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**THE CAUSES AND EFFECTS OF VIOLATION IN SHAKESPEARE'S
KING LEAR: EVIDENCES FOR GRICE'S COOPERATIVE
PRINCIPLE AND LEECH'S POLITENESS PRINCIPLE**

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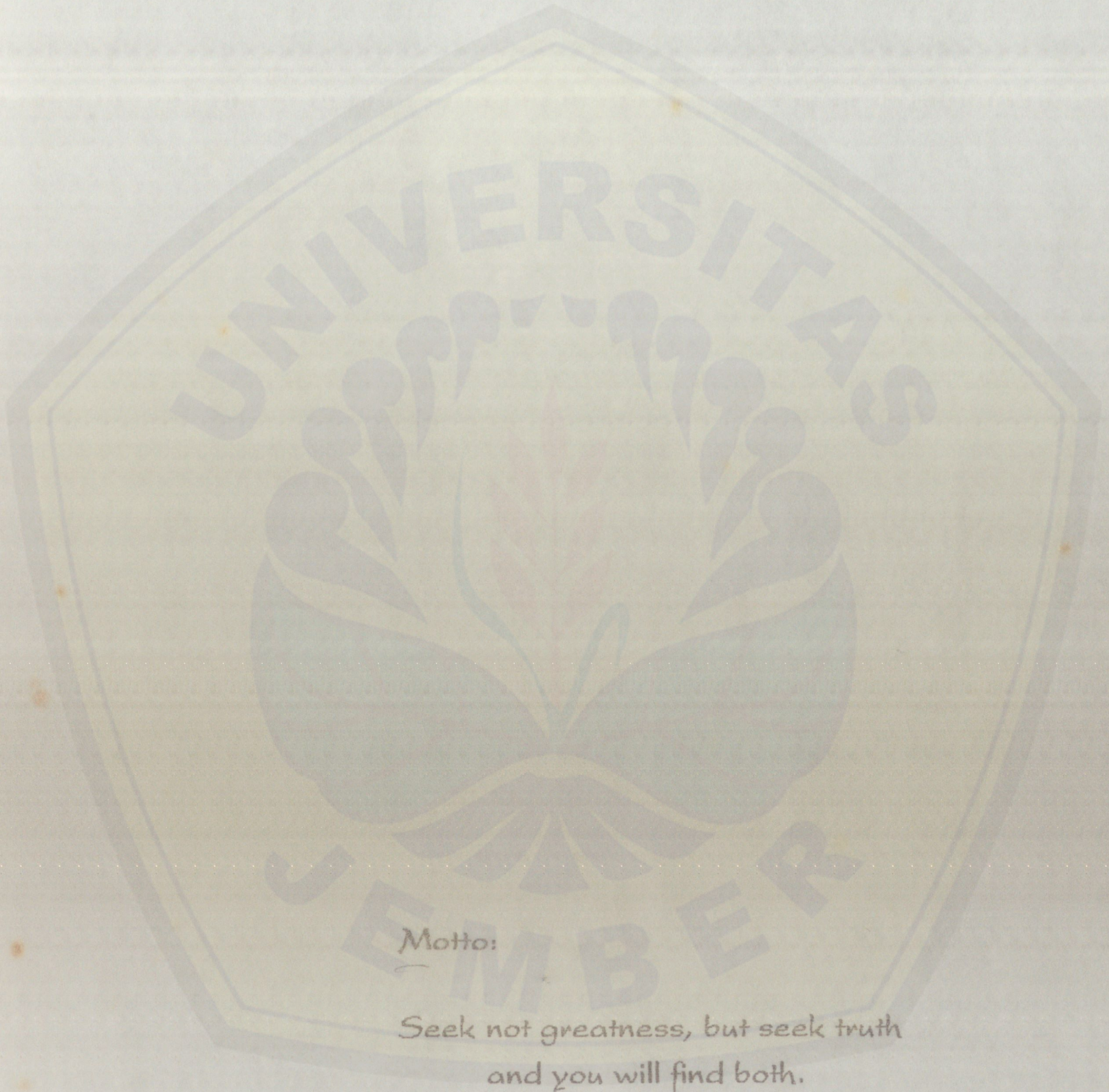
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dedicated to:

- **MY BELOVED PARENTS, SUYONO AND MURTININGSIH, FOR YOUR ENDLESS LOVE**
- **MY LITTLE SISTER, ANITA AND MY LITTLE BROTHER, ARIS**
- **MY SINCERE LOVE, FOR SUPPORTING ME, ALWAYS**
- **MY ALMA MATER.**



Motto:

Seek not greatness, but seek truth
and you will find both.

(Horace Mann)

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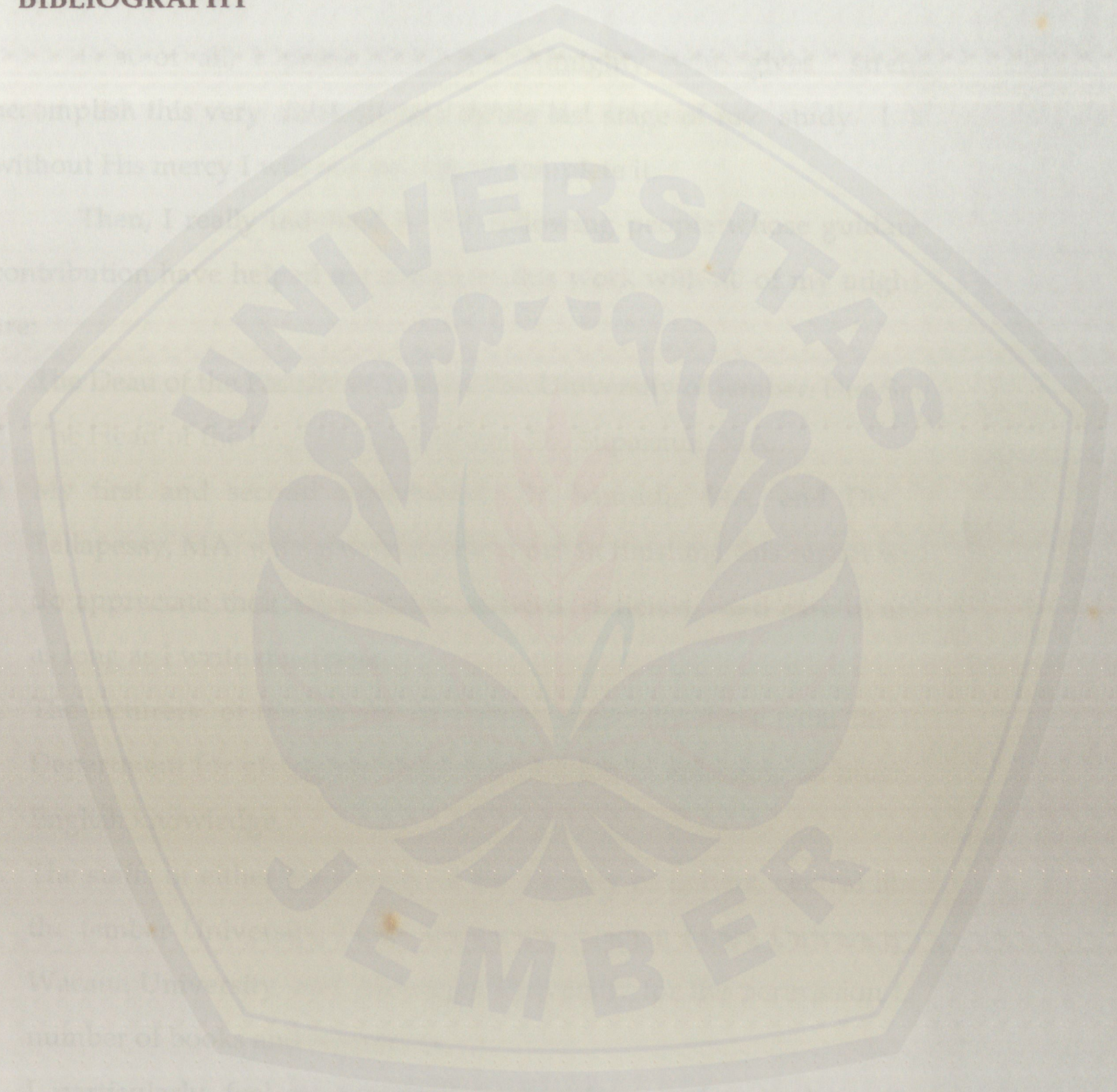
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TONI BUDI SETYONO

CHAPTER I INTRODUCTION

1.1 The Background of the Study

All human beings as the social creature needs to interact and to communicate with the others to show our experience, thought, feeling, and information. Thus, it must be a certain means that goes as a medium or as a bridge between one and another. Then, language becomes the system of thought transference. It is as invisible garments that shows symbolic expression (Sapir, 1921:221). Hence, language is very important in human life. By using a language, someone wants to explore his ideas or concepts that transferred to the addressee, either in the spoken or written forms.

Drama, which is one of the written forms, is a form of message, an act of the language and like other message, it must be explored through a language. As drama dialogue conveys implied meaning, which go beyond the literal meanings of the words that character speak, then the model of analysis should be one which can account for these implied meanings. Where traditional analysis has failed in this respect, a discourse-oriented approach can succeed, as it focuses on the text as communication within a set of linguistic and non-linguistic conventions. As such, a Discourse Analysis seeks to uncover the sort of meanings which would avoid a traditional analysis.

Discourse Analysis is necessarily the analysis of language in use and it is committed to an investigation of what language is used for (Brown and Yule, 1983:6). It takes a pragmatic approach which views the use of language in communication, particularly the relationship between sentences and the context - situation in which they are used. The idea of using Discourse

Analysis approach is due to the analysis which is done by Mick Short in his article in titled *Discourse Analysis and the Analysis of Drama*. In this article, he shows some of Discourse Analysis theories which is used to analyze dramatic texts. One of them is that the theory of Cooperative Principle. It gives the idea to see King Lear from this point of view, too.

Discourse Analysis deals with language in context, language used by participants and how participants construct and interpret linguistics messages for a communicative purpose. Especially, this theory is chosen because in a drama, the language used is always the contextual one which is used by the characters in the drama. From the point of view of Discourse Analysis, a drama is a suitable material to be analyzed since it consists of dialogues of its characters that seem to be the real conversation. So, dramatic texts, as the scripts for a performing of pseudo conversation, can be approached with techniques developed to analyze a real conversation. Originally, a drama is proposed to be performed. However, when teachers and students read a drama, they still understand it without seeing it performed. That is why a drama is also an interesting object to study.

The theory of the Cooperative and Politeness Principles are used to analyze the speeches done in the conversations in this drama. They are especially chosen because they provide the basic theory of how people use language and this basic theory is then generated into some specific maxims as the 'rules' in communication. Using these rules the analysis is done.

There are lots of works on drama, but Shakespeare's works are interesting ones among them. Shakespeare states that a drama is not a view printed pages of dialogues for the reader, but it must be performed on the stage (Eccles, 1965:3). King Lear is generally regarded as the greatest of all Shakespeare's drama. Since many criticism states that King Lear cannot be acted on the stage, then, it is chosen to be analyzed in this thesis.

King Lear is a story of a king which demands the expression of affection from his three daughters. In this drama, the three of Lear's daughters have misled their father to his rash judgment which contributes to the dramatic and tragic value of this drama. This happens when Goneril, Regan, and Edmund words violate the Cooperative Principle, and successfully get their father's dower. While Cordelia, the faithful and loving daughter, who adheres to the Cooperative Principle has been pursued. This occurs when Lear's feeling is offended by Cordelia's sincere and simple speeches. Then, he becomes angry at the youngest daughter's reticence, and punishes her and then he is himself punished.

In this drama, Shakespeare combines two plots; the main and the sub plots. The main plot is the plot concerned with the hero and the sub plot is the other. The sub plot in this drama is about Gloucester's story that has a close like to the story of Lear: both men misunderstand their children, mistaking the good for the evil, and both suffer terribly for their misunderstanding.

The misunderstanding causes deathly trouble in those men's life. It happens because they misinterpret what their daughters and sons said, believing the wrong and departing the good. Lear believes Goneril and Regan who are morally bad, and punishing Cordelia who is true and sincere since Cordelia cannot express her love to Lear as good as what her sisters do. Gloucester believes Edmund, who is a devil like, and hates Edgar, who is morally good, because of Edmund's tricks.

Lear and Gloucester assume that the intention of someone else is literally expressed by his words. It can mislead them, to the truth of the utterances. From the drama, we can find how Goneril and Regan mislead his father by their utterances, so that Lear believes that what they say is what they intent to. In fact, they do not. They say such a beautiful language only in

the purpose of getting Lear's land. Then, Gloucester is of the same case; believing Edmund who deceives Edgar to get his father's properties.

In relation to Discourse Analysis Theory, such kind of cases happen because some characters of the drama's utterances violate the maxims of the Cooperative Principle in order to mislead their addressee by adhering the maxims of the Politeness Principle. Here, there must be certain causes that make them do so. It is also possible that there can be some effects which will follow.

The Cooperative Principle which is formulated by Grice is based on the fact that people try to cooperate in order to live with each other. They always make conversations and then, Grice identifies them through some maxims. Cook (1989) states that according to these principles, we interpret language on the assumption that its sender is obeying four maxims, they are quality maxim (*be true*), quantity maxim (*be brief*), relation maxim (*be relevant*), and manner maxim (*be clear*).

However, people cannot sometimes say sincerely, relevantly, and clearly while making conversations as Grice's intention in his Cooperative Principle. This theory arises from basic consideration as guidelines for the efficient and effective use of language in conversation (Levinson, 1983:101). People need to have social relationships. Cook states that in order to enter into social relationships with others, people must acknowledge the other people face. He means that people both avoid disturbing each other's territory, make the other persons feel good, presumably on the assumption that the same will be done to them (Cook, 1989:34). Therefore, the Cooperative Principle is not enough in this case.

Sometimes people have to lie to save their interlocutor's face and avoid the problem that might happen if they tell the truth. The Politeness Principle, then is also used. It cannot be judged as another principle to be added to the

Cooperative Principle, but as a necessary complement, which rescue the Cooperative Principle from serious troubles (Leech, 1983:80). This theory is very important to complete the Cooperative Principle theory (Leech, 1983:131). It is a principle of communication to maintain social equilibrium and the friendly relation, which enable people who assume that their interlocutors are being cooperative in the first place. So, people may adhere to the Politeness Principle for some reasons. The two principles may be applied differently by certain communities. This matter relates to the application of the principles in a wide scope. Moreover, it has social-psychological orientation. The statements also answer a question why people tend to use indirectness to communicate their intentions in a certain situation.

Based on the reason above, this thesis tries to analyze dialogues uttered by some characters which violate the Cooperative Principle by adhering the maxims of the Politeness Principle and to find the causes and effects of it. Finally, this thesis is written and entitled *The Causes and Effects of Violation in Shakespeare's King Lear: Evidences for Grice's Cooperative Principle and Leech's Politeness Principle*.

1.2 Problem to Discuss

Based on the background of the study above, the problems that will be discussed are as follows:

1. What causes the characters of the drama use such sentences which violate the maxims of the Cooperative Principle and adhere to the maxims of the Politeness Principle?
2. What do the daughters get by uttering such sentences?

1.3 The Scope of the Study

This thesis is focused on the analysis of the Cooperative and Politeness Principles, especially in the case of that some of the dramatic texts which violate the maxims of the Cooperative Principle by adhering the maxims of the Politeness Principle in Shakespeare's King Lear. The study tries to investigate the causes of that violation and then to find out the effects.

1.4 The Purpose of the Study

In general, from the analysis it is hoped to show how a Discourse Analysis can throw a bright light to find out the way in which certain crucial dramatic effects are achieved in literary work, especially drama. Discourse Analysis could help to express those achievements which are usually just in King Lear perceived by the readers, or audiences. Specifically, it is intended to see how Goneril, Regan, and Edmund can so successfully mislead their father through the discourse and the effect they got.

1.5 The Importance of the Study

The importance of this study is to represent a description of the width of linguistics scope, although this study is merely a small part of it. More important, this study is expected to make the reader understand the Cooperative Principle and Politeness Principle which are parts of Discourse Analysis, as an important part of daily human's oral language, especially in understanding the dialogues of the Shakespeare's drama. Analyzing literary work through linguistics is rarely discussed in this faculty. So, the writer tries to apply the theory of linguistics to a literary work.

1.6 The Organization of the Study

This thesis consists of five chapters; introduction, theoretical review, research methodology, discussion, and conclusion. Chapter one, introduction, consists of the background of the study, the problems to discuss, the scope of the study, the purpose of the study, the importance of the study, and the organization of the study. Chapter two is theoretical review that consists of some related theories on the field in which the thesis works. It is divided into four sub chapters: The Discourse Analysis theory, the conversational implicature, the Cooperative Principle, and the Politeness Principle theory. Chapter three consists of several sub chapters: type of research, type of data, data collection, type of analysis, and hypothesis. Chapter four consists of the data description and analysis of the thesis. All of them are concluded in chapter five.

CHAPTER II

THEORETICAL REVIEW

2.1 Discourse Analysis Theory

In dramatic texts, how a plot is built, how a character is portrayed, and how the whole story from the main parts to its detail are told by means of language. It means that they are mainly told through language in use which is the main concern of Discourse Analysis. In their *Discourse Analysis*, Brown and Yule, (1983:1) said that Discourse Analysis examines 'how humans use language to communicate' and in particular how to investigate what the language is used for. It is also to examine how addresser constructs linguistic messages for addressee and also how addressee works on linguistic messages in order to interpret them. The addresser, the people who communicate and the addressee, the people who interpret and the communicative context, then, are the most important factors in the Discourse Analysis.

Brown and Yule remark that there are 3 views used in analyzing group of words (1983:23-24). They are as follows: (1) sentence as object view, (2) text as product view, and (3) discourse as process view. The first view has no producer and receiver since the data used in this view consists of a set of objects called the well-formed sentences of a language which can independently of any individual speaker of that language. While in text as product view, there are the producer and the receiver of sentence, or extended texts, but the analysis concentrates solely on the product, that the 'words-on-the page' and does not involve any consideration of how the product is produced or how it is received. This view does not take account of those principles which constrain the production and those which constrain the interpretation of texts. Therefore, the view in this study is the third view. In this view we shall consider words, phrases, and sentences which appear in

the textual record of a discourse to be evidence that are attempted by a producer (spoken or written) to communicate his message to a receiver that might come to comprehend the producer's intended message on a particular occasion; or as discourse as a process view. That is why this study wants to describe the way we use the theory of Discourse Analysis in discussing how the readers of dramatic texts might come to comprehend intended messages.

In relation with the thing explained above, Cook (1989) states that there are two different kinds of language as potential object for study: one abstracted in order to teach a language or literacy, or to study how the rules of language work, and another which is used to communicate something and is felt to be coherent. The kind of language -language in use for communication- is called *discourse*, and the study or the search for what gives discourse coherence is *Discourse Analysis* (Cook, 1989:6).

Discourse may be composed one or more of well-formed sentences but it does not have to be. It can have grammatical mistakes in it. That is why discourse analysis treats the rules of grammar as a resource, conforming to them when it needs to, but departing from them when it does not (Cook, 1989:7). What matters are not conforming to the rules, but the fact that it communicates and is recognized by its receiver as coherent. So, there is a degree of subjectivity in identifying a stretch of language as discourse. It may be meaningful and communicates to one person in a way which another person does not have the necessary knowledge to make sense of (Cook, 1989:7).

In this sub chapters, we will study how the Cooperative Principle applied in this analysis. It is stated that Grice (1975) is one of the first attempts to account for meaning as it develops in conversation. He distinguishes between what a sentence means and what someone means by uttering that sentence. Hence in the following possible dialog:

1. (A) *Did you enjoy the play?*

(B) *Well, I thought the ice creams they sold in the interval were good.*

(Short, 1989:132)

It is quite apparent that (B) is saying in an indirect and therefore relatively polite way that he did not enjoy the play, even though he does not actually say so. In ordinary language terms we might say that (B) implied that he did not like the play even though he did not say so. In order to avoid confusion over the term 'imply', which has a more technical use within philosophical logic, Grice coins the term 'implicature' for this kind of indirect, context-determined meaning. Hence, in the above example, (B) implicates that he did not enjoy the play.

2.2 The Conversational Implicature

Implicature is used by Grice to account for what a speaker can imply, suggest, or mean, as distinct from what the speaker literally says (Brown and Yule, 1983:31). Literal expressions made by a speaker in some cases denote a certain meaning, and the meaning can only be understood if both the speaker and hearer recognize and apply principles that are commonly present in a communication. Context and previous understanding of all participants in a discourse make an utterance possibly mean very differently from the same sentence in isolation. Difficulty sometimes arises in the semantic analysis to see such meaning in context. One of the greatest contributors of the problem of meaning is Grice with his *Theory of Implicature*. There are the *conventional* and *conversational Implicature* that Grice introduced. It is the *Conversational Implicature* which is used here.

The *Conversational Implicature* is derived from a general principle which participants will be expected to observe plus a number of maxims



which speakers will normally obey. The general principle is called *Cooperative Principle* which is presented in the following terms:

"Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged". (Brown and Yule, 1983:31)

Levinson remarks Grice's suggestion that there is a set of over-arching assumptions guiding the conduct of conversation. These arises, it seems from basic rational considerations and may be formulated as guidelines for the effective and efficient use of language in conversation for further cooperative ends (1983:101). Levinson (1983:97) points out that implicature provides some explicit account of how it is possible to mean (in some general sense) more than what is actually said, i.e. more than what is literally expressed by the conventional sense of the linguistic expression uttered. To make a successful reference, it is argued that speakers and listeners involved in conversation are generally cooperating with each other. The speaker expects that the hearer will be able to work out, on the basis of what is already known, the implicature intended on the context. Then, listeners have to assume that the speakers are being cooperative and intend to communicate something, and that something must be more than just what the words mean. It is for this reason we can define implicature as an 'additional conveyed meaning'.

The 'flouting' of the maxims is considered as revealing the other implicit aspects of communication. It is possible to breach the quality maxims without lying. If a sentence is literally not true, such a sentence or a remark will be perceived as figures of speech, hyperbole - or the way making a point more forcefully, metaphor, rather than as lies. The holds depend upon the assumption that they will be interpreted as deliberate flouting of the charge to 'Be true' rather than as untruths intended to deceive (Cook, 1989:31). For example:

2) *Queen Victoria was made of iron* (Levinson, 1983:110)

The meaning of this kind of metaphorical sentence is that since Queen Victoria in fact lack the definitional properties of iron, she merely had some of the incidental properties like hardness, resilience, non-flexibility or durability (Levinson, 1983:110).

The meanings created by these violation are often social, signaling the attitude of the sender to the receiver of the message, and the kind of relationship which exists or is developing between them (Cook, 1989).

Brown and Yule (1983) quote a brief exchange proposed by Grice as an example of the violation :

3) A: *I am out of petrol.*

B: *There is a garage round the corner.*

It is suggested that B would be infringing the instruction '*Be relevant*' if he was gratuitously stating a fact about the world through the literal meaning of his utterance. The implicature, derived from the assumption that the speaker, B is adhering to the principles, is that the garage is not only around the corner, but also will be open and selling petrol. In order to arrive at the interpretation, knowing certain facts about the world is necessary, i.e. that garages sell petrol, and that *round the corner* is not a great distance away. We are also supposed to interpret A's remark is not only as a description of a particular state of affairs, but as a request for help.

To understand the term of 'implicature' and how a speaker and a hearer work it out, the following sub chapters will discuss in detail about the Cooperative Principle and the Politeness Principle. It shows how a speaker can create 'implicature' using it, then, how a hearer understands it accurately.

1.3 The Cooperative Principle

As a guideline for the efficient and effective use of language in conversation to further cooperative ends, Grice proposes four basic maxims of conversation or general principles underlying the efficient cooperative use of language which is called *Cooperative Principle*. These principles are expressed as follows:

Quantity Maxim: Give the right amount of information:

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

Quality Maxim: Try to make your contribution one that is true.

- Do not say what you believe to be false.
- Do not say that for which you lack adequate evidence.

Relation Maxim: Be relevant

Manner Maxim: Be perspicuous

- Avoid obscurity of expression.
- Avoid ambiguity
- Be brief (avoid unnecessary prolixity).
- Be orderly. (Yule, 1996:37)

All of them may constitute a convention that is normally obeyed. A conversation will not follow the pattern they do if every statement made has assumed to be false. So, people expect that the people one is talking to are telling the truth. It is the violation of these conventions which Grice suggests is the basis for the flexibility of the message that can be conveyed by the means of a single sentence (Kempson, 1977:69).

However, maxims are not as strongly regulative as grammatical rules, therefore they are quite violated. Grice states that a participant in a talk

exchange may fail to fulfill a maxim in various ways, which include the following:

- A speaker may unostentiously violate a maxim; this accounts for lies and deceits.
- He may opt out of the Cooperative Principle, as, for example, members of government do when they refuse to answer questions on the ground that the information required is classified,
- He may be faced with a clash, and will have therefore to break one maxim or another,
- He may ostentatiously flout a maxim, so that it is apparent to his interlocutors (Short, 1989:151).

It is under the final specification that conversational implicature occurs. Hence in the dialogue between (A) and (B) cited above, where maxims (1), (3) and (4) are broken, it is quite apparent to (A) that (B) could answer directly, relevantly, and more economically whether he enjoys the play or not. (A) assumes that (B) is still obeying the Cooperative Principle and (B) knows that he will assume this. Given this set of assumptions, (A), then, works out the implicature, namely that (B) does not enjoy the play but does not want to say so in a direct and relatively impolite way (Short, 1989: 151).

To be clear each maxim will be described in the following sub chapters.

2.3.1 The Quality Maxim

Under the category of Quality falls a super maxim- try to make your contribution are that is true (Grice in Cole and Morgan, 1975:46). The importance of the quality maxim for cooperative interaction may be best measured by the number of expression we use to indicate that what we are saying may not totally accurate. Broadly speaking, there are times where the

quality maxim by saying something which is truly false in context. For example:

4) *You are the cream in my coffee.* (Kempson, 1977:70)

Sentence (4) is a metaphorical remark which is a falsity. The sentence will leave the hearer with the task of inferring non-literal aspect of meaning the speaker intends to convey. Then, if the hearer rejects the intended meaning of the speaker by violating the quality maxim, then the resulting utterance will naturally be read as a false one.

2.3.2 The Quantity Maxim

This maxim relates to the quantity of information to be provided (Grice 1975:45). It provides some of the most interesting of the standard implicature. Levinson (1983:106) provides an example:

5) *Nigel has fourteen children.*

According to the quantity maxim sentence (5) means that the speaker shall implicate that Nigel only has fourteen children, although it would be compatible with the truth of (5) that Nigel, in fact has twenty children (Levinson, 1983:106). He shall be taken to implicate that Nigel only has fourteen and no more because he had twenty, then by the quantity maxim (say as much as is required). He should have said so, since he has not, we must intent to convey that Nigel only has fourteen.

However, the violation of this maxim can convey another meaning. Suppose one says:

6) *John has hundreds of friends.*

One will infer that John has many friends (not hundred as it is literally stated). That is the implicature of sentence (6). However, the sentence will be a lie if the listener does not infer it so. Since, in fact, John has many friends not hundreds. This sentence is undoubtedly violates the quantity maxim

(especially in make your contribution as informative as is required) in a purpose. In this case, it is a figure of speech to strengthen the language use.

2.3.3 The Relation Maxim

Under the category of Relation there is a single maxim namely "*be relevant*". Grice (1975:46) states that through the maxim itself is terse its formulation conceals a number of problems: questions about what different kinds and focuses of relation there may be, how these shift in the course of a talk exchange, how to allow for the fact that subject of conversation are legitimately change, and so on. Further, in order to cooperate with someone else, one says something in a conversation a relevant utterance to what is discussed. The example is as follows:

7) A: *Can you tell me the time?*

B: *Well, the milkman must has come.* (Levinson, 1983:107)

It is only on the basic of assuming the relation of B's response that we can understand it as providing a partial answer to A's question. B's response is relevant in a position not to provide a full of information, but he thinks that the milkman's coming might provide A with the means deriving a partial answer. Hence, A may infer that B intends to convey that the time is at least after whenever the milkman normally calls if A does not infer it so. Then, the response is irrelevant. However, there are times when they violate the relation maxim (*be relevant*) in a conversation. The tied marker to the expectation of relation can be found when in the middle of speaker's talk they say things like "Oh, by the way" and go on to mention some potentially unconnected information during a conversation (Yule, 1996:38). Here, the speaker also seems to use expression like 'anyway' or 'well anyway', to

indicate that they may want to change the topic of the conversation. The use of the markers act as hedges on their expectation of relation (Yule, 1996:38).

2.3.4 The Manner Maxim

The awareness of the manner maxim may lead speaker to produce the utterance which is expected by this maxim: *Avoid obscurity, avoid ambiguity, be brief, and be orderly*. Here, the speaker wants their hearer judges them to be cooperative conversational partners.

However, there are some circumstances where speakers may not follow the expectations of the Cooperative Principle. In these times, meaning derived from deliberate violation or flouting (Cook, 1989:31). Here, the sender intends the receiver to perceive them as such, and that is how, the receiver does perceive them. For example:

8) A: *Let's get the kids something.*

B: *Okay, but I veto I-C-E C-R-E-A-M-S. (Levinson, 1983:104)*

The sentence (8) is clearly violating the manner maxim (*be perspicuously*) by spelling out the word *ice cream*, and thereby conveys to A that B would rather have ice cream mentioned directly in the presence of the children, in case they are thereby to demand some of it.

2.4 The Politeness Principle

The term 'politeness' in an interaction can be defined as the means employed to show awareness of another person's face (Yule, 1996:6). Within an interaction, however, there is more narrowly specified type of politeness within a particular culture. The politeness is basic to the production of social order, and a precondition of human cooperation.

In addition to their status as universal principles of human interaction, politeness phenomena by their nature are reflected in language. Societies everywhere, no matter what their degree of isolation or their socioeconomic complexity, show these some principles at work; yet what counts as polite may differ from group to group, from situation to situation, or from individual to individual (Brown, P and S. C. Levinson, 1989: xiii).

In fact, the Politeness and Cooperative Principles are often in conflict with each other. It can be seen that politeness and truth are often mutually incompatible and so are politeness and brevity (Cook, 1989:33). Therefore someone must aware in using these two principles. For examples:

9) (A) *Mathematics is very difficult.*

(B) *It is true, but the Arithmetic is quite easy.*

B should be considered to be impolite if he says the truth, that he has no problem in studying Mathematics.

The approach needs another principle that is *Politeness Principle*. It, as Cooperative Principle, has some maxims. They are tact, generosity, approbation, modesty, agreement, and sympathy maxims. This approach involves two conversation participant ∴ self and other. *Self* is the addresser and *other* is the addressee and the one being the object of their conversations (Leech, 1983:131).

Before further talking about those six maxims, it is important to talk about the form of utterance which is used to express those six maxims. The form of utterances are impositive, commissive, expressive, and assertive (Leech, 1983:105). Commissive utterance is the utterance that functions to express promise and offering. Impositive utterance is the utterance functions to express order or command. Expressive utterance is the utterance functions to express speaker feeling toward a certain condition. Assertive utterance is the utterance functions to express the truth of the proposition being speak out by the speaker (Wijana, 1996:55). Finally, each maxim of the Politeness Principle will be described in the following sub chapters.

2.4.1 The Tact Maxim

The tact maxim can be examined in impositive and commissive utterances. This maxim suggests us to minimize cost to other and maximize benefit to other (Leech, 1983:107). The following utterance will show the degree of politeness which different another. They are as follows:

- 10) *Answer the phone!* (impolite)
- 11) *Will you answer the phone?*
- 12) *Can you answer the phone?*
- 13) *Would you mind answering the phone?* (polite) (Leech, 1983:107)

In this case, it can be said that the longer one's utterances the stronger one's intention to be more polite to his addressee. In addition, the indirect utterance is considered more polite compared to the direct utterance. In this case, giving order or command in question utterance is more polite than in imperative form. In line with this idea, Yule states that the imperative form is a kind of approach to address the other as a meaning of expressing our needs. (see sent. 10). This kind of sentence is known as '*bald on record*' (Yule, 1996:63).

The bald on record forms may be followed by expressions like 'please' and 'would you' which serve to soften the demand and are called 'mitigating devices'. For example: Give me the salt please?

If the speaker has tried to maximize the benefit of the addressee, he must maximize cost for himself, not vice versa. This phenomenon is called *Pragmatic Paradox* (Wijana, 1996:57). For examples:

14) (A) *Let me carry your bag?*

(B) *No thanks. I can do it myself.*

15. (A) *Let me carry your bag?*

(B) *OK, You are my good friend.*

The 1st pairs of utterance shows that both of the participants apply the tact maxim or pragmatic paradox. While, in the second only the addresser applies the tact maxim.

2.4.2 The Generosity Maxim

It is applied in commissive and impositive utterances. The bilateral aspect of impositive and commissive means that in practice, there is little need to distinguish the 'other-centered' of the tact maxim from the 'self-centered' of the generosity maxim. For example:

16) *You can lend me your car (impolite).*

17) *I can lend you my car.*

18) *You must come and have dinner with us.*

19) *We must come and have dinner with you. (impolite) (Leech, 1983:133)*

The offer (17) and invitation (18) are presumed to be polite for two reasons. Firstly they imply benefit to *other*, and secondly they imply cost to *self*. But in (16) and (19), the relation between *self* and *other* is reversed. On the other hand, sometimes the illocution is such that the tact maxim alone is

relevant: a piece of advice such as "You can get them for less than half the price at the market" (Leech, 1983:134) is meant to be beneficial to *other*, but does not imply any cost to *self* apart from the verbal effort in giving the advice itself.

Sometimes, the generosity maxim appears to apply without the tact maxim, for example: a request for a second helping is slightly more polite if *other's* role as potential benefactor is surprised: "Could I have some more X?. Marginally still greater politeness is achieved if reference is omitted to *self* as beneficiary:" *Is there some more X?"* (Leech, 1983:134)

2.4.3 The Approbation Maxim

On the contrary to the tact and generosity maxim, approbation maxim is expressed by the expressive and assertive sentences. By using the expressive and assertive sentences, it is clear that addresser should be polite not only in commanding and offering something but also in expressing his feeling and thoughts. An unflattering subtitle for the approbation maxim would be '*the Flattery Maxim*', but the term flattery is generally reserved for insincere approbation. In its more importance negative aspect, this maxim says 'void saying unpleasant things about others. Whereas a compliment like "What a marvelous meal you cooked!" is highly valued according to the approbation maxim, "What an awful meal you cooked!" is not (Leech, 1983:135). The approbation maxim demands every addresser to maximize praise to other and minimize dispraise to other (Leech, 1983: 135). For example:

- 20) (A) *Her performance was outstanding!*
 (B) *Yes, wasn't it.*
- 21) (A) *Your performance was outstanding!*
 (B) *Yes, wasn't it. (Leech, 1983:135)*

The addresser in sentences (20 and 21) tries to maximize praise to other. The addressee (B) in sentence (20) tries to obey the paradox pragmatics by minimize praise to self. In contrast, the addressee (B) in sentence (21) is impolite by violating the approbation maxim. Further, this theory can be applied to make statement, such as:

22) *Your skirt is black.*

This sentence is considered impolite, then, when we apply approbation maxim we must soften the sentence, so it will be polite (Wijana, 1996:58), such as:

23) *Your skirt is rather dark.*

2.4.4 The Modesty Maxim

Modesty maxim is also expressed by expressive and assertive sentence. If generosity maxim focuses on others, modesty maxim, on the other hands, focuses on self. This maxim demands every addresser to maximize dispraise to self and minimize praise to self. (Leech, 1983:136). For example:

24) (A) *They were so kind to us.*

(B) *Yes they were, weren't they?*

25) (A) *You were so kind to us.*

(B) *Yes, I was, wasn't I?* (Leech, 1983:136)

The sentences (24) obeys the Politeness Principle since (A) praises to others and the respond (B) also does so. However, sentence (25) does not obeys the Politeness Principle since (B) maximize praise to self. The correct response of such utterance should minimize praise to self and maximize dispraise to self (Wijana, 1996:59), such as:

26) (A) *You were so kind to us.*

(B) *Oh, It's nothing.*

2.4.5 The Agreement Maxim

As it is stated before approbation and generosity maxims use to expressed by expressive and assertive sentences. The agreement maxim rules that every addresser and addressee to maximize agreement between them and minimize disagreement between them (Leech, 1983:132). Yule (1996:60) says that politeness is a fixed concept. It means that the concept is agreed by the member of culture in which it is used. So, to build a polite interaction 'agreement' is one of important factors to be considered. To be clear, examine the examples below:

27) (A) *English is a difficult language to learn.*

(B) *True, but the grammar is quite easy.*

28) (A) *English is a difficult language to learn.*

(B) *No, it is not.*

The respond (B) in sentence (27) is more polite compared to the respond (B) in sentence (28). This is because the respond in sentence (28) maximize disagreement with addresser (Leech, 1983:138). In this case, it does not mean the addresser and addressee should agree to whatever said in the conversation. They can use 'partial disagreement' (Wijana, 1996:60). For example:

29) (A) *English is difficult, isn't it?*

(B) *Yes, but that language is not easy to be understand.*

Sentence (29) sounds more polite because the disagreement is not totally expressed but partially. It means the addresser can maximize his disagreement by saying 'yes' but stating the truth implicitly after that.

2.4.6 The Sympathy Maxim

In a social interaction, there are what we call internal factors of politeness, such as degree of friendliness, which are often negotiated during an interaction (Yule, 1996:59). Then, sympathy is one of the internal factors since it comes from the participants. In line with the agreement maxim, the sympathy maxim is also expressed by expressive and assertive sentences. This maxim rules every addresser and addressee to maximize sympathy and minimize antipathy between self and other (Leech, 1983:132). For examples:

30) *I am terribly sorry to hear about your cat.*

31) *I am delighted to hear about your cat.* (Leech, 1983:139)

Both of sentence is applying the sympathy maxim. Such is the power of the sympathy maxim is shown in (30) without further information we will interpret it as a condolence, an expression of sympathy for misfortune and the second sentence (31) as a congratulation when the meaning is that the cat is winning of a price in the cat-show. Here, the addresses usually use the utterances such as 'congratulation' or 'sorry' to express his sympathy.

CHAPTER III RESEARCH METHODOLOGY

The process of collecting data is very meaningful for the sake of organizing the thesis. It is necessary to contribute a particular methodology of research as a sequence of systematic efforts which are done by operating some techniques or instruments. Methods or that scientific effort will facilitate the running of the activities. Research as one of the highest activities of university, may be defined as the systematic and objective analysis and recording of controlled observation that may lead to the development and possibly control of events (Best, 1981:18). The other scientist, Clifford states that research is a careful or critical inquiry or examination is seeking facts or principles; a diligent investigation to ascertain something (Whitney, 1960:21). He adds that the facts dealt with in research may be statements of opinion, historical facts, those contained in records and reports, the result of test, answer of questioners, experimental data of any sort, and so forth (1960:21). It is clear that research is quite significant activity that cannot be separated from behavioral sciences and the development of knowledge and to develop the degree of the knowledge.

Methodology of research can be understood as a set of studies holding a discussion about some scientific methods for doing a research (Hadi, 1985:4). It determines a kind of way how the researcher drives his research. Hence, methodology of research contains some methods and expanded techniques which are meaningful for the further composing the thesis.

3.1 Type of Research

In this thesis the data or theories which are quoted directly or indirectly are taken from some books are quite significant. It means that theory can help or to develop the science itself. The data and the theories which are collected from the library, so this thesis is belong to the library research.

3.2 Type of Data

In this research, the data are collected from the conversation between King Lear and his daughters and between Earl of Gloucester and his sons. As the data of this research are in form of sentences, the data in this research are qualitative data. It means that the data are in form of opinions and words, not in form of numbers (Best: 1981:156).

3.3 Data Collection

The data of this thesis are some dialogues between King Lear and his daughters and between Gloucester and his sons. The consideration for choosing them is that their conversations are the most important discourse in the process of misleading King Lear and Gloucester. The data is taken in the chronological order according to the appearance in the play. Especially, the data are taken from Sidney Lamb *Shakespeare's King Lear Total Study Edition* since it provides the translation some of the unfamiliar Shakespearean language to the modern English.

In doing the analysis, first of all the writer sees the whole discourses and tries to find out which of the speeches are intended, consciously or not, to mislead King Lear. Then the writer will try to see how the misleading idea is communicated. Sometimes what happens also can be the reverse. A participant violates a maxim and the writer finds out what they actually

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3.4 Type of Analysis

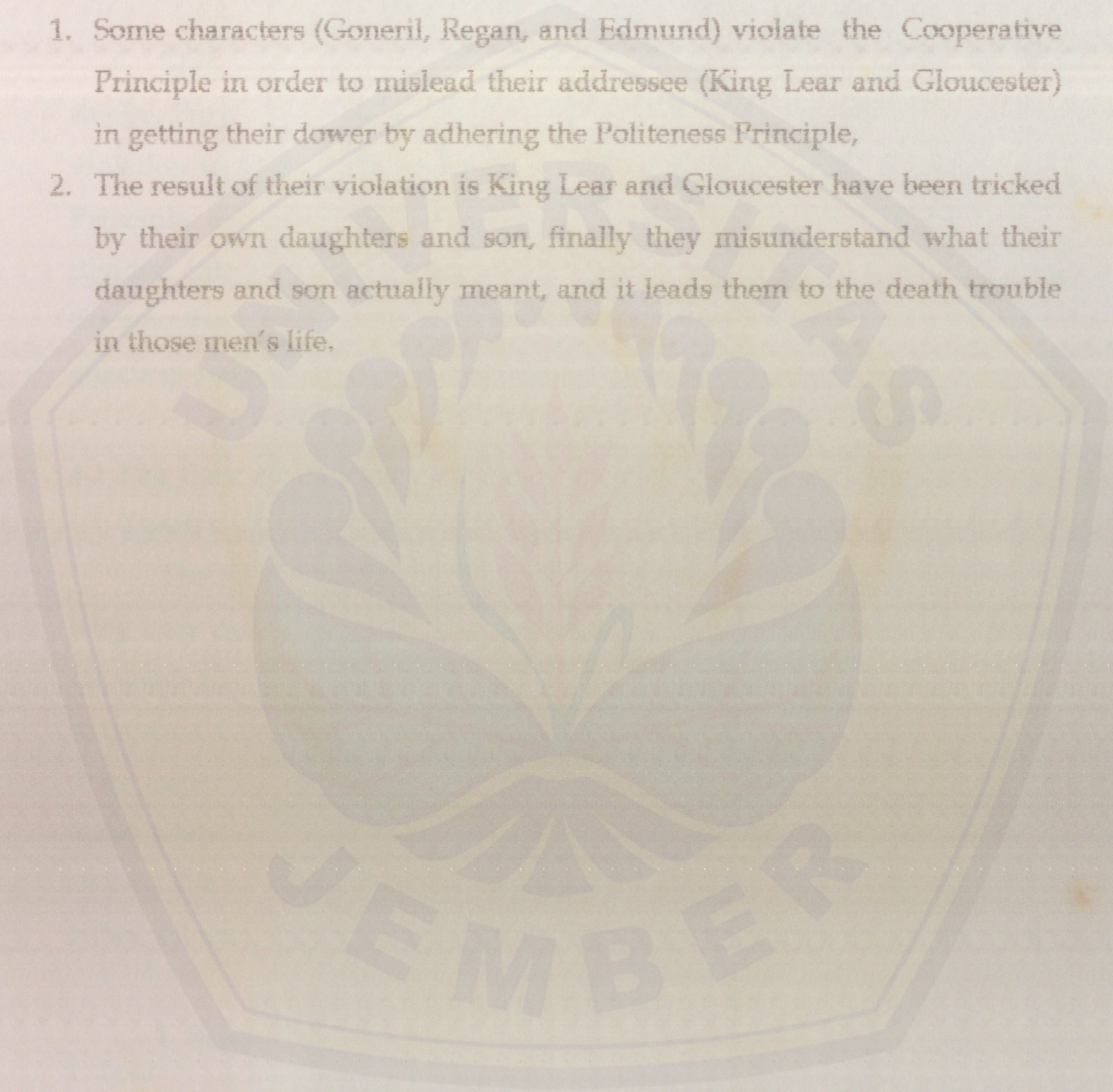
Since the researcher uses descriptive research, the type of analysis must be descriptive analysis. As what Best says that a descriptive analysis involves the description, recording, analysis and interpretation of condition that exist in the study (1981:25). This linguistics research is conducted in several components below:

1. synopsis or the description of context or the plot to introduce the reader with the problems of the analysis,
2. the analysis, whether the dialogues violate the maxims of the Cooperative Principle or apply the maxims of the Politeness Principle,
3. the conclusion at the end of each the analysis.

3.5 Hypothesis

Hypothesis may be proved true or false in a study. However, it can focus the research and discussion on its target. That is why the study formulates the hypothesis as follows:

1. Some characters (Goneril, Regan, and Edmund) violate the Cooperative Principle in order to mislead their addressee (King Lear and Gloucester) in getting their dower by adhering the Politeness Principle,
2. The result of their violation is King Lear and Gloucester have been tricked by their own daughters and son, finally they misunderstand what their daughters and son actually meant, and it leads them to the death trouble in those men's life.



CHAPTER IV

DATA DESCRIPTION AND ANALYSIS

This chapter tries to analyze some data using Discourse Analysis theory. Further, the analysis is directed to determine the causes and effects of violation in Shakespeare's *King Lear* according to the Grice's Cooperative Principle and Leech's Politeness Principle. The analysis of data will be divided into two sub chapters, that is the causes of violating the Grice's Cooperative principle by adhering the Leech's Politeness Principle and the effects of such violations which leads to the tragic value in this drama.

4.1 The Causes of Violating the Grice's Cooperative Principle by adhering Leech's Politeness Principle.

The main concern or the main conflict in this drama is started when King Lear declares his promise to divide his kingdom among the daughters. He wants them to make a good expression of love to him, then King Lear will determine whether his daughters' speeches will be accepted or not. Hearing their father's hint, both of Goneril and Regan tries to compete for their father's land. Meanwhile, Cordelia does not interested in competing with her sisters. The next data shows how Edmund's tricks succeed in misleading his father, Gloucester. The data will be presented in the following:

- | | |
|-------------------------|---|
| 1. King Lear -- Goneril | act I, scene i: 48-65 |
| 1. Lear | Tell me my daughters (since now we will divest us both of rule,
interest of territory, cares of states),
Which of you shall doth love us most.
That we our largest bounty may extend.
Where the nature doth with merit challenge. Goneril,
Our eldest born, speak first. |

2. *Goneril* Sir, I love you more than word can wield the matter;
 Dearer than eye sight, space, and liberty;
 Beyond what can be valued, rich or rare;
 No less than life, with grace, health, beauty, honor;
 As much as child e'er loved, or father found;
 A love that makes breath poor, and speech unable.
 Beyond all manner of so much I love you.
3. *Lear* Of all these bounds, even from this line to this,
 With shadowy forests, and with champains riched,
 With purling rivers and wide-skirted meads,
 We make thee lady.

The conversation occurs at the time King Lear gives his promise to his daughters by saying "*which of you shall doth love us most. That we our largest bounty may extend*". The sentences state his intention that he wants his daughters to make good speeches in order to get his kingdom.

Goneril takes this chance successfully. It is shown when she violates the **quality maxim** (be true) in "*Dearer than eyesight, space and liberty: beyond what can be valued... and speech unable*". The intentions are to flatter and to gain King Lear's sympathy and to convince him that she is sincere with her words. She compares her loves with "*No less than life, with grace, health, beauty, honor*" and expresses her loves is more than eyesight, space and liberty. Here, Goneril adheres to the **approbation maxim** (minimize dispraise of other and maximize praise of other) and **sympathy maxim** (minimize dispraise of other and maximize praise of other) in giving the king so many praises and showing sympathy by exaggerating her feeling to him. This accounts for lies and deceits. It has caused King Lear feels flattered and blesses Goneril with *We make thee lady*. Then, he obeys to the **tact maxim** (minimize cost to other and maximize benefit to other) in the way he maximizes benefit to Goneril by giving her one third part of his kingdom.

At the end, the conclusion is that Goneril violates the **quality maxim** (be true) by lying and obeying the **approbation maxim** (minimize dispraise of other and maximize praise of other) to flatter King Lear. This results lies and deceits. Being flattered, King Lear thinks that Goneril is a sincere and faithful daughter.

2. King Lear – Regan

act I, scene i: 67-81

4. Lear What says our second daughter,
 Our dearest Regan, wife of Cornwall?
5. Regan I am made of that self mettle as my sister,
 And prize me at her worth, In my truth heart
 I find she names my very deed of love,;
 Only she come too short, that I profess
 Myself an enemy to all other joys
 Which the most precious square of sense possesses,
 And find I am alone felicitate
 In your dear Highness' love.
6. Lear To thee and thine hereditary ever
 Remain this ample third of our fair kingdom,
 No less in space, validity, and pleasure
 Than that conferred on Goneril.

The second data shows the chance for Regan to express her expression of love to her father. The conversation is started when King Lear is addressing Regan with "*Our dearest*". He wants to show his love for Regan is the same compared his love for Goneril.

Actually, Regan is as greedy as Goneril. She tries with all her might to make a good love expression in the hope of his father's land. It is shown in "*I find she names my very deed of love*". Here, she violates the **quality maxim** (be true) by manipulating her expression of affection to King Lear. She tries to show that Goneril's love is too small compared to her.

If Goneril obeys the **approbation maxim** (minimize dispraise of other and maximize praise of other) in praising King Lear, Regan tries to adhere to the **modesty maxim** (minimize praises of self and maximize praise to other) by giving so much praises to King Lear in order to win her father's love. She states that only thing that make her happy is to make her father happy, as it is shown in "*And fine I am alone felicitate in your dear highness' love*". The other application of the **modesty maxim** (minimize praises of self and maximize praise to other) is in "*...that I professes, myself an enemy to all other joys*". Actually, all of Regan utterances are only lying. Therefore, she violates the **quality maxim** (be true). She only tries to get his father's land and to compete with Goneril to get it. Then, she speaks such beautiful speeches to achieve her purpose.

In responds, King Lear still shows his inability in interpreting Regan's speeches. He only thinks what is literally said, not what is the intended meaning of them. As a result, he believes that Regan is as sincere as Goneril. Regan's statements have convinced King Lear that she truly loves him. Again, being flattered, the king also gives Regan one third part of his kingdom.

In conclusion, Regan obeys to the **modesty maxim** (minimize praises of self and maximize praise to other) by making such flowery speeches that she hopes she will get his father inheritance. It means that she violates the **quality maxim** (be true) by lying to her father. Being flattered, King Lear makes the same mistake as he did before that is believing the evil purpose of Regan's utterances.

3. King Lear – Cordelia

act I, scene i: 83-1209

7. *Lear* ———. Now our joy
Although our last and least; to whose young love
The vines of France and milk of Burgundy
Strive to be interest; what can you say to draw
A third more opulent than your sisters? Speak
8. *Cordelia* Nothing. My lord.
9. *Lear* Nothing?
10. *Cordelia* Nothing.
11. *Lear* Nothing will come nothing. Speak again.
12. *Cordelia* Unhappy than I am, I cannot heave
My heart into my mouth. I love your Majesty
According to my bond, no more no less.
13. *Lear* How, how, Cordelia? Mend your speech a little. Lest
you may mar your fortunes.
14. *Cordelia* Good my lord,
You have begot me, bred me, loved me.
Return those duties back as are right fit,
Obey you, love you, and most honour you.
Why have my sisters husbands if they say
They love you all? Haply, when I shall wed,
That lord whose hand must take my plight shall carry
Half my love with him, half my care and duty.
Sure I shall never marry like my sisters,
To love my father all.
15. *Lear* But goes thy hearth with this?
16. *Cordelia* Ay, my good lord.
17. *Lear* So young, and so untender?
18. *Cordelia* So young my lord, and true.
19. *Lear* Let it be so, thy truth then be thy dower!
For, by the sacred radiance of the sun,
Be as well neighbored, pitied, and relieved,
As thou my sometime daughter.

The conversation above shows Cordelia's chance in stating her expression of love for King Lear. King Lear wants Cordelia, the most loving daughter, to do the same as her sisters have done before. Unfortunately, Cordelia thinks differently. She wants to say her feeling as it is really. For

Cordelia, she loves her father as a child should, no more no less. The conflict arises when Cordelia says "nothing". In this case, Cordelia has obeyed the **quantity maxim** (be brief). Her utterances are too brief to her father, so that it implies such a rudeness, impolite, unconcern, etc. Actually, Cordelia feels that King Lear is being mad about her replies. But, she can do nothing.

The result, King Lear misunderstand to her speeches. He feels so surprised at Cordelia's replies. Then, he seeks for what Cordelia actually is meant by saying that. He delivers his question twice to emphasize Cordelia to repeat her utterances. The king's response is shown in, "Nothing?". This question violates the **relation maxim** (be relevant) for his question actually shows that he is disgusted to hear Cordelia's answer. King Lear's question "How, how Cordelia? Mend your speech a little" implies that he is asking Cordelia to make her statement better than before.

The word *how* in "How, how Cordelia?" is repeated twice to emphasize King Lear's disagreement of Cordelia's words. According to King Lear, Cordelia's statement is not good enough and it implies her feeling toward him. King Lear himself even feels that her love toward him is not as much as his two eldest daughters. He wants her to repeat and correct her speeches. Here, King Lear adheres to the **manner maxim** (be clear) in order to ask her to make better speeches.

The conclusion is that Cordelia has failed to please her father. Cordelia, the faithful daughter, adheres to the **quantity maxim** (be brief) are judged as the rude and impolite daughter. So, adhering to the Cooperative Principle maxim, Cordelia has failed to please her father.

4. Gloucester - Edmund

Act I, scene ii: 26-44

20. *Gloucester* —Upon the gad? Edmund, how now? What news?
21. *Edmund* So please your lordship, none.
22. *Gloucester* Why so earnestly seek you to put up that letter?
23. *Edmund* I know no news, my lord.
24. *Gloucester* What paper you were reading?
25. *Edmund* Nothing, my lord.
26. *Gloucester* No? What needed then that terrible dispatch of it into your pocket? The quality of nothing had not such need to hide itself. Let's see. Come, if it be nothing, I shall not need spectacles.
27. *Edmund* I beseech you, sir, pardon me. It is a letter from my brother that I have not all o'erread and for so much as I have perused. I find it not fit for our o'erlooking.
28. *Gloucester* Give me the letter, sir.
29. *Edmund* I shall offend, either to detain or give it. The contents, as in part I understand them, are to blame.
30. *Gloucester* Let's see, let's see.

This conversation happens in the Earl of Gloucester's castle between Gloucester and Edmund. Gloucester asks his bastard son, Edmund in 'Upon the gad? Edmund, how now? What news?'. In respond, Edmund violates the quality maxim (be true), since he says "So please your lordship, none", while in fact he is hiding something, a letter, at the same time in the sentence. He also tries to apply the approbation maxim (minimize dispraise of other and maximize praise of other). It can be seen in the way he addresses his father by the words "your lordship". The purpose is to make his father thinks that he is a sincere son.

Knowing that Edmund is hiding something, then, he tries to seek the truth in "why so earnestly seek you to put up that letter?". In this sentence, he obeys the manner maxim (be clear) in which he corrects his previous question, but the purpose is still the same. And, Edmund reply remains the same as he did before, he violates the quality maxim (be true) and at the same

time he applies the **approbation maxim** (minimize dispraise of other and maximize praise of other). Once again, Gloucester asks him to tell what happen, but he still acts the same way in *'nothing, my lord'* until Gloucester applies the **manner maxim** (be clear) once more time. Here, in *'No? What needed... spectacles'*, Gloucester develops the question in such a way that it is impossible for Edmund not to answer it.

This situation is actually an artificial one for Edmund has arranged the situation on purpose. After beginning his tricks by violating the **quality maxim** (be true) and obeying the **approbation maxim** (minimize dispraise of other and maximize praise of other), he moves on by *"I beseech you, sir, pardon me"* in which Edmund seems trying to apply the **sympathy maxim** (minimize antipathy between self and other and maximize sympathy between self and other). In this reply, Edmund knows that the next sentence will surprise his father, and probably can put his father into anger. That is why he seeks his father's sympathy before he tells him so. This trick is to convince his father that he feels as his father does; as if he does not believe what he himself is saying. The next is Edmund's trick to eliminate his brother, Edgar, from his father's palace. The sentence *"It is a letter from my brother... your o'erlooking"*, shows how he violates the **quality maxim** (be true) since the truth is the opposite; the letter is belong to him, not Edgar's.

Then, Gloucester is anxious to know the content of the letter. Using the sentence *'Give me the letter, sir'* he wants to obey the **approbation maxim** (minimize dispraise of other and maximize praise of other), since he addresses his own son by the word *'sir'*. Here, he uses the polite form in addressing his own son to whom he wishes to show respect. In return, he wants Edmund to give the letter. Knowing his father is under his control, he is playing with his words now and violating the **quality maxim** (be true) in *"I*

shall offend, either to detain or give it". Whereas actually he really wants his father to read it. Then, being very curious, Gloucester asks him for the letter by obeying the quantity maxim (be brief), which reflects his curiosity by knowing the content of the letter, "Let see, let see".

Finally, we can conclude by violating the quality maxim (be true) Edmund wants to mislead his father feeling toward his legitimate son, Edgar. Then, by obeying the approbation maxim (minimize dispraise of other and maximize praise of other) Edmund wants to win his father's love by praising his father's a lot and to make his father believes him as a truthful son.

5. Gloucester –Edmund

act I, scene ii: 46-70

31. *Edmund* I hope, for my brother's justification, he wrote this but as an essay or taste of my virtue.
32. *Gloucester* (*reads*) 'This policy and reference of age makes the world bitter to the best of our times; keeps our fortunes from us till our oldness cannot relish them. I begin to find an idle and fond bond age in the oppression of aged tyranny, who sways, not as it hath power, but as it is suffered. Come to me, that of this I may speak more, If our father would sleep till I wake him, you should enjoy half his revenue for ever, and live the beloved of your brother,
- EDGAR'
- Hum! Conspiracy? 'Sleep till I wake him, you should enjoy half of his revenue. My son Edgar! Had he a hand to write this? A heart and brain to breed it in? When came you to this? Who brought it?
33. *Edmund* It was not brought me, my lord; there's the cunning of it. I found it thrown in at the casement of my closet.
34. *Gloucester* You know the character to be your brother's?
35. *Edmund* If the matter were good, my lord, I dourest swear it were his; but in respect of that, I would fain think it were not.
36. *Gloucester* It is his.
37. *Edmund* It is his hand, my lord; but I hope his heart is not in the contents.

This conversation is still between Gloucester and Edmund. The first dialogue is uttered by Edmund who lies by violating the **quality maxim** (be true) in *"I hope for my brother's justification, he wrote this but as an essay or taste of my virtue"*, because it is not Edgar's handwriting but as an essay Edmund's himself. Then, he hands the letter to his father.

As soon as Gloucester receives the letter, he reads aloud and what comes out from his mouth is trial to obey the **relation maxim** (be relevant), as in *"Hum! Conspiracy? 'Sleep till I wake him, you should enjoy half his revenue. My son Edgar! Had he a hand to write this? A heart and brain to breed it in? When came you to this? Who brought it?"*. Here, he tries to bring out what he has read into his dialogue with his son, Edmund.

Being happy because he is successful in deceiving his father, Edmund goes with other lie by violating the **quality maxim** (be true) in *"It was not brought me, my lord; there's the cunning of it. I found it thrown in at the casement of my closet"*. Here, to support the trick, again he obeys to the **approbation maxim** (minimize dispraise of other and maximize praise of other) by addressing his father *"my lord"*. He hopes his father will consider him innocent.

Becoming very angry, then he asks Edmund whether he knows his brother handwriting or not. Obeying the **quantity and manner maxims** he utters *"You know the character to be your brother?"*

Edmund, the evil son who is still in the effort to eliminate Edgar from his father's palace, violates the **quality maxim** (be true) by committing other lie in *"If the matter were good, my lord, I durst swear it were his; but in respect of that, I would fain think it were not."* The result, his father who tries to seek the truth, has fallen into Edmund's trap and believing what actually is not true.

Here, Edmund's trick has overcome the honest stupidity of his father. That is why at last he says "*it is his*".

The father replies have given Edmund a chance to perfect the dialogue by stressing that the letter is of Edgar's handwriting in "*It is his hand, my lord; but I hope his heart is not in the contents.*" Whatever he intends to say, he is violating the **quality maxim** (be true) since his words are not true at all.

At last, from the dialogues, we know that Edmund with his lying is violating the **quality maxim** (be true) is not only evil himself, but the cause of evil in others, that is Gloucester, whom he contaminates with hatred for his son, Edgar.

4.2 The Effects of Violating the Grice's Cooperative Principle by adhering the Leech's Politeness Principle

After violating the Grice's Cooperative Principle by adhering the Leech's Politeness Principle, some characters in this drama gets the effects of such violations they have done before. In the next data analysis, it will be shown how the characters who already have the evil purpose will be banished and the characters who love the father truly will be regarding as the faithful child.

The data will be divided into three groups. Each of groups will be shown what the effects of some characters get. They are as follows:

4.2.1 When King Lear feels betrayed by Goneril and Regan.

The data will be presented, as follows:

- | | | |
|------------------------|---|---------------------------|
| 6. King Lear - Goneril | | act ii, scene iv: 213-228 |
| 38. Lear | Persuade me rather to be a slave and sumpter
To this detested groom. | |
| 39. Goneril | At your choice, sir. | |
| 41. Lear | I prithee daughter, do not make me mad. | |

I will not trouble thee, my child; farewell.
 We'll no more meet, no more see one another,
 But yet thou art my flesh, my blood, my daughter,
 Or rather a disease that's in my flesh,
 Which I must needs call mine. Thou art a boil,
 A plague sore, or embossed carbuncle
 In my corrupted blood. But I'll not chide thee.
 Let shame come when it will, I do not call it.
 I do not bid the thunder-bearer shoot, Nor tell tales of thee
 to high judging Jove.
 Mend when thou canst, be better at thy leisure;

In the dialog, the conversation occurs between King Lear and Goneril. Goneril's answer in "*At your choice, sir*" obeys the **tact maxim** (minimize cost to other and maximize benefit to other), and violates the **quantity maxim** (be brief). Firstly, Goneril violates the **quantity maxim** (be brief) by adhering to the **tact maxim** (minimize cost to other and maximize benefit to other) because she does not give as much information of her decision whether she wants to invite King Lear to live with her or to let him stay with his knights. She forces King Lear to choose one of the alternatives and she does not want to interfere King Lear's decision. Here, she adheres to the **tact maxim** (minimize cost to other and maximize benefit to other).

Goneril's answer is a hint for King Lear that she does not care of him anymore. Furthermore, King Lear adheres to the **agreement maxim** (minimize disagreement between self and other and maximize agreement between self) in order not to make her offended in "*I prithee daughter, do not make me mad*". Intentionally, the indirect request reflects his sincere to beg to Goneril for not making him mad. He tries to minimize the conflict between them by begging her, which is of course against his pride as her father.

The condition is difficult for the king now. However, he states something which adheres to the **generosity maxim** (minimize benefit to self

and maximize cost to self) in *"I will not trouble thee, my child; farewell"*. It means, he has promised not to bother Goneril in taking care of him as his daughter. He is trying to burden himself, while he gives Goneril the freedom from her duty (take care of him). Then, King Lear violates the **quantity maxim** (be brief) when he utters the unnecessary truth about his relationship with Goneril in *"We'll no more meet, no more see one another, but yet thou art my flesh, my blood, my daughter, or rather a disease that's in my flesh"*. Here, King Lear explains his feeling to Goneril in such a way by repeating a great number of information by those repetition are functioned to express that he regrets to have Goneril as his daughter, who has betrayed him with her idea in reducing his knights. Furthermore, King Lear wants to emphasize his disappointment to Goneril in the way Goneril does not care to him anymore.

To conclude, Goneril is proven that she does not love her father truly. She tries to reduce King Lear's knights by violating the **quantity maxim** (be brief) and adhering to the **tact maxim** (minimize cost to other and maximize benefit to other) that shows she does not love her father anymore. Then, King Lear's reply is adhering to the **agreement maxim** (minimize disagreement between self and other and maximize agreement between self) that shows his effort to minimize the conflict with Goneril.

7. King Lear - Regan

act II, scene iv: 227-239

41. *Lear* I can be patient, I can stay with Regan,
I and my hundred knights.
42. *Regan* Not altogether so.
I looked not for you yet, nor am provided
For your fit welcome. Give ear, sir, to my sister;
For those that mingle reason with your passion
Must be content to think you old, and so—
But she knows what she does.
43. *Lear* Is this well spoken?
44. *Regan* I dare avouch it, sir. What, fifty followers?

explanation: Speak 'gainst so great a number? How in one house
 the conflict: Should many people, under two commands,
 his b: Hold amity? 'Tis hard, almost impossible.

his b: The dialog above shows that King Lear which is rejected by Goneril goes to Regan palace. He seeks for Regan's sympathy to support and invite him to stay in her palace.

brief: Actually, Regan has the same attitude with Goneril that is rejecting his father and his knights. Regan, feeling dislike to what her father is saying, violates the **quantity maxim** (be brief) in saying "*Not altogether so*". Here, indirectly she wants her father knows her disagreement but at the same time she wants to soften the disagreement as minimal as possible. It means that she uses partial disagreement. Regan's next utterance in "*I looked not for you yet, nor am provided for your fit welcome*", adheres to the **relation maxim** (be relevant). Here, she wants to support her idea of disagreement in: the effort to refuse her father wish to live with her. However, she still covers her disagreement by persuading King Lear to reconsider his condition of being an old man. She wants him to trust Goneril, who will take care of him next. It is shown in "*For those that mingle reason with your passion must be content to think you old*". Being so surprised of what he has listened from Regan, King Lear feels Regan is also trying to betray him.

The king question in "*Is this well spoken?*" reflects his curiosity whether Regan really means to what she has been said or not. Then, King Lear through his question adheres to some maxims. Firstly, he adheres the **quantity maxim** (be brief) for being surprised for Regan's utterances. Unbelieving to what Regan has said, he still thinks that she is unaware in speaking such an utterance, and hopes that she tries to correct it immediately. Then, he obeys the **agreement maxim** (minimize disagreement between self and other and maximize agreement between self), in order to seek Regan's

explanation about her speech to him. Here, King Lear still wants to minimize the conflict between him and Regan. Here, he thinks that Regan is still one of his beloved daughters and Regan will love him as she has been uttered before. On the other hand, Regan really means to what she said by saying in "*I dare vouch it, sir*". In this case, Regan adheres to the **quantity maxim** (be brief) to make King Lear returns to Goneril and reduce his knights.

To conclude, King Lear also feels that Regan has betrayed him whenever she rejects King Lear with his knights to stay in her palace. Regan asks his father to come back to Goneril's palace. Regan's disagreement is shown by adhering the **agreement maxim** (minimize disagreement between self and other and maximize agreement between self). The result is that King Lear obeys the **agreement maxim** (minimize disagreement between self and other and maximize agreement between self) to minimize the conflict between them.

8. Goneril – Regan – King Lear act II, scene iv: 240-248

45. *Goneril* Why might not you, my lord, receive attendance
From those that she calls servants, or from mine?
46. *Regan* Why not, my lord? If then they chanced to slacked yea,
We could control them. If you will come to me
(For now I spy a danger), I entreat you
To bring but five-and twenty. To no more
Will I give place or notice.
47. *Lear* I gave you all.
48. *Regan* And in good time you gave it.

In the dialogue, it is clear that Goneril and Regan start to support each other in their conspiracy to reduce King Lear's knights. The purpose is that for the monarch's sake itself. They want to warn their father about his safety by carrying many knights. Goneril violates the **quality maxim** (be true) in, "*Why might not you, my lord, receive attendance from those that she calls servants,*

or from mine ?" by offering her servants to his father insincerely. It means she tries to adhere to the **generosity maxim** (minimize benefit to self and maximize cost to self) in offering her or Regan's servants to be bartered with his father's knights. The generosity lies in the Goneril's offering to her father. In this case, she maximizes cost and minimize benefit to herself by ordering her servants to serve King Lear.

Regan supports Goneril's idea in saying "*Why might not you, my lord, receive attendance from those that she calls servants, or from mine...them.*" violates the **quality maxim** (be true) in making some predictions to influence her father's mind. So his father may change his mind. She also worries about his knight possibility of rebelling against him. She obeys the **sympathy maxim** (minimize antipathy between self and other and maximize sympathy between self and other) for she exaggerates her sympathy by stressing her honesty to secure her father from the rebellion. Regan obeys the **quantity maxim** (be brief) in, "*If you will come to me (For now I spy a danger), I entreat you to bring but five-and twenty*" for proposing her idea to reduce the king's knights become twenty five, otherwise he cannot live with Regan in her palace. The indirect request in "*I entreat you...will I gave place or notice*", adheres to the **relation maxim** (be relevant) to show her strong aim that she really wants King Lear to obey it. The result is that King Lear agrees to whatever Regan said. It is shown in "*I gave you all*". Here, he obeys the **agreement maxim** (minimize disagreement between self and other and maximize agreement between self). Moreover, Regan feels that his father is in her control. Then, she adheres to the **manner maxim** (be clear) in "*And in good time you gave it*". Here, Regan clearly starts to remain King Lear that he has given all of his knights that he is powerless king now.

From this data, the conclusion is that both of Regan and Goneril cooperate each other in violating the **quality maxim** (be true) and adhering to the **generosity maxim** (minimize benefit to self and maximize cost to self), **sympathy maxim** (minimize antipathy between self and other and maximize sympathy between self and other), and the **quantity maxim** (be brief) in reducing his father knights. Meanwhile, King Lear starts to obey their rules and adheres to the **quantity maxim** (be brief) to seek for Regan's sympathy.

9. King Lear -- Goneril -- Regan

act II, scene iv: 255-283

49. *Lear* (to *Goneril*) I'll go with thee.
Thy fifty yet doth double five and twenty,
And thou art twice her love.
50. *Goneril* Hear me, my lord.
What need you five-and-twenty? ten? or five?
To follow in a house where twice so many
Have a command to tend you?
51. *Regan* What need one?
52. *Lear* O reason not the need! Our basest beggars
Are in the poorest thing superfluous.

In the above dialogue, we can see that King Lear has made up his mind. So, he will return to Goneril, since she allows him to keep his knights twice of the amount than the number that Regan has proposed. From this case, he thinks that Goneril loves him more than Regan. Unfortunately, Goneril has changed her mind and she tries to reduce the amount of the knights, too. She reminds her father whether in a certain time there will be any occasion for his knights to make a rebellion against him. This idea is also supported by Regan. The result is that King Lear gets mad and he thinks that both of his daughters undermine his authority by reducing his knights.

Being betrayed, King Lear adheres to the **sympathy maxim** (minimize antipathy between self and other and maximize sympathy between self and

other) in, "I'll go with thee" in order to make his daughters realize that he still has power. However, Goneril and Regan violate the **relation maxim** (be relevant) and they adhere to the **tact maxim** (minimize cost to other and maximizes benefit to other). By violating the **relation maxim** (be relevant) they ask their father a question that must be answered rationally if he were in their position. She wants him to think if there were two authorities run in his kingdom. Here, both of them try to give hints to make him understand their positions in their lands, if they also must have to keep the king's knights. It means it indirectly indicates that they are disagree if the king keeps his knights. By giving a chance to King Lear to answer the questions with his own reasoning, Goneril and Regan hopes that King Lear will accept with the condition they give to him.

In this case, we can conclude that Regan obeys the **agreement maxim** (minimize disagreement between self and other and maximize agreement between self) instead of the **tact maxim** (minimize cost to other and maximize benefit to other). Here, she agrees with Goneril to convince King Lear to obey their rule in reducing his knights, if he wants to stay with them. The **tact maxim** (minimize cost to other and maximize benefit to other) is obeyed by Goneril and Regan by pretending that they think about King Lear 's welfare and safety.

53. Lear O reason not the need! Our basest beggars
 Are in poorest thing superfluous.
 Allow not nature more than nature needs,
 Man's life is cheap as beast's. Thou art a lady;
 If only to go warm were gorgeous wear'st
 Which scarcely keeps the warm. But for true need
 You heavens, give me that patience, patience I need.
 You see me here, you gads, a poor oldman,
 As full of grief as age, wretched in both.
 If it be you that stirs in these daughter' hearts

Against their father, fool me not so much
 To bear it lamely, touch me with noble anger,
 I have my revenge on you both
 That all the world shall - I will do such things -
 The terrors of the earth. You think I'll weep.
 No, I'll weep.
 I have full cause of weeping, but this heart
 Shall break into a hundred thousand flaws
 Or ere I'll weep. O fool, shall I go mad!

The conversation above shows that the king gets angry when he realizes what actually their daughters want to. All of these utterances is the expression of King Lear's anger to his daughters. It adheres to the **quantity** (be brief) to show his truly disappointment when he knows their daughters only tries to get his land. He also adheres to the **quality maxim** (be true) to show his strong feeling and feels disappointed to know the fact that his daughters betray him in "I have full cause of weeping... I'll weep" to show his regret to his daughters.

To conclude, knowing what is going on, King Lear utters the statement which is relevantly and correctly about his feeling of being betrayed by his own daughters. To show that he is true with what he is saying, he violates the **quantity** (be brief) and **quality maxim** (be true).

4.2.2 When King Lear realizes that Cordelia is the faithful daughter.

The data will be presented, as follows:

10. King Lear – Cordelia

act I, scene vii: 52-75

54. *Cordelia* Sir do you know me?
 55. *Lear* You are a spirit, I know. Where did you die?
 Where have I been? Where am I? I am mightily abused.
 I should e'en die with pity. To see another thus.
 I know not what to say.
 56. *Cordelia* O look upon me, sir. And hold your hand in benediction o'er me.
 You must not kneel.

57. *Lear* Pray do not mock me. I am a very foolish fond old man.
I am very I am not in my perfect mind. Do not laugh at me,
For as I am a man, I think this lady.
To be my child Cordelia.
58. *Cordelia* And so I am, I am.
59. *Lear* Be your tears wet? Yes, faith. I pray, weep not.
If you have poison for me, I will drink it.
I know you do not love me; for your sisters
Have, as I do remember, done me wrong.
You have some cause, they have not.
60. *Cordelia* No cause, no cause.

This data is about King Lear's regret. Here, he still degrades himself to her. King Lear still believes that he only meets Cordelia's spirit. On the other hand, Cordelia tries hard to convince King Lear that she is still alive. King Lear, then starts to believe that Cordelia is really alive and he tries to beg her forgiveness for him.

King Lear's mind becomes unbalanced. So, he cannot distinguish what is real from what is unreal. In "*Do not laugh at me... Cordelia*", King Lear violates the *quality maxim* (be true) whether he sees the real Cordelia or only her spirit.

Cordelia adheres to the *manner maxim* (be clear) in "*And so... I am*", which she tries to convince King Lear that she is still alive. In "*Be yours tear wet?...they have not*", King Lear starts to believe that he has encountered Cordelia. Adhering to the *modesty maxim* (minimize praises of self and maximize dispraise of self), King Lear degrades himself and prepares to be poisoned if Cordelia wants to do it to him. This utterance is made because of King Lear's regret with Cordelia for his past cruelty to her. Actually, King Lear violates the *quality maxim* (be true), for he only guesses that Cordelia hates him for her past experience. Indeed, Cordelia with her sincerity still loves his father. It is proved in "*No cause, no cause*" to show that she has

already forgotten the past. Here, Cordelia adheres to the **tact maxim** (minimize praises of self and maximize dispraise of self) by ordering him not to degrade himself to her.

To conclude, Cordelia still adheres to the **manner maxim** (be clear) and **tact maxim** (minimize praises of self and maximize dispraise of self) to express her love and sincerity to King Lear. While King Lear violates the **quality maxim** (be true) and adheres to the **modesty maxim** (minimize praises of self and maximize dispraise of self) in order to make sure that the woman he meets is his real and beloved daughter, Cordelia.

4.2.3 When King Lear and Gloucester feels regret for what they have done.

Both of King Lear and Gloucester are too late to feels regret. They are suffering for their own mistake in the past now. For King Lear, he is being ignoring by his own daughters and Gloucester is being blinded for Edmund's betrayal. The data will be presenting below:

11. King Lear - Gloucester act IV, scene vi: 97-136

61. *King Lear* Ha! Goneril with a white beard? They flattered me like a dog, and told me I had the white hairs in my beard ere the black ones were there. To say 'ay' and 'no' to everything that I said! 'Ay' and 'no' was no good divinity. When the rain came to wet me once, and the wind to make me chatter; Go to, they are not men o' their words. They told me I was everything. 'Tis a lie. I am not argue-proof.
62. *Gloucester* The trick of that voice I do well remember. Is't not the King?
63. *King Lear* Ay, every inch a king.
When I do stare, see how the subject quakes.
I pardon that man's life. What was the cause?
Adultery. Thou shalt not die. Die for adultery? No.
The wren goes to't, and the small gilded fly. Does lecher in my sight. Let's copulation thrive; for Gloucester's bastard son. Was kinder to his father than my daughters.

Got tween the lawful sheets. There hell, there's darkness
There is the sulphurous pit; burning, scalding, stench,
consumption.

64. Gloucester O, let me kiss that hand.

65. King Lear Let me wipe it first; it smells of mortality.

The conversation shows how both King Lear and Gloucester seems to be suffering, and regret for what they have ever done. King Lear adheres to the **quality maxim** (be true) in "*Ha! Goneril with a white beard? They flattered me like a dog, and told me I had the white hairs in my beard ere the black ones were there*". He says that Goneril, in the past, always flatter him with a beautiful language. But now, he feels that all of Goneril's speeches only lying. It is shown in "*They told me I was everything. 'Tis a lie. I am not argue-proof*". Here, King Lear shares his regret to Gloucester. Unfortunately, Gloucester also wants to express his regret to King Lear. He says that he wants to kill himself since he is now as a blindman and feels betrayed by his bestard son, Edmund.

Then, Gloucester is adhering to the **tact maxim** (minimize praises of self and maximize dispraise of self) in "*O, let me kiss that hand*". Here, Gloucester wants to kiss King Lear's hand. It means Gloucester degrades himself to King Lear since he thinks that King Lear is still his lord. King Lear's reply is adhering to the **relation maxim** (be relevant) in "*Let me wipe it first; it smells of mortality*". Here, he shows Gloucester that his hand is full of mortality. It means that King Lear thinks that all of the tragedies in his family is his responsibility.

To conclude, both of King Lear and Gloucester feels regret for their past misunderstanding. King Lear finds that the two who say the most are heartless and that Cordelia relatively silent and therefore disinherited, loves him and succors him. Gloucester who also misunderstands the true nature of his two sons and pays with his eyes.

CHAPTER V

CONCLUSION

After analyzing the data, this study concludes the cause and effect of the violation of Grice's Cooperative Principle in the drama. The study finds that the main cause of the violation of the Cooperative Principle in the drama is the intention to flatter the interlocutor by saying lies and deceits. This is especially done by violating the quality maxim (be true). There must be certain ambitions which will be intended by the addresser in violating the maxims of the Cooperative Principle. The addresser is using such violations is aimed to mislead the addressee. By violating the Cooperative Principle, it means that the addresser avoid to cooperate with each other person. Then, their violation of the maxims of the Cooperative Principle is covered by the adherent of the maxims of the Politeness Principle. The adherent of the maxims of the Politeness Principle is needed since the addresser avoid the clash which may be happened. It means that the Politeness Principle can save the addresser from the serious trouble which will faced.

Then, the study finds that the main effect of the violation of the maxims of the Cooperative Principle in the drama is that the addressee is being flattered by lies and deceits. Since the addresser proposes a bad plan to the addressee, then, the addressee does not realize that he is being flattered by the addresser, and the result the addressee only regret that he misjudges the good for the evil and vice versa.

However, the violation of different maxims is caused by certain different reasons that resulting certain different effects. The study also finds that to achieve a certain goal in conversation, one sometimes has to violate

more than one maxims of the Cooperative Principle. For example, to support a lie (as the result of violating the **quality maxim** (be true)) can also violate the **quantity maxim** (be brief).



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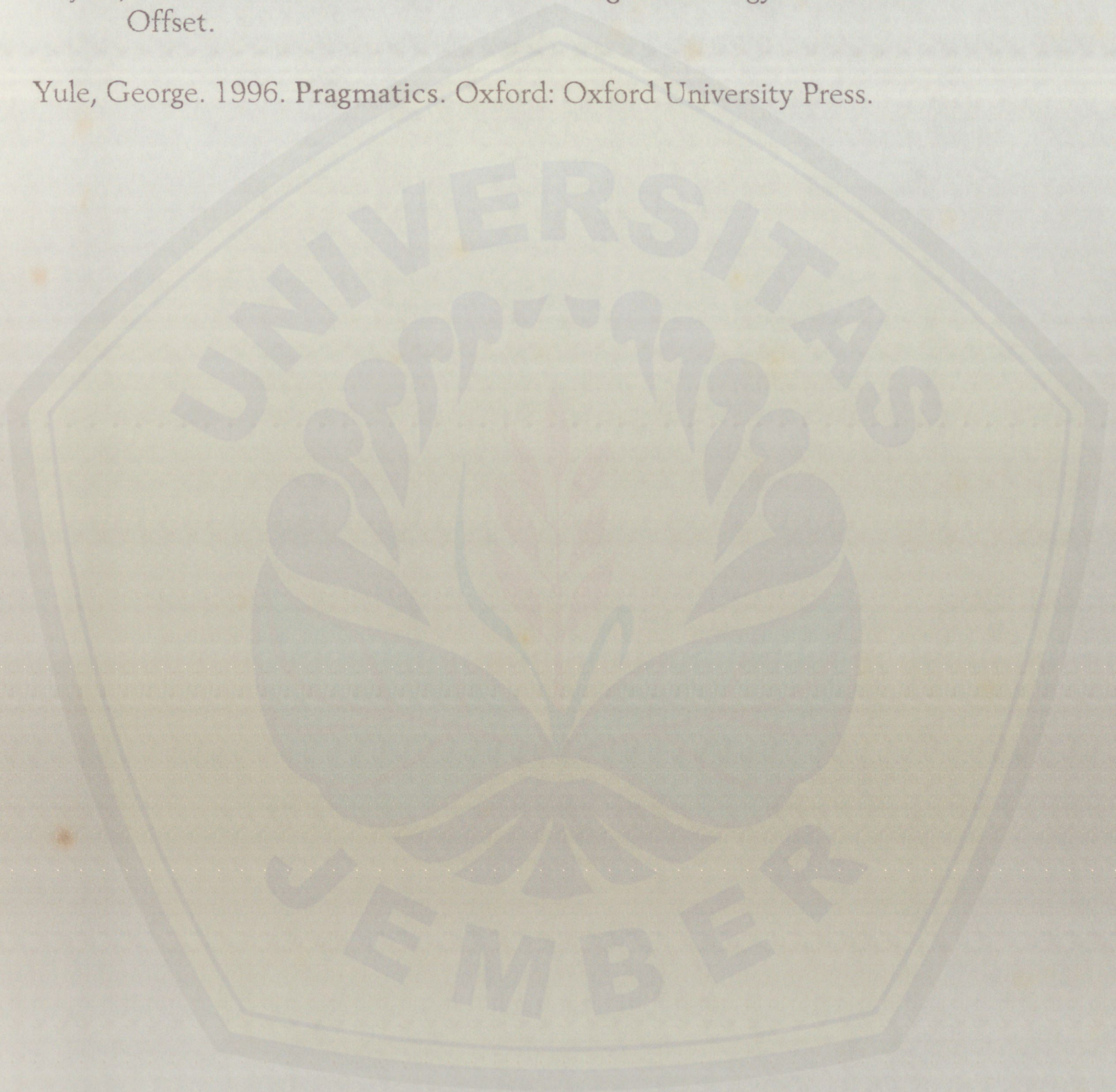
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