only the articulatory organs are active, but also the cognitive organ, the brain. We often try to understand what is communicated. This desire shared by the interlocutors is shown in what Grice called the "Principle of Cooperation" (From now on the abbreviation CP will be used instead.) This principle "(the CP) is simply a description of what does happen" (Davies, 2000, p. 06). It is the cornerstone theory of pragmatics. Grice is described by Andreas (2012), when discussing the history of linguistics and pragmatics, as one of the philosophers who had a lasting influence on pragmatics (p. 500).

Grice introduced within his principle four Conversational Maxims known as Gricean Maxims. CP did not come from nowhere. Before this principle saw the light, Grice recorded not one hundred, not one thousand, but thousands of people talking during their conversations. After he did his analyses, Grice came to the conclusion that people share a tacit agreement. The reason for the use of the word tacit is that this agreement is not written on paper. The agreement stands for having the same assumptions, that ensure communication success. Grice asserts that speakers and hearers in ordinary conversations share something. The speaker after saying something, he targets the hearer to get him to understand the meaning of his utterance and to persuade him to believe it. The task of the hearer is then understanding first, and then attempting to take a decision whether the utterance is true or not. Finding out the speaker's uttered intention, Levinson (1983) says that it is the hearer's task knowing whether the speaker is following the rule or not. The speaker producing language is a tailor of his own text trying it on his hearer who this later wears it according to particular occasion. In other words, "the CP is directly linked with miscommunication-avoidance" (Davies, 2000, p. 06). The speakers produce the language the ways they want after doing some cognitive calculations, like choosing the right wording, whether to communicate something indirectly or just come out with it, whether they choose the loose or the rude way to present the message and so alike. After the message is sent to the hearer, he is going to interpret the utterance received from the speaker according to the context and the shared experience they both share. Grice (1975) provides us with the definition of his Principle as:

Make your 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, 1975, p. 45)

What CP simply means is that being engaged in a conversation, and in order to advance it, speakers will say things that are suitable, appropriate, and worth saying; but is everything we speak is really understood as we want? How many times we are talking about something that the hearer interprets it completely different? Linguists have the answer to these questions. One of the reasons why this happens is that the interlocutor does not understand what was said, but interprets and responds in a way that suits him. Therefore, Pridham says: “The context of the conversation needs to be considered carefully in analyzing who is co-operative or unco-operative” (2001, p. 61-62). When people are engaged in conversation, they are expected to follow the Maxims of conversation. Yule (1996, p. 37) said that “a basic assumption in conversation that each participant will attempt to contribute appropriately, at the required time, to the current exchange of talk” (stated in Inayati, Citraresmana, & Mahdi, 2014, p. 54). Therefore, the speaker-hearer would try to do whatever is possible to understand and to be understood.

4.1. Observant Maxims

‘He is still living within my heart’, a non-literal utterance referring to someone dead. This utterance is understood because of the Gricean Maxim. Grice expands his CP into the Maxims of Quantity, Quality, Relevance and Manner. These maxims were later on called ‘rules of thumb’ (Clark & Bly 1995, p. 371). These maxims are as follows:

- I. The maxim of Quantity (concerning the amount of information to be conveyed):
 - _Make your contribution as informative as is required (for the current purposes of exchange).
 - _Do not make your contribution more informative than is required.
- II. The maxim of Quality (try to make your contribution one that is true, specifically):
 - _Do not say what you believe to be false.
 - _Do not say that for which you lack adequate evidence.
- III. The maxim of Relation (make your contributions relevant).

IV. The maxim of Manner (concerning not so much what is said as how it is said, be perspicuous):

- _Avoid ambiguity.
- _Avoid obscurity of expression.
- _Be brief (avoid unnecessary prolixity).
- _Be orderly.

(Grice, 1975, 1989, p. 26-27)

These maxims only guide the conversation and signals whether the conversation is of success or failure. Calling them rules does not mean that people should stick to their use severely. The aim from setting them is not to impose the rules on language as grammar does; “It is important to recognize these maxims as unstated assumptions we have in conversations” (Yule, 1996, p. 37). Grice sees the maxims he set as being universal; however, an Arabic researcher called Abdul-Wahid, regards them as “culture bound, especially the maxims of quantity and relevance” (Cited in Al-Hamadi & Behija, 2009, p. 03).

4.1.1. The Maxim of Quantity

This Maxim says that one should be as informative as he need to be. To put it differently, it says that one should give the exact amount of information that he thinks is appropriate. The speaker should be as economic as possible in his talk by expressing his mind in a handful words. By this maxim, we usually assume that people are telling us everything we need to know. If they do not say something, we either conclude that they simply do not know that information, or that information is not related to the topic discussed. On the same basis, if there is too much information about that content, the meaning would be spoiled. In this case, the percentage of getting the hearer to be bored is likely to be high risking the breaking up of the connection being built. On the other hand, communicative exchange fails when the input provided is not sufficient to the second part. It also occurs when the interlocutors do not share the same schematic knowledge (experience). Therefore, it must be so hard to comprehend the intention from the input provider (Bower and Cirilo, 1985, p. 96). As a result, communication might be unachievable.

4.1.2. The Maxim of Quality

This Maxim says that you should be as informative as you need to be but no more so. To put it differently, it says that one should give the exact amount of information that he thinks is appropriate only, without providing an information he believes untrue. This rule urges that one should tell the truth for which evidence is available to make the hearer believe that what he is informed with is not untrue. All of truth, honesty and sincerity are the heartbeats of communication, without them, communication might not die, but gets sick. i.e. the message will mislead the hearer. With this in mind, Fallis (2012) points out that:

A piece of evidence increases your degree of belief in the false hypothesis if and only if it decreases your degree of belief in the true hypothesis. Thus, a piece of evidence is clearly misleading if and only if increases your degree of belief in the false hypothesis. (P. 06)

In case the hearer is aware that the speaker is not providing him with the right information, then communication might stop because of misleading and deceiving.

4.1.3. Maxim of Relation

The maxim of relation, or maxim of relevance is the simplest among the other three. All this maxim demands is to be relevant to the subject of the interaction. It is “speaking topically” (Yule, 1983, p. 84). An example was given by Pridham (2001) discussing CP in her book entitled ‘The Language of Conversation’. This example is as follows. If someone (A) tells another one (B) ‘I am tired’. B replies, as she mentioned, with ‘There’s the Quality Hotel’ (p. 38). In this example, the answer of B is relevant to the question uttered by A in the sense that A infers, in other words, A after receiving the answer from B he logically understands that the mentioned the hotel is open with available rooms. Let us see another example:

Wife: Are you hungry?

Husband: Yes, please.

(Neddar, 2012, p. 5688).

Here we have a dialogue in form of question and answer. It is a very simple example showing that the husband answers his wife’s question showing relevance to the topic. The

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answer was very direct. Thus, they are both cooperating in their conversation. This maxim's duty is fulfilled by telling the conversant that two utterances are related even when they do not seem to be. For example:

A: Can you tell me the time?

B: Well, the milkman has come.

(Al-Hamadi, & Behija, 2009, p. 11).

At first glance, B's utterance does not seem to be answering A's question, however, B's answer is relevant to A because both of them are cooperating. What is intended by B's utterance is captured by A after creating an implicature. The implicature he draws is showing B answering the question of A by telling him time that they seem to be both acquainted to if the milkman time of passing is the same daily. The maxim of relevance has some connection with that of quantity. Too limited or too extended information might confuse the hearer receiving the information as being irrelevant.

4.1.4. The Maxim of Manner

All of the maxims, the quantitative maxim, the qualitative maxim, and the relative maxim; are concerned with the amount of the information given, whether it is true. All of the three maxims mentioned deal with the 'what' is said, while this maxim, the maxim of manner; seems to be standing alone regarding the purpose of being. This maxim is not about what is said, but rather about how something is said. This maxim says that the speaker needs to use words that he thinks his listener will understand. That is, he should not tell something that is unstraightforward. The speaker needs to stay away from ambiguity that leads to uncertainty. It also lay emphasis on avoidance of the stretching of utterances or playing with words. Allied with these points, the speaker, as the maxim demands, needs to exclude himself from any ties with obscurity that may mislead his hearer. Unless these rules are applied, the hearer is puzzled and therefore, in most cases, the conversation stops following the flow. i.e. it breaks down.

5. Politeness Theory

5.1. Politeness Principle

Socially, during interaction, people are avoiding being rude to others. They are avoiding being a threat to them. This avoidance is one strategy of what is called Politeness

Principle (PP). It is a theory, as stated by Longcope (n.d.) first appeared by Brown and Levinson (1978). In situations where speakers derive from unequal social classes, the degree of politeness is very high. The term politeness, probably, goes appropriately well with what Yule (1996) refers to as “regularity” (p.4). Generally, politeness is detected through the use of indirect speech like ‘Won't you sit down?’ is politer than ‘Will you sit down?’ (Scott, 1983, p. 127). Indirectness is usually done with more cognitive as well as linguistic effect from the speaker as stated Billig (2005).

5.2. Politeness Maxims

Grice in his paper ‘Utterer's Meaning and Intention’ (1969), gave an example about how politeness works. A man and his boss playing bridge, a type of playing cards that gather two or more people. The man does not want his boss to lose, and he wants to show his intention to his boss. However, he doesn't want to show it directly, or in Grice's sense, he does not want to do anything too obvious, that is telling his boss he wants him to win verbally using words in fear of perceiving his words as an offense from the part of his boss. Thus, what he does is smiling but in a different way of that of pleasure in order to show to the boss that the he was lucky choosing the card (p.154). People, probably tend to disrespect the conversational maxims in order to avoid rudeness and for the sake of talking in a polite manner. In case they stick to the maxims, the addressee perhaps may receive the message as rude that he starts inferring some negative assumptions. Thus, this Politeness Theory is based on CP. Leech tried by introducing his maxims to explain why people do violate the CP (1983, p. 80). So, as Grice proposed maxims, so did Leech. But, instead of four maxims, Leech (1983) proposed six maxims for someone to be polite:

TACT MAXIM: minimize cost to *O*, [and maximise benefit to *O*]

GENEROSITY MAXIM: minimize benefit to *S*, [and maximize cost to *S*]

APPROBATORY MAXIM: Minimize dispraise of *O*, [and maximize praise of *O*]

MODESTY MAXIM: minimize praise to *S*, [and maximize disparaise to to *s*]

AGREEMENT MAXIM: minimize disagreement between *s* and *o*, [and maximize agreement between *s* and *o*]

SYMPATHY MAXIM: minimize antipathy between *S* and *O* [and maximize sympathy between *S* and *O*].

(Leech, 2014, p. 35).

The Agreement of Maxim (Agreeing with someone on something) is for emphasizing the fact. For example, when people agree about something, they mention it a lot, while when they disagree they do not talk much about it. The second maxim, the Maxim of Approbation, is concerned with minimizing and maximizing expression that mean compliment or praising. If someone praises someone else, this later would feel good about himself. People often keep silent when they do not want to dispraise someone. So, for example, instead of saying ‘the dress looks horrible on you’ they would say your body is really in a good shape’. In this case, the speaker avoids dispraising, being rude and dishonesty. In this case, the speaker is saving the face and respecting the other. The third maxim, Generosity, is about offering things to others. On the other hand, the Maxim of Modesty is about how the speaker should avoid praising himself by using expression like ‘I am ...’, ‘I did...’..., etc. The Maxim of Sympathy is about showing support to other by using expression like ‘I am sorry for something’ and by showing them understanding of the situation. The last ùaxim is about avoiding imposition on other by showing them they have the choice. Thus, expression like ‘would you’ are very preferable. PP is one of the reasons that lead to the violation of Gricean Principle when the mask of politeness is fallen while the mask of threatening face is taking its place.

5.3. Politeness and Faces

When we hear the word politeness, someone thinks of being nice to the other person, being considerate, kind and all what is related to modesty and caring. So often in daily life, when describing a person as being mean or hypocrite we use the expression ‘two faced’. As it seems, linguists agree with us as ordinary people in the use of the term face. Here is the reason why they do agree with us: Politeness Theory (PP) is based on the notion of face which in pragmatics is referred to as ‘public self-image’ (Yule, 2006, p. 119). This notion is of two types, positive face and negative face. One should be aware that ‘negative’ in this principle does not mean ‘bad’, it is merely the opposite of ‘positive’ (*Ibid*). Perhaps, these two notions are already explained demanding no more illustration.

5.3.1. Positive and Negative Face

5.3.1.1. Positive Face

As far as pragmatics is concerned, the notion of choice seems to be all the time present, in all of the pragmatic theories. Usually, people add the word ‘please’ to show connection and to smooth their demands, “We use politeness with other people so that

they will not attack us” Pridham, 2001, p. 52). By the positive face, people show the desire to connect with one another, show respect, admiration, love, joy..., etc. This non-negative face is subject to threat by using some expressions that stand for argument, contrast, intervention, displeasure, dissatisfaction..., etc. A person who wants to be perceived by others as being polite is more likely to use some strategies while asking for permission or for instance apologies as Simpson (1998) exemplified. In agreement with him, Pridham (2001) stated that a person might take as a strategy hedges, these are expressions like ‘If it wouldn’t be too much trouble, I mean if you don’t mind, I’d be grateful if you’d type this letter’. Hedges are expressions that show the speaker as being following the CP rules. What Pridham deviates in compared to Simpson is saving the face by applying strategies and being indirect, setting the ground for politeness to take a place might be faced by the failure of conveying the real sense of the message (p. 52). She added that too much use of politeness might result in bringing ridiculousness. Culpeper (1998) agrees with Pridham (2001) in the sense that the strategies are used to create a threat it is more likely to see people try to maintain faces by taking the PP to escape being in a rude or an awkward situation saying the wrong thing. This is Saving Face. Culpeper states that “Politeness Theories...concentrate on how communicative strategies” (1998, p. 83). Politeness is about success in manipulating the language, consequently, the situation in which language is used.

5.3.1.2. The Negative Face

Someone is usually threatened by, for instance, orders or requests, proposal, suggestions, opinion, advises, recommendations..., etc. Therefore, situation smoothing is very necessary in most cases. Billig (2005) sees that “the demands of politeness create rudeness as a hidden pleasurable temptation” (p. 215-234). Threat is not not be confined to the other only. One can threat himself too. Such an action happens, for example, in case of admission, confession, apologizing ..., etc. Impoliteness is to be expected in situations where there is imbalance of power, thus imposition and face threatening is there. Here is an example where impoliteness is present:

- 1) THURSTON: Can you tell me how to get to Glendower Street... [Mrs Richards has paid the driver, who exits. She turns back to Polly.]
- (2) MRS RICHARDS: Now, I’ve booked a room and bath with a sea view for three nights ...

(3) POLLY: [to Thurston] Glendower Street? [Gets a map].

(Short, 1998, p. 14).

What can be noticed in this example is that the talk is supposed to be between the two, Thurston and Polly, in terms of having question-answer method. Whereas, we can notice three names of three participants. Thurston question addressed to Polly was a request for direction, it needed an immediate answer. Yet, before getting the answer, Mrs. Richards interrupts. Interruption, as far as turn taking is concerned is a sign of impoliteness. In addition to that, Mrs. Richards might be thinking she had the right to be the next speaker. She was showing her dominance and imposing herself between the two being engaged in a dialogue. Here we sense the scent of superiority.

6. Conclusion

Many studies dealt with humor in society from different standpoints, some of these are pragmatic studies concluding the value of humor use in maintaining social relationships. Additionally, once communication is achieved with success, people communicate cooperatively by construing a shared ground, a shared understanding. The chapter has demonstrated that communication can be presented as mental frames that include ideas, thoughts and emotions that makes it seen as a dance involving two or more people putting their harmonic thoughts into words. In brief, in all forms, interaction requires a message, a sender and a receiver of this message who is not all the time aware of the sender's attention; Yet communication is still successful by building assumptions based on the environmental surroundings, however, from what have been stated in the chapter is that communication is not all the time the queen ruling interaction, but it would withdraw its crown of success to its heir humor. But, the question is how that happens? This question will be answered in the next chapter.

Chapter Two

**Grice on Maxims, Humor,
and Language**

1. Introduction

Humor is a “rubber band” (Helitzer & Shatz, 2005 p.166). As the rubber band stretches, humor stretches. This doing lies on the act of exaggeration in verbal language. Everyone experience a funny thing once in a while unexpectedly. But, a specific category of people does not wait until a funny thing gets to it; instead, those people get to it, and create these pleasurable moments. This chapter will attempt to relatively explain the role of the communicative norms, the Gricean Maxims, and their function in creating these pleasurable moments. Throughout the previous chapter, we noticed that the CP is linked to the PP, thus, the aim of this chapter is to try to provide, to some extent, a link between the two principles in attempt to understand how, mainly the CP’s rules are broken, to explain humor and how this later is linked to language usage. Furthermore, the chapter will try to seek a relative link between language, and Incongruity Theory of humor.

2. Non-Observance Maxims

“No man is above the law.” This is a very common expression said by President Roosevelt which means that every citizen in every society is aware of this latter’s norms. Society is based on specific regulations guiding how individuals should exercise their wills. For example, there is a law that prevents someone from killing someone else. However, people have another common view that is “You are remembered for the rules you break” (MacArthur, n.d.). This saying switches the green light for individuals to go against law. Much like society, people engaged conversation tend to break the rules for certain reasons that may be for exhibiting powers and capabilities. Warren and McGraw (2015) state that “Violations depart from a person’s perception of how things should be, whereas atypical experiences depart from a person’s perception of how things typically are” (p. 05). Communicators do not always stick to these norms. Henceforth, we can say that, if someone want to communicate a meaningful utterance, he would break the conversational rules, that is why Neddar (2016) stated in his paper that “meaningfulness lies in the way language is deviated from its normal use (p. 190). People break the rules, or in more technical terms, they violate the rules. Instead of sticking to them by expressing intention in a forward way, they prefer taking the hard way creating implicatures. Again, in his paper "Logic and Conversation", Grice (1975) talks about major ways of failing to observe the maxims. In other words, four ways that participants may fail to observe the the interactional rules. Cooper (1998) commented on the matter saying “We rarely fail to observe the maxims casually, for no reason, but we do fail to observe them intentionally

for a variety of reasons” (p. 57). These cases are opting out, clashing, violating and flouting. Violating and flouting of maxims can be used for the creation of humor.

2.1. Opting Out

A speaker might suspend the conversational progress when he opts out the maxim. That is, he is the converser that is breaking and splitting cooperation he should built with his hearer as the CP requires, by being discreet. The speaker in this case is not informative at all. The information worth knowing from him is unknown. If he is asked while he refuses to be a provider of the information, then he also has a number of expressions such as “No comment” or “My lips are sealed” as a response (Yule, 1996, p. 39). Such expressions are said to be violating the maxim of quantity, they are not stick to the rule which says ‘be as informative as possible’. For example, this case happens a lot with famous people like singers or actors who are under the lenses of journalists. Once they get into some kind of trouble, these journalists compete among each other for who gets the news first. They ask directly the famous figure in person, over and over, but what they get in return is only silence. The actor or the musician does not want to cooperate. He does not want to reveal anything about his personal life to public. Let’s take another example:

A: So, how’s the search for the new principal and vice president going? Do you have a short list yet?

B: I can’t tell you anything about it; the proceedings of the committee are confidential.

(Al-Hamadi, & Behija, 2009, p. 07)

One might assume that B is a body guard or a very close person to the Vice President that his mission is to hide personal information from the public for his boss security. Thus, he refuses to reveal any information. That is also an opting out.

2.2. Clashing

The name clash indicates that there is no normal state in this type of violation. To put it another way, whenever one reads the word clash, the idea of fight or battle or struggle crosses the mind. Even in pragmatics, the intended meaning of Grice implying this word refers to the literal meaning this time as it is apparent since he introduces clashing as

being a wage war in the speaker's mind making it a hard decision choosing between two maxims that in the end, the speaker does not fulfil any of them. This happens when the interlocutor has to tell the truth, but the truth would hurt or be perceived as a rude behavior. Therefore, we notice again the relationship between CP and PP.

2.3.Violation

If the speaker chooses to violate, he is ignoring the CP without neither giving the hearer an appropriate input, nor providing a signal that shows him being uncooperative. Attrado (2001), too, discussed the violations of the maxims that he says: "This redundant and deliberately obscure way to word a simple thought violates several of Grice's Maxims (quantity, manner, perhaps quality, but, interestingly, not relevance)" (p. 108). Unless the violations are undetectable, they are to be said successful.

2.3.1. Violation of Quantity

When this maxim violation takes role, the speaker who transmits a very limited information leaves the hearer in suspense, as well, if the dialogist explains a lot, the maxim of quantity will be violated too.

BROADBENT: Here. That bloody Jirasek. Just like you said.

ANDERSON: Yes.

BROADBENT: They don't teach you nothing at that place then.

ANDERSON: No.

(Stoppard 1978 [1977] cited in Bennison, 1998, p. 75)

It is undeniable that the Anderson and Broadbent are cooperating. However, what is worth explaining is the short questions provided to Broadben is that his two answers 'yes' and 'no' are not as informative as Broadbent want them to be. Thus, as opposed to Broadbent who seem to be very interested in the dialogue with Anderson through asking seeking information and interaction, Anderson is, as he seems, is not having that much interest. The proof is in the shortness of the answers compared to the lengthy questions; thus, he is cooperating un-cooperation. Sometimes, an answer to a question is just a redundancy of the utterance. These such utterances where not called 'redundant expressions' but rather 'tautologies'. For instance, Grice (1989) and Yule (2006) speak of tautologies as a way of a quantity maxim violation. In his book, 'Studies in the Way of

Words’, Grice (1989) stated the example of ‘Boys will be boys.’ All what one notices in this utterance is just the repetition of what is already known this utterance has no meaning if it is not put into its contexts. It has no communicative value. Who are the boys? What is the matter with the boys? These are questions that pop up into the mind after coming across such utterances. Above all, applying Grice’s Theory of Implicature, we can notice that the blur of this utterance is getting clearer now. Reading between the lines, beyond what the conventional meaning of this utterance suggests that we can implicate something like, the behavior of the boys was a bit naughty that the speaker is not so pleasant about, hence he is complaining.

2.3.2. Violation of Quality

This maxim is violated when the speaker refuses to abide by the Principle of Cooperation, and that happens usually when someone is lying, or for example, in the case of gossiping someone; this maxim is violated. In the case of lies, the liar does not want to provide what is true. He is committed to express what is opposite to the truth that is untruth; however, he deceives the hearer by showing that he is telling the truth. For example, in “I have not cured your father yet” (Fallis, 2012, p. 03). We assume that a son is talking to his father’s doctor who is supposed to cure him. This utterance is obviously said by the doctor. We suppose that the doctor is truthful for saying what he did not (curing the father), therefore, he is seen as a liar because he planned to cure the sick man, but actually he did not (p. 03). In this case, the doctor is saying something that he believes to be true. He does not intend to mislead the son. However, he is seen as a liar. Let’s suppose that a political figure is interviewed on a TV talk show. He starts talking about how loyal and honest he is to the country. Few days later, the same TV show presents news about his arresting due to corruption and illegal business. The use of metaphor, irony and exaggeration are all against the maxim of quality as Grice claims. This maxim of truthfulness encounters serious difficulties in dealing with metaphor and irony. As far as humor is concern, this maxim is violated if the speaker creates imaginative facts taking the realistic shape. Lies are very present in metaphors, ironies, idiomatic expressions..., etc. The moment for the maxim of quality to be violated.

2.3.3. Violation of Relevance

The violation of the relation maxim means that the utterance of the speaker for some reasons is not relevant to the context; however, as stated in Juez’s paper (1995), the

maxim of relevance, according to Sperber and Wilson (1978), is never violated since it is in support of the idea expressed (p. 27). As regard to this type of maxim, the speaker who was once a hearer, instead of providing an explicit utterance, he violates the maxim, probably to invite the hearer to have a part in understanding what is said by giving him a chance to look for the relevant interpretation. Sometimes, when the maxim of quantity is violated due to excessive information, the maxim of relevance is violated too.

2.3.4. Violation of Manner

The CP entails the speaker to announce his talks clearly, briefly by expressing his thoughts through unambiguous utterances that should respect the order of the events. That is, the speaker should introduce his audience only with pieces of information, one after one, simply and clearly; away from all what might raise confusion in the mind. Nevertheless, the maxim of manner is not respected. Just like the other maxims, this maxim is also broken. If we take the example:

A: Tell me, you are staying home tonight, no?

B: I have not decided yet ... I might get back to my house on the last bus.

A: Aunt, please, stay with us and see how we play music and sing.

In this example, the short dialogue between A and B is cooperative. The proof is that we see the speaker becomes the listener to whom he was the speaker. This transitivity in roles is an indicator that participants are getting each other. However, it is not definite to say that the conversation is successful. Due to what was stated before, we are not interested in the success of the conversation that can be achieved either non-verbally or through the intentions. Rather, we are interested, here, in the failure of observing the maxims. As the stated example above shows, B is not violating the maxim of quality because B is showing that she cannot make up her mind for a proper and a correct answer. i.e. B uses the function of “might” which stands for doubtful utterance, hence, B is not deceiving or misleading A. This short dialogue violates another maxim which is that of manner. B’s answer is neither clear nor concise. Since B is not giving a direct answer (Yes/No), B is violating another maxim which is that of quantity due to the extension of the unclear answer. Sometimes, most of the questions’ answers are unclear when the question requires only a simple yes or no as an answer. This latter is frequently altered to a more ambiguous one. For instance, if we take another example where A is asking B for

doing him a favor, he might say something like “If I ask you to do something for me, would you do it?” This question as it requires, it should be clearly answered with two possible answers, either acceptance (Yes) or refusal (No). Herein, it is “B” whose burden is on. If B does not answer with a ‘Yes’ or a ‘No’, and instead, he answers with an utterance like “Just tell me” or “Out with it”, then B is not clear enough in his answer to the favour seeker. Thus, B is violating the maxim of manner. Although the utterance “Just tell me”, or “Out with it” indicate positivity doing the favor, at the same time, B is not avoiding the obscurity. Let’s look at the following example:

A: Do you remember that we have a meeting with our supervisor tomorrow? I am very afraid...

B: What meeting? I did not know. What are you afraid of?

A: We will discuss important stuff ...

B: About how to cite references?

A: No, not about that. It is not about citing references, but something else...Don’t you remember?

B: About what? The Viva? Come on! Can’t you just be clear and stop puzzeling me!

Commonly, we use the expressions “Please be more clear” whenever something is not exposed directly to our mind that this later cannot absorb easily the information due to the confusion the utterance is loaded with. Getting back to discuss this example, the maxim of manner is violated. Here it is how it goes: A asks if B remembers about the meeting they are both going to get involved in. B actually knows about it; however, he does not remember. A’s utterances as they are clearly stated are incomplete. After each utterance, there are the “...” which stand for incomplete ideas. B, in all of his three-turn talking is asking clarification that A is not giving. A is not answering properly adding more confusion. Thus, the maxim of manner is broken. B’s utterance “Can’t you just be clear enough” is the proof leading us to confirm that A’s utterances are not intelligible.

2.4. Flouting

Sometimes, something is meant to go missing, left hidden and unsaid. this is the time when flouting is on. Flouting occurs if speaker blatantly and intentionally fails to observe a maxim without any intention of deceiving or misleading, but because he wishes to

encourage the hearer to be involved and to look for a different meaning or an addition to the one being expressed. Flouting does not exactly mean that the maxim is not fulfilled. That is, the speaker does not break the maxim to be uncooperative as in violating. Rather, the speaker breaks the maxim to say something indirectly for many purposes such as for introducing fun to the conversation of mocking, teasing someone..., etc. What is interesting in flouting is that although people flout, that is violate the CP on purpose, communication is still coherent and understood (Neddar, 2016, p. 190). Flouting of maxims happen when people want the other to create an implicature. If this latter happens in a conversation, then so does flouting. Thus, the flouting of the Gricean Maxims happens when the speaker and the hearer share a mutual knowledge. This shared knowledge permits the listener to use what he already knows and linked to the utterance he perceives in order to create meaning by exploring the intention of the speaker, by creating an implicature.

Indirect speech may be explained as a deliberate non-observance of the Maxims. What is deliberate is not unintentional. In other words, indirect speech is not used at random, but planned for serving a purpose. A study in (2005) by Brumark was conducted taking varied dinner conversations in nineteen families that first were recorded and analyzed at the level of maxim flouting. The analysis came back with the result demonstrating that fathers tend to use hints more than mothers for social purposes while children flout the maxims for the purpose of joking. Flouting maxims also happens in the conversation in situational comedies (sitcom) bringing the conversation to sound like an ordinary speech, while actually, the speech is planned by script-writer. The Gricean Maxims are often purposefully flouted by comedians and writers who may hide the complete truth and manipulate their words for the effect of the story and the sake of the reader's experience. Danziger (2010) proves this claim saying "It is for these cases that Grice elaborated his theory of the pragmatic flout" (p. 199). So often, people do not observe the maxims.

2.4.1. Flout of Quantity

As the famous saying by Shaw states "If you're going to tell people the truth, you'd better make them laugh. Otherwise, they'll kill you." It occurs when the speaker is intentionally giving more or less information that required. That is, the speaker here,

CHAPTER TWO: GRICE ON MAXIMS, HUMOR, AND LANGUAGE

deliberately, provides the hearer with more information than he needs to know. For Example:

FALSTAFF: My King! My Jove! I speak to thee, my heart!

KING: I know thee not, old man. Fall to thy prayers.

(Culpeper, Short, & Verdonk, 1998, p. 02)

Both the King and Falstaff with other senators are inside of the castle. Falstaff was the king's best friend before sitting on the crown. These information help well establishing a relevant interpretation of this very short dialogue. Falstaff addresses the king saying 'I speak to thee'. The word 'thee' is the old version of 'you'. Here is the question. Since everyone is present in the castle, then they can obviously see the king which make it debatable. Why Falstaff addresses him using 'thee'? This would be a redundancy if not a stupidity.

Redundancy in Grice's theory is unnecessary information that must be illuminated from speech rather than provided. Thus, in this example, Falstaff is flouting the maxim of quantity. Falstaff using the word 'thee' is inferring, intending to tell the king "I am here, please notice and don't ignore me". He wants himself to be acknowledged by the king. Now, why did the king responded with "I know thee not"? In that utterance, the king is denying years of friendship with Falstaff. This denying is lying to self. Everyone in the castle including the king know the close friendship they had. So, here the king's utterance is not true. Grice's principle demands someone to be truthful. Thus, the king is flouting the maxim of quality. The reason is that for the king, after being a powerful king, he does not want to have any relationship with his past, with the weak, thus, with Falstaff. He is ignoring knowing him. And power here plays an important role. After the notion of power was equal between the two one the time they were friend, after becoming a king, power increased resulting a distance between the king and Falstaff, making the king in the prestigious position while the latter in the inferior subordinate position. The choice of words in this example is very crucial to the interpretation of the message between the two participants of the dialogue. Falstaff utters 'My King! My Jove!'. These point out that there is or more precisely, there was a profound relation between the king and himself. Falstaff is not invited to speak: He initiates the conversation and thus, from the King's perspective, but not his own, he speaks out of turn. He fails to pay the respect that Hal's

new position of power demands. Consequently, the flouting of the maxims is related to the notion of power and hence flouting is related to the first discussed theory of humor, the Superiority Theory.

2.4.2. Flouting of Quality

There are several ways a speaker may flout the maxim of quality. First, he may say something that he does not reflect what he thinks. Second, the speaker may flout the maxim through the use of exaggeration; the most well-known device of exaggeration used is that of hyperbole. Another device a speaker can flout the maxim of quality is by use of metaphors. If someone says ‘My feet are a freezer’, this utterance would be implicated as my feet are as cold as a freezer. Another way to flout the maxim are irony and mockery. The use of rhetoric devices, including for example metaphor, pun, hyperbole and irony, give rise to flouting the maxim of quality. It is often done for creating sarcasm. A good example to illustrate this is the commonly used English expression “Can’t this day be any worse!” The logical meaning of such an expression is that the speaker is making a wish for having living his day as a worse day. Is it even logical that someone long to such a desire? We believe not. Well, it is never about belief when dealing with Pragmatics. To answer any question about utterances, one always needs to get back to the context in which the utterance took place. Knowing that the utterer of “Can’t this day be any worse!” was having a hard time since the minute he woke up, we know that the teller was only complaining wishing the day to come to an end for a fresh start. Another example stated by Khosravizadeh and Sadehvandi (2011) says that if a teacher saying to his student who arrives to the class late: “Wow! You’re such a punctual fellow! Welcome to the class” (p.123). Here, the teacher is teasing the student. The first is obviously meaning the opposite of what his utterance conveys. Thus, in this case he is flouting the maxim of quality; in order to be sarcastic, in order to create an entertaining moment that we assume it would add a pleasure to the class (Flouting CP Maxims in classroom is remarkably worth further studying).

2.4.3. Flouting of Relevance

This flouting occurs when the speaker utters but leaves to mission to the hearer to understand what is behind the said thing. Therefore, the hearer is supposed, let’s say, to make a knitting between the utterance and what precedes it. For example, if a girl asks ‘How was the party?’ and the other girl responds with ‘I hate high heels’, the responder

sees her answer relevant to the question intending that the party was not quite good for because she had troubles due to her broken high heels. The second instance where one can say that the maxim is not observed is the apparent sudden change in the topic discussed. One of the reasons that lead to a sudden alteration of the topic would be embarrassment, or the desire to hide information from a third participant. A female who is being asked by her neighbor, let's suppose about how things are going on with her husband, one way to avoid discussing such a personal issue with that neighbor, would probably be by switching to any other subject pointing at whatever comes first in mind such as weather or something else on the spot. The change in the subject leads to a failure of getting a response to question. Flouting the maxim of relation, then, is used to express a desire to avoid discussing an uncomfortable topic. Hesitations are taken as indicators of someone's nervousness, anxiety, embarrassment, weakness and non-helplessness (Bennison, 1998, p. 73). In case of irony uses, the utterance is relevant to the subject discussed however, it violates the appropriateness and fittingness of the so-called context. Talking about conversation is also talking about context.

2.4.4. Flouting of Manner

Most frequent reason behind manner maxim flouting is excluding a third party. The main reasons causing such a flout are the presence of ambiguity, and the absence of clarity. Ambiguity results due to multiple interpretations. It is so often generated as a result of an existing gap between what is said and what is meant; between the sense and the force of the utterance (intention) that marks misunderstanding. Ross (1998) asserts that "Misunderstandings happen when a person concentrates on the structural form of the utterance, rather than being aware that it can have various functions" (p. 38). As far as verbal humor is concerned, ambiguity is present especially by the use of puns that has been excluded in this research for the change of utterances from AA to English after being translated. Humor, then is having its roots all the way to ambiguity. Widdowson (2004) asserts that "The multiple meanings, ambiguities and so on which emerge from the first level get resolved by reference to contextual factors" (p. 18). Laughter occurs when this ambiguity is resolved. In other words, laughter occurs when the punchline is finally making sense of what has been said before. Punchline refers to what is unexpected. That is, humor occurs when the unexpected is making sense. Thus, we can say that even after using irony, the speaker is obeying of the CP. Irony is also used as means of flouting this current maxim, however, the intention is also taken into account. In comedies, or

generally, in dialogues, ambiguity is likely to occur when the participant does not complete his idea due to interruption in the talk making his utterance open to further comprehension. Once the idea is not completed, the hearer is in suspense. Humor is indicating the element of power that it may put one character in a more powerful position than other characters.

3. Grice and Incongruity

As it was mentioned before, the Incongruity Theory describes humor and laughter as a cognitive phenomenon that is both the speaker's and the hearer's minds are essential. Contradictory to the first introduction of this theory, pragmatically speaking, incongruity here is linguistic rather than a psychological. Since it is linguistic, it is dealing of course with language, going beyond its manipulation. Here is the common ground that both incongruity and Grice step into. Manipulating the language according to the purpose, for Grice, is through the CP violation. For the sake of having incongruity, some expectations of the mind have to violate its normal state (Attardo, 2001, p. 89). Thus, it can be concluded that Linguistic Incongruity Theory couples between incongruity and Grice's flouting for the birth of humor; what made Simpson (1998) assert that "Incongruity is the consequence of speakers not observing the familiar or expected routines that are cued by a particular context" (p. 40). Incongruity as it was said before is composed of three basic elements: Expectation, surprise and resolution. The surprise element is due to the violation of the expectations, it makes one confused and this confusion after gets resolved and here laughter takes shape. The same applies to Grice's theory. When a verbal humor is on, the hearer is exposed to a set of interpretations to select from, he "make[s] certain predictions about how this discourse is going to be interpreted" (Yus, 2016, p. i).

In Grice's flouting of the maxims, after the utterance is said, the hearer has a kind of expectations and assumption, however, due to ambiguity and the multiple meanings of the utterance, the hearer is confused thus surprised by an odd meaning. Simpson (1998) set a whole chapter referred to "Studying discourses of incongruity" as "Odd talk" (p. 35). The odd meanings, or talk, can induce surprise, confusion or embarrassment. However, after the mind picks up one interpretation taking into consideration for instance the context, the confusion is resolved and replaced by laughter. The hearer here is the audience as far as the concern is a comedy TV show. When something does not fit the expectations, or violates the rules, humor is raised. This later is based linguistically and

pragmatically on the artful use of language. Therefore, breaking the expectations seems to be essential in causing laughter. As Ross (1998) stated “This accounts for the most obvious feature of much humour: an ambiguity, or double meaning, which deliberately misleads the audience, followed by a punchline” (p. 07). The ability to play with words (language) makes the manipulator controlling not only the situation, but also his hearer’s mind. i.e. his expectations. Such an ability creates in oneself power; incongruity is not separated from the notion of power.

In sitcoms, the script-writer intentionally produces humor; “Humor actually can be derived from the deliberate flouted maxims. Therefore, deliberate violation of CP is the linguistic basis of humor” (Weiwei, 2012, p. 22). CP raises humor in two methods that were presented by Mulkay (1988) as "the serious mode" and "the humorous mode" (Cited in Sorensen, 2014, p. 49). The first mode is that of maxim respecting, while the second more stands for the uncooperation in the speaker-hearer interaction. For example:

Linus: Do you want to play with me, Violet?

Violet: You're younger than me (Shuts the door.)

Linus: (puzzled) She didn't answer my question.

(Mazin, 2007, p. 60)

Based on our background knowledge, in the above sentence, we conclude that by Violate’s utterance, she is refusing playing with Linus; shutting the door is ending the conversation. What can also be included by the refusal utterance is that Violate is no longer at the age of playing like Linus. This latter gets puzzled later because her question was not answered and she is left wondering. This is supposed to be a humorous script. The creativity and cunning the use of language can be marked in person’s ability, that is in this paper referred to the script-writer, making up verbal humor.

4. Words Play

“Language is a political institution” (Neddar 2016, p.132). Language is not mathematics. It is certainly true that language has rules that one needs to stick to them in order for intelligibility to be present between interlocutors, however, its well usage shows sophistication and power. Thus, taking control of this political institution, using astute in ruling it will empower the individual giving him the right to use language the way he

wants. Language user is capable of tricking and using his words wisely. If we take figurative language use, the hearer first grasps the literal meaning that after he rejects because the meaning is taken as it is dense and unclear. After the rejection of the literal meaning, inferring takes place. As it was mentioned before, whenever it comes to meaning, context is very needed. Helitzer and Shatz (2005), in their book 'Comedy Writing Secrets' Exposed seven words play techniques that lending hand in humor creation. They grouped these seven techniques in one word 'POW'. These pow techniques are: 1) A double entendre, 2) A malaprop, 3) An oxymoron, 4) A pun, 5) Reforming, 6) The simple truth, and 7) The take-off (p. 63-77). Double entendre as it shows is a French expression. This technique is referred to be used to create ambiguity obliging the hearer to look for an alternative interpretation. The best example to explain this technique, for them, is the pronoun "it" which provide multiple interpretations. Irony is one of the ways that need different interpretations. There are other figurative devices that must be dealt with like irony and metaphor when it comes to humor.

4.1. Irony, Sarcasm, and Teasing

Irony, sarcasm, or conversational irony as Leech (2014) preferred calling is not always linked to humor creation, yet it is very useful. Sarcasm is somehow different from irony. Irony is a "pragmatic phenomenon" (Attrado, 2001, p. 111) where the implicated meaning is not related to what the utterance says unless the first is put in a proper context. Attrado adds "The ironical meaning needs to be inferred, it is never "said" (in Grice's sense), i.e., found in the text itself" (*Ibid*). Irony, no doubt, creates implicatures. For example, Bob Hope once walked into the ward of a military hospital and shouted to the wounded GIs, "Please, don't get up!" (Helitzer & Shatz, 2005, p. 68). This example may show ridicule in the sense that from our background knowledge, we know that an injured person cannot move. Bob's utterance brought the unexpected to our minds, thus it is incongruous that might entail laughter as well. What makes the two alike is that irony happen as a result of the use of irony. On the other hand, humor hides seriousness by the indirect use of language. Most commonly, ironic expressions are used to save the face by saying what is pleasant to hear where the reality is left unsaid directly to be figured out.

The moment ironies are usually used are the time the speaker want to convince the hearer of a belief or to emphasize on an idea. It is also likely to be used when arguing or convincing. Ironies are used to apply what the PP urges for, that is, showing politeness

by saving the face. Generally, as it was clearly stated, irony in a conversation creates humor that is attacking the other being offensive to the hearer. This leads up to talk about sarcasm. This kind of ironic expression, in an indirect way, slaps the face hearer by what this hearer does not figure out. Irony, along with sarcasm violate the qualitative maxim of CP. As Olsen (2015) indicates: “The essential component of a sarcastic utterance is its violation of Grice’s maxim of quality in order to express the opposite of what has been said” (p. 02).

Teasing, on the other hand, is not offensive. It is very central to humor. If someone says he has never been teased or been a teaser, we would accuse him of being a liar. Teasing is regularly present in our lives. Ridiculing someone by laughing at what he does or say is habitual. Teasing seem to spring up by close people during their interaction. Unlike sarcasm, teasing is more diverging towards irony because both teasing and irony are friendly and function as humor behaviors without offending or attacking the individual. For instance, we see parents tease their child, we see a group of friends laughing at one of the group. In these cases, these laughs bear no offense that the one being laughed at sometimes is not morally outraged. Thought people do not get offended by teasing them, they constantly ignore what is behind that laughter. Therefore, teasing is one of the ways that conversational theory is concerned with as regard to humor. Teasing someone with an intention, that in this paper's objective is understood by the audience, has to do with maxims flouting that consequently cause laughter. Context is very crucial for each utterance creation. In order for teasing to not be taken as an insult, humiliation or putting someone in an embarrassing position, one needs to embrace the right situation and the right time. Unless this person has malicious and evil objectives that he would choose the inappropriate time or situation for such a doing, by this time, he is clearly going to break the PP principle.

4.2. Metaphor

Metaphors are not only found in written text but also the spoken ones. The role of metaphors in creating humor is somehow huge. Most of writers, or speakers apply metaphors in their speech to be perceived as powerful in their utterances exposure, showing their wisdom in picking up what is neat, and above all, showing their ability in making a situation funny. Much like Halliday’s register which consists of field, tenor, and mode, metaphor also appears to be consisting of three elements which are the literal

meaning, the vehicle by which this literal meaning is transmitted, and finally the force or in other words the real intention of the metaphorical expression between speakers and listeners. By the use of metaphors, the speaker is not direct in his self-expression, however, he is still understood by his audience though the intention is not exposed to them.

As regard to humour, metaphors seem to mostly the qualitative and manner maxims. Though the CP is broken, the conversation is still understood and not vague as whole. After all what is stated, we can say that metaphorical usage equals creativity derived from the mind of a wise person; in this paper that wise person is the script writer. This literal device, metaphor, since it also implicates what is meant to be said, it is then one of the tools that lead to a collision between different interpretations. Metaphors are also means of exaggeration.

Exaggeration or hyperbole stand for increasing something's or someone's value going beyond what is normal. The use of such literary devices is only to emphasize on a belief. These two tools, we can say, is present in every humorous show because it allows the characters as well as the scriptwriter to create a frame in the audience minds that later on, what is created is constructing a different interpretation that the surprise generated by the unmatched interpretations lead to laughter. Therefore, metaphors and hyperboles violate the CP for making the understanding somehow difficult. These two devices are used a lot as the flouts of maxims of quantity, maxim of quality, as well as maxim of manner. According to Helitzer and Shatz (2005) "The more you can combine realism and exaggeration, the more humorous you will be" (p. 112). Exaggeration, then can be taken as a weapon with two edges. It can be used for saving face, as it can be used against the others by criticizing in the non-straight way. It is also an indicator that what is said is doubtful, thus it breaks the rule of truth, raising confusion. This confusion as stated in the first chapter can be resolved. The meaning of metaphors can be grasped only after its appealing to the appropriate context.

4.2.1. Repetition

Exaggeration usually related to the repetition of utterances. Repetition, redundancy or tautology refer to the same action of pronouncing over and over again a certain expression that is already mentioned either by the speaker himself, or by this speaker after

being a hearer of another speaker's utterance. People consciously or unconsciously seem to echo somebody's saying or even echo themselves. Usually, such an action happens with intention hidden. If we take someone who seem not to hear the other participant's saying in a conversation, he might, more likely, repeat the utterance implicating in his hearer's mind that he did not hear the said thing that needs to be said again. Repetition in most cases equals redundancy, though there is a slight difference between the two, and even with tautology. The difference between the three notions is that repetition is the restatement of the same utterance. Redundancy, on the other hand, is using close synonyms for expressing the same thought. i.e. an additional information is provided that can be removed with no effect on meaning. Finally, tautology, as it was mentioned before, it is the repetition of the same phrase or word that is most of the time used for avoiding being direct by saving the speaker or the hearer's faces attempting to hide the intention. Tautology is used to indicate no communication. Thus, three notions are related to the CP.

Attrado (2001) in his book mentioned this humorous device saying "This redundant and deliberately obscure way to word a simple thought violates several of Grice's maxims (quantity, manner, perhaps quality, but interestingly, not relevance)" (p. 108). Let's suppose there is a dialogue between two friends where one is ordering another to leave the room. The hearer of the request, in this case, is going to repeat the same utterance. By this doing, we implicate that the hearer is not pleased with what he heard that perhaps he is refusing to leave the room. In this example, repetition is linked to humor in which there is mockery by utterance repeating, and most importantly, the restatement is linked to the flouting of the cooperative maxims, where the person enacting the repeated utterance is not providing what is exactly demanded from him, but he is implicating the intention in a specific situation. Tautological expressions for instance do not contribute as required. Looking at Attardo's quote again, we concede that relevance maxim cannot be broken either intentionally or unintentionally since what is said is only repeated not bringing up a new topic, but in fact, it is very linked to it. In the final chapter of this paper, a number of maxim flouts account for tautological and repeated expressions by the characters that infer humor because, Bergson mentioned in the first pages of his book that "repetition is the favorite method of classic comedy" (2011, p. 38).

5. Sitcom

5.1. What is Sitcom

"Sitcom" is a hybrid word of "situation and comedy". It is a genre of comedy that began to be produced for radio around 1926. But, this genre became known worldwide only when it turned to be on TV transmitted it directly into the nation's living rooms (Williamson, 2008, p. 46.) It developed first in England and in the United States.

5.2. Sitcom Structure

5.2.1. Writers

There are some moments when one of us wants to make others laugh, but after he tries, he fails reaching his target. If that one creates or narrates a funny story that does not mean that everyone is going to laugh at it. The success of humor lies on the ability of how to transmission is done. The story needs to be told in the right context; in the right time and the right situation. In comedies, humor is intentionally created by the script-writer who brings each funny moment into its right context what makes it a hard task for the writer. The script-writer and the producer of many sitcoms, Kacem (2015), in answering the question behind the success of his works, he answered the question saying that comedy is much harder than drama. As there are some people who are more talented in one thing than others are, the same case applies for humor writing. Scholars believe that humor entail creativity and the capacity of playing with understanding. That is the writer of the pre-planned humor needs to amuse himself first by consulting his mind storage selecting what is appropriate and worth saying that's why it has been stated that "To write funny, you must first think funny" (Helitzer & Shat, 2005, p.08). Perhaps, humor creation in always related to incongruity.

Script writers might use the so called 'rule of the three' as Goebel (2011) states for creating the element of surprise. According to him, writers select a theme for each episode. After that, he promotes his choice with his approval, and finally he craftily twists events to result the shock and astonishment (p. 21). Helitzer and Shatz (2005) shows the importance of the element of surprise in incongruity saying "If laughter is the electricity that makes a comedy writer's blood start pumping, then surprise is the power generator" (p. 22). They set three rules that a writer should take when writing for his audience. He called these rules 'the three Rs' which include respect, remembrance, and rewards (*Ibid*, p. 10). These rules are more benefitable for a writer than the audience. Scripting-writing

is then an art and a talent. This art can be divided into fiction and nonfiction. The concern of this work is the first category; however, it is somehow difficult telling because the sitcom includes fictional characters, setting presented in comic but the plot is set on the ground of non-fictional situations; the events of the sitcom mostly all are real.

The episodes of the sitcom are independently having a plot and an ending, but simultaneously arranged to complete the whole story. The opening of an episode must grab the attention of the audience to prevent viewers from switching channels. That is when the scriptwriter shows his real capacities through the so called 'hook'. A hook is a short scene that serves to capture the attention of the audience and ensure that they will continue to watch the series. The episode of a sitcom survives no more than twenty-five to thirty minutes. Obviously, it takes too much creativity from the script-writer to present the hook, complexities and finally to set resolution by being careful towards presenting a humorous content. Sometimes, the plot of one episode demands more time than the mentioned number, so, the narrative divided between two episodes which are referred to as double episodes. the structure of sitcoms clearly depends on division within the episode. These divisions can be referred to as chapters just like a book. Each chapter is divided into two twelve minutes separated by advertising. In 'Sultan Achour El-Acher', there is no advertising, but a slogan showing on the screen between each chapter.

At the end of this first section, the action should remain in suspense, that is, an action is opened and will not be closed until after the publicity or as mentioned after the break. This later is presented, as mentioned before, as the hook, the suspense that is fundamental for puzzlement and thus for humor. Helitzer and Shatz (2005) see that the audience are just like balloons. After they are filled with tension (instead of air) the audience will burst with laughter just as a balloon will burst with air (*Ibid*, p. 54). The setting is worth mentioning too because it is not only where the actions are taking place but also carries contextual meanings contributing to the understanding of the verbal language used by the characters addressing one another creating certain mood. Generally, the setting of the sitcom is less variant. The events take place usually in very few places. For example, in this case study, most of the scenes are inside of the castle, where the council of ministers discuss, in the kitchen, and outside the castle but very rare. What is noticeable in this sitcom is that it revives history.

5.2.2. Experience

Usually, when we like a comedian, we call him as ‘a good actor’. Just like distinguishing a grammatical from non-grammatical sentences, people tend to intelligently analyze and differentiate between what is funny from what is not supposed to be. Age seems to play a significant role in determining what’s funny. Old people may see themselves wiser and thus in upper status in their perception of situations that they might be used to. What is funny for them is linked to their daily life issue that they are experiencing. Unlike innocent kids, especially babies who perceive anything that is new as being absurd dragging to laugh at (Recker, 2007, p. 01).

5.2.3. Characters

In ordinary conversations, where one speaker says something so that the second interprets his message, is the interaction between the characters and the audience in the way that what is encoded by the characters is supposed to be decoded by the audience taking the context and their own experiences as a key for such a hundred of doors open to different interpretations. We are in agreement with what Pridham (2001) says about the characters. As it is displayed in her words: “characters do not react or talk in a way that the audience would have predicted, this challenges the audience’s preconceived ideas and provides new ideas for debate” (p. 86). Most sitcoms compose of two or three central characters for whom all attention is granted within the series. People enjoy character’s dialogues once they feel the dialogue is spontaneous as if it is real. Characters succeed making humor with perhaps no efforts though they have been rehearsing many times whereas the characters involved in the dialogue know what is the other character’s mind.

Humor seem to be related not only to language only but also to the character’s skills because not everyone can do well when it comes to verbal humor since it deals directly with the cognition, the mind. It addressing what is abstract rather than what is physical and this is what make verbal humor possess a certain value in pragmatics more than it humor was perceived during the last centuries where humor was about visually awkwardness and humiliation rather than intelligence. Therefore, compliments, believably, should go right in a straight line to the scriptwriter since he is the one responsible for verbal humor creation through his writings. As a matter of fact, characters add more humor to the situations they are living during performing nonverbally with some techniques used to enhance the audience positive reaction by producing laughter or

at least smiling showing joy. Audience reaction to the work, in case of the sitcom, is the indicator of either the success or the failure of the show.

5.2.4. Sitcom Achour El-Acher

Algeria is the first Arab world enrolling the sitcom on the national TV. The first sitcom was "Abi Ourid Sitcom" ("Daddy I Want Sitcom") on 2001, with 'Samira Zitouni' playing the main character. This sitcom was a great success that won a prize of being the first Arabic sitcom at 'an audio-visual festival celebration' as cited in 'El-Hayat newspaper' (2016). Ramadhan is seen as a real standard that TV channels measure their popularity among the audience. The sitcom 'Achour El-Acher', by 'Jaafer Kacem' is one of the best welcomed Ramadhan shows. Locally, it is the biggest comic work of the year 2015 in terms of the scenario, the decoration and the performance of the characters. It was first aired on Algerian TV channel 'EL Shorouk TV' on 22nd June, 2015.

Starting the Holly Month known of its comic works knocking on every door of each Algerian family after the sunset makes the population very eager for gathering and entertaining after having a long day. The release of the sitcom, the sitcom was very welcomed by the humor admirers and comedy lovers that many TV shows hosted the producer of the sitcom right after the first few episodes were launched. Not only TV that represents the nation's voice but also newspaper. Aggar (2015), one of the journalists, wrote about the sitcom success after less than a week announcing the position the audience reaction towards the sitcom making it a higher position compared to the previous situational comedies. The sitcom starts daily after breaking fast in Ramadhan, at 20:00 p.m. It is the first among Jaafar Kacem's works that succeeded to get out of the Algerian box traveling to the Arab world. He has written several television productions, such as two sitcoms: "Nass M'lah City" and "Djemai Family", a drama series "Mawiid Maâ El Kadar" or a hidden camera "Wesh Dani" that were a chief success for the producer shortly after their release growing TV during the Holy Month Ramadhan each year. 'Sultan Achour El-Acher' is a legendary story taking place between the eleventh and the twelfth centuries.

The date and the setting of the whole story of the sitcom is based on imagination. There is no such a kingdom in the Algerian history. The sitcom's scenes were captured in Tunisia due to the absence of the appropriate environment matching with the story of

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the sitcom. Furthermore, Algerian Cinema and TV is centered on “Decors Naturel” as Kacem (2015) declared. This French expression in cinema means that the scenes of any work are filmed in nature after creating the right environment for the work’s story. In Algeria, there are no big studios nor ready buildings specific for shooting the scenes accordingly, rather, the film or the show team creates the relevant environment on a private land each time a movie or series are to be produced the reason that makes many producers travel with their thoughts to the neighboring countries. The series ‘Achour El-Acher’ is made of twenty related episodes and at the same time each episode has its own plot dealing with a specific event. The same thing for the setting. This sitcom is the produced by the private TV channel ‘El Shorouk TV’ in contribution with ‘Prod ART Film’. It has costed the channel ‘around two million dollars’ as El Blidi (2016) revealed in El Arab daily News, the first Arab newspaper article. The series are performed by a bunch of characters: the main character ‘Salah Ougrout’ as ‘Sultan Achour’ the king of the “Achourian Kingdom” who is sometimes a naïve king while some other times a fool one. ‘Sid Ahmed Akoumi’ the King’s minister ‘Kindil’. The minister in the sitcom is the most intelligent character acting as the saver of the kingdom from engaging in wars with other fictional kingdoms. He is the saver of the king from taking wrong decisions, as well, he is behind most of the decisions taken by the king in which this later is seen as a puppet manipulated by his minister. The actor ‘Madani Naoum’ takes the role of as the wiser man in the kingdom ‘Bourhan’, the right hand of the king. ‘Souhila Maalim’ as the princess ‘Abla’, the daughter of the king from his British wife. This sitcom was her first experience. The character of ‘Abla’ is a spoiled princess and at the same time, she is an adventure admirer and very loved by the people. The king’s second wife character ‘Razan’ was performed by the singer ‘Yasmin Amari, and her brother in the sitcom ‘Mohamed Pidri’ the knight in the character of a general and military commander “Fares” who pictures a dumb character in love with wars. This comedy gathers many other characters. Sitcom ‘Sultan Achour El-Acher’ is ranked as the first most watched series of Ramadhan (2015). This sitcom that is based on imagination mixed up with some real events. Kacem (2016) stressed on the importance of giving the audience a chance to dream. ‘Sultan Achour El-Acher’ is clearly influenced by the Turkish dubbed series that the watcher at the first sight thinks he is watching a historical Turkish show.

The Turkish drama from where this current series is adopted was first aired on (2011) with more than 300 episodes (“The Daily News,” 2013). The series conquered the Arab

world which pushed the 'The Daily News' (2013) to state that it was "the highest ever watched drama show on OSN". The narrates Sultan Suleiman's history who ruled for 46 years becoming the greatest warrior and ruler of both East and West expanding the Ottoman Empire. However, the show was less dealing with politic. Instead, it was highlighting the Sultan's family and his wives the reason made the dubbed series in Arabic holding the name 'Hareem El Sultan' (Sultan's Women). 'Djaafar Kacem', as a guest on 'Shorouk TV (2015) pointed out that the purpose of the series is to make it look like a historical work. He added, it is based on aspirational fiction; a kingdom in north Africa during the twelfth century the time the Islamic civilization was at its prosperity. Comedy for 'Kacem' creates an area through which he transports his messages about the social needs of Algerians. The scriptwriters tried to switch the light on dictators in an indirect way throughout the episodes, that sometimes display the dictatorial impositions on the people and some other times the misery and sufferance of the people. The series make use of fantasy and imagination as a modern way to discuss the social problems people live today.

'Achour El-Acher' is seen as a new departure in the history of Algerian comedy and drama, not because of the highest budget as Tyara (2015) said, but because of the performance of the main character 'Salah Ougrouf.' An interview was held with 'Ougrouf' by el 'Maouid Newspaper' (2016), he was asked about the reason making him the first chosen comedian by the producers. He said he is better in drama roles, however the producers choose working with him on their sitcoms because they see a new face of his others cannot notice. Despite the success of the sitcom, many criticized the 'Djaafar Kacem's work claiming that he focused on what is visual more than the scenario itself that was written by many scriptwriters: 'Chafik Berkani, Samir Zian, Chams-el-din el-Ousrani' and the producer himself. In an interview by el 'Hiwar Newspaper' (2016), 'Mzahem' criticized the sitcom saying there is no Algerian producer that blow the mind of his audience until today. However, taking the criticism into account, the script writers suffer a lot during writing due to "religious, political and conventional preventions" of the Algerian society as was said by the producer Kacem (2015) but after all, the script-writer succeeds in creating verbal humor, violating the obstacles.

5.2.4.1. The Language

As long as entertainment is inseparable from human life, humor is then a part of this life. Humor is closely related to culture. Just try to recall how many times people do pass on verbal jokes from one generation to the next. What is to be implicated from these lines is that verbal humor is based on what is verbal, what is spoken. And what is spoken is the words that define someone's language. Thus, if we do some simple calculation, then we can see that humor, culture and language are very tied that they are to be unified under one entity. Thought the violation of the cultural invention is often entertaining (Allrath & Gymnich, 2005, p. 36), the Algerian viewers stick to their norms when they are grouped as one family, that is why we do not see taboo expressions in form of verbal humor on TV especially in the Holy Month of Ramadhan when even in reality people are very conscious of their behavior and words. In this sitcom, the language is not purely Arabic but a mixture of different languages that help greatly creating humor.

Mahdad and Slimane (2014) in their exploration of language and culture provided a range of examples citing that Algerian language is not purely Arabic. Two among other examples they have mentioned are the word [nbNpi]: From the English 'beep' but actually it was borrowed from the French before it was introduced to colloquial Arabic. Dialectal Arabic, Algerian Arabic (AA), colloquial Arabic or "Derdja" are all referring to the same non-standard Arabic spoken in Algeria. The second word is [nAvigi] ('navigate' in English) which was also borrowed from French. The literal meaning of the word is 'to conduct a ship' but the word is frequently taken by its figurative meaning used by the adolescents (p.15). Dialectal Algerian Arabic is joined with French in daily use starting from words to complete sentences. Thus, what is likely to be found in the most common media, TV is this dialectal Arabic with its mixtures of other languages and dialects primarily French. In the next chapter, the hybrid language will be clearly presented through the dialogues between the situational comedy.

6. Conclusion

Every day, people experience humor. Humor takes the form of visual pictures, funny sounds and other non-verbal forms. However, more commonly, humor in our situations are experienced through the speech, the language that people use exchanging stories, funny jokes, and puns. Throughout this chapter, we attempt to describe This type is verbal humor that mainly depends on the linguistic competence someone has, from his linguistic

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repertoire to his ability in dealing with imagination and cognitive intelligence guiding the thoughts by the wise use of words. Puns and ambiguating are one of the abilities one use artfully to create humor. We provide a general view about how Much of verbally expressed humor is believed to be built upon incongruity and word play. Humor is seen as a broad term that embraces everything that bring out laughter: non-sense, sarcasm, and irony. Though the unexpected moment is not a definite factor for telling something is humorous, it is still seen as an important motive.

Chapter Three

Analysis of The Case Study

1. Introduction

Grice's Conversational Theory is not only about the success of the interaction or not, but also for other purposes like humor production that goes against the principle he sets. Therefore, the sitcom 'Sultan Achour El-Acher' is taken as a case study with the aim of knowing which of the maxims is unfollowing the conversational principle most. This chapter will attempt to relatively answer the paper's objective by first shedding light on the methodology used. Second, providing a qualitative data that lastly is going to be interpreted in terms of number for providing the relative a result.

2. Methodology and Data Collection

For the analysis of an audio-visual material, observation and attentive listening were basic methods for examining characters' speech presented as short dialogues. First, collecting the data was by watching twenty episodes of the sitcom made by 'Jaafar Kacem'. The data were first downloaded from the common well-known website 'YouTube'. Unfortunately, these data were not in a form of a script; rather, they were in a form of dialogues and conversations between the characters. Hence, the selected excerpts had to be written as a script. The sitcom is in AA, what makes it full of humorous scenes. For doing the analysis, conversations had to be translated into English first. The next step taken after watching, observing and translating the data was analyzing which of the Cooperative Maxims the characters are not following, deliberately. After that, these samples were transferred, for an extended analysis, by turning the qualitative data into a quantitative one for the sake of having a guaranteed result.

3. Data Analysis

3.1. Analysis of Episode One

Context (1): Sultan and his council are all gathered to discuss his son's mistake with the neighboring kingdom.

(04:38)

Minister: What brought king Dahmanus' soldiers to you?

Lokman: We didn't go to them, they came to us.

The question of the Minister is clearly direct, waiting for an answer that should be relevant to the question in order for the hearers to understand the reason why the children were caught by the King's soldiers. The answer of Lokman is somehow relevant since he

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is not changing the subject by his utterance. However, by the utterance “We did not go to them, they came to us”, Lokman is not providing the answer the Minister wants to hear. Lokman is flouting the maxim of quantity because he is not as informative as required. His utterance is not feeding the minister’s curiosity. However, he is answering the question of by saying something he believes is untrue. Lokman here is flouting the maxim of quality too. If we go back to the scene, we know that Lokman did climb the tree. His answer lacks the evidence. That is, the Son is not answering truthfully. He is lying to minister to get himself out of trouble. Let’s have a look at the next utterances by his friend:

(04 :47)

Little Girl: No, don’t believe him your Majesty, I will now tell you all what happened.

We were playing next to uncle Dahmanus’s kingdom...

Little boy: Lokman told us to go steal orange.

Lokman: No daddy! I didn’t tell them we steal, I only told them to take.

Sultan: Eh, not the same, not the same.

The little girl’s and the little boy’s lines above are answering a question by being clear, relevant, and honest. They are observing all of the maxims. Lokman’s comment on their saying, however, is not respecting the maxims. He is, again trying to deceive the Sultan. He is flouting the maxim of quality by generating an implicature. The reason behind Lokman’s utterance is to pull himself out of trouble and convincing his hearers that he is innocent. He actually believes that what he is saying is not true. Sultan replied by repeating the same utterance “Not the same” which is ironic. By this repetition, Sultan is flouting the maxim of quantity. Furthermore, by the ironic expression “Not the same”, Sultan does not believe that what he is saying is true. That is, he is generating an implicature indicating that what he is saying needs a second interpretation. Here, the maxim of quality is flouted. This flouting occurs for teasing his son.

Context (2): Sultan Achour and Sultana Razan are in the bedroom talking about their Son’s doing and Sultana is defending him.

(06:38)

Sultana: Cold-hearted ah! You came to sleep as if nothing happened.

Sultan: Why? What also happened? What is the matter?

Sultana: What what happened! They attack your own son and you do nothing!

Sultan: Oh! They did not attack him, you’re only bothering yourself. The kid went and

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stole an orange, he was caught, beaten, and that's all.

It is clear in this dialogue that Sultana is not pleased with her son being beaten by the enemy. Thus, she is describing Sultan as being cold-hearted who did nothing to defend his son. Here, the script writer uses the metaphor to create a humorous effect. This metaphor is describing the Sultan as being “cold hearted”. Sultan asked Sultana about what is happening by asking a relevant question that made him a seeker of an answer. On the other hand, his question was not answered, instead, the same question was raised by the Sultana flouting the maxim of quantity due to the lack of a required answer to the question that should be given. The same expression was repeated by her. Her utterance was taking the form of another question that demands an answer from the part of Sultan who also did not stick to the CP. His proper answer would be something like “Yes I will do something” or “No I will not do anything”. Yet, his utterance was different to the expected. The information he transferred to Sultana was too long, failing the mission to answer her question briefly as the CP requires causing the quantitative maxim flouting. This is not the only moment in this episode that the maxim of quantity is flouted. Let's examine the following utterances:

Context (3): the servant is washing the Sultan's feet in the room.

(07: 34)

Sultan: You! Why are you crying?

Servant: Your feet, your Majesty!

Sultan: What about them?

Servant: They're smelling like jasmine.

The first question above does put the sultan in the position of information seeker. That is, he wants to get a response to his answer. Indeed, the next utterance stated after the question is answering it, but it is incomplete. The response the servant gives is not completely answering the Sultan's question which leads to ambiguity and suspense for knowing the complete answer. The maxim of quantity requires the speaker to give the information as required, no more, no less. However, by this utterance, the speaker who is the servant is providing a not fully statement by which he is flouting the maxim of quantity. In addition to that, the utterance is obscure that needs more illustration and clarity. In other words, the servant flouts the maxim of manner too. The incomplete

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answer is followed by another question from the part of Sultan, that again, the question is looking for illustration. The servant's utterance "They are smelling like jasmine" is not what he actually believes. His utterance has a hidden meaning that the feet are smelly, but he is indirect in his expression in order to avoid face threatening. By his utterance, the servant is flouting the maxim of quality for saying what he is believing to be false.

Context (4): Sultan had an argument with Sultan after she defended her son making Sultan look like a coward. Sultan was found by the servant Nuri sleeping on the throne chair.

(09:36)

Nuri: Your Majesty, your Majesty! What are you doing here? Is there anything you need?

Sultan: What am I doing here! Who are you to ask what I am doing here? I go wherever I want, I am in my castle, I sit wherever I want, sleep wherever I want...What if I sleep here? Do you have a problem?

Nuri: Ah, no your Majesty, with the problems that you had with the Queen, you must be a bit tired, Majesty!

Sultan: Problems I had with the Queen? From where did you know? Who told you?

Nuri: ...The whole castle knows. And they said they heard the screams, noises, the plates shattering, the doors slamming, the dogs barking, slapping...

In this dialogue between Sultan and his servant, the maxim that is flouted is the maxim of quality. The first answer of Sultan did not respond the servant's question by giving an exact answer. Instead, Sultan, because of his superior position being the king of the kingdom and the master of the servant, he did not answer the question being asked. His answer was somehow humiliating the servant and threatening him sarcastically. Sultan's long answer is not respecting the guideline of the CP which says the speaker should contribute to the conversation as this latter requires. Herein, the maxim of quantity is not observed. It is flouted. The following utterance "Oh no, your Majesty", Nuri is answering a rhetorical question that does not demand an answer. Thus, the quantity maxim is again not respected because an unneeded information is provided. Furthermore, Nuri wants to calm things down with his king by saying "you must be tired" to show sympathy and caring. The same character is not observing another maxim which is that of quality. The reason is that Sultan's question is being answered by a long-exaggerated

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expression by which Nuri shows that he knows about what happened between the Sultan and his wife that Sultan is trying to hide. By this exaggeration, Nuri is flouting the maxim of quality which makes the audience realize what he, the character, is trying to hide, that they laugh.

Context (5): After declaring war on the neighboring kingdom, Sultan is discussing the wrong decision he made in a moment of excitement.

(17:03)

Fares: I told you I'm ready for the war. I can get into war, but we need disbursement... You know, for buying the thing...

Sultan: Buying what thing?

Minister: According to the information I have, your Majesty, king Dahmanus's troop is composed of seven thousand soldier, two thousands of them are archers, two thousand infantry, three thousand soldier on horses, weapons of every kind... Above all, they won fifty war and they are ranking the first.

Sultan: My God! Seven thousand is too much. And how many are we?

Fares: We are a thousand and five...

The minister: A thousand and five hundred soldiers from whom three hundred are injured having convalescence, eighty retired, the half of the soldiers don't have weapons, and those who have, they have corroded weapon.

Fares: Don't be scared by them. So, seven thousand divided on one thousand and five hundred gives four point six soldier. So, every soldier from our part opposes four point six soldier from their part. It's calculated, here is the paper.

The first spotted utterance after reading the first line of the dialogue is the word “the thing”. The idea here is not complete and Sultan did not get the meaning of what Fares utters. Thus, this latter utterance generated an ambiguity that the fourth CP Maxim, maxim of manner, urges to avoid. Since Fares did not observe the maxim, he, then, is flouting the manner maxim. If we take another utterance from the same line, we spot the “you know” which makes the character generate an implicature that the hearer needs no more information to be given since he already knows. Therefore, the information is not provided. Here, since the information is not provided, the character is flouting the maxim of quantity. Moving to the Minister's lines, first of all, he is irrelevant to the first utterances especially the Sultan's because the Minister is not answering sultan's question.

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The change in the subject is obviously making us say that the maxim here being flouted is the maxim of relevance. The reason for not being relevant is that the Minister does not show importance in the Fares's information. After watching the sitcom, one notices that the relationship between Fares and the Minister 'Kindil' is not a good relation. And so, the flouted utterance is implicating superiority and inferiority. This is also shown after the interruption of Fares's utterance unanswering Sultan's question by giving a number of the soldiers. This question is replied to by a detailed response from the Minister's part. All what Sultan is looking for is an exact number of his soldiers, while the Minister's utterance is a very detailed one, revealing that the maxim of quantity is not respected, i.e. the maxim is flouted. The detailed feedback is not innocent at all. That is what flouting stands for. By flouting the maxim, the Minister tries to implicate that the kingdom is so weak that they do not have any chance to win the war. Turning to the final line in this dialogue, Fares is making calculations dividing human beings just like numbers in mathematical formula. His utterance is relevant to the topic; however, he is saying something that is different from reality. He knows humans cannot be fighting if they are divided into halves. The maxim of quality is flouted here in order to increase Sultan's confidence so that he launches the war. The more interaction between the characters, the more flouts there are:

(19:45)

Sultan: I don't know why Dahmanus wanted to declare war on us; up to now we didn't do any harm to him, did I?

Minister: You wanted the war, your Majesty!

Sultan: Right, right...It was me. Eh, well, it was just a split of my tongue. The word came out of my mouth, but in fact it wasn't coming out from my heart, I just said it. And now, there is no way that we get help from him?

Minister: I don't think so, your Majesty!

The above dialogue starts with a question whose answer is not needed. However, the Minister is answering it flouting the maxim of quantity by providing an answer that is additional to the question. By this flouting, the Minister is telling Sultan that he is a reckless king who is irresponsible for what he says. The flouting is saving the Minister's face by being indirect and showing respect to the king while the intention is different from what is said. Again, the same maxim is flouted by the same person after saying "I don't think so" limiting the contribution to the conversation. This lack of interest in making the

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conversation vivid exhibit the boredom of the Minister and his state of being fed up of the king's silliness.

3.2. Analysis of Episode Two

Context (1): Sultan after visiting King Dahmanus in his castle, and seeing the girl his General is going to marry, he called the man to tell him about the visit.

(17 :22)

Sultan: What do I tell you Fares! No matter how I describe her, it is not enough. I don't have the words to describe what I've seen.

Fares: That means she's pretty, your Majesty...

Sultan: you can say.

Sultan is not deceiving Fares by saying something untrue. He is telling what he believes is true because he did not have enough words to describe the woman who was overweighting and not pretty at all. By his utterance, Sultan is transferring to Fares a hidden meaning so that he does not break the hopes General is building towards his future wife; the reason making Sultan hints at this fact so that he does not deceive Fares with his utterance, at the same time he is unwilling to directly slap him with the truth, the reason irony was created for which what is literally said is not what it is meant. Irony is one reason leading to the flouting of the quality maxim.

Context (2): King Dahmanus is paying back the visit for discussion the arranged marriage with Sultan Achour.

(23:25)

Dahmanus: Achour, I can't hide this from you, I was patiently waiting for this day to see my youngest daughter a bride.

Razan's mother: Haha... She is your youngest girl! How old is she?

Dahmanus: Forty-five roses.

Dultan: That's all! So, you can say a bucket full of roses, God bless her!

First of all, there is this metaphor in assembling roses with the king's daughter. However, this metaphor is not creating ambiguity, not to the characters nor to the readers or viewers. Dahmanus along with Sultana's mother are being cooperative by observing the maxims, yet Sultan is not observing the maxims, instead his utterance is ironic. By

saying “that s all!”, he is not really surprised. He is implicating that the daughter is not really young. She is old to Sultan. His intention is locating under the cover of the utterance “a bucket of roses” where he is indirectly saying that the woman is older than what Dahmanus is revealing. By his ironic expression, Sultan is flouting the maxim of quality, because he is saying something for which he lacks the evidence. The girl’s age is not a real bucket.

3.3. Analysis of Episode Three

Context (1): Nuri is picking up the good servant as he was preparing for both the next wedding for the King and the funeral for the Queen.

(18:10)

Nuri: Ok, enough, enough, enough! Stop, stop, stop! Give me your CV.

Woman: I wept in the funeral of King Chakif’s son and wept two times, the first in Hamister’s Kingdom and the second, the best of the best, at Dahmanus’s Kingdom.

Nuri: You wept at Dahmanus’s too?

Woman: Five times nonstop.

Obviously, the dialogue here does not start with a question. But, the woman starts talking by herself giving extra information to Nuri. By providing extra information, the woman is flouting the maxim of quantity. The woman wants Nuri to know about her achievements, that’s why she is providing him with additional information that could be mentioned in her CV. The woman is not flouting the maxim once. With her second utterance, she is not answering the yes/no question with what that brief and concise answer. Instead, she is relevantly answering Nuri s question by “Five hours nonstop” to show her capacities giving her hearer proofs for her ability to do the mourning with no problem, praising herself. Nuri, on the other hand, in his question, is repeating the same information provided. That is, he is providing what is already known which becomes an extra thing. Therefore, the maxim that can be said to be flouted is the maxim of quantity. The flouting happens for the sake of emphasizing the importance of the action made by the woman in a specific kingdom, that of Dahmanus’s which adds to the woman’s capacity some extra points for winning the job.

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Context (2): Sultan and the Minister were at one of his maids asking her hand from her parents until his servant brought him news from the castle.

(28:09)

Burhan: Your Majesty, I was waiting for...

Sultan: I know...I know...It was painless, wasn't it?

Burhan: It was as easy as a pie, this time she felt nothing.

Sultan: Thank you, Burhan! You did your best.

Noticeably, Burhan's idea is not completed. The proof is the "... " that indicate someone is still talking that he got interrupted. The interruption here was by the Sultan himself. Sultan represent power. That is, he is superior than Burhan that he took the talking-turn to express himself. However, both of the characters are talking in vagueness. Someone who has seen the scene would easily know that the two is talking about different subjects calling for ambiguity. Thus, the Manner Maxim is not observed. Sultan, after that, is expressing himself ironically by thanking the wise man for trying to cure Sultana by flouting the maxim of quality which produce in the hearer's mind an implicature that clearly suggest the attempt of hiding the joy Sultan is living after believing in Sultana death.

(29:15)

Sultana: What is it, Chouchou? Aren't you happy I'm recovered?

Sultan: I'm dying of happiness.

The question being asked by Sultana needs a simple word answer, a yes or a no, yet Sultan, to deceive Sultana by showing himself a very caring husband and lover, he exaggerated in his answer by using hyperbole that its use is based on a false truth. Sultan is not dead with happiness. He is only trying to convince Sultana that he is happy with her recovery. By the use of hyperbole, the character is flouting the maxim requires not to tell what one lacks an adequate evidence for, the maxim of quality.

3.4. Analysis of Episode Four

Context (1): Sultan was enjoying watching the players, that he is putting all of his hopes on, training.

(14:49)

Nuri: Your Majesty! You have received a letter from Cleopatra.

Sultan: Ah, what did she tell you in it?

Nuri: Oh, your majesty! I don't know about that, you know that I don't read your letters.

*If you don't ask me to read them, I don't. If you want me to read it, your majesty,
It's ok, I read it.*

Sultan: No, no, no! Give it to me, I read it.

Nouri: Here you are!

*Sultan: "From Cleopatra, Pharaoh's Queen to Achour El-Acher, king of Achourian
kingdom. Now, I am honored to write you to thank you for the visit and to tell
you that it was a great honor for me to moaa...meta..."*

Nuri: Majesty! met you, that means meeting you.

The dialogue above between the servant and Sultan is regarded as being funny because it is breaking the expectations. Sultan after receiving the letter, asked his servant about what it is within, knowing the habit of his servant who usually open and reads important letters. The servant, on the other hand, does not answer his king's question as the king wants him to. On the contrary, Nuri responds with a long explanation about what he does after receiving the letters emphasizing on the idea implicated that he is loyal, and that he does not betray the confidence put in him by his king. This idea implicated is due to the flouting of the quantity maxim. In this dialogue, not only the quantitative maxim is not observed, but also the manner maxim due to the difficulty in reading the word "meeting" by the character which there is an ambiguity that the expression of not only unclear for the character but also for the sitcom viewer. By flouting the manner maxim, the resolution is given by Nuri. i.e. by providing a new interpretation, the audience might find the situation hilarious because of the element of surprise, which entails laughing. Here we notice that the flouting of manner maxim, and quality maxim are related to another kind of flouting that is not relevance maxim, but rather, the quality maxim because the servant is deceiving the Sultan after he said he did not read the letter while after him correcting the Sultan's mistake pronouncing the word and after illustrating the word's meaning, the reader as the viewer realizes that Nuri lied by saying something that is not reflecting the truth in order for showing his loyalty for being praised.

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Context (2): The participants in the next dialogue are Sultan and the Queen, talking about the letter of Cleopatra and her invitation that Sultana is not for the offer.

(16:40)

Sultan: Invite you? Talking to me?

Sultana: ...And I dont know what else she would do. She didn't even mention my name in this letter. Not even asking about me.

Sultan: Uuff...Why Razan why? Why are you prejudging the woman? She did mention you right here, here, at the very top, here...

Sultana: Where?

Sultan: Right here... "Peace be upon you." What does "you" mean? It means you and Me.

After Cleopatra's letter was received and read by the Sultan, he decided to hide it from his wife Sultana Razan so that he avoids problems that might be raised by the jealousy of his wife. Right after few seconds, the audience is surprised with the next scene where the Sultana herself is reading the letter. However, what is important here in this paper is the language not the visibility of the scenes. Sultan's utterance is relevant and clearly exposed to Razan answering her curiosity knowing what she desired to understand. First of all, Sultana is not answering the question of the Sultan by jumping to a new side of the topic discussed. Thus, she is flouting the maxim of relevance. By her switch from a question to a statement, she intends to implicate that she does not care about what Sultan is concerned with. All what she cares about is why Cleopatra is addressing him only. She is obviously jealous, but she prefers hiding her jealousy that is clear for Sultan who is implicating his desire of defending Cleopatra by flouting the maxim of quality. This maxim is flouted by mocking Sultana by answering with general expression used for saying hello "peace be upon you". He is telling what he is certain of being untrue.

Context (3): Sultan Achour is sitting on his crown surrounded by the council, waiting for the good news about the played game in Cleopatra's kingdom. After few moments, the team with the coach enter the court as if they were in a war, all injured and victimized.

(25.36)

Sultan: ... So? How did you do?

Noman: Your Majesty! What would I tell you! What is important is that we won a team

and we will do better by God's will, by God's will.

Sultan: I didn't get it. This means you won against the Pharaohs or you won a team? I didn't get it. How did you do? Answer my question, what did you do?

“How did you do?” this utterance itself is obscure. Someone who just hears this part of the talk would not get the meaning the utterance bears. But, putting it in its context, we know that the king is asking about the news whether his team has won the game against his enemy or not. Sultan is in need of an illustration about what happened there. Noman, the coach, is not providing either the information needed or the illustration clearly. i.e. the coach is answering the question by giving less information needed that is covered with ambiguity and obscurity what makes Sultan ask again for more illustration and clarification. In other words, Noman is flouting both the maxim of quantity for not providing the exact information, by the use of tautology “by god's will”, and by flouting the maxim of manner in order to implicate that they did not make it, winning against the enemy, that it seems so hard for him to face the king with the bitter reality, and also in hope of building faith in the king.

3.5. Analysis of Episode Five

Context (1): the scene at the fifth minute taking place after the beginning of the episode displays King Achour as a challenger to Queen Cleopatra, promising her revenge in a letter. Sultan with his council were discussing the challenge until his daughter Abla goes into the merits of the matter.

(05:20)

Abla: A-ah, I play. (Insisting on playing)

Sultan: Can you do headbutts?

Abla: (Silent and confounded)

Sultan: You see! Do you know how to do the corner kick? You are out of frame, daughter!

Abla is insisting on playing the so-called football against the enemy after declaring war on Pharaohs. Sultan answers her request with “Can you do headbutts?”, an utterance that needed a yes or no answer, however Abla remains silent. Keeping silent means to the audience that one does not know the answer. Pragmatically speaking, silence means one is closing the subject via the Relevance Flouting. Abla does not know how to do headbutts, the proof is that she was puzzled by the word itself. Remarkably, the word is

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not clear enough. It is ambiguous for the listener that makes us say that Achour is intentionally disrespecting the Manner Maxim which requires one to be clear to his listener. Sultan is not stopping the conversation after Abla's embarrassment. On the contrary, he is making his utterance longer by asking more unanswered questions that he already knows that Abla would not answer them. By doing so, Achour is flouting the maxim of quantity too, with the intention of showing himself an informed king that knows more than his daughter. But in this case, the king is not humiliating his daughter. He is only teasing her, which is one way for quantitative maxim flouting. Not only that, the expression "out of frames" flouts the maxim of quality since Sultan is saying what he does not have an evidence for. He wants to convey that Abla does not know anything about football that does not qualify her to be a player in the game.

Context (2): Cleopatra refused playing on the Achorian land deriding the crown for not having a stadium making both of them hosted by another neighboring kingdom. In the bed-room, Sultana and Achour are discussing about the departure.

(11:45)

Razan: I don't understand what's the matter with me. The time isn't a proper for falling Sick.

Sultan: This poor illness comes and goes. You think illness is going to set an appointment with you, Razan! How suspicious you are! Come on, tell me, am I looking good like this?

Sultana Razan is complaining that she is sick to arouse pity on Sultan's heart. Razan has an intention that attempts to make the Sultan give up the idea of leaving the kingdom to go see Queen Cleopatra. However, she did not succeed achieving the goal because Sultan Achour is changing the subject by being irrelevant that he is flouting the maxim of relevance. This maxim is flouted twice in this dialogue. First, when Sultan is irrelevant to Sultana's utterance saying "illness comes and goes". His unsaid statement is to state that he is glad she is still sick; however, he does not want to attack her by this thought. Thus, Sultan is saving the face. Secondly, Sultan's final question by which he changes the subject completely; that he wants Sultana to stop complaining and stop her jealousy. Only through subject avoidance, he will achieve his target. Not only that, Sultan's utterance "you think illness is going to make an appointment with you" is mocking

Sultana by saying something that he believes is unreal. This is when quality maxim is flouted.

3.6. Analysis of Episode Six

Context (1): The Chinese attack the kingdom, and during the scene at the sixth minute, the Chinese army leader takes Sultan to the balcony to show him the army waiting outside the kingdom in case he refuses setting an arrangement.

(06:16)

Sultan: All of these are yours!

Chinese: These are just a part of our army. We couldn't bring them all

Sultan: God's blessings!

Sultan's comment "God's blessing" is not literally meaning what he is wishing. This utterance is ironic. What is said is obviously not what is meant. After watching the scene, one realizes that Sultan is surprised by the number that he is scared of being engaged in a war with the Chinese kingdom. By the ironic expression, and by flouting the maxim of quality, he is avoid threatening face by saving his face. Sultan does not want any war with the superior power, the Chinese kingdom.

Context (2): In the castle's kitchen, every woman including Sultan's wives are doing the baking to satisfactorily feed the enemy.

(16: 23)

Mahjouba: Breathe, breathe! Not much remains!

Girl: And how much remains?

Mahjouba: Not much, a billion and six hundred only.

The question and the answer are clearly exposed, brief, coherent and relevant. i.e. the characters are observing the maxim of quantity, manner and relevance. Yet, much is to be said about the quality maxim which is not observed. The third utterance is embellished with irony with which Mahjouba is deceiving the girl for the aim of encouraging her to finish baking because the kingdom is in need. Therefore, the maxim if quality is flouted.

Context (3): Boxes full of “Mhajeb”, or let’s say “Baghrir”, which is another sweet traditional Algerian (Achouian) food, that Sultan loaded the Chinese with, so that they leave the kingdom.

(24:36)

Chinese: What is this? You wanted to deceive us?

Sultan: No, no! How come! Chouchou...We deceive? Is this face of someone who deceives? Oh, please! Let me at least, at least explain to you!

Again, in the last utterance above, there are repetitions of the same expression. For example, “no” and “at least”. The repetition is one way of quantity maxim flouting. Another reason for this this flouting is that Sultan is not answering question briefly as it demands. He is providing the hearer with a much more information that is additional and unwanted. The reason for not respecting the maxim by contributing to the conversation as required is hiding the truth and saving the face.

3.7. Analysis of Episode Seven

Context (1): Sultan Achour is gathering all the council to discuss the failure of mission to the Roman kingdom supplying it with olive oil; the failure occurrence due to the bandits.

(03 :25)

Sultan: General! ... After seeing you, one would say you are Spartacus. That you use the sword well...Those people that you are saying attacked you, you did not know any of them?

Fares: Ah, your Majesty! They attacked us at night, and they were masked. I didn't see any of them. I didn't even realize at all how...from where they pounced.

The General Fares is metaphorically described as the very strong figure ‘Spartacus’ who is very brave and strong. Yet, the use of this metaphor is not to praise, but rather to humiliate and mock the capacities of Fares. Thus, Sultan is underestimating his fellow indirectly by flouting the qualitative maxim. The second utterance made by Fares is also implicating something. First of all, by his utterance, Fares is not being as informative as he should be. Sultan’s question is answered by a relevant response communicating a hidden message that is the implicature. This later is generated by the flouting of the quantitative maxim this time, because Fares is offering explanation of the situation he

experienced instead of being brief in his answer respecting the Conversational Maxims. Flouting unlike violation, is not being done innocently. It is intentional. In this example, Fares is providing excuses for his Sultan so that he does not lose his trust, and more importantly, Fares attempts to convince the hearer that he was capable of defeating the masked attackers if it was not night by hiding the truth that he is a coward that could not defeat his enemy.

3.8. Analysis of Episode Eight

Context (1): King and the Queen Razan, after having a fight one night before, they are exchanging forgiveness in the morning.

(18:36)

Sultana: It's ok Chouchou; what's happened is happened. What's important is that you woke up now. That's the point.

Sultan: Thanks God I'm conscious now. Right now, I'm really conscious. I'm conscious that you are my wife, my partner, and that you wish me no harm...but I have no right to separate you from your brother, it's no good what I've done. Your brother is your brother, I can't deceive you, am I wrong?

Sultana: No! right!

Sultan: Then, for that reason I thought, and said my wife must be with her brother.

In this dialogue, the whole utterances made by the Sultan are deceiving for the reason that he is not saying what he believes to be true. He is saying the opposite of what he is going to do. After reading these lines, one would implicate that sultan is mentally in a good health aiming to send his wife to see her brother. Yet, the plot says that Sultan put Sultana's brother in jail. So, if we reread again we see that everything sultan is saying is not literary true, that is, Sultan is implicating something else. This implicature is produced by the flouting of the quality maxim. By saying "...my wife must be with her brother", Sultana and even the audience would think that Sultan is planning to release Fares, Sultan's brother, from prison; while the intention is the other way around because of the use of irony. The laughter here occurs, when the audience know that what they expect is different from what the scriptwriter plans. When the audience realize what is hidden, laughter finds its way out. Sultana from the other side is also flouting the quantitative maxim for answering Sultan's rhetoric question.

3.9. Analysis of Episode Nine

Context (1): Again, Sultan with the assembly are discussing the internal issues of the kingdom.

(02:41)

Burhan: I wanted to talk about what's happening in the castle.

Sultan: What's happening in the castle?

Nuri: What's happening? Everything is good. Everything is as you want it to be your Majesty! (Nuri turns to Bourhan, talking in a very low voice).

Nuri: what's the matter with you? You want to kill us or what?

The dialogue above is stating an expression that is mentioned three times and repeated twice. This expression is "What's happening". Whenever a repetition of an expression is spotted, the maxim that is flouted is that of quantity where the repeated expression is neither giving the required contribution, nor providing less or more information than required. The flouting by Sultan and Nuri is the same in terms of the maxim type, however, the reason behind the implicature created is different. Taking the Sultan first, this character flouts the maxim to show power, and to threaten the other because the events in episode (09) are picturing Sultan as a character who is suffering from anxiety and suspicion caused by the fear of losing the crown by the closest people to him. Moving now to the second flout, Nuri's non-observance of the maxim was for solidarity and backing up Sultan Achour just for saving his face and life. This character flouts more than the maxim of quantity. He flouts the maxim of manner too since he is whispering to Burhan trying to exclude and keep his utterance unheard by Sultan.

3.10. Analysis of Episode Ten

Context (1): On Eid Day, a religious celebration, all of Sultan's family and the assembly were gathered celebrating when suddenly King Roney broke into the castle for declaring war on the kingdom.

(16:08)

Razan's mother: Achour, this is the slaughterer?

Sultan: This is not sheep slaughterer, this is human's slaughterer if you want to try your neck.

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The kingdom at the time the dialogue is taking place is celebrating a religious feast where sheep are sacrificed. The time Roney is breaking into the familial gathering, Sultana's mother thought he was the slaughterer what pushes her to ask who the man is. Sultan sarcastically replies her utterance by flouting the maxim of quality for embarrassing the woman that he is not having a good relationship with. His utterance makes one implicate that he is being somehow offensive and impolite.

Context (2): Sultan and his minister Kindil are pretending looking for a proper date to announce the war date. On the other part, Roney, his assistane and General Fares are seriously seeking a date.

(23:08)

Fares: Your Majesty! When this war is going to be declared? I want this sword to...

Sultan: Fares, Fares! Don't rush things. Is there anyone who's eager to war more than us! Be patient till we set a date, you do the war and get a flap.

Sultan's utterance in the above dialogue is interrupting Fares while expressing himself. This stands for the power Sultan has over Fares. The repeated use of the expression "Your majesty" is another indicator of power though there are some instances where Sultan is treated like any other character and this is done on purpose to emphasize the reasons behind the maxims flouting. As regard to language, the expression "Is there anyone who's eager to war more than us!" and "get a flap" are ironic expressions. Sultan is never ready nor eager for wars because his kingdom is so weak and in debt that it cannot afford any involvement in wars. Sultan and the Minister are keen for peace, only. By the use of the mentioned ironic expressions, the script writer or Sultan is flouting the maxim of quality. Sultan wants Fares to know that they are not adversary to Roney that they do not have any chance to win the war. He is telling, then, something that is not real. No one is eager to war, except Fares.

3.11. Analysis of Episode Eleven

Context (1): The scene taking place at the eighth minute of this episode, Sultan Achour sitting on the throne talking to his son's teacher about his studies.

(08:11)

Sultan: What if we make a new tactic; we double the sessions for him so that he understands forcefully. What do you say?

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Teacher: Double the sessions, only for paying me double, because it is impossible for him to succeed. I tell you, your Majesty, you know, his dumbness is inherited, it can't be swept away.

Sultan in this utterance is trying to make himself look a good caring father who is taking responsibility not only of the kingdom but also of his own family. Thus, he is discussing Lokman's situation with his teacher suggesting to surround his son with studies that he finds no exile but studying. Sultan finishes his suggestion by asking the opinion of the teacher. However, the opinion he sought was supposed to be either approval or refusal of the suggested idea. What is noticeable in this dialogue compared to the previous ones is that this one is putting the teacher in a very rude position to the Sultan himself. The reason for such rudeness is that the episode is based on telling the truth. Despite this information, we see that implicatures are still generated, for instance, when the teacher says "his dumbness is inherited". He is insulting Sultan by building an implicature through the qualitative flouting by the use of sarcasm. Laughter, after absorbing the implicature, is created because one realizes that the teacher is insulting his king and the king himself understands the intention of the hearer because in the scene, after the utterance of heard by Sultan, he is astonished.

Context (2): As he is accustomed, before getting to bed, the servant washing the feet of Sultan in his bedroom, compliments him.

(16:55)

Servant: You move a lot!

Sultan: Listen! Wash and keep quiet!

Servant: I'm washing...Uuff, but your Majesty! your feet...

Sultan: I know, I know. They smell like jasmine and roses and... You told me more than Once.

Servant: More than that. As if I am bathing a dead cat.

The exclamatory expression above was replied by an utterance that is somehow irrelevant because Sultan is attempting to avoid being judged. Therefore, he is running away from the subject of commenting on his action and this action demonstrates the sensitivity of the content of the subject the servant tries to start discussing. Thus, the Relevance Maxim is the maxim to be flouted. Again, discussing the interruption and turn

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taking, the “...” are the evidence for unfinished ideas. Tautologically speaking, Sultan is redundant in the following expression: “I know”, “jasmine” and “roses”. Thus, he is flouting the maxim of quantity trying to prove that he is already acknowledged of the pleasant fact. And as a response to these tautological expressions, the servant is violating the expectations of both Sultan first, and the sitcom viewers second due to the use of metaphor “dead cat” which stands for the nasty smell caused by a rotten dead animal. The metaphors express what the speaker believes to be untrue that is here the speaker flouts the maxim of quality. This maxim, by the use of metaphors in this case, is flouted to generate an unsaid implicature for denying what the servant told his king before about the good smell of his feet, as well, for emphasizing the new idea the servant believes in.

3.12. Analysis of Episode Twelve

Context (1): King Dahmanus is a visitor of the Achorian kingdom in this episode, where Sultan and his servants including the Minister and Nuri are present discussing olive oil that is usually sent to Dahmanus as a gift as a payment of the debt.

(16:37)

*Nuri: Dahmanus, your Majesty! Don't think we're lying to you or get suspicious
or...Don't ever think that way.*

*Sultan: Nuri! Go make some tasty tea as we used to it so you make the gathering more
delightful.*

The maxim that is flouted in this part of dialogue is the Maxim of Relevance. Sultan is commanding Nuri to go and make tea in order to change the subject that Nuri brought in which Nuri is revealing reality to Dahmanus in an indirect way. Getting involved in the subject Nuri started launching bring trouble not to himself only, but to the whole kingdom. Therefore, Sultan indirectly kicked out Nuri from the reunion by the relevance flouting tool.

3.13. Analysis of Episode Thirteen

Context (1): Sultan is found in a sanitarium where a number of patients were planning to escape from.

(02:48)

Patient: And you have a castle, your Majesty?

Sultan: No, I have a cottage. Have you ever seen a Sultan with no castle!

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The above conversational exchange is taking a form of an answer-question. But, the answer is ironic. That is, Sultan is not observing the maxim of quality intentionally by saying what he does not actually believe to be correct in order to emphasize the idea that all Sultans live in castle and to how the ridicule in the question being asked.

Context (2): Sultan's accompanier, one of the patients that made it escaping from the sanitarium, is hosting Sultan in his house, bringing him lunch to eat while discussing issues with the mother and the sister.

(10:33)

Patient's Sister: And the taxes, how would you pay them?

Patient's Mother: He'd pay with his cheeks.

Patient: Look what he gave me as a gift...A golden ring.

Conversation between the three members of the family is cooperative, though there are some disrespect concerning the CP rules. The CP urges the speakers and the hearers to combine their efforts to make a successful exchange. This exchange is also possible by means of implicature. In this dialogue, the first implicature is generated after the utterance "He'd pay with his cheeks" where the mom knows that things are not to be paid by cheeks but by money. But, she produced that utterance to mean that her son has nothing except fat. That is, she is mocking her son in order to cheer him up to work harder, find solutions for paying the taxes, and above all, she intends to say that her son is actually hopeless that even cheering him up will not do the work. All of these intentions are caused by the flouting of the qualitative maxim. The son on the other hand seems not be pleased by the implicated. Here is the time when he finds a way to escape the sensitivity towards the subject that makes one feeling embarrassed and not comfortable. What the son, or more specifically, what the script writer does is flouting the maxim of relevance. i.e. diverting to a more comfortable side of the topic of not switching to a new topic. In this dialogue, the son is only jumping into a related issue after cutting the thread between his utterance and the previous one, that of his mom. By his flouting of the relevance maxim, the son is telling the audience including the characters that his debt and the taxes are going to be paid by that golden ring he has been given. The ring gifted by Sultan is the key for a new beginning.

3.14. Analysis of Episode Fifteen

Context (1): Sultan and his Minister are put in Dahmanus's jail, where the conversation between the two is taking place, after hitting the king himself.

(24:26)

Sultan: Kindil, why are you going and coming back like this with a long face? We're going to escape.

Minister: Escape... How are we going to escape? You know where we are?! We are at Dahmanus's, the Roman's. Have you ever heard of someone made it escaping from the Romans!

Sultan: Escaped. Didn't Spartacus escape with his comrades? the poor.

Minister: Spartacus. Shut up!

The dialogue's topic is quite tangible that one knows that Sultan and the Minister are imprisoned that they want to flee, or neatly, they wanted to get their freedom back. Sultan is very optimistic saying "we're going to escape" implicating something like "I am in a powerful position that my dad is going to save my life". The weird thing is the word "Dad" is in this illustration. Well, the illustration is linked to the plot of the episode and more specifically, it is linked to the context. Someone who knows what happened in the previous scenes before this one, he realizes that the one talking is not Sultan himself. Now let's move to the maxims issue. As a reply to what Sultan implicated, the Minister commented on him stating his comment with a tautological expression followed by a rhetoric question. More than that, the Minister does not stop at that level of expressing his mind, nonetheless, he adds additional expressions breaking the maxim of quantity finishing his utterance by using another rhetoric question that in point of fact, does not require an answer. All of the genuine use of words is done on purpose to generate the implicature of impossibility of breaking out from prison that easily as the sultan imagines. The additional information functions as an assertion to that idea of impossibility and failure. The Minister is intentionally telling his king to just give up the idea of escaping from prison because what he believes no power can defeat the Romans, preparing himself as well as the king for death. Yet, that is not what Sultan is implicating. In the following conversational turn, by saying "escaped" he is first answering a question that does not elicit a reply manifesting more illustrations by mentioning a great gladiator "Spartacus" and his comrades to implicate the power that sultan is believing in. By this additional unsaid meaning, Sultan is signaling a different meaning in the mind of both, his hearer,

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as well as the audience in front of the screen. Thus, the maxim of quantity is not respected. It is, again, flouted. In fact, if we look at how the utterance “Spartacus” is used in this context, we figure out a new hidden meaning that Sultan wants us with the involved character to understand. This unsaid utterance stands for the metaphor that is used to make a comparison in terms of power between the great gladiator and the Sultan. What we can say in this case is that the maxim of quality is also not observed. The “why” behind this maxim flouting is that Sultan describes himself, or more logically, his father’s equivalency of power that in reality is not. Perhaps this illustration is not respecting the maxim of manner that is flouted here, because we are intentionally mentioning the utterance “father” each time so that suspense is implicated. Here is an explanation of the reason of mentioning Sultan’s father that has not been mentioned until this part of analysis. In the episode, due to a supernatural power, Sultan Achour and his son Lokman exchange bodies. The motive that makes the Minister in the last line break the maxim of quantity over again, but this time the reason is sarcasm. Though irony and sarcasm are close enough, the utterance made by the minister is not ironic but sarcastic on account that irony is friendly used, while sarcasm breaks the PP maxim. The proof for Sultan being mocked by his Minister is that the Minister knows that inside of the Sultan’s body lies lokman’s spirit. This gives the Minister more power than Sultan who is in fact no more than an eleven years old boy who believes in what he hears. “Shut up” is a very strong utterance that shows power. The above dialogue flouts are also found in the followed scene:

Context (2): Sultan and the Minister are put in the public yard in front of all the Romanian population waiting execution announcement to be set by King Dahmanus.

(28:32)

Minister: You're about to die and all you think of is your stomach.

Sultan: I'm starving. I can't lie to you, telling you the truth. Don't even panic! What's the matter with you uncle Kindil? They're soon coming for the rescue.

Minister: Yeah, call your Spartacus to come and save us. What an idiot!

“Call your Spartacus” and “What an idiot”, these two utterances are having much in common with “Spartacus. Shut up!” in the preceding dialogue. Thus, the Minister Kindil is once again neither saving the face nor respecting the CP maxim of quality since he is sarcastically uttering his expression in order to mock and underestimate what has been

said. The minister is not observing the maxim of relevance either. Sultan is talking about hanger and rescue while the minister is bringing up the subject of Spartacus. By this flouting of the maxim, he is covering what is implicated by the flouting of the qualitative maxim. That is, the same reason is present, to ridicule.

3.15. Analysis of Episode Sixteen

Context (1): The kingdom's assembly, on their head Sultan, Minister and General Fares, is gathered discussing the people's situation in their kingdom.

(03:05)

Minister: Since when the kingdom's inhabitants have opinion? I'm aware of they do eat, sleep, drink, and don't work. Now they have an opinion! If there is an opinion to be made in this kingdom, is only our...yours your Majesty!

Fares: Don't forget, Majesty, that our military force is comprised of people of the kingdom.

It is said that the change of a discussed topic during interaction is not an absolute change. Based on this position, the analysis of the above short dialogue will build elucidation. Fares in this interaction is addressing Sultan rather than the Minister being somehow irrelevant to the Minister's utterance accusing citizens of neglecting their duties. Fares is defending the people. Therefore, he ignored the minister's utterance bring about the subject of the military and army to show for the king that it is the population that is the defense force. What Fares or the scriptwriter did here is flouting the maxim of relevance in order to assert and emphasize the importance of the people opposing what the minister thinks. In fact, the relationship between the two is not a good one; the possible reason that makes fares try to implicate what might go against the Minister's will.

Context (2): Few seconds before the dialogue below takes place, Sultana Abla breaks into the council defending the people's rights. After her leaving, Sultan and the assembly carrying on their discussion.

(04:16)

Abla: A dream! I'm leaving, but remember my talk well! If you carry on this way, it will be flared up, muddled and none of us will be kept away from harm.

Sultan: A kid, you know! (coughing) what did you tell me concerning the sheep? We did get what population and democracy is about; it's the monkey, the monkey

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that was laughing that an explanation is needed for.

There is not much to talk about Abla's utterance because all she is doing is defending her beloved people trying to convince her dad of her attention. After her departure, her dad, Sultan, uttered "a kid, you know". First of all, by his utterance, he is changing the subject that Abla was engaged with before leaving the council. If this action is to mean something, is to mean that Sultan is not taking her words into account by disparaging her talking. He is then flouting the maxim of relevance because there is no response to either her demand nor her utterance. Sultan is also bringing the old topic about the sheep and the monkeys that he saw in his dream after the flouting happens to give his dream a high standing compared to that topic of Abla.

Context (3): Sultan and his daughter are in the village disguised as ordinary people, getting off their horses.

(11:56)

Abla: Come on dad! And careful they steal your leather thing.

Sultan: What leather thing?

Abla: Look over there!

Sultan: There where?

Abla: This.

The conversation Sultan and his daughter are having is not grasped by the mind at the first glance. That is the point from having the CP. This conversational principle requires utterances to be unambiguously transferred if there is a clear way to do that. Sultan in this dialogue is puzzled. Not only him, but probably you as readers and the audience who watch the series. The ambiguity here is based on "leather thing". What thing is unknown. What is known is that the thing being referred to is made of leather which creates multiple interpretations set around "leather". Moreover, we, including the Sultan, do not know what is intended by "there" in the utterance "Look over there". The dialogue is puzzling the hearer because there is a flouting. Abla could have said watch out your wallet or money, but she wisely said leather thing to hide that her dad has money especially if we know that both of them were among the commoners. Abla, then, is excluding other people from knowing her intention except her father who was also included among those people.

3.16. Analysis of Episode Seventeen

Context (1): Citizens are all gathered at the door's castle claiming their rights.

(10:02)

Minister: What do you want? You either stop this rebellion or we apply new methods with you

Nuri: excuse me folk, I forgot fire on tea, it must be cold now.

Sultana: (Talking to the Minister) Kindil, God bless you! You want to ruin everything!

The indicated dialogue flouts two maxims. That of relevance is flouted in the first place. Beside it, the qualitative maxim is flouted too. To start with relevance maxim, Nuri's utterance is not fitting the Minister's utterance before him. Nuri is also flouting another maxim. He is not telling the truth, mixing up between "tea on fire" and "fire on tea". Here, Nuri is implicating something like he does not care if it is correctly transferred to his hearers or not. But, if we take the scriptwriter, the intention is crystal clear, he wants the audience to laugh. The motive that made the maxim of relevance non-observed is escaping and avoiding the subject that here is about rebellion and dispute that may cause him to troubles. The second maxim flouted is of quality. "God bless you" is opposing the next utterance accusing the Minister to look for more troubles. "God bless you" is not employed to really show gratitude, but rather to accuse and put burden on the one addressed.

Context (2): Abla and Burhan who disguised Sultan as a common citizen are in prison for rescuing the father and the king.

(20:54)

Abla: Shame on you dad! Dad listen, you have to get out from here. Things aren't going well.

Sultan: Yeah, but how am I going to get out from here? Do I bite the iron? Am I a snake? Am I a liquid? How am I going to get out?

(After showing Sultan the key)

Sultan: Burhan! Hahaha...I knew you'd come rescue me.

The context of situation of the current dialogue is prison. Sultan's utterance is stating that Sultan is imprisoned trying to know how to get out from prison. To show that the mission is impossible without a material tool, that is the key, the sultan is having no hope

for getting out from there. Therefore, he is describing himself with different animals and liquid that indicate his disability and fearlessness but indirectly through generating an implicature, so that he saves his face while mocking his daughter. This happens only when qualitative maxim is flouted. This flout occurs again after seeing the key in the hands of Burhan. Sultan before seeing the key was in *bleu*, feeling very desperate. That is, saying he knew they would come for the rescue is not based on reality. Sultan is trying to show his daughter and the Minister that he believes in them and trusts them a lot.

3.17. Analysis of Episode Eighteen

Context (1): In the Sultan's bedroom, Sultana is talking to the king about Abla, the imprisoned daughter.

(06:46)

Sultana: I'm not talking about that, I mean your daughter. Achour, how come you imprison your daughter!

Sultan: I imprison her and re-imprison her and re-imprison her. Aw! Don't you know what she is doing or what! A problem after a problem...This way better so she learns a lesson and understand that she is getting old.

Sultana: But, your daughter is your daughter.

Sultan: And I'm her father, her father.

Sultana: Then why you throw her in prison? Prison is not a solution.

Sultan: You're right. I've started getting things clearly. Enough, tomorrow I release her.

Sultana: No! What release! Don't. She will make a new problem.

Sultan: I don't get you, you know. You felt pity towards her being jailed, then you say don't release her. Explain, get me to the point. I don't imprison nor set her free. Tell me what do I do with her? I order her to keep coming in and out jail or what!

As before, the first thing noticed is the first thing discussed. What is eye-catching is the repetition of utterances by Sultan saying "I imprison her and re-imprison her and re-imprison her" and "I'm her father, her father." Sultan is not alone in such a doing. Sultana is also expressing herself tautologically by saying "your daughter is your daughter". The redundancy of words leads as mentioned before to qualitative maxim flouting. Consequently, the implicature is generated. The repetition in Sultana's utterance is to express family importance. However, Sultan's redundancy is to express power and

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jurisdictional voice. An answer to a question, should be neither less nor more informative as it requires and that rhetoric questions should require a feedback. Nevertheless, Sultan did answer the question, and furthermore, he lengthened the answer flouting the quantitative maxim for the same sake. Sultana is not being cooperative enough to the king. In respect of the maxims, Sultana's wording is obscure, confusing and confounding instead of being accessibly clear by Sultan and the audience. This confusion here after being resolved, laughter takes place. This mysteriousness is due to the lack of transparency of the wording which mean that the maxim of manner is violated. And this violation is done on purpose for which flouting must take place instead. The flouting is clear after Sultan utters "I don't get you". Thus, by flouting of manner in the above dialogue, Sultana wants Sultan to arrange a marriage of his daughter so that she gets rid of her and free herself from her dominance in the castle so that she is the only Sultana ruling.

Context (2): In the council, Sultan is discussing his daughter's marriage with the assembly.

(10:05)

Nuri: Sorry sir Kindil! We'd love to prepare for a wedding not a tournament. I've never heard something like that.

Minister: Nuri, his Majesty wants to unite between the tournament and the wedding. This way, h' d gains a son-in-law and a hero.

Sultan: Now, did you get how I'm thinking! Shake your heads people! Shake your heads. That's what I was thinking of. I don't know how you did anticipated it.

Directing the spotlight towards Sultan's wording, the king is metaphorically telling his Minister and servant Nouri to shake their heads. But, what he really means is not moving their heads left and right, or up and down. What he implicates by his choice of word his to think of what is good and pleasant for him in order to help him ruling the kingdom wisely. By being indirect in expressing this desire, the scriptwriter is flouting the maxim of quality making sultan look a genius by his careful plans in controlling situations, while the reality reflects something quite different. The idea of benefiting from the tournament and winning a man for his daughter is actually the Minister's.

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Context (3): Sultan's ex-wife, madly, breaks into Sultan's court accusing him for the wrong decision concerning their daughter's alliance.

(16:01)

Sultan: So, you refuse to get it. I did that thinking of what's good for my daughter, alright! Plus, my words are the final words. No one is able to make me change my mind.

Maria: Dictator!

Sultan: Am I a dictator?

Maria: Yes, that's what I said. And people know you are a dictator.

Sultan: listen to that talk! Listen! What does dictator mean?

Minister: It means, your Majesty, you do whatever you want, and only your decision is enacted.

Sultan: Aha! Thanks, Maria! Emm...I thought of dictator is an insult from you. That's true, I'm a dictator.

Tautologically speaking, the first line made by the Sultan commenting on Maria's utterance is a question made of a repeated utterance said before. This question is solely necessitating a short answer (yes or no) with no further illustration. Even so, Maria did answer by a stretching the "yes" providing additional information loading her utterance with emphasize. That's the reason behind the flout of the quantitative maxim. The last line is supposed to be funny because it is showing the king character as a silly person being proud of what it in fact fake. This belief was created in the king's heart due to the flouting that happened by the Minister in order to save his King's face defining "dictator" vaguely that the King got the intention that was matching with what the King wants to hear, so he is not put in an embarrassing situation. Accordingly, the definition of the utterance was right, but not proper. It was vague. Therefore, the maxim flouted is that of manner.

3.18. Analysis of Episode Nineteen

Context (1): Sultan, the victorious prince, and prince Wassim are having dinner.

(04:31)

Wassim: Your Majesty Achour, what should I tell you! Ohooh...! When I hold my sword, it's a catastrophe. Whoever I catch I slaughter. They all fear me. I don't understand why.

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Sultan: I know why, you're the monster.

Based on the Conversational Principle, the dialogue stated above is cooperatively indicating a success because of the understood utterances made by both parts. Let's keep what Wassim says apart because he is only wondering the reason makes people fear him. Taking Sultan's utterances into account, the King is making himself helpful filling the gap existing in Wassim's mind about what he does not get yet. "you are the monster" is not literally taken because Sultan is mocking Wassim. In the episode, the tournament demanded fight between strong princes to win the princess's hand. Wassim was the last coming prince introduced to the King as "Wassim the Monster", hearing the way he talks and his girly behavior, made the King show respect, at the same time, mock the prince implicating how weak and relying Wassim is; ergo, maxim of quality is flouted.

Context (2): Sultan Achour visits Maria's castle, and at the tenth minute, he is having dinner talking to her about their daughter.

(10:22)

Maria: Stop the tournament!

Sultan: Tuesday Maria, Tuesday! I can't. I've already given my word. I want to find a solution without breaking my promise.

Maria: Prince Wassim must win.

Sultan: That man, if you scream, he falls down ...There isn't ... no...

Maria: Achour ten! I know what to do.

Sultan: Look if there is still remaining lentil soup.

This part of analysis is interesting. Inasmuch as excerpts are vague, the more interesting the analysis will be and the more laughter would be burst out. What is eye-catching is "Tuesday". Someone who has just read this utterance would innocently think that Sultan is making a decision of stopping the tournament as his ex-wife asks, and the day for issuing the declaration is Tuesday. With the assistance of visibility. i.e. after watching the excerpt, one sees sultan saying the "Tuesday" moving his hands from up to down in the same way of saying "easy" or "calm down". So, we may take the chance to say that non-verbal language is also as important as the verbal one. It seems that it helps in getting the meaning more clearly. The ambiguity of the mentioned utterance is intentionally created to create laughter and also to flout the maxim of manner showing

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that the King is trying to show off that he knows English in front of his ex-wife; however, he just used the wrong wording in the wrong context making himself a joke for the audience. After his wife recommended to take care of the dilemma, that she seems to think that Sultan is not capable of taking care of his daughter's marriage problem, the King does not want her to interfere in his business, therefore, to tell that in polite way, he seems to change the topic by asking food. The change of the subject with a specific intention behind equals what is known as relevance maxim flouting.

3.19. Analysis of Episode Twenty

Context (1): Nuri, or King Foufou is talking to his kidnappers who are getting ready for a feast.

(20:54)

Nuri: This way! Fire it up more! My God! You don't know how to fire up or what?! It's a good day for barbecuing.

Tribe Leader: My King Fou-fou! Are you ready?

Nuri: I am ready, but I love the meat half cooked.

Nouri is a character who is responsible for the internal issues in castle. Being the sultan's main servant makes him know a lot about cooking and doing the serving stuff the reason he is teasing other men setting the fire. What is tricky and somehow ambiguous is the utterance made by the tribe leader asking Nuri if he is ready. Undoubtedly, before watching the scene, one might think that the man is inviting Nuri to a barbecue party. Yet, after watching the excerpt, one realizes that this part is funny, breaking the expectations because the man is actually asking Nuri if he is ready to be the barbecue instead of eating it. This ambiguity is caused by the flouting of manner maxim. What is supposed to be funnier is that Nuri is making a condition of how his meat should be grilled without even realizing it because he is not getting this implicature until after in the following scene.

Context (2): Sultan, to save Nuri, he is bargaining the tribe leader by exchanging stuff he brought from before in episode fourteen.

(25 :34)

Nuri: Save me, save me my King!

Sultan: Your flesh is hard, don't worry, you're going to burn gradually, and leave us

Negotiate, please!

As it seems, Nuri is in trouble asking for help that Sultan is negotiating his position. But, the shouting for help were answered by a hyperbolic utterance “Your flesh is hard”. Hyperbole, metaphor and exaggeration in expressions as whole flout the maxim of quality because the King is implicating something that is not real. Nuri’s flesh is just like anyone’s fresh.

4. Findings and Discussion

This section is providing an answer to the paper’s main objective. After doing the analysis of twenty episodes of the sitcom “Sultan Achour El-Acher”, excluding the fourteenth episode, the finding shows that all of the four maxims (quantity, quality, relevance, and manner) are flouted by the characters for various reasons that are listed in the table below for further illustration. The cornerstone on which this paper is conducted is answering which maxim is most flouted in the mentioned series. Based on this objective, the findings (shown as the table below point out) that the flouting of the four maxims occurs 83 times in the selected excerpted put under the scope. Each episode differs from the other episodes in the number of the flouts that are related to humor creation. In episode one, as far as humor is concerned, 18 flouts were spotted which made it ranked as the first episode regarding the number of flouts compared to the remaining episodes. We suppose the reason is the attempt to drag the intention of the viewers as being the first interaction between them and the series. Herein, we suspect the implicature of the script-writer who is trying to attract the viewers by the use of humor in the first episode specifically. The dominant flout (as the chart shows) is the qualitative maxim (39%) that occurs mostly in all episodes. Most of this maxim flouting happens as a result of irony use as well as sarcasm. In the second rank, after the qualitative, the quantitative maxim is flouted 26 times (32%) due to, as it was shown in the analysis, the providing too much or less information, answering rhetorical questions, the repetition of expressions (Tautological utterances) and exaggeration that sometimes is displayed as metaphorical expressions and hyperbole. Maxim of relevance, as the findings show, is flouted 13 times (15%). A low percentage compared to the first two mentioned flouts. Namely, flouting the maxim makes the character providing an irrelevant information as required.

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The findings exhibit the maxim is broken by the intention of problem's avoidance. Moving to the last maxim, the manner maxim is flouted only 12 times only with the percentage of (14%). The percentage of the two last maxims (that of relevance and manner) are close. Maxim of manner is the least flouted in these studies excerpts, perhaps because of the dialogue structure of the sitcom. In other words, the script-writer takes into consideration (as it was mentioned in Chapter Two)

religious, cultural, and age differences. Therefore, we claim that the script-writer wants all social categories to get involved watching his work, deviating to flouting the remaining maxims. The limited amount of flouting the manner maxim is done through the use of ambiguous utterances, vagueness, metaphors, and hiding information from other characters (See the table below).

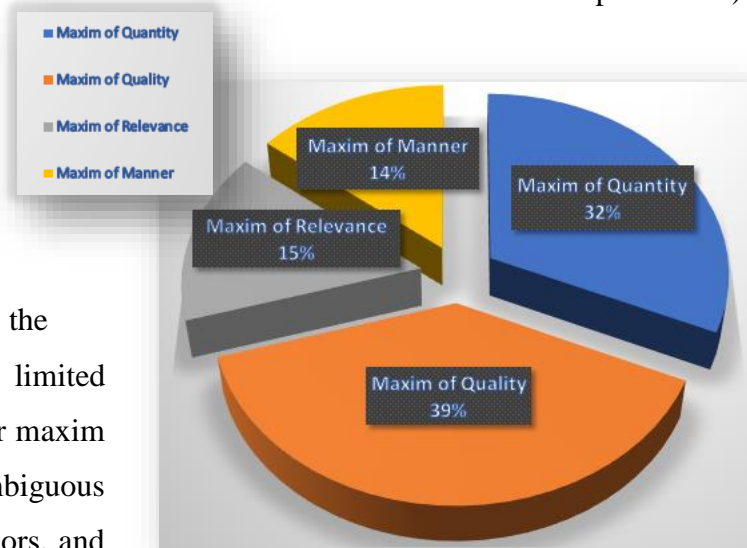


Figure-1 Percentage of Maxims Flouted in Sitcom 'Achour El-Acher.'

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Epi	Time	Quantity Maxim	Quality Maxim	Relevance Maxim	Manner Maxim	Number of Flouts	Reasons for Flout	
01	04:38	V	V			18	Lying to get oneself out of troubles Proving innocence Use of irony for teasing Use of Metaphors Saving the face Humiliating by showing superiority Exaggeration Building hearer's confidence	
	04:47		V V					
	06:38	V			V			
	07:34	V	V					
	09:36	V V	V		V			
02	17:22		V			02	Irony Metaphors	
	23:25		V					
03	18:10	V V				05	Emphasizing a belief to convince the hearer Praising oneself Irony Hyperbole	
	28:09		V		V			
	29:15		V					
04	14:49	V	V		V	07	Lying to get oneself out of trouble Jealousy Mocking Tautology	
	16:40		V	V				
	25:36	V			V			
05	5:20	V	V	V	V	07	Silence to avoid embarrassment Teasing Saving the face	
	11:45		V	V V				
06	06:16		V			03	Irony Threatening face avoidance Encouraging and building hearer's faith Repetition (Tautology) Speaker proving his belief	
	16:23		V					
	24:36	V						
07	03:25	V	V			02	Irony Teasing Answering a rhetorical question	
	18:36	V	V					
09	2:41	V V			V	03	Tautology To show superiority Threatening someone's face Solidarity and backing up someone's belief Excluding a third party Sarcastic for embarrassing irony	
	16:08		V					
10	23:08		V			02	Sarcastic for embarrassing irony	
			V					
Total Flouts			26	32	13	12		
Totality			83					

Table 1 A Table that Shows Maxim Flouts in Sitcom 'Achour El-Acher' and Their Reasons.

5. Conclusion

The paper has investigated the relationship between Gricean Principle and humor in the sitcom 'Achour El-Acher'. Twenty episodes were analyzed in terms of maxim flouting. The analysis is based on both quantitative and qualitative methods where the data was described in terms of numbers and illustrations. The analysis is answering the objective of this work by revealing that the Qualitative Maxim is the most frequently flouted ranking before the Maxim of Quantity, then Relevance and Manner for various reasons like word play and personal intentions.

General Conclusion

People when communicating with each other, they seek more than exchanging information. They attempt to leave a good impression on the others minds; therefore, many of them start building their interactions embellishing this built communication with humor. Some people compel to humor for expressing their minds in an indirect way regarding it as an arm for self-defense. Humor is believed to be socially a new interest of study. However, its issue is older than pragmatics itself. Pragmatics essentially deals with the notion of context and meaning. An utterance meaning is grasped after looking at what is beyond its conception. Generally, people, without saying much, they do understand one another. This understanding is based on the notion of implicature introduced by Grice. In fact, cooperating ideas and emotions is not an easy task. Interaction between individuals need to be based on cooperation, respect and enjoyment.

People now, instead of reading funny writings, they prefer seeing these writings performed vividly in the boxes provided at homes. Humor is everywhere. Television and other technological inventions are being ranked by people as the main source of entertainment in this era. Despite the importance of humor in our lives, humor is still not fully figured out. Scholars have not reached a precise definition yet. Therefore, one of the definitions of humor being provided is that humor is a result of Grice's Cooperative Principle violations. In other words, the breaking of the cooperation along with the well, or the misuse of the rhetoric language make situations enjoyable based on implicature, surprise and incongruous resolution bring about laughter.

In monitoring this paper, the work has been divided into three parts. The first chapter has presented an overview of what humor is, and how it got all to the way to be involved in pragmatics. The section has provided a definition and the significance of pragmatics, context, and the types of implicature with regard to what inference is. This first part of the work has also dealt with the basic theory that this paper is built upon, the Cooperative Principle and its four maxims. For further understanding, and as a support to the Conversational Principle, Politeness Principle has also been tackled dealing with both of its types. The second part of this work, entitled "Grice, Humor, and Language" has dealt with the notion of humor pragmatically by relating the psychological incongruity mentioned in the definition of chapter one, with the language confusion resulted from the non-observance of the cooperative maxims set by Grice. This chapter has tackled the non-

observance of the maxims and their disobedience among which flouting occurs. Following the outline, the research has dealt with linguistic incongruity by giving a common ground between incongruity mentioned in chapter one with the new incongruity that is basic to the creativity of language usage that is set around words play. The mentioned section has provided a brief definition of what sitcom is, its structure, and characters, moving to its closure by showing relative information about the sitcom put under the scope of study, and by providing some of its language features. In the section of sitcoms, a great importance has been shown due to the strong relation between the language of the comic series and the violation of the Cooperative Principle in generating humor which all of the three utterances (Cooperative Principle, language, and humor) are basic in this work. Unlike the two theoretical parts, the final section of the research is practical. The section has provided a brief introduction presenting the work of the practical section of the paper stating the methodology taken in collecting the data. After that, in this section of the paper, the analysis of twenty episodes has been exposed including, for further illustrations, the context of each dialogue. After doing the analysis examining the findings, a sub-section is provided for discussing the results that are concluded in the last point of the chapter. When discussing verbal humor, it is impossible to ignore the language play. Verbal humor embraces the wise creative use of the language in terms of hiding the speaker's intention by means of figurative language use such as metaphors, or literary devices such as irony and sarcasm. Culture, experience, and language are all factors that lead to funny moments creation.

In sum, humor in the comic TV show series "Achour El-Acher" is basically built on the pillar of what is implicated. i.e. what is left unstated. To put it differently, the violation or the flouting of the Gricean Maxims by the characters in the sitcom do not bring permanent confusion, nor bring misunderstanding, but by turning the coin to the other side, this Conversational Principle disrespecting raises what is mostly welcomed by everybody; humor. Therefore, flouting is more encouraged. It can be said that this research has fulfilled the objective though its questions are so deep for this limited research to give a precise answer to. However, prospectively, we can conclude that the research has reached an answer to the three questions being based upon. The first question of this research is answered by concluding that all of the four maxims (quantity, quality, relevance, and manner) are flouted by the characters in different scenes of each episode. The analysis done after collecting data from twenty episodes excluding one episode (the

fourteenth episode) has shown that the four Gricean Maxims are having a hand in creating enjoyment and amusement in the comedy. However, the dominance as far as flouting is concerned, is taken by the maxim of quality with a percentage of (39%), indication that the least maxim flouted is that of manner with only (14%). Additionally, this research has come to answer the second question of the study about the reason the characters do flout. The reason for flouting is different from one character to another and it is basic to the situational intention. For the understanding of the reason why the conversational rules are being broken, the audience shall put themselves in the shoes of the characters. After discussing the findings of the analysis, the research came out with the conclusion that the maxim most flouted in the comic series “Sultan Achour El-Acher” is the maxim of quality. This research, though it is based on how humor is created, its making was not funny at all because “as soon as you try to explain humor, it’s no longer funny.” (Goebel, 2011, 01). Humor smoothen communication and the relation built by the others. It has always been an open question, that the results of this done research is no more than one drop in the ocean of what humor is and how it is socially created.

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