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for
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**Al-jud competition
poised modernism**

Thierd Year, Thierd Volume, Second Edition
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In the Name of Allah,
Most Gracious, Most Merciful
Allah will
Raise up to suitable ranks
And degrees, those of you
Who believe and who have
Been granted knowledge
And Allah is well acquainted
With all ye do*.

(* Abodullah Yussif Ali, The Holy Quran, Text Translation and Comment, (Kuwait : That El-Salasil, 1989) 1509, Iyat 11, Sura, Mujadila, or The Woman Who Pleads.

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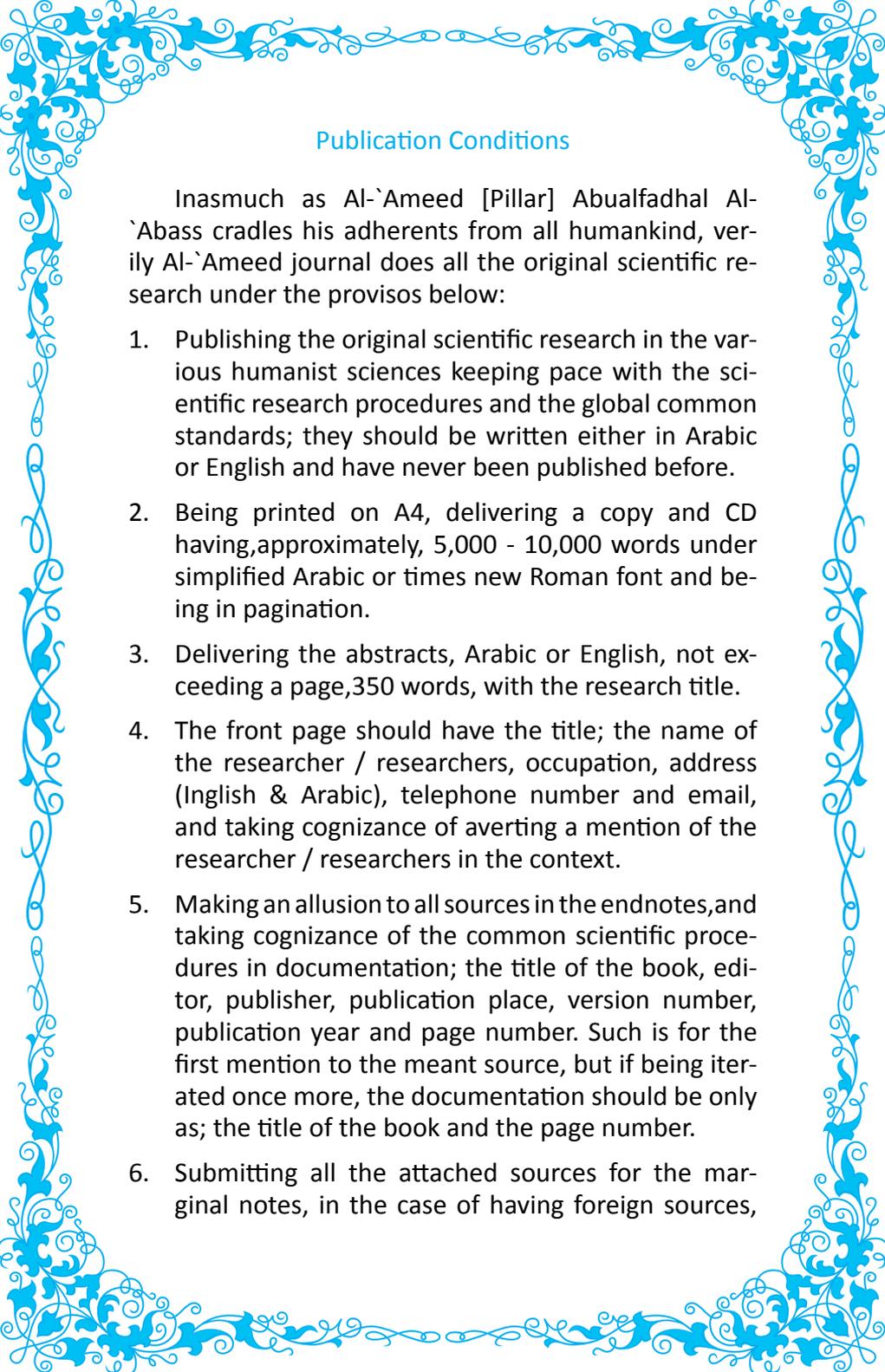
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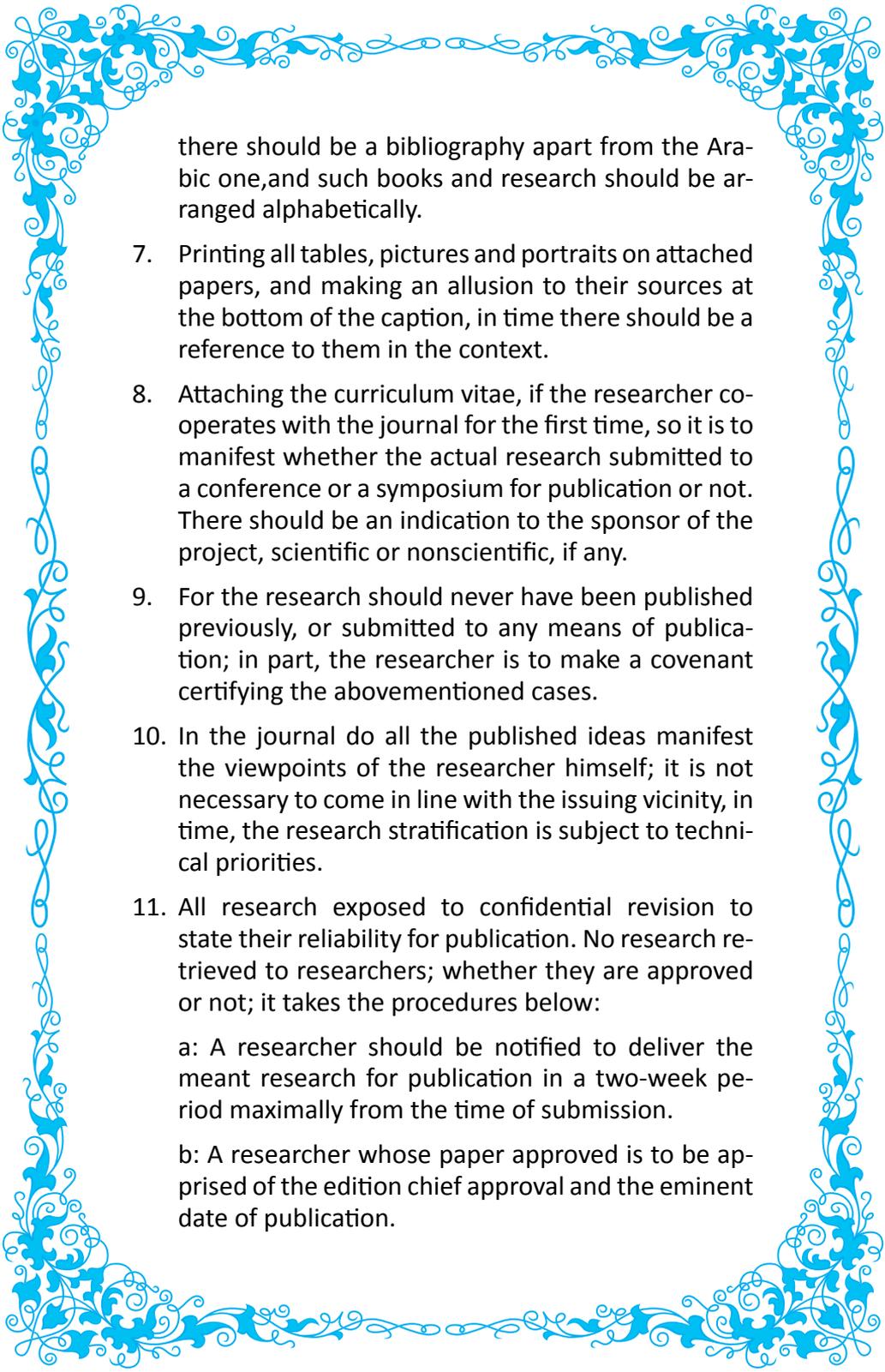
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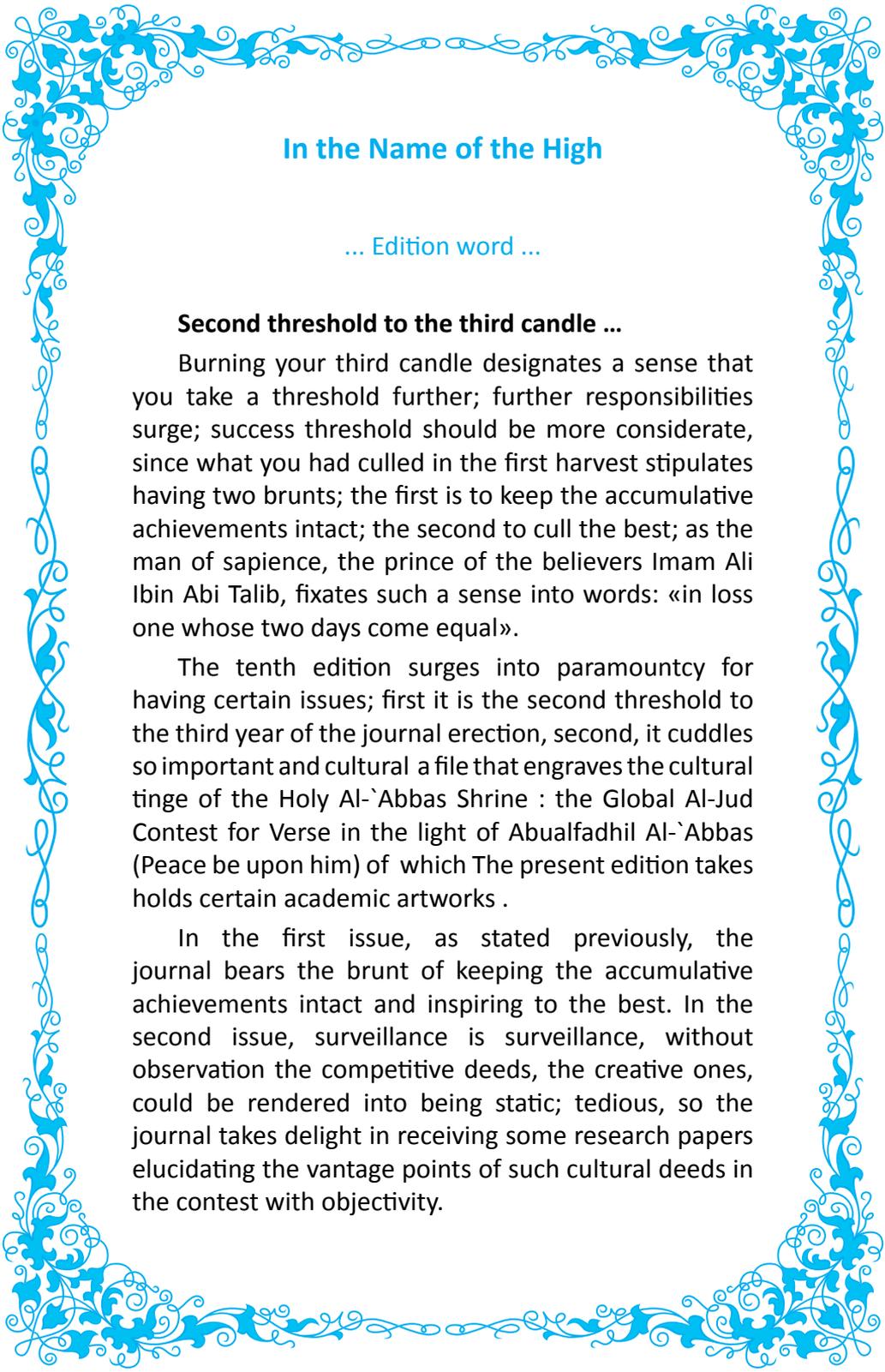
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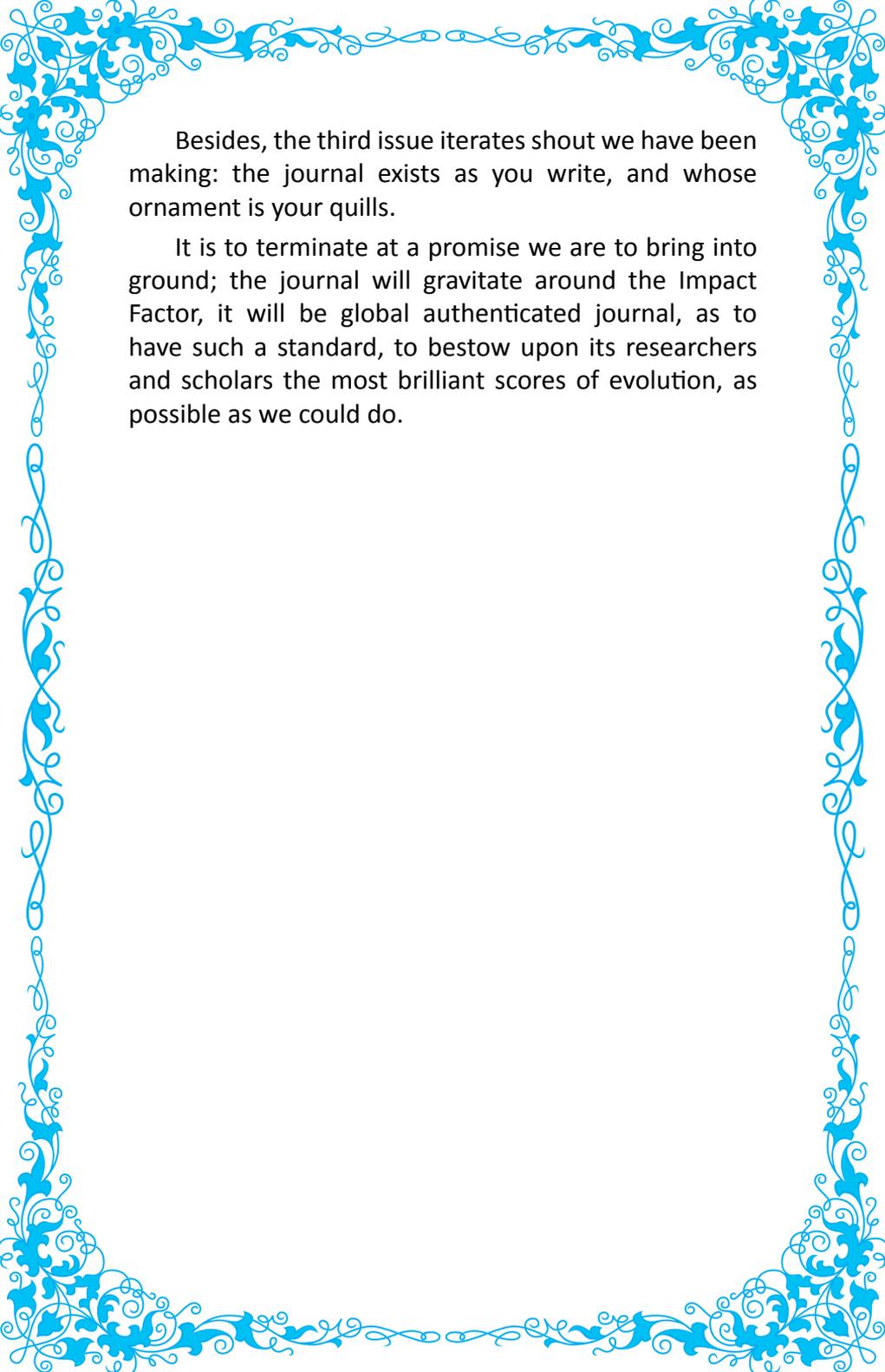
... Edition word ...

Second threshold to the third candle ...

Burning your third candle designates a sense that you take a threshold further; further responsibilities surge; success threshold should be more considerate, since what you had culled in the first harvest stipulates having two brunts; the first is to keep the accumulative achievements intact; the second to cull the best; as the man of sapience, the prince of the believers Imam Ali Ibin Abi Talib, fixates such a sense into words: «in loss one whose two days come equal».

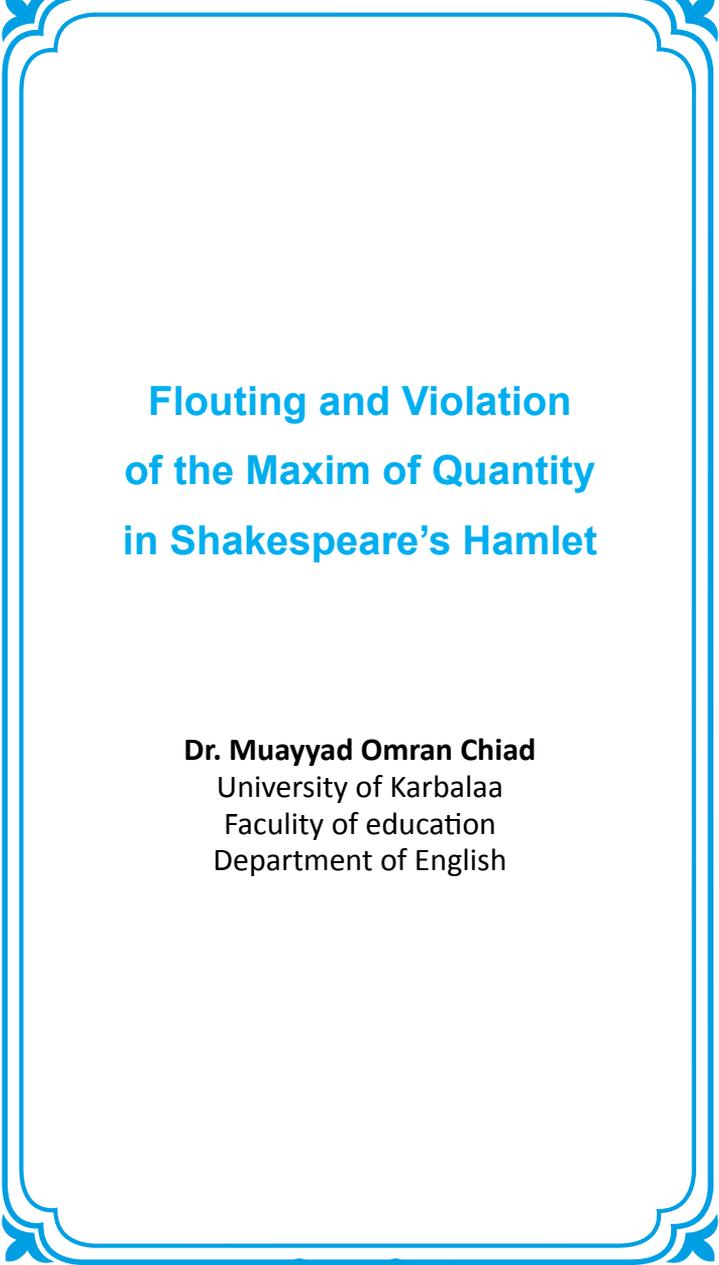
The tenth edition surges into paramouncy for having certain issues; first it is the second threshold to the third year of the journal erection, second, it cuddles so important and cultural a file that engraves the cultural tinge of the Holy Al-`Abbas Shrine : the Global Al-Jud Contest for Verse in the light of Abualfadhil Al-`Abbas (Peace be upon him) of which The present edition takes holds certain academic artworks .

In the first issue, as stated previously, the journal bears the brunt of keeping the accumulative achievements intact and inspiring to the best. In the second issue, surveillance is surveillance, without observation the competitive deeds, the creative ones, could be rendered into being static; tedious, so the journal takes delight in receiving some research papers elucidating the vantage points of such cultural deeds in the contest with objectivity.



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It is to terminate at a promise we are to bring into ground; the journal will gravitate around the Impact Factor, it will be global authenticated journal, as to have such a standard, to bestow upon its researchers and scholars the most brilliant scores of evolution, as possible as we could do.



**Flouting and Violation
of the Maxim of Quantity
in Shakespeare's Hamlet**

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Abstract

This study focuses on analysing the extent to which the maxim of quantity is either violated or flouted by the main characters in the play "Hamlet" by Shakespeare. The reason for selecting this play is that it has a tragedy genre and it is famous among the most tragedies. In addition , the play tackles many themes which are timeliness and they transcend time and space in themselves and still present in the modern world such as familial relationships, beingness of ghosts, political conflicts , struggles with a mother, step-father, and beloved, surveillance and what happens after death . If this is the case, then the play is old, yet modern therefore it is a kind of super-literature. It is expected that characters favorably and expectedly either violate or flout the conversational maxims through the talkative trait in which people frequently disobey these maxims in order to achieve certain purposes. Therefore, it is noteworthy to take a close look at conversational exchanges in such a play. The findings of this study indicate that in many occasions the characters violated the maxim of quantity. Based on the findings of the study, it can be concluded that, people frequently violate this maxim in order to accomplish certain goals although cooperative principles describe the optimal practices in interaction in order to promote the process of conversation to be smoother for the interactants. In most of the instances, Polonius was talkative, redundant, and occasionally uninformative, and sometimes goes to the other extreme when too little information was given and these factors were in line with his genuine character in the play.

ملخص البحث

تركز هذه الدراسة على تحليل مدى تجاهل وانتهاك الشخصيات الرئيسية في مسرحية هاملت لشكسبير لمبدأ الكمية اللغوي. ويعود السبب في اختيار هذه المسرحية أنها مأساة ادبية تشتهر من بين أكثر المآسي في الأدب العالمي. بالإضافة إلى ذلك، تناول المسرحية العديد من المواضيع التي هي صالحة لكل زمان بحيث تتجاوز الزمان والمكان في حد ذاتها حيث لا تزال موجودة في العالم الحديث مثل العلاقات الأسرية، ووجود الأشباح، والصراعات السياسية والصراعات مع الأم وزوج الأم والحبيبة، وماذا يحدث بعد الموت. وإذا كان هذا هو الحال، تكون المسرحية قديمة وحديثة بنفس الوقت، ولذلك هي نوع من أدب العظماء. ومن المتوقع أن الشخصيات في المسرحية تنتهك ثوابت التخاطب بشكل إيجابي من خلال كثرة الكلام فالشخصيات كثيرا ما تخالف هذا المبدأ لتحقيق أغراض معينة. ولذلك من الجدير بالذكر أن نلقي نظرة فاحصة على التبادلات الحوارية في المسرحية. ونتائج هذه الدراسة تشير إلى أن الشخصيات في مناسبات كثيرة انتهكت مبدأ الكمية. واستنادا إلى النتائج التي توصلت إليها الدراسة، يمكن أن نخلص إلى أن الناس في كثير من الأحيان يخالفون هذه الثوابت من أجل تحقيق أغراض معينة على الرغم من تعارض ذلك لمبدأ التعاون الحوارية والذي يصف الممارسات الفضلى في مجال الاتصال من أجل تسهيل عملية المحادثة لتكون أكثر سلاسة للمستمع والمتكلم على حد سواء، فقد انتهك بولونيوسفي معظم حالات هذا المبدأ بكثير من الكلام الزائدة عن الحاجة، وأحيانا لا يزود باي معلومة، ويذهب أحيانا إلى النقيض الآخر عندما يعطي معلومات قليلة جدا، وهذه العوامل تتماشى مع شخصيته الحقيقية في المسرحية.

INTRODUCTION

When a speaker and a hearer converse with each other, they have an implicit agreement to provide the needed information towards the achievement of mutual goals (Crowley & Mitchell, 1994, p.140, in Tupan, and Natalia,2008 :63). This agreement is called Cooperative Principle. Cooperative Principle is very necessary for a communication to be successful. Communication is made possible and smooth when people cooperate with each other in their daily interaction by observing these principles. Grice (1975) was the first to talk about cooperation in relation to linguistic communication. According to Grice (ibid:46),the Cooperative Principle is “a rough general principle which participants in a speech exchange will be expected to observe” and the principle states that “Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk-exchange in which you are engaged.” Grice called these rules as conversational maxims and mentioned them as follows :

1. the maxim of quantity (say as much and no more than is required)
2. the maxim of quality (do not say things you believe are false or for which you lack adequate evidence)
3. the maxim of relation (be relevant) and
4. the maxim of manner (be clear, unambiguous, orderly, and so on)

However, interactants may not follow these maxims ,therefore the hearer understands that the speaker implies something other than the surface or literal meanings. Grice (cited in Cutting, 2002: 40) points out to this situation as violation which occurs when the speaker does not fulfill or obey the maxims in order to achieve a certain goal. “A speaker can be said to violate a maxim when they know that the hearer will not know the truth and will only understand the surface meaning of the words” Tupan, and Natalia,2008:65). If this

occurs, it might be significant and related to the speaker's general intention.

Therefore, the present study aims at investigating the violation of quantity maxim by the characters in the play Hamlet and tries to find out the purpose behind such violation.

The study hypothesizes that the characters in the play violate the quantity maxim by using some strategies such as redundancy, circumlocution, and talkativeness . Characters might give much informative to readers as a part of the their intentions . One intention behind such violations might be mainly to eliminate the chance of addressees to respond.

The method used in this study is a descriptive qualitative one in which the data are collected from the major characters' utterances. Based on Conversational Maxims suggested by Grice (1975), the utterances are then analysed by identifying examples of violations of quantity maxim and next finding the reasons behind such violation. The criteria of violation of quantity maxim are:

- going circumlocution or not to the point
- being uninformative
- talking too short
- talking too much
- repeating certain words

Any utterance in a piece of drama as in any ordinary communication is said for a certain function. Studying the context whether it is an immediate context or a larger context of the whole play can offer an explanation to the intentions which stand behind the composing of these utterances . It seems interesting to study Shakespeare's Hamlet using a pragmatic approach , that is studying the conversational exchanges used by the characters in the play .Therefore, to study the violation of quantity maxim and the speakers' intention and their implied meaning is significant.

1. QANTITY CONVERSATIONAL MAXIM

Grice's maxims of quality, quantity, relation, can be expressed in synopsis as : be brief, be true, be relevant, and be clear (Grundy, 2000: 74–75). Quantity maxims , according to Grice (1975: 45), states that:

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

Brown and Yule (1983: 32) give a further description in that the maxim of quantity means that speakers should be as informative as is required, neither too little information nor too much. Some speakers like to point to the fact that they know how much information the hearer requires or can be bothered with. People who give too little information risk that their hearer not to be able to identify what they are talking about because they are not explicit enough. On the other hand, those who give more information than the hearer needs risk boring them. The effect of this obeying this maxim is to present the statement as the strongest, or most informative one that can be made in the situation (cf. Tupan and Natalia, 2008:64).

Consider the following example :

A : Hi,what are you doing ?

B. I am reading an English novel .

In this case, A seeks some information and therefore makes an inquiry about the kind of activity that B is doing at the time. B, on the other hand, gives as much information as A needs, but no more than that. Accordingly, B has an assumption and some sense of what A needs to know. A would assume that B is not hiding information and is not saying more than necessary. B's remark makes A understand that B is reading an English novel.

However, a speaker may disobey this maxim in a point in the conversation for certain reasons as in the following cases.

1. Violation of the maxim, according to Grice (1975 cited in Khosravizadeh and Sadehvandi,2011:122), takes place when speak-

ers intentionally refrain to apply certain maxims in their conversation to cause misunderstanding or mislead their participants' or to achieve some other purposes.

The simplest cases of violation is in puzzles, riddles, crosswords detective stories and thrillers. Evidently the major goal here is not to inform but to entertain readers, making them work out the answer. Another example of violation can be found in coded texts, passwords or ciphers; the addresser is totally uninformative and really means to hide information, being motivated by various extra linguistic reasons (Karpenko ,1993:6)

An example taken from Cutting (2002:40) makes this clear.

[The setting: A (a guest) wants to be nicer and friendlier, he smiles to B (a receptionist) and says hello politely. A dog comes and stands beside him. Then A asks B:]

A: Does your dog bite?

B: No

A: (bends down to stroke it and gets bitten) Ow! You said your dog does not bite!

B: That is not my dog.

B actually knows that A is talking about the dog which is beside B and

not B's dog at home, yet B intentionally does not give A enough information, for reasons best known to A him/herself (cf. Tapan, and Natalia, *ibid*:65).

2. Unlike the violation of maxims, which takes place to cause misunderstanding on the part of the listener, the flouting of maxims takes place when individuals deliberately cease to apply the maxims to persuade their listeners to infer the hidden meaning behind the utterances; that is, the speakers employ implicature (S. C. Levinson, 1983 cited in Khosravizadeh and Sadehvandi , 2011:123). Flouting is a particularly salient way of getting an addressee to draw inferences and hence recover an implicature from implicit meaning (Grundy, 2000:78). It is expected that the interlocutor is able to uncover the hidden meaning behind the utterances. (*ibid* :123)

The quantity maxim can be flouted in two ways :

1. when too much information on the subject is given by the speaker to form part of his/her intention, and therefore , it entails a message in itself. In addition a writer seems too informative due to style or genre itself (cf. an epic novel and a limerick, for example). Accordingly, this strategy can not count as a violation of the maxim. Rather ,it is rather a suspension or flouting, accompanied by the suspension of the brevity maxim. Consider the example below taken from (Nailufah,2008: 27-28).

Kiky bought a bar of chocolate, she bit it once and put it on the table because she wanted to go to bathroom. After she came from the bathroom, she could not find her chocolate. The she asked her mother

Kiky : “Mom, where’s my chocolate?”

Mother: “Your sister just passed here, you know that she loves chocolate, and she won’t let any chocolate is left.”

In this example , the mother flouts the quantity maxim by giving detailed information than required to her daughter about the person who ate the chocolates , and therefore she puts Kity in a position to infer that it was her sister who took it .

2. when too little information is given by the speaker .We often say less than we need, perhaps to be rude, or blunt, or forthright (Nailufah,ibid 27) .Furthermore, individuals may flout the maxim of quantity to be humorous (ibid).An example is given by (Khosravizadeh1 and Sadehvandi ,201:123-124)

Majid and Ali are talking on the phone:

- Ali: Where are you, Majid?
- Majid: I’m in my clothes.

Although Majid says the truth ,yet he flouts the maxim of quantity because insufficient information is given for Ali to convey a sense of humor although it is not what Ali really wants to.

Findings and Analysis

In this section, the researcher analyses examples the more specific aspect of flouting and violation of the quantity maxims in of Hamlet drama . It presents the implied meaning in the drama and also discusses the goal which stands behind such violation and flouting of this maxim. Below are some examples:

Example 1: In the exchange below, Act II, SCENE II “A room in the castle”, Hamlet commences this scene putting on a skull mask. Polonius has a conversation with Hamlet. The scene presents one theme in the play ‘appearance against reality’. Hamlet, in his response “Words, words, words” (II.ii.190-1), to Polonius’ question what he is reading , provides an evidently unsuitable response as an intentional way to evade Polonius’ questions, his curious converser, or as a way of pretending insanity to achieve his purposes at a later stage in the development of the play. In this situation, of course, Hamlet provides too little information to his converser, and therefore intentionally violates some cooperative principles (Paul Grice’s quantity Maxim); he is flouting it.

POLONIUS

What do you read, my lord?

HAMLET

Words, words, words.

Example 2: Within the same exchange, Polonius questions Hamlet on his state of affair matter. Hamlet is reading a passage about old men to Polonius. The passage reads that the faces of the old men are wrinkled and have a “plentiful lack of wit. ” Hamlet is making use of the passage to insult Polonius on one side and to show his insanity on the other. He is fundamentally calling Polonius unknowledgeable to his face. Polonius thinks Hamlet has lost his mind “though this be madness, yet there method in’t” (line 205-206). Hamlet seems uncooperative in his remark when he goes to the other extreme through providing too much information to his interlocutor. The prince flouts the Gricean maxim of quantity, beside other maxims. Hamlet makes non-cooperative conversational choices and engage in face-threatening acts as a way of adding insult or injury to Polonius. His keep-on nature leads to incongruity

with Polonius's utterances. This intentional flouting results in implicatures.

POLONIUS

I mean, the matter that you read, my lord.

HAMLET

Slanders, sir: for the satirical rogue says here that old men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum and that they have a plentiful lack of wit, together with most weak hams: all which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down, for yourself, sir, should be old as I am, if like a crab you could go backward.

Example 3: Another example, in ACT III, SCENE I, takes place in the castle. Ophelia intends to return Hamlet's gifts and dispense with her love to him. Hamlet, in his response to Ophelia, denies that he has given any love gifts to her as I never gave you aught (line 105). Hamlet clearly flouts the maxim of quantity for being insufficiently information. He also questions the soundness of the Ophelia's statement "I have remembrances of yours" (line 101). The word "aught" in this context may have some implicatures. First, Hamlet readily refuses that he cared for the gifts which have no love feelings attached to them, and he cared for such gifts if they are intended to a girl who is pure, honest and without deception, which means that Hamlet considers Ophelia has changed negatively towards him due to some forces like her father's orders. Secondly, the utterance may imply that Hamlet asks Ophelia indirectly to keep these love tokens with her which indicates that he still has love for her (See Khan and Bughio, 2012:29-30).

OPHELIA

*My lord, I have remembrances of yours,
That I have longed long to re-deliver;
I pray you, now receive them.*

HAMLET

No, not I;

I never gave you aught.

Example 4: In the same scene, Hamlet believes that Ophelia has been changed and contaminated by Claudius, and that she does whatever Claudius wants willingly. In this scene, Hamlet first says that he loves Ophelia, yet in his very next line he contradicts himself by denying it. His intention might be that because “virtue” can do nothing to “inoculate” human beings from committing sins, and his “love” to her is not real. Because humanity is so “sullied” by sins, and love itself is an illusion. (Abrams: 2013) So in the subsequent conversation with her, Hamlet tells that he does not love her at all (lines 127-128). She replies that I was the more deceived (line 129). Through this shy reply, her profound pain can be seen clearly. Ophelia clearly does not observe the maxim of quantity but he flouts it for being not sufficiently explanatory. Ophelia makes use of hints to refer to all those past unkind moments in which she has already experienced deceptive attitudes from him. Yet, she does not give any details which are known to both of them (cf . ibid ,29).

HAMLET

*You should not have believed me; for virtue cannot
so inoculate our old stock but we shall relish of
it: I loved you not.*

OPHELIA

I was the more deceived.

Example 5: A conversation is goal oriented . In the following exchange, Hamlet says something indirectly to achieve his goal on both levels between him and Claudius as characters and between him and the audience. For Claudius , Hamlet is uncooperative in his reply “Not so, my lord; I am too much i’ the sun” which flouts the maxim of quantity beside the other two maxims of quality and relevance. Hamlet does not give sufficient information as required which left the utterance carry the implied meaning, as put by Nogaard et al. (2010:44), that Claudius has unlawfully taken the control of the government and fatherhood as referred to by the word “sun”.

KING CLAUDIUS

How is it that the clouds still hang on you?

HAMLET

Not so, my lord; I am too much i' the sun.

Example 6: In Act II. Scene I. A Room in Polonius' House, after Polonius has given some detailed advice to his son Laertes in Paris, he instructs his servants Reynaldo to follow Laertes to Paris and "Give him this money and these notes,". Polonius asks his servants to "make inquiry" on his actions. Polonius claims that he knows his son "drinking, fencing, swearing," and "quarrelling," behavior. (See Hamlet Commentary.) Polonius does not ask Reynaldo to do the spying job directly, but he uses a detailed speech about the ways by which the truth can be found out. Polonius violates the quantity maxim by giving too much information than needed to the extend that he loses the chain of his speech. Polonius's instructions imply that he likes to give directions in an indirect way.

LORD POLONIUS

Give him this money and these notes, Reynaldo.

REYNALDO

I will, my lord.

LORD POLONIUS

*You shall do marvellous wisely, good Reynaldo,
Before you visit him, to make inquire
Of his behavior.*

REYNALDO

My lord, I did intend it.

LORD POLONIUS

*Marry, well said; very well said. Look you, sir,
Inquire me first what Danskers are in Paris;
And how, and who, what means, and where they keep,
What company, at what expense; and finding
By this encompassment and drift of question
That they do know my son, come you more nearer
Than your particular demands will touch it:
Take you, as 'twere, some distant knowledge of him;
As thus, 'I know his father and his friends,
And in part him: ' do you mark this, Reynaldo?*

REYNALDO

Ay, very well, my lord.

LORD POLONIUS

*'And in part him; but' you may say 'not well:
But, if't be he I mean, he's very wild;
Addicted so and so:' and there put on him
What forgeries you please; marry, none so rank
As may dishonour him; take heed of that;
But, sir, such wanton, wild and usual slips
As are companions noted and most known
To youth and liberty.*

REYNALDO

As gaming, my lord.

LORD POLONIUS

*Ay, or drinking, fencing, swearing, quarrelling,
Drabbing: you may go so far.*

REYNALDO

My lord, that would dishonour him.

LORD POLONIUS

*'Faith, no; as you may season it in the charge
You must not put another scandal on him,
That he is open to incontinency;
That's not my meaning: but breathe his faults so quaintly
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaimed blood,
Of general assault.*

REYNALDO

But, my good lord,--

LORD POLONIUS

Wherefore should you do this?

REYNALDO

Ay, my lord,

I would know that.

LORD POLONIUS

Marry, sir, here's my drift;

And I believe, it is a fetch of wit:

You laying these slight sullies on my son,

As 'twere a thing a little soil'd i' the working, Mark you,

Your party in converse, him you would sound,

Having ever seen in the prenominate crimes

*The youth you breathe of guilty, be assured
He closes with you in this consequence;
'Good sir,' or so, or 'friend,' or 'gentleman,'
According to the phrase or the addition
Of man and country.*

REYNALDO

Very good, my lord.

LORD POLONIUS

*And then, sir, does he this--he does--what was I
about to say? By the mass, I was about to say
something: where did I leave?*

REYNALDO

*At 'closes in the consequence,' at 'friend or so,'
and 'gentleman.'*

LORD POLONIUS

*At 'closes in the consequence,' ay, marry;
He closes thus: 'I know the gentleman;
I saw him yesterday, or t' other day,
Or then, or then; with such, or such; and, as you say,
There was a' gaming; there o'ertook in's rouse;
There falling out at tennis:' or perchance,
'I saw him enter such a house of sale,'
Videlicet, a brothel, or so forth.*

See you now;

*Your bait of falsehood takes this carp of truth:
And thus do we of wisdom and of reach,
With windlasses and with assays of bias,
By indirections find directions out:
So by my former lecture and advice,
Shall you my son. You have me, have you not?*

REYNALDO

My lord, I have.

LORD POLONIUS

God be wi' you; fare you well.

REYNALDO

Good my lord!

LORD POLONIUS

Observe his inclination in yourself.

REYNALDO

I shall, my lord.

LORD POLONIUS

And let him ply his music.

REYNALDO

Well, my lord.

Example 7: In Act II, scene II, Polonius tells both Claudius and Queen Gertrude that Hamlet is love mad with Ophelia, saying “since brevity is the soul of wit... I will be brief. Your noble son is mad. Mad call I it, for to define true madness, / What is’t but to be nothing else but mad?” “But let that go” (Lines 92-94). Polonius tends to be redundant by using many words, but giving little. The Queen and says “More matter, with less art” (Line 95) which means that he is verbose and evasive and should go to the point without needless elaboration. Polonius defends himself saying “Madam, I swear I use no art at all” (Line 96) and again in long elaborative content which says very little. Polonius starts reading Hamlet’s letter to his daughter Ophelia. Purposely, Polonius does not give the reason of Hamlet’ madness directly but through confused and elaborate speech. Therefore, Polonius intentionally flouts the maxim of quantity in order to bring to Claudius and Gertrude’s minds that that he is quite certain of the reason of Hamlet’s lunacy and by this he could show them his loyalty.

LORD POLONIUS

This business is well ended.

My liege, and madam, to expostulate

What majesty should be, what duty is,

Why day is day, night night, and time is time,

Were nothing but to waste night, day and time.

Therefore, since brevity is the soul of wit,

And tediousness the limbs and outward flourishes,

I will be brief: your noble son is mad:

Mad call I it; for, to define true madness,

What is’t but to be nothing else but mad?

But let that go.

QUEEN GERTRUDE

More matter, with less art.

LORD POLONIUS

*Madam, I swear I use no art at all.
That he is mad, 'tis true: 'tis true 'tis pity;
And pity 'tis 'tis true: a foolish figure;
But farewell it, for I will use no art.
Mad let us grant him, then: and now remains
That we find out the cause of this effect,
Or rather say, the cause of this defect,
For this effect defective comes by cause:
Thus it remains, and the remainder thus. Perpend.
I have a daughter--have while she is mine--
Who, in her duty and obedience, mark,
Hath given me this: now gather, and surmise.*

Reads

*'To the celestial and my soul's idol, the most
beautified Ophelia,'--
That's an ill phrase, a vile phrase; 'beautified' is
a vile phrase: but you shall hear. Thus:*

Reads

'In her excellent white bosom, these, & c.'

QUEEN GERTRUDE

Came this from Hamlet to her?

LORD POLONIUS

Good madam, stay awhile; I will be faithful.

Reads

*'Doubt thou the stars are fire;
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt I love.
'O dear Ophelia, I am ill at these numbers;
I have not art to reckon my groans: but that
I love thee best, O most best, believe it. Adieu.
'Thine evermore most dear lady, whilst
this machine is to him, HAMLET.'
This, in obedience, hath my daughter shown me,
And more above, hath his solicitings,
As they fell out by time, by means and place,
All given to mine ear.*

KING CLAUDIUS

*But how hath she
Received his love?*

LORD POLONIUS

What do you think of me?

KING CLAUDIUS

As of a man faithful and honourable.

LORD POLONIUS

*I would fain prove so. But what might you think,
When I had seen this hot love on the wing--
As I perceived it, I must tell you that,
Before my daughter told me--what might you,
Or my dear majesty your queen here, think,
If I had play'd the desk or table-book,
Or given my heart a winking, mute and dumb,
Or look'd upon this love with idle sight;
What might you think? No, I went round to work,
And my young mistress thus I did bespeak:
'Lord Hamlet is a prince, out of thy star;
This must not be:' and then I precepts gave her,
That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice;
And he, repulsed--a short tale to make--
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and, by this declension,
Into the madness wherein now he raves,
And all we mourn for.*

KING CLAUDIUS

Do you think 'tis this?

QUEEN GERTRUDE

It may be, very likely.

LORD POLONIUS

*Hath there been such a time--I'd fain know that--
That I have positively said 'Tis so,'
When it proved otherwise?*

KING CLAUDIUS

Not that I know.

LORD POLONIUS

[Pointing to his head and shoulder]

Take this from this, if this be otherwise:

If circumstances lead me, I will find

Where truth is hid, though it were hid indeed

Within the centre.

KING CLAUDIUS

How may we try it further?

LORD POLONIUS

You know, sometimes he walks four hours together

Here in the lobby.

QUEEN GERTRUDE

So he does indeed.

LORD POLONIUS

At such a time I'll loose my daughter to him:

Be you and I behind an arras then;

Mark the encounter: if he love her not

And be not from his reason fall'n thereon,

Let me be no assistant for a state,

But keep a farm and carters.

Example 8: King Claudius speaks very articulately using his power of words but is saying little. Claudius explains to Laertes that Hamlet killed his father, Polonius “your noble father”. When Laertes asks Claudius about the reason why any action has not been taken against Hamlet, Claudius very tactfully points to some causes, namely “The queen his mother” and Secondly, the great love the general the public show him (Line 18). Claudius plans for a fencing match between Laertes and Hamlet. King Claudius now manipulates Laertes by describing how Laertes is great according to gentlemen of Normandy and how Hamlet has a competitive interest. Laertes is excited and says that he will have his revenge on Hamlet using his sword dabbed in a poison that he recently got (Lines 140-144). Laertes adds that even a slight wound would kill Hamlet (Lines 146-148). King Claudius uses many words and launches into a long statement which says very little and is almost certainly intended. Therefore, the king violates the quantity maxim for being too ver-

bose. This , by implicature, indicates that the king wants to convince Laertes of his purpose without any blame and to be both the Queen and himself safe in their kingdom.

KING CLAUDIUS

*To thine own peace. If he be now return'd,
As checking at his voyage, and that he means
No more to undertake it, I will work him
To an exploit, now ripe in my device,
Under the which he shall not choose but fall:
And for his death no wind of blame shall breathe,
But even his mother shall uncharge the practise
And call it accident.*

LAERTES

*My lord, I will be ruled;
The rather, if you could devise it so
That I might be the organ.*

KING CLAUDIUS

*It falls right.
You have been talk'd of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine: your sum of parts
Did not together pluck such envy from him
As did that one, and that, in my regard,
Of the unworthiest siege.*

LAERTES

What part is that, my lord?

KING CLAUDIUS

*A very riband in the cap of youth,
Yet needful too; for youth no less becomes
The light and careless livery that it wears
Than settled age his sables and his weeds,
Importing health and graveness. Two months since,
Here was a gentleman of Normandy:--
I've seen myself, and served against, the French,
And they can well on horseback: but this gallant
Had witchcraft in't; he grew unto his seat;
And to such wondrous doing brought his horse,*

*As he had been incorsped and demi-natured
With the brave beast: so far he topp'd my thought,
That I, in forgery of shapes and tricks,
Come short of what he did.*

LAERTES

A Norman was't?

KING CLAUDIUS

A Norman.

LAERTES

Upon my life, Lamond.

KING CLAUDIUS

The very same.

LAERTES

*I know him well: he is the brooch indeed
And gem of all the nation.*

KING CLAUDIUS

*He made confession of you,
And gave you such a masterly report
For art and exercise in your defence
And for your rapier most especially,
That he cried out, 'twould be a sight indeed,
If one could match you: the scrimers of their nation,
He swore, had had neither motion, guard, nor eye,
If you opposed them. Sir, this report of his
Did Hamlet so envenom with his envy
That he could nothing do but wish and beg
Your sudden coming o'er, to play with him.
Now, out of this,--*

LAERTES

What out of this, my lord?

KING CLAUDIUS

*Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?*

LAERTES

Why ask you this?

KING CLAUDIUS

Not that I think you did not love your father;

*But that I know love is begun by time;
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it;
And nothing is at a like goodness still;
For goodness, growing to a plurisy,
Dies in his own too much: that we would do
We should do when we would; for this 'would' changes
And hath abatements and delays as many
As there are tongues, are hands, are accidents;
And then this 'should' is like a spendthrift sigh,
That hurts by easing. But, to the quick o' the ulcer:--
Hamlet comes back: what would you undertake,
To show yourself your father's son in deed
More than in words?*

LAERTES

To cut his throat i' the church.

KING CLAUDIUS

*No place, indeed, should murder sanctuarize;
Revenge should have no bounds. But, good Laertes,
Will you do this, keep close within your chamber.
Hamlet return'd shall know you are come home:
We'll put on those shall praise your excellence
And set a double varnish on the fame
The Frenchman gave you, bring you in fine together
And wager on your heads: he, being remiss,
Most generous and free from all contriving,
Will not peruse the foils; so that, with ease,
Or with a little shuffling, you may choose
A sword unbated, and in a pass of practise
Requite him for your father.*

LAERTES

*I will do't:
And, for that purpose, I'll anoint my sword.
I bought an unction of a mountebank,
So mortal that, but dip a knife in it,
Where it draws blood no cataplasm so rare,*

*Collected from all simples that have virtue
Under the moon, can save the thing from death
That is but scratch'd withal: I'll touch my point
With this contagion, that, if I gall him slightly,
It may be death.*

Example 9: Osric, the courtier, enters announcing that he brings a message "from his majesty" King Claudius. Osric announces Laertes' arrival at King Claudius' court, and also praises Laertes as "an absolute gentleman, full of most excellent differences". Hamlet replies that he too respects Laertes (Lines 118-127) Hamlet learns that there is a fencing match with Laertes to be watched by King Claudius, Queen Gertrude and company. Ozric gives too much information with a great many more words than are truly necessary. Ozric does not go to the point but uses more content with less style, but he is saying little. Therefore, he violates the quantity maxim with the implicature that he attempts to raise Hamlet's jealousy and then out of this, Hamlet will accept the match. Hamlet finally accepts the challenge and he says that he will do his best to win for King Claudius if he can. On the other hand, Hamlet also violates this maxim when he goes on verbosely talking in an attempt to tire and exhaust Osric for his talkativeness.

OSRIC

*Sweet lord, if your lordship were at leisure, I
should impart a thing to you from his majesty.*

HAMLET

*I will receive it, sir, with all diligence of
spirit. Put your bonnet to his right use; 'tis for the head.*

OSRIC

I thank your lordship, it is very hot.

HAMLET

*No, believe me, 'tis very cold; the wind is
northerly.*

OSRIC

It is indifferent cold, my lord, indeed.

HAMLET

*But yet methinks it is very sultry and hot for my
complexion.*

OSRIC

Exceedingly, my lord; it is very sultry,--as 'twere,--I cannot tell how. But, my lord, his majesty bade me signify to you that he has laid a great wager on your head: sir, this is the matter,--

HAMLET

*I beseech you, remember--
HAMLET moves him to put on his hat*

OSRIC

Nay, good my lord; for mine ease, in good faith. Sir, here is newly come to court Laertes; believe me, an absolute gentleman, full of most excellent differences, of very soft society and great showing: indeed, to speak feelingly of him, he is the card or calendar of gentry, for you shall find in him the continent of what part a gentleman would see.

HAMLET

Sir, his definement suffers no perdition in you; though, I know, to divide him inventorially would dizzy the arithmetic of memory, and yet but yaw neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and who else would trace him, his umbrage, nothing more.

OSRIC

Your lordship speaks most infallibly of him.

HAMLET

The concernancy, sir? why do we wrap the gentleman in our more rawer breath?

OSRIC

Sir?

HORATIO

*Is't not possible to understand in another tongue?
You will do't, sir, really.*

HAMLET

What imports the nomination of this gentleman?

OSRIC

Of Laertes?

HORATIO

His purse is empty already; all's golden words are spent.

HAMLET

Of him, sir.

OSRIC

I know you are not ignorant--

HAMLET

*I would you did, sir; yet, in faith, if you did,
it would not much approve me. Well, sir?*

OSRIC

You are not ignorant of what excellence Laertes is--

HAMLET

*I dare not confess that, lest I should compare with
him in excellence; but, to know a man well, were to
know himself.*

OSRIC

*I mean, sir, for his weapon; but in the imputation
laid on him by them, in his meed he's unfellowed.*

HAMLET

What's his weapon?

OSRIC

Rapier and dagger.

HAMLET

That's two of his weapons: but, well.

OSRIC

*The king, sir, hath wagered with him six Barbary
horses: against the which he has imponed, as I take
it, six French rapiers and poniards, with their
assigns, as girdle, hangers, and so: three of the
carriages, in faith, are very dear to fancy, very
responsive to the hilts, most delicate carriages,
and of very liberal conceit.*

HAMLET

What call you the carriages?

HORATIO

I knew you must be edified by the margent ere you had done.

OSRIC

The carriages, sir, are the hangers.

HAMLET

The phrase would be more german to the matter, if we could carry cannon by our sides: I would it might be hangers till then. But, on: six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages; that's the French bet against the Danish. Why is this 'imponed,' as you call it?

OSRIC

The king, sir, hath laid, that in a dozen passes between yourself and him, he shall not exceed you three hits: he hath laid on twelve for nine; and it would come to immediate trial, if your lordship would vouchsafe the answer.

HAMLET

How if I answer 'no'?

OSRIC

I mean, my lord, the opposition of your person in trial.

HAMLET

Sir, I will walk here in the hall: if it please his majesty, 'tis the breathing time of day with me; let the foils be brought, the gentleman willing, and the king hold his purpose, I will win for him an I can; if not, I will gain nothing but my shame and the odd hits.

OSRIC

Shall I re-deliver you e'en so?

HAMLET

To this effect, sir; after what flourish your nature will.

OSRIC

I commend my duty to your lordship.

HAMLET

Yours, yours.

Example 10: Hamlet and his friend Horatio goes in a graveyard near the castle. Clowns are preparing a grave for Ophelia who is thought to have committed a suicide. Hamlet and his friend do not know about Ophelia's death. Hamlet goes near to Clowns and asks

him some questions. Hamlet insists to know to whom the grave belongs to. The gravedigger explains that the grave is his. However, the gravedigger violates the maxim of quantity when he is asked by Hamlet "Whose grave's this, sirrah?" (Klein 1993: 180) and the Clown responds, " Mine , sir" . Hamlet is need to be know the truth, but the digger's response is insufficient and can be said to be inaccurate which implies that the truth is hidden from Hamlet .

HAMLET

Whose grave's this, sirrah?.

First Clown

Mine, sir

CONCLUSIONS

The researcher has found out that the characters mainly Hamlet, Ophelia, King Claudius, Polonius make use of violation and flouting of quantity maxim according to some purposes that they want to achieve. As demonstrated in this study, Hamlet violates this maxim by providing less information when he wants to eliminate any chance for his hearer, Polonius to respond and then ask no more question. On the other hand, Hamlet flouts this maxim when he goes to the other extreme by being too much informative and redundant as a means to insult Polonius. Ophelia clearly flouts the maxim of quantity for giving less information to Hamlet. Polonius is talkative, redundant, and occasionally uninformative, especially with Claudius and Gertrude in order to show them his honesty and loyalty and these factors were in line with his hypocrite character in the play. King Claudius uses his power of words with Laertes and goes in a long talk violating the quantity maxim for being too informative. The king intends by his talk to convince Laertes of his purpose of getting rid of Hamlet without being blamed by the public.

The study has presented a pragmatic analysis of the play Hamlet to highlight the violation and flouting of the Quantity maxim by the major characters. We hope that the analysis would improve the reader's knowledge of how the different characters violated and flouted quantity maxim and then they understand quite well the speakers' intended meanings in their conversations. This has a relation to the plot of the drama in which the characters mean more than what they utter.

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