

A PRAGMATIC STUDY OF THE COOPERATIVE PRINCIPLE AND GRICE'S MAXIMS IN
LOIS LOWRY'S *THE GIVER*

by

Hayder Tuama Jasim Al-Saedi

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Approved by:

Dr. Laura Halliday, Chair

Dr. James Berry

Dr. Elizabeth Klaver

Graduate School
Southern Illinois University Carbondale
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AN ABSTRACT OF THE THESIS OF

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MAJOR PROFESSOR: DR. LAURA HALLIDAY

The purpose of this study is to examine the language of literary texts based on the pragmatic theories; Cooperative Principle and Grice's maxims. The researcher collected data from a science fiction novel, *The Giver* by Lois Lowry. The findings reveal that most of the time, Lowry made the characters disobey Grice's maxims and the Cooperative Principle. Observance of the maxims was less than failure to observe the maxims. Lowry had her characters fail to observe the maxims for specific purposes such as generating new implicatures, hiding the truth for a period, or persuading and convincing the readers about a message Lowry wanted to convey.

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DEDICATION

TO

DAD AND MOM,

BROTHERS AND SISTERS

NEPHEWS AND NIECES

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CHAPTER ONE

INTRODUCTION

1.1 Background

The highest level process of language evolution is called pragmatics. It is developed by studying the meaningless units of language, such as phonemes (the basic units of sound), morphemes (the basic components of words), and more rhetorical and meaningful levels of language, pragmatics itself. This study enables linguists and philosophers to propose theories regarding spoken utterances, such as hidden and intended meanings. In 1968, John Austin proposed the classifications of the *speech acts* which were developed later by John Searle in a more linguistic and philosophical way to reveal the intended meaning of the spoken language. In 1975, Grice's implicatures helped the linguists and those who are interested in studying the philosophy of language to be more precise when they hear a dialogue or conversation.

Written language has qualities that are close to those found in spoken language. We can find conversations and dialogues among written addressers and addressees, or we can read a discourse from one person to an unknown or known audience. These qualities are available in the language of literature, both poetry and narratives. Studying literature in isolation from linguistics does not show the rhetoric of the writer or the poet. It does show how an author can lead the readers to what the author wants. There are some people who provide literary criticism to the idea or the theme of the literary text. But the close qualities of the language of literature to the spoken language enabled the linguists to study the language of literature. For example, the late 1970s are considered the emergence of the attempts to interpret the language in the literary text based on The Speech Act Theory to show a valuable analysis of the speech acts for the literary

criticism. These attempts were made by two linguists; they are Richard Ohmann in the United States and Dieter Wunderlich in Germany (Searle, 1985).

All of these factors give a researcher ample cause to delve deeper into the study of the language of literature. The researcher's curiosity gives him the stimulus to be more precise and study the language that is used in novels in the twentieth century, and to look at the pragmatic scopes that these novels have. It made him think more about the people who interact with each other in novels that they are not real, but they are imaginary; they are created by authors. So the interaction among the characters is not real. I would like to say that the problem is not the characters themselves, but the problem might show that the interaction is between the author and his or her audience/readers. Consequently, the pragmatic aspects or theories can be applied to the discourse which includes conversations in novels because we cannot say, for instance, that a character means this because the character is created by the author. This is the interpretation that is going to be on the behalf of the author and not the character.

1.2 Aims of the study

The purpose behind this study is to examine the language of one literary work based on the pragmatic theories because linguistically, the pragmatic theories were first applied to the spoken language. In the same vein, they can be applied to analyze the language of literary works: fictional and poetic works. The researcher is willing to analyze the language of an American novel, *The Giver* by Lois Lowry. This is a stylistic study which is different from studying the language of poetry; a poetic study. Based on the model of communication, this study aims to see how the author tries to convey the message through the written channel especially, when the author knows his or her audience or readers such as *The Giver*; the novel that the researcher uses in this study and is targeted to young children who are studying in the U.S. schools.

1.3 The Significance of the study

This study is important for different reasons. It is important for those who are interested in studying spoken and written language. Written language can be observed in the literary and non-literary texts. It enables the linguists to examine the semantic and pragmatic aspects that first used to analyze the spoken language. Furthermore, the study is significant for the students who are studying literature such as poetry and fiction since it enables them to look at the linguistic meaning of the language of literature and it shows the relation between literature and linguistics. Furthermore, it focuses on children's literature where we try to understand how the novelists try to make his or her readers comprehend the intended meaning in the literary texts.

1.4 The outline of the study

This study will give background about studying the language of literature in chapter one. Besides that, it will show the significance and the aims of this study to propose the hypotheses. Chapter two will review the literature of studying pragmatics and fiction, and the relation between them. This chapter will explain pragmatics in general and then the researcher will narrow it down to explain the literary pragmatics. There are a lot of terms that should be explained which relate to the literary work, language and communication. These terms are *the message*, *the author* and *the reader*. It is worthwhile to explain how the message can be conveyed from the author to the reader, just like in spoken discourse, when the message can be conveyed from the speaker to the listener or the hearer. In chapter three, the researcher will explain how he will collect the data, which is going to analyze the language of the fictional text that he has chosen and why he has chosen this text. The study is qualitative because it does not need to focus on numbers and statistics. Chapter four will show the results and discuss the analysis of the data that the researcher will obtain while he is reading the selected text. The

researcher will analyze the text based on the pragmatic theories that are proposed in chapter two. Chapter five will conclude what the researcher has obtained from analyzing the suggested fictional text to see if the results address the hypotheses that are proposed by the researcher.

CHAPTER TWO

LITERATURE REVIEW

2.1 Fiction and Fictional Discourse

Novelists have a message in their fictional works that they write and they try to convey their messages to the readers. In post-Saussurean linguistics, linguists claim that the message can be transferred from the speakers to the hearers through a channel; either vocal or written channel (Mey, 1999). The novelists use different language features to enable the readers to get the intended meaning in their novels. They use different kinds of language features to make their readers figure out the gist behind these works. They create worlds which are a figment of the novelist's imagination and they might make these worlds different from the real world. Besides that, they show to us how the characters act with each other and how their speech acts different from one character to another. Consequently, their speech acts show different meanings. John Searle proposed that we perform illocutionary acts when we write or speak. He states that there is a relationship between the meaning of what we utter and the illocutionary acts that we perform when we utter something (words and sentences) (Searle, 1975). The writers have to indicate to the aim of their works and the idea behind them when they are done with their works (Henry, 1996).

Language in the real world is different from that one in the novels. In novels, the language is fictional, but it does not mean that all languages in a written work is fictional at all. There are a lot of works that do not show fictional language, which are called non-fiction or poetry. This paper focuses on the fictional discourse and the conversations in fictional works. Searle (1975) states that fictional discourse is not a *serious activity*. This means that it does not show the reality of the utterances at the time of uttering the words or sentences. For example, if

the novelist says in his or her work that it is snowing and very cold outside the cottage, it does not mean that it is really outside while he or she was writing this sentence in his or her work. That's why Searle says that fictional discourse is a non-serious activity. In short, it is different from the real world activities that it requires serious utterances.

However, based on Grice's implicatures (it means that additional meaning can be conveyed and this meaning is called conversational implicatures) (Thomas, 1995) and Goffman's keys (they mean the regroundings by Erving Goffman which has simultaneous and multiple frames). These frames make a point to the substantial and substantive analysis of the fictional discourse - we can say that the fictional discourse is serious when it is situated with what it calls "make-believe" (Henry, 1996). Based on the simultaneous and multiple frames, pretending is relevant to the communicative acts of the discourse and each of the communicative acts will be measured. In other words, when we say the fictional discourse is pretended means that it will be serious in the fictional frame. In the same vein, Henry (1996) states that the intentions are employed in the communicative acts and applied to their speech act. This will help to observe the fulfillment and violations of Grice's maxims; when the fulfillment of the maxims fails, it will generate conversational implicata. Henry (1996) proposes narrational implicatures which it means the expansion of the conversational implicatures.

The Cooperative Principle, which it states that the speaker and the hearer cooperate based on assumptions called maxims, can be manipulated to reset the maxim of Quality (Searle, 1985) and generates implicatures. A lot of the nonfictional entities are involved in the fictional works. Showing the difference between the naturalistic novels- they mean that they have realism in novels- such as science fiction and surrealistic novels depends on the author's commitment to represent the actual facts such as places (e.g. London) and the general facts which show what for

people to do and the world is like. For this reason, there will be a lot of implications that will have purposive inconsistencies, which mean pretense, by flouting and clashing *the Maxim of Quality* (we will see what does mean later in this chapter). This involves pretense where the maxims cannot be achieved without the violation of another maxim (Henry, 1985). This thesis will analyze a fictional world which describes a lot of things that are strange for us in our real world. The study focuses on the observance and non-observance of the maxims in fictional texts and these maxims can be broken for a purpose.

One difference between the real world and the fictional world is the use of spoken and written language; spoken language is different from written language. On one hand, spoken language requires the attendance of the paralinguistic cues which are absent in the written language. The paralinguistic cues or resources represent the voice as well as the facial expressions which enable the speakers to show the effect of the words that he or she is saying. The speaker can see his or her hearer or addressee and it might be an audience there can hear what he or she is saying (Brown & Yule, 1983). Brown and Yule (1983) add that the speaker is under pressure which makes him or her keep talking until he or she wants to be done or can be interrupted by the interlocutor (the addressee).

On the other hand, the writer is careful of choosing the words and he or she is not interrupted by the interlocutors (the readers). There is no pressure on the writer when he or she writes what s/he wants and the writer does not know who is the audience. There is no specific interlocutors to what he or she is saying, but some writers know that they are writing for a specific group of people, such as the literature that is written for children. In spoken language, the speaker can get feedback from the interlocutors, but in the written language, the writer needs to figure out the reaction of his readers.

There are two main functions for the written language; they are allowing the communication over the space and time. This function is called the storage function, the other function is that the language is converted from the oral language to visual language. For this reason, the words and sentences appear in an abstract context (Goody, 1977). However, the spoken language is governed and identified by the differences in accents, dialects and different registers (Brown & Yule, 1983).

But we still have differences in the written language. When we read a newspaper or science book, this is different from reading a piece of fictional text. The difference is that the written language in newspapers is non-fiction because it describes events that happens every day. But reading a novel transforms our mind to another world, which is a fictional world, in which Searle (1975) believes that the illocutionary acts of fiction is a pretense. In other words, the writer pretends or acts to make different kinds of speech acts. Searle attempts to connect fiction to the *speech act theory*- an utterance gives a performative function and every human being performs a speech act- where he argues that the author of fiction is pretending when he or she tries to perform the illocutionary acts (Searle, 1985). An illocutionary act means the force or the intention of an utterance (words or sentences) (Thomas, 1995) and for this reason, fiction is a pretending use of language because the author tries to make it in a coherent piece of language (Adams, 1985).

The fictional world has a different environment or universe which the researcher would call it the literary environment or universe- it means the context of the literary text- where he adopted these two terms from Mey's *introduction to pragmatics* (Mey, 2001). This environment can be presented in different ways based on time, place and culture. Mey states that writing novels today are different from writing those novels before a hundred years ago. It differs from

time to time and culture to culture (Mey, 2001). For example, it is really different if I want to write a novel about Iraq before and after the 2003 war because if I want to write about the period that preceded the war, I can write about the dictatorship of Saddam's regime, but if I want to write about the period after the war, I would like to write about the consequences of the war and if it was positive or negative and so on.

So, what does fiction mean? Fiction relates to language game. It is "Making up a story; reading it" (Wittgenstein & Cumming, 1958). Adams (1985) defines fiction as a form of language and language users in which an interpretation can be interpreted. Fiction does have a pragmatic structure which consists of the text and the language users. On one hand, language users mean the speaker and hearer in the text. They are created by the writer, and on the other hand, the reader of the text. There is a relationship between the writer and the speaker and the hearer, which are called the fictional speaker and writer, and the reader and the fictional speaker and the hearer.

Adams (1985) puts a model to clarify the pragmatic structure of fiction which I would like to draw it in a diagram (see figure 1):

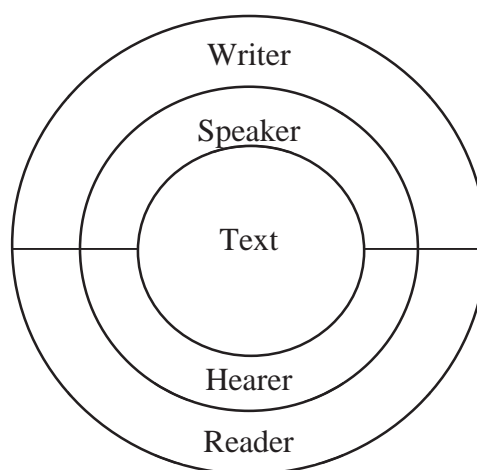


Figure 1: The pragmatic Structure of Fiction.

But there is a question of how we infer the fictional entities. This is one of the problems that face studying pragmatic aspects in fictional discourse. We need to refer to these entities that existed in the real world (Adams, 1985). However, the question is still not answered on how we refer to the fictional entities. The answer is that we need to use *the axiom of existence* which is proposed by Searle (1969) where language can be used to refer to the existence of the corresponded words to represent the world. For this reason, when we have fictional entities, we can say that they belong or exist in fiction because we have another world which is different from the real world; it is the fictional world or discourse (Searle, 1969).

Searle's idea about the axiom of existence faced criticism by Ziff (1979) and Van Inwagen (1983). The concern was that fictional entities such as Sherlock Holmes exist in fiction. However, we can refer to these entities even if they do not exist in fiction and we do not need to use the axiom of existence (Ziff, 1979). Moreover, it is not a big issue, referring to these entities because in reality they exist and then we do not need the axiom of existence (Van Inwagen, 1983). When the characters of the novel talk, it does not mean that they are saying something true, but it means that they are speaking in the "fictional mode of discourse" (Adams, 1985). For example, two characters of *The Giver* by Lois Lowry were talking about the memories that perceived. *The Giver* transformed the memory of warmth and happiness to the main character; Jonas:

"What did you perceive?" The Giver asked.

"Warmth," Jonas replied, "and happiness. And — let me think. Family. That it was a celebration of some sort, a holiday. And something else — I can't quite get the word for it."

.This example shows how the fictional entities are interacting with each other , but it does not mean it is true. It is in the fictional world of the novel that created by the novelist; Lois Lowry.

Talking about fiction needs to talk about nonfiction as well. Likewise, talking about discourse leads to talk about nondiscourse. Fiction and nonfiction overlap with discourse and nondiscourse. When we describe fiction, it means we talk about the discourse properties, but when we talk about nonfiction, it means we talk about the discourse and the nondiscourse as well (Adams, 1985). For example, when we talk about Jonas who is the main character in *The Giver*, then it means we are talking about discourse which is in turn fiction. Mey (1999) defines a *dialogue* as human activities, or conversation can be between two people, an addresser and addressee. He (1999) states that the addresser and addressee presuppose each other and the dialogue or conversation can be heard. However, the fictional worlds have conversations or dialogues. They are different from the real ones because they are created by the author. The conversations cannot be heard in novels. They are different from the spoken discourse because in the written works we have conversations and the author's discourse. The dialogues or conversations are created by the author in the written works. That's why we have differences between the spoken and written discourse.

Fiction has a pragmatic description and it needs to be studied based on the categories that are proposed by the philosophy of language. These categories will be changed when they become fictional. The categories include an utterance, language users, and context – Cummings states that context “enables speakers to communicate their intention to flout the Grice's quality maxim” (Cummings, 2005) – and its relationship to language users (Adams, 1985). These

categories are interpreted as a sentence, speaker and hearer or writer and reader, and place and time respectively.

2.2 Pragmatics

Pragmatics is one of the fields that appeared as a linguistic level which is distinct from other levels. Adams (1985) states that it is developed in the twentieth century; it developed step by step from one linguistic level to another. He reveals that the study of linguistics developed from phonology to syntax; then, from syntax to semantics, and finally from semantics to pragmatics. Then, attempts to define pragmatics appeared by a lot of scholars who are interested in pragmatics. At the beginning, there were attempts to define it; the definitions of pragmatics have appeared to distinguish it from semantics. Besides the definitions of syntax and semantics, Morris (1938) defines pragmatics as the “the relation of signs to interpreters” (Morris, 1938), but he tries to develop pragmatics based on his behavioristic theory of semiotics (Black, 1947; Levinson, 1983)– Semiotics is “the study of the properties of signaling systems, whether natural or artificial” and in the twentieth century, it “came to be applied to the analysis of patterned human COMMUNICATION in all its sensory modes, i.e. hearing, sight, taste, touch and smell” (Crystal, 2003).

This generated an idea to join pragmatics to other fields such as semiotics. Levinson (1983) reveals that there were tendencies to attach pragmatics as a part of the linguistic semiotics rather than makes it to relate to the sign system in general and to cover other linguistic areas such as sociolinguistics, psycholinguistics, and so on. However, although he holds the idea that there were a pure pragmatics (Carnap, 1956). Carnap has made pragmatics equal to the descriptive semiotics and the natural languages (Carnap, 1959) because the term pragmatics that he adopted

from Morris was baffling especially to distinguish between the pure and descriptive studies (Levinson, 1983).

Pragmatics is the utterances that have a meaning which has less truth conditions (Gazdar, 1979). It is, also, the level of linguistics that focuses on the users of a language (Carnap, 1959). Language users are the “center attention of pragmatics” (Mey, 2001). In contrast with Grammar, pragmatic theories “explicate the reasoning of speakers and hearers,” but grammars are “theories about the structure of sentence type.” (Katz, 1977). In short, the purpose of the appearance of this kind of definitions of pragmatics just to show it is distinguished from other levels of linguistics especially semantics.

Based on the idea of language users, pragmatics is the study of aspects of language, such as deictic and indexical words, that need reference to the users of the language (Levinson, 1983). Mey (2001) reveals that the study of language is divided into two independent parts; they are a language as human product and a language in its human use. In other words, Mey (2001) clarifies them as a description of language structure and a description of its use. Consequently, he defines pragmatics as the study that concentrates on studying the use of language by humans and the humans that produce a language. This connected to the domain of pragmatics proposed by Chomsky, which is performance. Performance means how an individual uses a language and it contrasts with competence which is the user’s knowledge of the language and its rules.

The problem is still that we do not have a definition of pragmatics independent from other fields. In other words, we need to delimit the scope of pragmatics and make it independent from other linguistic neighbors, for instance, semantics. There were a lot of the attempts to define pragmatics in isolation from other areas such as semantics. For example, pragmatics focuses on studying the natural and artificial languages which include the deictic and indexical

terms (Bar-Hillel, 1954) and this definition was adopted by some of those who are interested by pragmatics such as Kalish and Montague (Levinson, 1983). The purpose of studying these terms is to look at what those words refer to. Gazdar (1979) adds that there is no semantics in the natural languages; there are only syntax and pragmatics in these kinds of languages.

However, Leach (1983) suggests “pragmatic eclecticism” and adopts complementarity – semantically refers to the category of SENSE relation to the lexical items (Crystal, 2003) – to delimit pragmatics and make it different from semantics. He distinguishes between three terms to show the relationship with semantics. Pragmaticism means that semantics inside pragmatics which “deals with meaning as triadic relation.” Semanticism means that pragmatics inside semantics which “deals with meaning as dyadic relation”, but the terms complementarism means that pragmatics and semantics are separate fields of research but they complement each other (Leech & Leech, 1983). Those two areas are; “a semantics and a pragmatics working in tandem, each can be built on relatively homogenous and systematic lines” synonyms (Levinson, 1983) and they can develop each other.

In comparison with the idea of perspectives, any component can or cannot interfere with other components. For example, the semantic component cannot interfere with the pragmatic component except when the philosophers would like to do that (Mey, 2001). In contrast, the perspectivists integrate the pragmatic components with the other linguistic aspects such as psycholinguistics, sociolinguistics, and so on (Mey, 2001) and having pragmatic component with the perspectives will expand our horizons in epistemology in the study of semantics. In semantics, the analysis is called *meaning* such as the meaning of words, phrases, etc., but in pragmatics, it is called a *functioning of language*. (Ostman, 1988).

We should know why we need pragmatics and the aims behind pragmatics. Mey (2001) states a general answer to the need of pragmatics; we need it to find a logical account to the behavior of human language. In the same vein, he states a practical answer that we need pragmatics because sometimes we misunderstand something and we resort to the pragmatic account in order to understand an utterance. The pragmatic meaning makes more sense to us. It does not bring ambiguity in real life speaking, but it does when the speaker of an utterance is not attendant to tell us the intended meaning behind the spoken utterance. The researcher would like to add that it happens in the written language. Ambiguity appears in an abstract situation. It depends on the context (space and time) to decide whether it is ambiguous or not. The context enables the hearer or the receiver of the utterance to understand that kind of intended meaning. Consequently, the role of a pragmatician appears here when an utterance is ambiguous to tell us that meaning from the given information. Mey (2001) tries to explain the differentiations between real life speaking and the language which is used in abstract situations, such as fictional worlds, which is the focus my thesis.

A lot of controversies have appeared to purify pragmatics or to connect it to other aspects. For example, Mey quotes Haberland and Mey's "linguistic pragmatics... can be said to characterize a new way of looking at things linguistic [i.e, a 'perspective'], rather than marking off clear borderlines to other disciplines" cited in (Mey, 2001). Others defined pragmatics as "the study of those relations between language and context that are grammaticalized, or encoded in the structure of language." In the same vein, pragmatics has defined based on its dependence on context; "pragmatics is the study of the relations between language and context that are basic to an account of language understanding" (Levinson, 1983).

However, the researcher discussed the term *pragmatics* in order to show how pragmaticians have tried to purify pragmatics and make it relate to linguistics. On the other hand, he discussed it based on other aspects such as context. But If one tries to connect pragmatics to the literary studies or the language that are used in literature (stylistics or poetics) and the language that are used in non-real life such as the fictional world, we need to reveal the pragmatic focus in the literary works. The next section will show what the literary pragmatics means and the role of pragmatics in literature.

2.2.1 Literary pragmatics

In the previous section, we tried to explain pragmatics and its definition in isolation from other disciplines. Scholars worked to delimit the field of pragmatics to make it relate to linguistics. However, in this section the researcher will focus on how the pragmatic field works with literary texts.

Literary pragmatics is the study of the relation in which the producers (authors) of the literary works have a cooperation with the consumers (readers) of the literary works by using the resources of language to do that (Mey, 1999). There are a lot of names when we merge literature with pragmatics such as poetics, stylistics and so on. Studying the language of poetry is called poetics but studying the language of literature such as fiction and others are called stylistics. This thesis focuses on the pragmatic scope in the fictional world.

In general, in pragmatics, the intended meaning cannot be understood without knowing the context. There is a relation between context and meaning; context provides a suitable meaning to the words. Even though we know the meaning of the words which is the same in the dictionaries, it is worthless without the context to know what they refer to. Consequently, the

reason that the use of “dictionaries very quickly becomes useless” is “because they never tell you how to use the different senses of the word you are looking for” (Mey, 1999, p. 4).

Mey refers to the context as “the user and his or her conditions of production and consumption of language that in the final analysis determine the way his or her words are to be understood” (Mey, 1999, p. 7). The users of the language play a role in understanding the meaning behind the utterance. In the literary texts, the users of language; the authors and readers, play a role in the production (composing) and consumption (reading) of the literary work to understand the meaning based on the literary context that given in these literary works (the next section will explain in detail the author and the reader of the literary work). In short, the utterances cannot be understood in isolation but the text should be provided with context which plays a role to make the meaning of the utterances worthwhile.

Because the pragmatic theories can be applied to the spoken language (speakers and hearers), they can be applied to the written texts such as the literary texts. But we need to know the sides of discourse in the literary texts; are they the characters, the author, the reader or the author and the reader only? The characters are not real people when they talk to each other. They are created by the author. In the literary discourse, Leech and Short (2007) state that the writer can assume relatively little about the receiver of his message or the context in which it will be received. So who is/are the addressee(s)? We need to know who the authors and the readers of the literary texts are.

2.2.1.1 Author and Reader

Based on the model of communication, the message can be conveyed when two sides of the conversation interact each other. They are the addresser and the addressee. In spoken language, these two sides are the speaker and the hearer or listener. They interact to each other

physically. Because we do not have physical conversation, who are the addresser and the addressee in a literary work and what do we call the message that can be conveyed between them? In the same vein, in the written texts, these two sides are the author/writer and the reader, and the conversation is among the characters who are talking to each other, but it is not a physical conversation (Mey, 1999). Linguistically, they are called the users of the language. Mey (2001) states that the author is the producer of the literary activity (text) and the reader acquires what the author produces. The reader is an “active collaborator.” S/he goes inside the fictional world written by the author who tells the story by “action in distance” (Mey, 1999). Pragmatically, the literary text is “an author-originated and guided” and “reader-oriented.” But what is the importance of mentioning the author and the reader? It is really important to indicate to the author and the reader because the pragmatic aspects cannot be achieved without these two sides in the literary communication. This shows that there is a relation between the literary texts (literature) and pragmatics because we can apply the pragmatic theories on what the fictional entities converse in the literary texts.

The author proposes that his readers have knowledge and experience and they share them. However, in the literary discourse or communication, the discourse situation in which the literary message is conveyed, can be embedded because the message can be transferred from the addresser to the addressee in a different context. Consequently, the reader does not answer back (Leech & Short, 2007). In other words, the message cannot be conveyed between the author and the reader, but it is transferred from an *implied author* to an *implied reader* or mock reader (Leech & Short, 2007).

The implied author and implied reader are proposed first by Booth in 1961. Besides sharing knowledge, the implied reader can share not just facts but he/she can share the linguistic,

moral and social facts too (Booth, 1974; Leech & Short, 2007). They can share presuppositions and inferences from the language of the literary work. The implied author “communicates a message disengaged from an immediate situational context to an addressee (implied reader) who cannot talk back” (Leech & Short, 2007, p. 209).

The message, in the literary work, can be called as the literary message. In literary texts, the message does not need to show a social activity because it is not a normal or regular conversation or discourse. In other words, it does not have any physical interaction and it does not need a response feedback and the message cannot be conveyed directly from the author to the reader (Widdowson, 1975).

In literary texts, we can read that one of the characters narrates everything in that text or the author himself or herself narrates the story and makes the main characters in the literary text. So, we have different narrators. We need to distinguish between the narrator and author and who can relate to each other?

2.2.1.2 Narrator and Author

Telling a story or a novel depends on the author on how s/he narrates the story. There are two methods of telling a story or a novel. Mey (1999) states that telling a story using the first person pronoun is called the homodiegetic stories, but telling a story using the third person or rarely, the second person pronoun is called the heterodiegetic stories. In other words, on one hand, some fictional works are narrated by having the main character in the story to tell all the events. The character uses his or her own voice in the story to tell the events. On the other hand, some stories are narrated by the author. The author narrates events and chooses a character and makes him or her the main person whom the events are narrated about.

Mey (2001) states that the author creates the narrator. He cites a novel from 1989 which is called “*The Republic of Dreams*” by Nelida Pinon. The author created the character Breta to tell a story about her Grandmother when she suffered illness in her bedroom. Mey claims that Breta is the author or the “new author” because Breta tells all the fictional events in the story. Moreover, Mey claims that she is the author and the narrator at the same time. This kind of stories is called the homodiegetic stories.

But other stories are narrated by the third person pronoun. For example, the text that is used in this thesis is heterodiegetic story. I will discuss that in detail in the next chapter.

The narrators are either fallible or untrustworthy. They are fallible since they do not know what it is good for the readers. On the other hand, they are untrustworthy since when they narrate a story, it is like that they do not tell the truth (Olson, 2003) or they “lie to readers” (Kukkonen, 2013).

In general, the process of narrating a story, regardless of whether the narrator is the author or the character, is called *narrativity*. Mey (2001) defines *narrativity* is called the pragmatic quality of the texts which focuses on the reference, the tense, and the discourse of the novel or story. Mey also claims that the author or the narrator are not responsible for the actions and opinions of the characters in the novel. That’s why the reader has to trust the story not the storyteller. Toolan (1994) states “Never trust the teller, trust the tale” (p. 25). The reader plays a role to determine the narrator’s persona because the reader can connect the events and the characters to the real world but the characters and the events are fictional and it is a coincidence when the reader finds out a character resembles somebody in the real world (Mey, 2001).

However, the narrator and narrative are not more important than the implied author and implied reader (Chatman, 1978). The implied author and implied reader are essential for the

narrative- communication situation (Adams, 1985). Chatman (1978) proposes a diagram to show the narrative- communication situation:

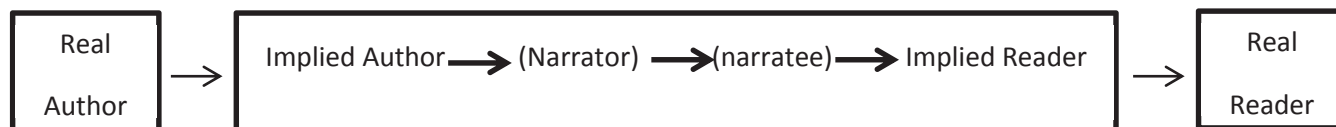


Figure 2: Narrative-communication situation by Chatman (1978).

The selected text of this thesis gives a different model of narrative- communication situation. I will discuss that in the next chapter.

2.3 Pragmatic Theory

2.3.1 Cooperative Principle and Grice's Maxims

Cooperation is a term used in the linguistic literature to show the human behavior in a conversation (Davies, 2007). Pragmatics cannot work without realizing the figurative or hidden meaning in the conversational exchange. The conversational exchange works when we have the addresser and the addressee. If we have X and Y and they are participating in a conversation, X asks Y about something and he or she expects Y to be cooperative with him or her and answer his or her question or statement, which should be relevant to what X asks or says. Consequently, they attempt to communicate to each other. In other words, they cooperate with each other, but it generates what it is called by Grice; *implicatures*.

The idea of implicature started after Grice had noticed that there is non-natural meaning and then he proposed his *theory of meaning-nn*. Levinson (1989, p. 101) claims that "Grice's theory of meaning-nn is construed as a theory of communication, it has the interesting consequence that it gives an account of how communication might be achieved in the absence of

any conventional means for expressing the intended meaning.” Grice clarifies meaning-*nn* as “A meant *NN* something by *X*” which means “ A intended the utterance of *X* to produce some effect in an audience by means of the recognition of this intention” (Grice, 1958, p.157). Levinson adds that this process generates some inferences. Probably, these inferences are not working with the Grice’s domain in the conversation which are called the implicatures.

Grice (1989) presents the parts of speech to the word *implicature*. The verb is *implicates* which it means what the speaker tries to say; implicature, what something or saying implying to, and *implicatum* which it means what an utterance is implied. But we need to know the process of the *implicature*. In general, implicature refers to what is said or expressed and Yule adds that it is “an additional conveyed meaning” (Yule, 1996, p. 35), but it has to be based on the truth and non-truth conditions of expressions.

Implicatures include two different kinds: first, conventional implicatures, and second, non-conventional or conversational implicatures. Conventional implicatures are the non-truth-conditional inferences and they are not derived from the maxims of conversation (Levinson, 1983). In other words, the hearer does not need to think about what the speaker says, but he or she understands directly without figuring out the implicature because there is no hidden meaning. Conventional implicatures are not based on the Cooperative Principle and Grice’s maxims (Yule, 1996). They do not need specific contexts to figure out the intended meaning and they need specific words to get that meaning such as the English conjunctions “but” and “and.” For example, someone says that “he is poor but happy.”

Non-conventional or conversational implicatures work with the Cooperative Principle and Grice’s maxims. Grice defines the Cooperative Principle as “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” (Grice, 1975; 1989). So Grice proposes that when we engage in talk exchange, we need to provide the people who we are talking to with enough information to let them get the idea or the message that they try to get it. Grice suggests assumptions which they are treated as a guide to the conversational exchange to make the language use more effective and efficient; therefore, the talk ends with cooperation (Levinson, 1983).

Conversational implicatures are the properties that convey additional meaning which is behind the semantic meaning of the words (Thomas, 1995). They can be either observed or non-observed, which it means that people whether or be aware of observing the Cooperative Principle and the maxims or they cannot observe them. On one hand, the observance of the maxims means that the conversational exchange can be achieved successfully. The observance of the maxims works based on the assumptions called the maxims of conversation. Levinson (1989) explains these maxims in details as in the following:

1. The maxim of Quality: try to make your contribution one that is true, specifically:
 - i. Do not say what you believe to be false.
 - ii. Do not say that for which you lack adequate evidence.
2. The maxim of Quantity:
 - i. Make your contribution as informative as is required for the current purposes of the exchange.
 - ii. Do not make your contribution more informative than is required.
3. The maxim of Relevance:

Make your contributions relevant.
4. The maxim of Manner:

Be perspicuous, and specifically:

- i. Avoid obscurity.
- ii. Avoid ambiguity.
- iii. Be brief.
- iv. Be orderly.

For example, *She dusted the shelves and washed the walls*. This example is adopted from (Cummings, 2005). This example shows the observance of the manner maxim, and it generates the standard implicature of the maxims in which that she did all her job orderly “be orderly.”

Another example which can gather all these maxims in one example to show the observance of the maxim and the participants follow these maxims without breaking them as in the following example which is adopted from Thomas (1995):

Husband: where are the keys?

Wife: They’re on the table on the hall.

This example states that the wife follows the assumptions that are suggested by Grice (Grice’s maxims and Cooperative Principle). Thomas (1995: 64) reveals that “The wife has answered clearly (Manner) truthfully (quality), has given just the right amount of information (Quantity), and has directly addressed her husband’s goal in asking the question (Relation).”

Levinson concludes that “these maxims specify what participants have to do in order to converse in, a maximally efficient, rational, cooperative way: they should speak sincerely, relevantly and clearly, while providing sufficient information” (Levinson, 1983, p. 102).

However, when Y provides X with an answer which does not relate to X’s question or generate different meaning, it means that the participants fail to observe the maxims and consequently, this generates implicatures. So we can say that Y is uncooperative or *breaks* the

ongoing conversation. It does not mean that Y is a bad communicator. When Y does break the maxims, it might mean something else or try to tell the hearer about something cannot directly say it or must say it in a different way. What might happen is that it is not necessary to achieve these maxims while people are talking to each other. They might violate the suggested assumptions that are proposed by Grice. In other words, a speaker tries to make the receiver to imply what Y wants to say. This is called breaking the maxims of the conversation. Breaking the maxims does not mean that we have a bad communicator because maxims are based on assumptions, not rules, and they can be used to achieve cooperation by using the language in a conversation.

When people lie, say something sarcastic, or describe something or a person with unusual utterances, it means that they break the Cooperative Principle and the conversational maxims. There are different kinds of breaking the Cooperative Principle and the maxims of conversations; they are flouting, violating, opting out, infringing and suspending the maxims of conversations.

Flouting the maxims means that implicatures blatantly and overtly do not follow the maxim, and exploit it for communicative purposes (Levinson, 1983). In other words, people fail to achieve the maxim because they have an idea and they try to make the receiver to get the intended meaning behind this idea. All the Grice's maxims can be flouted as follow:

- Flouting the maxim of Quality. This maxim can be flouted for different purposes; irony, metaphor, understatement (meiosis), overstatement (hyperbole) or rhetorical questions.

The following five examples are adopted from Cummings, (2005) and the last example is adopted from Levinson (1983) to show the above purposes to flout the maxim respectively:

What a delightful child.

The players were lions on the pitch.

This train is somewhat late

That meal cost the earth.

Was Mussolini going to be moderate?

In the first example, if we have a child who cries a lot, some people say this kind of sentences to infer that this kid is annoying. Therefore, the speaker says that sarcastically to give the reverse of the literal meaning. In the second example, the players cannot be lions in reality. For this reason, it is a metaphor and the speaker flouts the quality maxim by saying something untrue. In the third and fourth example, we can see that the speaker says understatement and overstatement respectively. A lot of trains cannot arrive on time but it is not a big issue and it does not mean that it is bad and we have to take different transportation. Concerning the fourth example, there is no meal that costs the earth and the earth is not a property for one person and it does not have any price. So the speaker says something which is overstatement to show that thing is good such as the meal. That's why we say the speaker flouts the quality maxim. Finally, based on the historical records, we cannot not say that Mussolini was moderate because he was not. So the speaker flouts the maxim by asking such questions.

- Flouting the maxim of Quantity: it means that the conversation can be either less or more informative. Moreover, tautologies show that the conversation flouts the maxim of the quantity which it means telling something noninformative (Yule, 1996). The following examples are adopted from (Yule, 1996):

“A is writing a testimonial about a pupil who is a candidate for a philosophy job: Dear Sir, Mr. X's command of English is excellent, and his attendance at tutorials has been regular. Yours, etc.”

Another example which show tautologies and it is noninformative: Women are women.

- Flouting the Relation maxim:

This maxim can be flouted to change a subject and the conversation cannot be continued.

The following example adopted from Levinson (1983):

A: I do think Mrs. Jenkins is an old windbag, don't you?

B: Huh, lovely weather for March, isn't it?

B flouts the maxim of relation for a purpose; this happened to change the subject about Mrs. Jenkins because she might be one of her relatives there or she was nearby but A did not realize she is there. Therefore, the subject should be changed.

- Flouting the Manner maxim: the communicators try to exploit the maxim by being not brief, orderly, etc. The following examples adopted from (Levinson, 1983):

Miss Singer produced a series of sounds corresponding closely to the score of an aria from Rigoletto.

Miss Singer sang an aria from Rigoletto.

The first example shows that the speaker tries to make it ambiguous by talking about Miss Singer's performance and he or she should be brief to tell what Miss Singer did. The second example shows how much it is brief and giving enough information to say that Miss Singer sang an aria.

Grice's maxims can be violated too. The purpose behind violating the maxims may be to lie to the hearer, deceive or mislead him or her intentionally and deliberately to think about good implicature. In other words, the speaker deliberately *violates the maxim* to make the hearer to

figure out the intended meaning behind the utterance (Grice, 1975). For example, someone says that he is out of petrol and another one tells him that there is a garage around the corner. This example violates the maxim of Relevance because to the listener or hearer it was not relevant. However, it might implicate that the garage is open which it is around the corner and you can go there and get petrol (Yule, 1996). Furthermore, the purpose behind lying to the hearer is to hide the truth, save face, satisfy and cheer the hearer, avoid hurting the hearer's feelings, and finally to persuade the hearer.

There are other kinds of breaking Grice's maxims such as *opting out the maxims*. Opting out of a maxim means that people are unwilling to cooperate in talk exchange (Grice, 1975). An example would be asking a secretary about the personal phone number of one of the faculty and she answers that she cannot give it to him or her.

When we say that the speaker cannot generate an implicature without intention and that he or she cannot deceive the hearer, this type of breaking of the maxims is called *infringing the maxims*. An example is when the speaker has imperfect linguistic performance or is impaired by some other means such as nervousness, excitement, or drunkenness, which make the speaker speak imperfectly (Thomas, 1995).

Finally, when there is no expectation to cooperate from the speaker or the hearer to fulfill observing the maxim, which it does not generate implicatures, it is called *suspending the maxim* where there is no need to opt out observing the maxim (Thomas, 1995). Suspending the maxims belongs to the culture-specific or specific to particular events. For example, in Britain, people say "the Scottish Play." It suspends the maxim of the Quantity because culturally, the British people do not like to mention Shakespeare's play, *Macbeth* by name to avoid the bad luck. Therefore, they say "the Scottish play" to avoid that kind of luck (Thomas, 1995).

2.3.2 Previous Studies

The language of fiction has made a lot of scholars and researcher of linguistics, in general, and pragmatics, in particular, to analyze the language of novels based on the pragmatic theories. A lot of the examples reveal that pragmatic theories work with the language of fiction (such as the Grice's maxims) and show how the maxims can be violated or broken to deduce the meaning that the speaker or writer tries to convey to the listener or reader. For example, "Unknown Destination" reveals that Agatha Christie had made some violations in the maxims of quantity and quality. She breaks one of the maxims to avoid the violation of another maxim (Leech & Short, 2007). Therefore, it is a good evidence to see the conversational maxims can be applied to the language of fictional discourse, not just the real conversations.

There is a lot of terminology that describes breaking the Grice's maxims; flouting, violating, and opting the maxims. However, there are some terms within the previous terms that describe breaks within the same maxim. For example, flouting any maxim has different names. Adynaton means flouting the maxim of quantity, which makes the readers figure out the narrators emotions. Prolepsis means flouting the maxim of quality, which manages "reader's attention successfully" (Kukkonen, 2013).

When the author makes his readers think about the intended meaning by flouting, violating, or opting out one of the Grice's maxims, this process is called uncooperative narration and the narrator who does this process is called the uncooperative narrator. It can be seen as a mimetic representation when someone breaks Grice's maxims (Pratt, 1977) and the violation of the maxims, especially those quantity and quality, forms different kinds of uncooperative narration where the narrators tell a story which is not real and bring a misleading tone while he or she tells the story (Heyd, 2011). However, when the narrators do not narrate what they believe

to avoid the falsity about the story or fictional world, they are called unreliable narrators (Kukkonen, 2013). These breaks in the Grice's maxims had generated these terms.

Narrators play a role in flouting a maxim. In her study of the uncooperative narration in the fiction of Eliza Haywood, Kukkonen (2013) claims that the narrators of Eliza Haywood play a role in flouting the Cooperative Principle of Grice by using rhetorical figures and they make their readers think about the hidden meaning behind the story. She found out that narrators flout the maxim of quantity (adynaton) to make the readers figure out the narrator's emotions, they flout the maxim of quality (prolepsis) to "manage reader's attention successfully."

The above studies show that the Cooperative Principle and Grice's maxims in the language of literature especially in the novels. My thesis focuses on the language in novels too, but in the literature of children. The researcher tries to analyze a novel that addresses the needs of children based on the Cooperative Principle and Grice's maxims. I try to find the observance and nonobservance of the maxims in the novel to see if the novelist breaks these maxims and the reason that made the novelist to break these maxims.

CHAPTER THREE

METHODOLOGY

3.1 The Research Questions

The study focuses on the observance and non-observance of the maxims in fictional texts. These maxims can be broken for a purpose. For this reason, it addresses the following questions:

- Do the characters, in *The Giver*, obey the Cooperative Principle and the Grice's maxims?
- Does *The Giver* show the observance and non-observance of Grice's maxims?
- Where does Lowry break the Cooperative Principle and Grice's maxims? And why?
- What kind of maxims breaking does Lowry make? Is it flouting, violating, etc.?
- What is the most common maxim broken in *The Giver*?

3.2 Data Collection

The researcher has chosen a novel which is created as a fictional world; it is *The Giver* by Lois Lowry (Lowry, 1993), an American novelist . This novel is one of the heterodiegetic stories that Mey (2001) defines in his book "*An introduction to Pragmatics.*" Lowry narrates the fictional events and she focuses on the main character who is "Jonas." Why do we consider this novel a heterodiegetic story? The answer is that Lois Lowry is an author and narrator at the same time. She uses the third person pronoun to narrate about the main character; Jonas, faces in the fictional community that created by her. Based on the idea of the narrative-communication situation by Chatman in 1978 (See 2.2.1.2 Narrator and author) , the model of this novel is different because Lowry's role is that she is the same implied author and the narrator of the fictional discourse of this novel. The following is the model of *The Giver*:

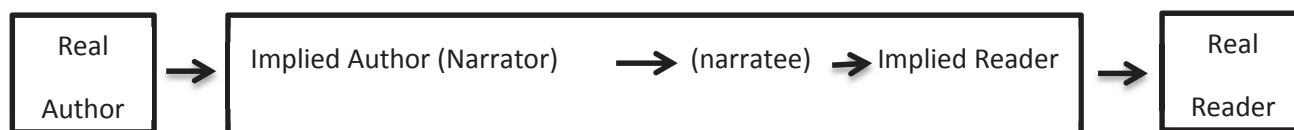


Figure 3: Narrative- communication situation of *The Giver*.

The *Giver* is one of the novels that address the needs of the young children by making them to comprehend the semantic and pragmatic aspects easily. The author; Lois Lowry, knows her audience or her readers. For this reason, she tries to create the fictional world which includes the semantic and pragmatic aspects of their native language and fits their ages to make them avoid getting lost or confused when they try to understand the message and practice how to improve their linguistic skills such as reading comprehension.

The *Giver* is taught in American elementary schools. It is taught in Australia as well. It is a dystopian novel which describes a supposedly utopian society where all the people live in sameness. In this fictional society, sameness means that people live in peace, and plain community; they can see only white and black colors and they have the same feelings, and they have a family that assigned by the government. The wife is assigned to a husband and vice versa. The family is called family unit in this community and each family unit gets only two children; one male and one female. If they want to get those children they have to fill an application to get them. No violations or mistakes in that community and who do that will be “released” from the community; *release*, in this fictional world, means killing somebody without making the people know that and tell the people that release means going to another community or somewhere else. This community has things that are the reverse of our real world.

The Giver is about an eleven-year-old kid, Jonas, who would turn to be twelve. He is smart and he will be accepted to occupy the most important position in the community. This

position is called “The Receiver of Memories.” The new receiver will receive all the feelings, emotions, and knowledge that we can have in our real world and elicited from the people in that community. Jonas was thinking about running away from the community to save Gabriel from being released and make those memories transfer to all people in the community regardless the danger that he will face while he is running away.

Based on the *Oxford Literary Terms Dictionary*, Dystopia is a term invented to apply to a non-real world which might happen in the projected future. The term is applied in science fiction because it is portrayed in fictional worlds and it is the opposite of utopia. Utopia describes a perfect human society or fictional society as written in a fictional work (Baldick, 2008)

3.3 Research Method and Procedure

The method that the researcher will use to analyze the data is a qualitative research method. The researcher will read all the twenty three chapters and then, he will analyze them based on the Cooperative Principle by Grice (1975). The analysis will include the four Grice’s maxims and see if the novelist breaks the maxims and how they serve the readers to get the message that the author tries to convey through her fictional work; *The Giver*. The analysis will look at the conversations and fictional discourse in the novel to see the observance and non-observance of the Grice’s maxims and show the results which is going to be the key to conclude what Lois Lowry did with the pragmatic scope to convey her message to the children.

CHAPTER FOUR

THE DATA ANALYSIS OF *THE GIVER*

Based on the Cooperative Principle and Grice's maxims, the researcher analyzed a science fiction novel, *The Giver* by Lois Lowry as a data collection for this thesis. The researcher found out that Lowry sometimes followed the Cooperative Principle and Grice's maxims to convey the message to her readers. Most of the data reveal that the characters broke the Cooperative Principle and Grice's maxims to achieve the purposes that Lowry purports while the readers try to comprehend the message in the novel, *The Giver*. The data reveal that, in some cases, the characters observe the maxims and follow the Cooperative Principle. In other cases, Lowry made the characters fail to observe the Cooperative Principle and Grice's maxims such as flouting, violating, and opting out the maxims. The following sections are the researcher's analysis of the data that collected from Lois Lowry's *The Giver* and the target data are in bold font.

4.1 Observance of The Maxims

When the conversation between the addresser and the addressee is clear and it does not make the receiver of the message think about the hidden meaning, we say that they cooperate and observe the maxims. In other words, the message is obvious and there are no implicatures behind the communication of the addresser and the addressee.

There are two examples that show that Lowry allowed to her characters to observe the maxims when they have a conversation. on page 16, Jonas was wondering if the "Elders" made a mistake to assign a job to someone and if the person who got hired felt disappointed as in the following conversation:

“Were any of the Elevens disappointed, your year?” Jonas asked. Unlike his father, he had no idea what his Assignment would be. But he knew that some would disappoint him. Though he respected his father’s work, Nurturer would not be his wish. And he didn’t envy Laborers at all. His father thought. **“No, I don’t think so. Of course the Elders are so careful in their observations and selections.”**

This example states that the characters are committed in the maxim of Quality where the characters do not break the maxim. Therefore, Jonas’s father tells the truth based on the rules that Lowry puts in *The Giver*. He tries to say that the rules cannot be violated when they assign somebody to a job. Lowry tries to show that this is a better society where the government does provide you with a job and the job is given based on the qualifications that the person has. In other words, she tells her readers that this is the perfect community to live (a utopian society) because it guarantees to everybody in the community to get a job and you do not need to look for a job. In short, she tries to make her readers think about how to create the perfect environment for us to live in, to be away from poverty and to live in peace and safety.

On page 32, there was a conversation between Jonas and an old lady, Larissa. He takes care of her and gives her a bath. This example does not show breaking to any maxim or the Cooperative Principle:

“Larissa,” he asked, “what happens when they make the actual release? Where exactly did Roberto go?”

She lifted her bare wet shoulders in a small shrug. **“I don’t know. I don’t think anybody does, except the committee.** He just bowed to all of us and then walked, like they all do,

through the special door in the Releasing Room. But you should have seen his look. Pure happiness, I'd call it."

Larissa, in this conversation, tells the truth based on *The Giver* because nobody in the community knows the truth of "Release." Lowry made her to observe the maxim of quality to delay and postpone narrating the story about the release because she feels that she will lose her readers to tell them that "Release" means killing somebody in Jonas's community. In short, Lowry hides the truth of "Release" by observing the quality maxim and save it for later excitement in the novel.

4.2 Non-observance of The Maxims

When the interlocutors feel that there is a hidden meaning behind what they say while they communicate, we call it non-observance of the maxims. They fail to observe the maxims because there is a specific purpose they want to convey to the receiver of the message. Therefore, they need to break the maxim to convey the intended message. There are five types of breaking the maxims as the researcher explained that in chapter two, but the researcher observed only three types of breaking the Grice's maxims in *The Giver*; they are flouting, violating, and opting out the maxims, and finally flouting by clashing other maxims

4.2.1 Flouting The Maxims

When the participants of a conversation blatantly fail to observe the maxims with no intention to generate implicatures, they flout the maxims. In the literary texts, flouting the maxims makes the readers think that there is a hidden meaning behind what the addresser says. The researcher observed that Lowry flouts the four Gricean Maxims and the Cooperative Principle.

4.2.1.1 Flouting The Quality Maxim

On page 5, Jonas and his family were talking and Lily was talking about what she observed in school. There was a child that came in a picnic to their community and he did not wait in the line to get something, which is rude to ignore others who were waiting in the line as in the following conversation:

“Why do you think the visitors didn’t obey the rules?” Mother asked.

Lily considered, and shook her head. “I don’t know.

They acted like . . . like ...”

“**Animals?**” Jonas suggested. He laughed.

“That’s right,” Lily said, laughing too. “Like animals.”

This flouts the maxim of quality (Irony). Lowry means that when an animal sees something such as food or anything else, it runs towards that thing ignoring whatever is around it. There is a message behind this example; Lowry tries to say that people who do not respect to stop in lines to get something are similar to the animals’ behaviors. Lowry, in this example, educates her readers that they have to respect other people when they stop in lines and they have to wait their turn to get what they want and do not behave like animals.

Lowry flouts the quality maxim for other purposes such as hyperbole (overstatement). For example, on pages 75-76, the Giver and Jonas were talking about age and how someone can get older and older:

"I can see that you are very old," Jonas responded with respect. The Old were always given the highest respect.

The man smiled. He touched the sagging flesh on his own face with amusement. "I am not, actually, as old as I look," he told Jonas. "**This job has aged me.** I know I look as if I should be scheduled for release very soon. But actually I have a good deal of time left.

In this example, the Giver flouts the maxim of quality (overstatement/hyperbole) where he said "This job aged me" because any job, even if it is a hard or good job does not make people get older. Humans get older day by day, month by month, and year by year. Therefore, the Giver exaggerates to tell Jonas that how much he had burden of this job, he experienced all the kinds of the human stories and he spent all his life in this job, but it brings honor and reputation for the person who gets this kind of job. Consequently, Lowry flouts this maxim to tell her readers that the Giver and Jonas are honored when they got this job and they will see so much excitement when they read this novel. It is a message to her readers that they need to be honored in the society by conscientiousness in their life duties and school to get what they dream about and make people around proud of them.

Another example of flouting the quality maxim (hyperbole), On pages 77-78, the Giver and Jonas were talking about the "Memories" and how much they gave experience to the Giver, but the Giver flouts the maxim of the quality (hyperbole) again as in the following conversation:

Jonas frowned. "The whole world?" he asked. "I don't understand. Do you mean not just us? Not just the community? Do you mean Elsewhere, too?-" He tried, in his mind, to grasp the concept. "I'm sorry, sir. I don't understand exactly. Maybe I'm not smart enough. I don't know what you mean when you say 'the whole world' or 'generations before him.' I thought there was only us. I thought there was only now."

"There's much more. There's all that goes beyond — all that is Elsewhere — and all that goes back, and back, and back. I received all of those, when I was selected. And here in this room, all alone, I re-experience them again and again. It is how wisdom comes. And how we shape our future."

He rested for a moment, breathing deeply. **"I am so weighted with them," he said.**

This example shows that the Giver said something which it can be interpreted as overstatement since getting experience from working or reading about something does not make someone gaining weight with what he learned or acquired. The Giver (The Receiver of Memories) does not gain weight when he experienced all the memories or read stories about different events in the real world. When he said **"I am so weighted with them,"** it means that he read a lot of books which gave him the wisdom and experience about the stories of the peoples in the world. In addition, he obtained a lot of the memories from the previous "Receiver" and now he is only the person who has these memories.

Lowry, on one hand, tries to advise her readers that they can be wise and have long experience when they have a view about the whole world around them. This comes from reading and studying the other people's stories and cultures. On the other hand, Lowry breaks this maxim to give us an indication that the novel has changed from being a utopian novel to a dystopian novel because people cannot experience the history and stories of the people in the real world. In other words, Lowry tells that the excitement of living in peace and safety is changed because the community where Jonas lives has all good qualifications and everybody dreams about living in such community. But people there do not have the ability to see the world, or have normal feelings such as love and affection like us. The reason behind having these weird things is

because the government has manipulated with their genetics and controlled them where they cannot live normally just like in the real world. Consequently, the readers would imagine at the first part of the novel that it is the ideal society to live away from war, poverty, and so on, but then they find out the government violates their human rights by changing their genetics even if it is for sake them to live in peace. In short, the ideal society does not mean living just in peace, but we have to have feelings of love, emotions, and affection.

In the same vein, Lowry flouts the quality maxim for hyperbole purposes on page 110:

He went to his sleepingroom early, and from behind the closed door he could hear his parents and sister laughing as they gave Gabriel his evening bath.

They have never known pain, he thought. The realization made him feel desperately lonely, and he rubbed his throbbing leg. He eventually slept. Again and again he dreamed of the anguish and the isolation on the forsaken hill.

Definitely, it is an overstatement because nobody cannot feel with pain. As human beings, we experience different kinds of pain, physical pain which it comes from our daily activities such as shutting the door on a finger or kicking something which causes pain to a toe and some other physical pain. On the other hand, we can have psychological pain such hurting somebody's feelings. Therefore, we cannot say that the whole community in the novel does not feel with such kinds of pain. However, Lowry broke the quality maxim to implicate to the pain that brought from wars. She reminds her readers of how many people have suffered from war and how much the war has brought pain to people in the real world in different countries.

There is a different purpose in which Lowry flouts the quality maxim. On page 78, the Giver explains the procedures to transform the memories to Jonas. This process works by making the Giver put his hands on Jonas's back and then he tries to memorize what he wants him to receive, but the way that the Giver has explained to Jonas to transform is different:

"It's as if ... " The man paused, seeming to search his mind for the right words of description. **"It's like going downhill through deep snow on a sled," he said, finally. "At first it's exhilarating: the speed; the sharp, clear air; but then the snow accumulates, builds up on the runners, and you slow, you have to push hard to keep going, and--"**

The Giver was describing the transfer of the memories just like skiing on snow which is a metaphor. Since the novel is a science fiction, the way that Jonas receives the memories is a scientific way and cannot be existed in the real world. Lowry flouts this maxim for the metaphorical purposes. She acts like a teacher teaching her readers how to interpret and master the pragmatic meaning behind the literal meaning. In other words, she tries to say that wisdom and experience make the humans to be pragmatic in describing the stories or other things in the real world.

Another example in which Lowry flouts the maxim of quality for the metaphorical purposes is that when the Giver tried to explain the idea of having ancestors. The following example, On page 124, states this idea:

"Back and back and back?" Jonas began to laugh. "So actually, there could be parents-of-the-parents-of-the parents- of-the parents?"

The Giver laughed, too. **"That's right. It's a little like looking at yourself looking in a mirror looking at yourself looking in a mirror."**

The Giver describes to Jonas that we have parents and grandparents in a pragmatic way which is a metaphor. Genetics plays a role to show our resemblance to ancestors. In *The Giver*, children are assigned to the families where they are not their real parents. Lowry tries to tell her readers that we belong to the ancestors and she indicates to the family connections and relatives which are not found in her dystopian society of *The Giver* and nobody, on earth, was born without parents and parents were born from grandparents and so forth. Besides that, the real feelings that humans bear to their parents in particular and to the ancestors in general. In short, Lowry informs her readers that we belong to generations and generations and our ancestors belong to a long time ago and it is a kind of a surprise to the readers that children in *The Giver* are assigned to families and if the readers can accept to be assigned to parents who are not the real parents.

4.2.1.2 Flouting The Quantity Maxim

The quantity maxim is one of the maxims that flouted by Lois Lowry. On page 7, The characters talk about the release, which is one of the important subjects in this novel; *The Giver*:
 “What gender is it?” Lily asked.
 “Male,” Father said. “He’s a sweet little male with a lovely disposition. But he isn’t growing as fast as he should, and he doesn’t sleep soundly. We have him in the extra care section for supplementary nurturing, but the committee’s beginning to talk about releasing him.”
“Oh, no,” Mother murmured sympathetically. “I know how sad that must make you feel.”

This conversation is not enough informative as required and it generates an implicature. When the mother gave a reaction about the release of a kid, she gives evidence that there is hidden meaning behind the process of being released. It generates an implicature which it might mean that a bad thing would happen to this “male” kid. Lowry tries to delay talking about this process without intention to make her readers feel interesting and keep reading to find out what the idea behind the “Release”. Consequently, she flouts this maxim for this purpose because release, in the novel, implicates to killing somebody.

4.2.1.3 Flouting The Relation Maxim

Based on the researcher’s observation to *The Giver*, Lowry flouts the relation maxim to change a subject which is considered important as not to talk about it because of the rules of the community in *The Giver*. For example, on pages 89-90, Jonas was talking to Fiona and he tried to avoid talking about the training hours of his Assignment (his job):

"I looked for you yesterday," she told him, "so we could ride home together. Your bike was still there, and I waited for a little while. But it was getting late, so I went on home."

"I apologize for making you wait," Jonas said.

"I stayed a little longer than I expected," Jonas explained.

She pedaled forward silently, and he knew that she expected him to tell her why. She expected him to describe his first day of training. But to ask would have fallen into the category of rudeness.

"You've been doing so many volunteer hours with the Old," Jonas said, changing the subject. "There won't be much that you don't already know."

In this example, Jonas does not want to talk about his training hours and he changes the subject to make Fiona not ask him about that because the community rules do not allow to Jonas to talk about his training and they consider it top secret. Jonas's training is important and he has not to talk about it. It is considered rude to ask him about his training and he may lie if somebody asked him, but he does not want to lie. Therefore, he needs to change the subject to preserve his secrets.

Lowry flouts this maxim as a step to teach her readers how keep secrets in the real discourse and how they treat such situations wisely when they expect somebody tries to ask them to reveal a secret without lying. In addition, it is kind of a reminder to her readers that she puts the rules in this fictional novel, and she has to avoid breaking these rules by pretending changing a subject.

4.2.1.4 Flouting The Manner Maxim

The maxim of manner is flouted too when Lowry, in her discourse, describing things as on page 81:

“And he could see, though his eyes were closed. He could see a bright, whirling torrent of crystals in the air around him, and he could see them gather on the backs of his hands, like cold fur.”

It flouts the maxim of manner; it is not ambiguous or obscure. Lowry was orderly to describe the thing that she talks about it, but she was not brief. The above example implicates to snow and the way that it falls in winter. She describes it in a pragmatic way to teach her little readers how to generate implicatures when someone describes things such as snow. Furthermore, it is a good lesson for children to learn how to describe things in the same way that Lowry does

and use it in the real world. Lowry tries to view things pragmatically to break the routine of narrating the story.

4.2.1.5 Flouting by Clashing Another Maxim

There is another example of flouting a maxim, but by clashing another maxim to fulfill the other maxim. On page 94, Lowry flouts the maxim of the quantity to fulfill the maxim of quality:

"And the faces of people? The ones I saw at the Ceremony?"

The Giver shook his head. "No, flesh isn't red. But it has red tones in it. There was a time, actually — you'll see this in the memories later — **when flesh was many different colors. That was before we went to Sameness. Today flesh is all the same**, and what you saw was the red tones. Probably when you saw the faces take on color it wasn't as deep or vibrant as the apple, or your friend's hair."

The Giver said that they went with sameness because of different races, and today all flesh is same. This example reveals that Lowry's dystopian community does not accept other races; Jonas's community accepts only white people. But she broke the quantity maxim to tell the readers that other races are not accepted in this science fictional novel, *The Giver*. She indicates the racism that people around her have against other races and she might say how much racism is bad to be widespread in society. Besides that, it is kind of a question to the reader if they can live in such a community where they accept only white people, even if the community is perfect to live safely and peacefully. Consequently, she attempts to state the misconceptions of the community that Jonas lives there even though there are all the qualities that are required in this community.

4.2.2 Violating The Maxims

The purpose of violating Grice's maxims is to mislead, deceive, or lie to the hearer so that the speaker achieves what he or she wants to convey, which it happens deliberately and intentionally. The purpose behind lying to the hearer is to either cheer, persuade, satisfy the hearer, avoid hurting the hearer or hide the truth, and reveal it later as in the literary texts. In the literary texts, we cannot say that the author lies to the reader when he or she makes the characters lie in their abstract communication because he or she narrates things not real but he or she wants to convey the message. We can say the author might lie to the reader to delay or postpone narrating something or, as the researcher said, to hide the truth. The reason behind that is that if the author tells everything at the beginning of the literary work, he or she will lose the readers and the reader lose the excitement of reading the entire literary text, because the authors want their readers to reach the climax of the novel.

4.2.2.1 Violating The Quality Maxim

Lois Lowry made some violations to the Cooperative Principle and Grice's maxims for specific purposes. On page 67, Jonas and his family were talking about the previous Receiver of the memories whom the community leaders failed to choose. Jonas was wondering where she is and why they failed to choose her:

"What happened to her?" he asked nervously.

But his parents looked blank. **"We don't know," his father said uncomfortably. "We never saw her again."**

Literally, the father tells the truth based on the maxim of quality. However, based on the text, since the father's job is a Nurturer and he was one of the staff who releases people from the

community, he lies to Jonas. All the adults in the community know where the previous Receiver had gone. She released from the community which it means she was killed. The reason behind lying to Jonas is because the father takes into account Jonas's age, as he is still a little kid, and he avoids telling him that she was released (killed). Lowry violates this maxim because she tries to deceive or mislead the readers about the notion of the release of the previous Receiver.

Therefore, she hides the truth of "Release" and reveals it later, which is a step to avoid telling all the details at the beginning of the novel's narration. In other words, she wants her readers to keep reading and find out how the previous Receiver has disappeared (chapter 20). For this reason, she might want her readers to figure out how the people in the community are cruel towards childhood and how this novel has changed from being a utopian novel to a dystopian one.

Deliberately, Lowry violates the maxim of the quality on pages 83-84 to refer to some phenomena in our real world as in the following example:

"Why don't we have snow, and sleds, and hills. " he asked. "And when did we, in the past? Did my arents have sleds when they were young? Did you?"

The old man shrugged and gave a short laugh. "No," he told Jonas. "It's a very distant memory. That's why it was so exhausting — I had to tug it forward from many generations back. It was given to me when I was a new Receiver, and the previous Receiver had to pull it through a long time period, too."

"But what happened to those things? Snow, and the rest of it?"

"Climate Control. Snow made growing food difficult, limited the agricultural periods. And unpredictable weather made transportation almost impossible at times. It wasn't a practical thing, so it became obsolete when we went to Sameness.

Intentionally, this violates the maxim of the quality because all people, in our real world, know that there is winter, snow, rain and so on. Even the people who do not have snow in their communities know about these phenomena. The “Climate Control” implicates the Global warming that we have in our real world, which started in the 20th century. We still have its effects on earth. Lowry might tell her readers that such phenomenon has happened deliberately which made most parts on earth hot. On the other hand, she might try to tell her readers the misconceptions about living in only one season because in temperate regions, humans love all seasons. Lowry tries to ask her readers if they can live in one season just like the dystopian society of *The Giver* which is made for a purpose. They cannot live in different seasons because of the Sameness. In short, Lowry reveals that people cannot live and accept living in one season because of Sameness. People, in the real world, like to experience all seasons: to enjoy summer, enjoy snow in winter and so on.

Intentionally, Lowry violates the maxim of quality when she narrates what Jonas has learned from receiving the memories and what he does have and experience from the memories. On page 97, Lowry narrates that Jonas learned the names of the colors which are forbidden in the community, but he can learn them because it was allowed to him as “the Receiver of the Memories.”

“Days went by, and weeks. Jonas learned, through the memories, the names of colors; and now he began to see them all, in his ordinary life (though he knew it was ordinary no longer, and would never be again).”

This example violates the maxim of quality intentionally and deliberately because everyone in the real world, can see and know the names of the colors. Based on *The Giver*, the

Giver and Jonas do not have any medical issues and then recovered which made them to see and name colors, but Lowry tries to ask and persuade her readers about life and imagine that we live without colors; life is meaningless without colors even if we live in safety and peace. We can say that she satisfies her readers that people in the novel does not see the colors except Jonas and the Giver. Therefore, she broke this maxim to show how much life is meaningless and not all societies are perfect to live.

Another example in which Lowry violates the quality maxim is on page 143. In her fictional discourse, she was talking about what Jonas was thinking about. In the following example, Jonas was thinking about his destiny if he failed just like what Rosemary did, The previous Receiver of Memories:

“A thought occurred to Jonas. Rosemary had been released very early in her training. What if something happened to him, Jonas? He had a whole year's worth of memories now.”

Naturally, everybody thinks about what is going to happen if he or she failed to do something. We cannot know what someone is thinking about and what it is really in his or her mind. But since the character is created by the author; Lowry, so she can deceive the readers and convince them that what the character is thinking about to force the idea that she wants to convey and narrate to the readers by violating the quality maxim intentionally and deliberately.

When Jonas's father was talking about releasing one of the expected twins is one of the examples that made Lowry to violate the maxim of quality as on page 136:

"I want to get to sleep early tonight," Father said. "Tomorrow's a busy day for me. The twins are being born tomorrow, and the test results show that they're identical."

"One for here, one for Elsewhere," Lily chanted. "One for here, one for Else — "

"Do you actually take it Elsewhere, Father?" Jonas asked.

“No, I just have to make the selection. I weigh them, hand the larger over to a Nurturer who's standing by, waiting, and then I get the smaller one all cleaned up and comfy. Then I perform a small Ceremony of Release,”

Jonas’s father lies when he told them about how they release the children in the nurturing center because he releases them, which means he kills those children who are not welcome in the community. The reason behind violating this maxim is to deceive and mislead the reader about the truth of releasing somebody which it means killing somebody because in chapter 19, Lowry starts to reveal the idea of being released and what it means when she narrates releasing one of the twins. The purpose of violating this maxim of quality is to postpone and delay narrating the release of the twins to the later chapters of *The Giver* where she hides the truth of the “Release.” She might try to tell her readers that it is not the time to tell the truth about being released from the community. She wants to narrate this event in a separate chapter to tell the readers about the cruelty of the people in the dystopian society of *The Giver*, which it might be a reflective image to the real world about what happens to the children because of the wars and conflicts.

4.2.2.2 Violating The Quantity Maxim

Besides violating the maxim of quality, Lowry violates the maxim of quantity to show to her readers some ideas which is different from those in the real world. On pages 11-12, Jonas and his family were talking about the children in the community:

“I enjoy the Naming,” Jonas said.

His mother agreed, smiling. **“The year we got Lily, we knew, of course, that we’d receive our female, because we’d made our application and been approved. But I’d been wondering and wondering what her name would be.**

“I could have sneaked a look at the list prior to the ceremony,” Father confided.

“The committee always makes the list in advance, and it’s right there in the office at the Nurturing Center.”

Lowry, deliberately, is more informative than required. She tells the readers that naming the children, after the mothers give birth, is done not by the same parents. Moreover, they took the new children from their parents and assign them to a family. For example, Jonas’s parents are not his real parents, and Lily’s are not as well. Every family, in this dystopian novel, fills out an application to get a new child and the children are named by the government. However, in our real world, the governments or organizations which are working to adopt children, have the permission to name children and assign them to the families that do not have the ability to have kids. Therefore, Lowry tries to tell her readers that this is the way that every human being lives in her dystopian society of *The Giver*, and it is different from what’s in the real world. It is kind of a question to the readers if they have readiness to live in such quiet, safe, and peaceful community but with not their real parents.

Lowry likes to be more informative to convey the ideas to her reader. On pages 15-16, Jonas and his family were talking about the Assignment, which it means the job that would Jonas get when he grows up:

His mother seemed surprised, too. “How could you have known?” she asked.

His father smiled his gentle smile. “Well, it was clear to me — and my parents later confessed that it had been obvious to them, too — what my aptitude was. I had always loved the newchildren more than anything. When my friends in my age group were holding bicycle races, or building toy vehicles or bridges with their construction sets, or — “

“All the things I do with my friends,” Jonas pointed out, and his mother nodded in agreement.

“I always participated, of course, because as children we must experience all of those things. And I studied hard in school, as you do, Jonas. But again and again, during free time, I found myself drawn to the newchildren. I spent almost all of my volunteer hours helping in the Nurturing Center. **Of course the Elders knew that, from their observation.” Jonas nodded. During the past year he had been aware of the increasing level of observation.** In school, at recreation time, and during volunteer hours, he had noticed the Elders watching him and the other Elevens. He had seen them taking notes. He knew, too, that the Elders were meeting for long hours with all of the instructors that he and the other Elevens had had during their years of school.

“So I expected it, and I was pleased, but not at all surprised, when my Assignment was announced as Nurturer,” Father explained.”

In this example, Lowry is more informative to explain the way that everybody, in Jonas’s community, gets his or her job based on the qualifications that are observed by the people who are responsible to assign jobs. They watch every child in the community and based on these observations, children get their jobs. Lowry narrates **“Of course the Elders knew that, from**

their observation,” which is informative as required for the readers and can realize how the jobs are assigned in the community. It is much better than getting more details, but Lowry realizes that her audience is children. Therefore, she needs to give more explanation of the ideas especially when she writes on a science fiction novel. Consequently, she deliberately and intentionally violates the maxim of the quantity to fulfill what she wants to convey to her readers.

The researcher has observed that Lowry violates a maxim more than one time at the same time. On pages 24-25, Lowry violates the maxim of quantity and relation at the same time:

“Ash?” he had called. “Does anything seem strange to you? About the apple?”

“Yes,” Asher called back, laughing. **“It jumps out of my hand onto the ground!”**

Asher had just dropped it once again.”

It violates the maxim of the quantity because Jonas’s question was not informative as required. This made Asher answer based on what Jonas asked because the change that Jonas talks about does not exist in their community, and it is unfamiliar for Jonas to get the right answer. The purpose of violating this maxim is to make the readers think about what kind of change has happened to the apple. It is deceiving to the readers about the change that Jonas tries to ask Asher about. Therefore, they need to keep reading to find out the truth of the change which is the color of the apple. He told the Giver about that when he watched the change of Fiona’s hair. Because of the Sameness that was invented by Lowry, the community is not familiar with this kind of change. That’s why it leads to violating the maxim of the relation.

The above example violates the maxim of relation because Asher does not give the relevant answer to Jonas's question. Asher does not have the ability to see what Jonas does which Lowry calls it "seeing beyond" which it means that Jonas can see what can see just like in the real world. Lowry tries to say that this is one of the features of the dystopian society of *The Giver*. It is kind of an indication to the readers if they can live in such community which it is safe and peaceful but they cannot see colors. Obviously, life is meaningless without seeing and choosing the colors that we want. Consequently, it is really hard for Jonas to explain what kind of change that happened to the apple.

4.2.2.3 Violating The Relation Maxim

There are two examples state that Lowry violates the maxim of the relation. In her fictional discourse on page 19, deliberately, Lowry violates the maxim of relation. She deceives or misleads her readers when she was talking about the "evening's assignment" and "Assignment."

"Jonas went to his own desk and began to sort through his school papers for the evening's **assignment**. But his mind was still on December and the coming Ceremony.

Though he had been reassured by the talk with his parents, he hadn't the slightest idea what **Assignment** the Elders would be selecting for his future, or how he might feel about it when the day came."

They generate different kind of implicatures. "Evening's assignment" implicates to "homework" but the "Assignment" implicates to what job or career that the government will choose or assign to him.

Therefore, she intentionally tries to deceive the readers to what they implicate to. She plays with the meaning to make it pragmatically fit the sentence and make the readers get this pragmatic or hidden meaning.

Another example is on page 162 where Jonas asked the Giver to stay with him and the Giver answers:

"But don't you want to be with me, Giver?" Jonas asked sadly.

The Giver hugged him. **"I love you, Jonas," he said. "But I have another place to go. When my work here is finished, I want to be with my daughter."**

It violates the maxim of the relation because the Giver shows his feelings first and he wants to be with his daughter, but his daughter is dead and he knows that, but the Giver answers the question to refer to something else. In other words, his answer generates an implicature which means that he wants to die and join his daughter in death because after he trains Jonas to be the Receiver of the Memories he will request a release. He is getting older and he knows that the government will kill him after he finishes his job.

4.2.2.4 Violating The Manner Maxim

Finally, the maxim of manner is violated as well. Lowry describes things orderly away from being ambiguous or obscure when she narrates an idea, but she does not explain it briefly. On pages 122-123, Lowry narrates what Jonas saw when he received a memory:

He was in a room filled with people, and it was warm, with firelight glowing on a hearth. He could see through a window that outside it was night, and snowing. There were colored lights: red and green and yellow, twinkling from a tree which was, oddly, inside

the room. On a table, lighted candles stood in a polished golden holder and cast a soft, flickering glow. He could smell things cooking, and he heard soft laughter. A golden-haired dog lay sleeping on the floor.

On the floor there were packages wrapped in brightly colored paper and tied with gleaming ribbons. As Jonas watched, a small child began to pick up the packages and pass them around the room: to other children, to adults who were obviously parents, and to an older, quiet couple, man and woman, who sat smiling together on a couch.

While Jonas watched, the people began one by one to untie the ribbons on the packages, to unwrap the bright papers, open the boxes and reveal toys and clothing and books.

There were cries of delight. They hugged one another.

The small child went and sat on the lap of the old woman, and she rocked him and rubbed her cheek against his.

Jonas opened his eyes and lay contentedly on the bed, still luxuriating in the warm and comforting memory. It had all been there, all the things he had learned to treasure.

"What did you perceive?" The Giver asked.

"Warmth," Jonas replied, "and happiness. And — let me think. Family. **That it was a celebration of some sort, a holiday. And something else — I can't quite get the word for it.**"

This implicates celebrating Christmas Eve. We say that it violates the maxim of manner because she was not brief enough to tell the readers that what Jonas saw was a Christmas party. Lowry describes the party precisely and in details. Therefore, she tries to teach her readers how describe things orderly and precisely. It is sort of a question to the readers if they can give

implicatures when they read such a description for celebrating holidays. In addition, she teaches her readers about the spiritual and religious celebrations which do not exist in Jonas's dystopian community. Besides that, she indicates to the significance of these occasions in our real world and how we, as human beings, cannot get rid of them.

In addition to the violation of the manner maxim, this example violates the maxim of quantity intentionally and deliberately because she was more informative than required to describe the Christmas party that Jonas saw to indicate to the feelings that bring them into such kind of parties because it brings love, emotion, and affection. Consequently, Lowry reminds her readers about this kind of feelings when we celebrate with the family, relatives, and friends.

4.2.3 Opting out The Maxims

Lowry opts out the maxim of quality to show unwilling to cooperate about the idea that the characters interact with each other. In page 96, Jonas was trying to elicit an answer to his question about when and where the giver started to see beyond (view the world normally just like us), but the Giver offered unwilling to cooperate because he has something to give which makes Jonas really excited and happy "The Memory of Rainbow."

"Giver," Jonas asked as he arranged himself again on the bed, "how did it happen to you when you were becoming The Receiver? You said that the seeing-beyond happened to you, but not the same way."

The hands came to his back. **"Another day," The Giver said gently. "I'll tell you another day.** Now we must work. And I've thought of a way to help you with the concept of color.

Lowry opts out the maxim of quality in this example because she forces her readers to find the answer while they read or she does not want to answer this question because she considers it not really important since it concerns the Giver and the main character is Jonas in *The Giver*, but now she wants to narrate how Jonas will receive the rainbow colors and a different story will be there to answer Jonas's question while the readers keep reading and comprehending her ideas. Therefore, she controls what her readers has to read and what they get from what they read.

The researcher would like to summarize the above analysis of *The Giver* in the following charts:

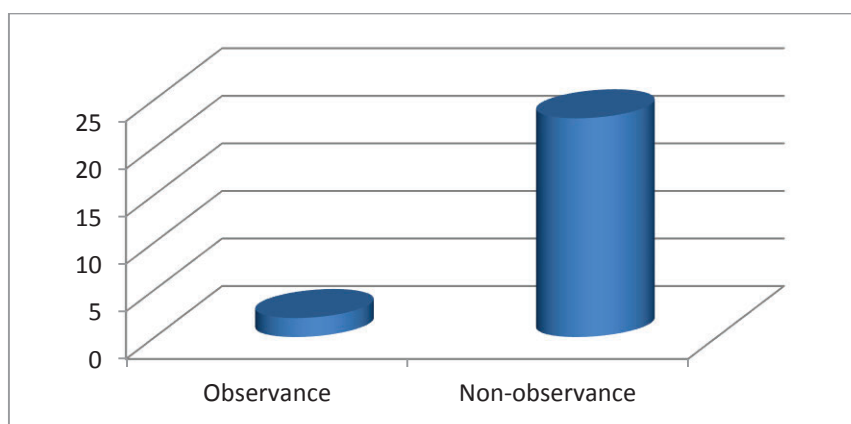


Figure 4: The Observance and Non-observance of Grice's Maxims of samples from *The Giver*.

This figure explains how much Lois Lowry has made the characters observe the Cooperative Principle and Grice's maxims and how much she in the selected experts fails to observe them. It shows that the failure of the observance of the maxims is highly more than the observance itself. The analysis of *The Giver* shows that the characters observe the maxims twice, but Lowry made the characters fail to observe the maxims about twenty-four times. The following figure shows the non-observance of Grice's maxims and the Cooperative Principle:

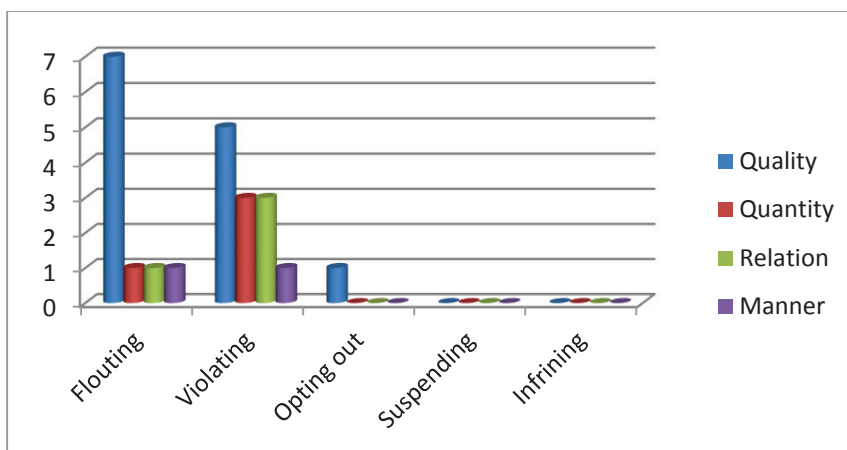


Figure 5: The Non-observance of Grice's Maxims of *The Giver*.

This figure shows that Lowry flouted and violated the maxim of quality more than the other maxims; it is about 7 times flouting the maxim of the quality and 6 times violating the maxim of quality as well. She flouted the other maxims; quantity, relation, and manner one time each of them respectively. In concern of violating the maxims, she violated the maxims of the quantity and relation one time respectively. In addition, she violated the maxim of manner only one time. Finally, the researcher observed only one time that she opted out the maxim of quality. Last but not least, the researcher did not observe any other examples in which Lowry suspends or infringes Grice's maxims and the Cooperative Principle.

CHAPTER FIVE

DISCUSSION, CONCLUSIONS, LIMITATIONS, AND SUGGESTION FOR FURTHER RESEARCH

5.1. Discussion and Conclusions

Based on the analysis and the results that the researcher has examined, Lois Lowry's novel; *The Giver* shows that the novelist has made the characters to observe the Cooperative Principle and Grice's maxims. The maxim of quality was the only one in which the characters have observed in *The Giver*. In the same vein, the novelist made the characters fail to observe the Cooperative Principle and Grice's maxims for specific purposes. The maxim of quality is one of the maxims that Lowry flouted and violated more than the other maxims (Flouting = 10 times; Violating = 13 times). The other three maxims are flouted one time each. However, the maxims of relation and quantity are violated 3 times each of them respectively and the least violated maxim was the maxim of manner (only once). In addition, Lowry opts out the maxims only once; the maxim of quality. Finally, *The Giver* does not show any observations to suspending and infringing the Cooperative Principle and Grice's maxims.

Based on the research questions Lowry had her characters disobey the Cooperative Principle and Grice's maxims and most of the time, they do not observe the maxims. The maxim of quality is broken more than the other maxims because Lowry wants either to hide the truth of something and narrate it later in the novel or have readers make implicatures. In short, there are some purposes for which Lowry broke the maxims. Based on the results in chapter four, the researcher would like to explain the purposes for which Lois Lowry observed and failed to observe the maxims. In addition, the researcher builds generalizations that allow Lowry to break the Cooperative Principle and Grice's maxims.

Firstly, Lowry acts like a teacher of her audience when she flouts Grice's maxims because she already knows that her readers are children. For example, she teaches her readers to be respectful in our real world. That's what she meant when she explained the term "Animals" which is called for the people who do not respect others who do not wait in lines. Besides that, she teaches her readers about the importance of gaining experience by reading and studying the people's history in the world and knowing their stories. When the Giver said "I'm weighted with them," it implicates having too much experience, which makes people to be wise and behave precisely when they face a matter or problem. In addition, experience makes people feel honored in the society and consequently, it gives someone good reputation and position inside the society. Then, she reminds her readers about the meaning of physical and psychological pain when she narrated that Jonas has received the memory of pain which comes from wars. She tries to say that wars bring just pain and harm and to people on earth. Consequently, she gives advice or she preaches her readers to be righteous in the society.

Based on one of the examples in *The Giver*, Lowry indicates to all kinds of the relationships such as family which bring love, emotions, and affection. These connections are not found in her dystopian novel *The Giver*. It is a reminder to the readers that we cannot live without these feelings. The society cannot be perfect to live without these feelings even if it was safe and peaceful because life becomes meaningless without love. Moreover, she indicates to an important problem in our real world, which is racism, indirectly when she narrated that the community cannot see colors because of Sameness, and when she narrates that all flesh in the community is same. She might want to remind the readers about the dangers of racism in our real life and how much people do not accept the other races.

Flouting the maxims was kind of a lesson to the readers to generate implicatures about the literal meaning of some processes in the novel and to give another meaning. For example, the implicature of the word “Release,” means to killing somebody. However, the word “release” means to let something go or disclose something.

Secondly, the purpose behind violating Grice’s maxims is to hide the truth from the readers. For example, Lowry violates the maxims of the quality to delay and postpone telling the truth of “Release.” She does not want to tell all the details at the beginning of the novel which might make it boring by the end of the novel. She does not want to lose her readers as well after telling everything, but she wants her readers to keep reading and find out all the pending details which caused by violating the Grice’s maxims. In addition, she indicates other phenomena in the real world, such as global warming; especially, when she was talking about the “Climate Control.” She might want to refer to this phenomenon in her novel; *The Giver* indirectly and deliberately to tell them about the natural phenomena on earth.

Other purposes in which Lowry violates the maxims are to persuade and convince the readers. For example, she narrates that the community cannot make choices because of the Sameness, as in the idea of not having colors and that only Jonas can name and know the colors. She might tell the readers that life is meaningless without colors. Moreover, it is really worthless without making choices. It is kind of a reminder to the readers that life is wonderful in colors and being living normally and choose whatever someone wants to.

Besides that, she indicates the monstrosity and the atrociousness of some people in the real world which she explained that in her dystopian society of *The Giver*. For example, she narrates the release of one twin, which means killing one of them. This implicates the cruelty of people in the novel, which can be another image of what happens in the real world. There are a

lot of people who are not merciful in the real world and they have the readiness to kill even the children. That's what we see today in the world because of the wars and conflicts. She tries to say that communities are not perfect as we can see in *The Giver*. The government provides everything to the community and it is safe and peaceful there, but, on the other hand, all their human rights are violated and they have lost their feelings, such as love and affection. In the same vein, in the real world, we cannot find a good place to live without love and having the choice to do whatever people want peacefully and safely. Lowry tries to refer to the role of the political dimensions in the people's affairs; especially, the arrogant powers in different countries in the world and their roles to violate human rights. Consequently, Lowry played with Grice's maxims in *The Giver* to achieve and convey her message to her readers.

5.2 Limitations

The current thesis analyzes the conversations and the fictional discourse of a very common novel taught in the U.S. educational system; *The Giver* by Lois Lowry. The novel is a science fiction novel and it is a dystopian novel about a utopian society. The analysis was limited to children's literature in the 20th century. The study was limited to analyze the text based on the pragmatic theories; the Cooperative Principle and Grice's maxims. Specifically, it is a part of the literary pragmatics because it analyzes the literary text not the real interaction and communication.

5.3 Suggestions For Further Research

Based on the analysis of this thesis, it is a pragmatic study of the Cooperative Principle and Grice's maxims. However, it will be beneficial to analyze the text based on other pragmatic theories such as the Speech Act Theory. *The Giver* is one of the novels that are written by pragmatic novelists because Lois Lowry likes to be pragmatic when she writes her novels. Based

on the researcher's observation while analyzing the text, he observed some examples which refer to Searle's classifications of the Speech Act Theory. In addition, because Lowry is a pragmatic person, she tries to create new meaning to the words that she uses. For example, the word "Release" means "Kill" in *The Giver*, but based on the dictionaries, it means "to free from something such as an obligation." The researcher thinks that the study is important to those who interested in the Theory of Mind because Lowry tries to manipulates with the meaning of words and create new implicatures which the researcher consider it as the smartest step to make some language changes based on the literary analysis.

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VITA

Graduate School
Southern Illinois University

Hayder Tuama Jasim Al-Saedi

haidertuama@yahoo.com

Mysan University
Bachelor of Arts, English, July 2005

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Major Professor: Dr. Laura Halliday