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合作原则视角下的狄更斯小说中的英语谚语研究

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A Study of English Proverbs in Charles Dickens' Novels ——From the Perspective of Cooperative Principle

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Abstract

A proverb is a traditional, short saying in common use. Proverbs contain wisdom, truth, morals, and traditional views expressed in a metaphorical manner and in an independent form and are handed down from generation to generation. They are regarded as a store of experiences and expertise which reflect people's beliefs and traditions. There are thousands of proverbs in English and in many other languages. Many have descended from ancient times through sources, such as the Bible and renowned literary works like those of Chaucer, Shakespeare and Charles Dickens but there are many whose origin we are uncertain of.

The present study is an attempt to analyse English proverbs from the perspective of the Cooperative Principle and Gricean maxims. Eighty English proverbs which are still in common use have been selected from thirteen novels by Charles Dickens. The study aims to find out whether these proverbs demonstrate the observance or non-observance of Grice's maxims, which maxim is least observed and which kind of non-observance is the most frequent compared to others.

The study has revealed that most of the English proverbs demonstrate non-observance of conversational maxims and that only a small percentage observe them. The study also showed that the relation maxim is the one which is broken more often than the others, while the quality maxim gained lower percentage. The other two maxims, the quantity maxim and the manner maxim, gained far lower percentages. The findings also indicated that flouting is the most common way of breaking the maxims, whereas violating and opting out occur far less often. The other two kinds of non-observance, infringing and suspending, do not represent any significant percentage. Speakers can flout the conversational maxims when they have no intention of misleading or deceiving the hearer. They do so primarily because they want the hearer to pay attention to the implicature.

Key words: English proverbs Cooperative Principle Grice's maxim Non-observance

摘 要

谚语是一种常用的传统的短语。谚语是以隐喻的方式和独立的形式一代又一代传承下来，它包含着人类的智慧、真理、道德以及传统的观念。谚语被视为反映人们的信念和传统的蕴含人们的经验和专门知识的镜子。与很多其他语言一样，英语中也有着成千上万的谚语。它们是从古时候继承而来的，主要有几种来源，例如《圣经》，名人的文学作品，如杰弗里·乔叟，莎士比亚以及查尔斯·狄更斯。此外还有许多来源并不明确的谚语。

本文研究是从合作原则和格莱斯准则的角度分析英语中的谚语，并从查尔斯•狄更斯的十三篇小说中选取了八十个常用的英语谚语。本文研究目的是找出查尔斯•狄更斯的小说中的英语谚语是否遵守了格莱斯准则，哪一项原则最容易被忽略，相比之下，哪一种背离出现的频率最高。

研究结果表明，收集到的英语谚语中，大多数并未遵守格莱斯的会话原则，较之不遵守该原则的现象，遵守该原则的谚语比例更低。研究还表明，与其他准则相比，关联准则更容易被打破，然而违背质量准则的谚语比例最低。其他两种准则，数量准则和方式准则,分别获得了更低的比例。最后，研究结果表明，违背和无视准则的比例却远远低于蔑视准则的比例。其他两种不遵守准则的类别，即违反和延迟并未出现在所选定的语料中。说话者蔑视会话原则，但他/她并无意要误导或者欺骗听话者。他/她只是想让听话者把注意力放在会话含义上面。

关键词： 英语谚语　合作原则　格莱斯准则　不遵守

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Introduction

Background knowledge

Language is a means of communication; it expresses thoughts, emotions, feelings, and desires of human beings. Proverbs play an essential role in the cultural, social, didactic, and psychological aspects of all societies. Proverbs are the essence of popular philosophy. They form the consensus of folklore and give a true picture of the spirit of the nation.

The English word "proverb" has a Latin and Greek etymological root. It comes from the Latin term *proverbium*, which means "old saying" and "adage" or "proverb". However, the term *proverbium* has been modified in the English language to mean a "short pithy saying in common and recognized use" (Abdul Jabbar, 2008:116).

Proverbs are regarded as one of the smallest ubiquitous folklore genres. They have been collected and studied since the beginning of written records. Paremiographers and paremiologists have been working hard to publish collections and treatises throughout the world. In the human communication trend, proverbs have played a major role whether in oral or written form (Mieder, 2005:1).

Proverbs have been described as bits of ancient wisdom that bear "the impress of the early days of mankind". But their value and charm is not to be found in the past or in their brevity and wit only. The Spanish described the proverb as "a short sentence based on long experience", while the Dutch called it "the daughter of daily experience". To the Germans, proverbs can be compared to butterflies in that "some are caught and some fly away". For the Arabs, "A proverb is to speech what salt is to food" (Stone, 2006: xiii). Thousands of years ago, proverbs were a guide for people in their real life communication. Proverbs contain experiences of the past decades in brief and express in a metaphorical manner, making the remembering of them easy to use in life as effective rhetoric in oral and written communication (Mieder, 2004: xi).

A proverb may have two different types of meanings, literal and figurative. The literal meaning is the one that can be interpreted easily, for example the proverb "*like father, like son*" has a literal meaning since father and son are alike. In contrast, the

proverb "*blood is thicker than water*" has a figurative meaning in different interpretations depending on the social context. In this case, the figurative meaning refers to the members of the same family that share stronger ties with each other than they do with others. In other words, the meaning of the constitutive parts of the proverbs is different from the collective meaning of the proverb (Abdul Jabbar, 2008:177–178).

Language has been studied from different points of view according to a variety of branches of linguistics. The study of meaning of language has two levels. The first level deals with the study of text meaning, that is, the study of the form of the words and sentences. It also means the study of meaning of language related to dictionaries or structural meaning of language. This level of study is called the semantic study of language.

On the other hand, the study of the meaning beyond the form of words and sentences is called pragmatic study. It deals with the meaning that relates to the components of context. So in this case, pragmatic meaning looks at the implicit meaning of language with reference to the speaker's implied meaning and hearer's intention, whereas semantic meaning looks at the literal meaning of the words and sentences that constitute the text. The meaning without the pragmatic aspect is called the literal meaning, which comes under the branch of semantics. While the branch that considers the context or what the speaker intends to convey is called pragmatics.

Pragmatics is a branch of linguistics. It can be defined as the study of the language in use or the study of the invisible meaning of utterances. Pragmatics concerns the relationship between what the speaker means by his or her utterance and what the hearer infers from it. Pragmatics is interested with the meaning in context. Understanding the meaning is the essence of communication; without understanding the meaning we cannot communicate with each other. The implicit meaning occupies an essential role in linguistic forms. Therefore, many researchers and linguists have developed interest in this discipline and they have tried to approach this from different perspectives under the pragmatics umbrella. The idea of pragmatics is first attributed to the philosopher Charles Morris followed by Austin, Searle, and H.P. Grice. They drew intention to the context before meaning. Morris categorised three branches of linguistics,

syntax – the study of how the words are combined to form sentences, semantics – the study of the meaning of the words and sentences in their explicit form, and finally pragmatics – the study of the meaning beyond the form of language (Levinson, 1983:1).

Cooperative principle is classified within pragmatics. H.P. Grice in 1975 pointed out that for a conversation to be informative, the interlocutors should fulfil the four maxims he has proposed. Therefore, the conversational maxims should be current throughout conversations and discourses. According to Grice, if the speaker fails to abide by these four maxims, he or she is regarded as breaking the maxims whether or not he has the intention to mislead the hearer.

Proverbs as an aspect of language have been studied from different perspectives, whether from the pragmatic, social, cultural, translational, and English language teaching point of view. Proverbs can be found everywhere, in simple conversation or in long discourse like political discourse and literary works such as novels. The researcher has never found any study of the analysis of English proverbs according to cooperative principle especially proverbs found in literary works like novels. This study has, therefore, emerged as an attempt to analyse English proverbs from the perspective of cooperative principle and Grice's maxims. In order to understand the meaning of the proverbs, it is important to understand the style the users adopt to formulate the proverbs in such a way as to be acceptable and understandable by the audiences.

Significance of the study

The significance of this study is in its importance to those non-native speakers of English language who are interested in understanding English language. The study enables them to understand proverbs in comparison with their languages, especially when they travel to English language regions. The study is equally important to the teachers who work in academic institutions; they can select proverbs for students to analyse especially from the perspective of discourse analysis and pragmatics disciplines. It is of importance to people to utilize proverbs as a part of natural language and to enable people to apply these proverbs in the environment of interaction. Finally, it is more important to those who may be interested in literary works to enable them to

understand the theme of discourse in novels and to interpret the relationship between the characters.

Outline of the study

The study consists of five parts. The first part is an introduction, which consists of background knowledge, the significance of the study, and the outline of the whole thesis. The second part is a literature review, which consists of five main subparts. The first subpart is the concept of a proverb, which deals with a survey of proverbs, their definition, origin, characteristics, importance, and their difference in relation with the idioms and the sayings. The second subpart is on previous studies and is an overview of the past studies of English proverbs. The third subpart is a survey of cooperative principle theory and its maxims with reference to kinds of non-observance of Grice's maxims. The fourth subpart is an illustration of the fictional conversation; it clarifies how the speaker/author and listener/reader converse with each other showing the levels of conversation found in the discourse of the novel. The last subpart deals with the role of cooperative principle in relation to proverbs.

The third part of this thesis is the methodology, which includes three subparts, research questions, research subject, and research procedures. And the fourth part is the results and discussion, which is regarded as the main and most important part of the study due to its direct concerns with the aims of doing the study. It is a long part and consists of subparts dealing with the analysis of quotations from the texts of Charles Dickens novels, the analysis of the results, and discussion of findings. Finally, the last part is the conclusion; which consists of a summary of the main points that are presented in the study with a précis illustration of the major findings that the researcher has drawn, limitations of the study, and some suggestions for further research.

1 Literature Review

The literature review is divided into subparts and consists of a survey of English proverbs, their definition, origin, characteristics, importance, and the differences among proverbs, idioms, and saying. The second subpart that deals with previous studies is organized into different perspectives of the study. The other subpart is a survey of the cooperative principle theory, beginning with an introduction and illustration in detail of the concept of this theory and how it operates in conversations with relevant examples. The final two subparts are the fictional conversation and the ways cooperative principle operates with proverbs.

1.1 Concept of a proverb

In this part many topics will be taken into account. It is a general overview about the proverbs, their definitions, the origin of the English proverbs, their characteristics, importance, and differences with the idioms and sayings.

1.1.1 Definition of a proverb

It is inappropriate here to choose a general or one definition of a proverb because a proverb is multifunctional. It has been defined from different perspectives by different scholars and dictionaries and according to different functions.

Norrick (1985:78) defines proverbs as “a traditional, conversational, didactic genre with general meaning, a potential free conversational turn, preferably with figurative meaning.”

Mieder (2004:3) defines a proverb as “A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorizable form which is handed down from generation to generation.”

Later Mieder (2004:1) defined a proverb as “Proverbs are a significant rhetorical force in various modes of communication, from friendly chats, powerful political speeches, and religious sermons to lyrical poetry, best-seller novels, and the influential mass media.”

According to Taylor (1996), "A proverb is wise, it belongs to many people, it is ingenious in form and idea, and it was first invented by an individual and applied by him to a particular situation."

Dundes (1975, as cited in Mieder, 2007:11) gave important expressions about proverbs. According to Dundes, "A proverb is a traditional saying that sums up a situation, passes judgment on a past matter, or recommends a course of action for the future. Some proverbs state a fact, such as '*Honesty is the best policy'*. But most proverbs are metaphorical. Proverbs consists of at least one topic and one comment about that topic. They can have as few as two words: '*Money talks*', '*Time flies*'. Many proverbs fall into one of several patterns. Proverbs are one of the oldest forms of folklore. Proverbs are found among the Indians of North and South America. It is often supposed that proverbs are full of wisdom. In fact, a proverb has been defined as 'the wisdom of many and the wit of one'."

According to the *Webster's Dictionary* (1972), a proverb is a "Short saying in common use expressing a well-known truth or common fact ascertained by experience."

According to Honeck (1997:18), "A proverb can be regarded as a discourse deviant, relatively concrete, present (non-past) tense statement that uses characteristic linguistic markers to arouse cognitive ideals that serve to categorize topics in order to make a pragmatic point about them."

1.1.2 Origin of English proverbs

The word "proverb" is descended from the Latin word *proverbium*. The prefix *pro* means "forth" and the origin *verbum* means "word". Every nation has its own proverbs. Proverbs have been found in the oldest literary works in many languages, in Sanskrit, Arabic, Hebrew, Greek, Chinese, and Roman literature. Also, they have been found in the works of Aristophanes, Chaucer, Shakespeare, in Erasmus, Cervantes, Ben Jonson, Benjamin Franklin, Ralph Waldo Emerson, Henry David Thoreau, Robert Frost, and, finally, in Charles Dickens works, especially novels. Furthermore, they have been found in divine books, in the Bible and the Quran (D'Angelo, 1977: 365–366).

Before mass literacy became widespread, most proverbs were passed on orally. The users of proverbs are no longer interested with their origin. People find that they

and others utter them because they have heard their parents or people use them in everyday life. When sayings were realized by common people and handed down from generation to generation, they became proverbs. English, like other languages, is rich with proverbs (Byrne, 2005).

Each proverb has its own origin whether it has come from the holy books, literary sources, from the mouths of famous people, or from the different situations that have happened in the past. As a general idea, a proverb cannot idiomatically be a proverb unless it is used among people constantly whether in the past or in the present.

Some of the English proverbs were borrowed from other languages such as Latin, French, and Spanish becoming part of English proverbs. Another source of English proverbs is the Bible where so many sayings are famous for wisdom among public and currently have become proverbs and few people are aware of their origin, for example "*a living dog is better than a dead lion*" (Manser, 2002:174). Crucially, the greatest literary source of the modern English proverbs is Shakespeare's works; no one knows whether these proverbs were formulated by Shakespeare himself, that is whether they were his original thought or if he got them from his society and introduced them in his works .

In Europe and during the Middle Ages, proverbs were widely known and gained more popularity. Proverbs in Europe were utilized in sermons, homilies and didactic words. The use of proverbs as a literary style in the period of the 17th century had declined because authors saw that the current literary style no longer required in the use of proverbs (Karagiorgos, 2001).

Most interestingly, proverbs, as folk sayings and as a literary tradition, have been coming back since the beginning of the 19th century. At the beginning of the 20th century, proverbs began to attract high scholarly attention. Byrne (2005) points out that the new proverbs were found in the United States; many of these proverbs are used in the areas of business and politics.

People sometimes make certain manipulations to the proverbs in order to make them appropriate for new situations. Some of the proverbs have been modified to meet the need of new words appropriate to the development of certain incidents or situations whether in political, economical, or social aspects of life as found in the literary works

of Chaucer, Shakespeare etc, where some of the words were replaced or the structure of the proverbs was changed to be more appropriate with the development of languages.

1.1.3 Characteristics of English proverbs

Proverbs are found in all nations and in all cultures. Proverbs are distinguished from other aspects of language having their unique features. Some of the important prominent features of proverbs include:

1. Syntactic features: Gramley and Päzold (1992) state that proverbs predominantly show irregular syntax, for example "*like father, like son*". Proverbs are recognized as proverbs, more clearly, they are not affected by the transformation. According to Mieder (2004), proverbs consist of about seven words, but sometimes proverbs consist of more than seven words, such as "*it is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God.*" He also states that the shorter proverbs seem to be more popular and easy to memorize. According to Mieder, there are common patterns or templates that illustrate the structure of proverbs and they are used as a basis for other proverbs. He classifies them as follows:

1. Where there's X, there's Y	"*Where there's smoke, there's fire*"
2. No X without Y	"*No gain without pain*"
3. Like X, like Y	"*Like father, like son*"
4. One X does not make a Y	"*One swallow does not make a summer*"
5. Better X than Y	"*Better late than never*"
6. If X, then Y	"*If at first you don't succeed, then try, try again*"

With regard to the grammatical perspective of proverbs, many of the proverbs seem to be sentential, in another words, they can stand alone. Proverbs are complete grammatical aspects, which make them independent by themselves. On the other hand, they are not sentential because their structure cannot coordinate with the grammatical structure of a sentence, for example some proverbs are constructed without verbs such as "*like father, like son*", and some without nouns, such as "*the more, the merrier*" (Norrick, 2007).

2. Semantic features: The words used in the structure of proverbs tend to be descended from Anglo-Saxon English. The meaning of proverbs is centered on the general not in the particular. That is why the past tense is not usually used in proverbs. Semantically, proverbs are restricted through modifications such restrictive relative clauses, for example *"people who live in glass houses should not throw stones*" (Gramley & Pätzold, 1992:76).

Three implications have been identified that follow traditional approaches of interpreting and understanding English proverbs. First, the claiming of a figurative meaning of a proverb is preceded mandatorily by the analysis of the literal meaning of the sentence. Second, understanding proverbial expressions requires identification of a literal meaning before looking for a figurative meaning. Third, the inference of a figurative meaning requires an additional inferential work and specific cognitive processes (Cieslicka, 2002).

Proverbs are characterized by the semantic relations "antonymy" and "synonymy". Antonymous proverbs express contradictory ideas through related images, such as "*a big fish in a small pond – a small fish in a big pond*", also through different images, such as "*he who hesitates is lost – fools rush in*" or through appositive ideas, for example *"out of sight, out of mind – absence makes the heart grow fonder*" (Norrick, 2007).

Antonymous proverbs state that there are no absolute truths and the validation of their wisdom; they only occur in the context (Mieder, 2004:133). For example, the contradictory proverb "*too many cooks spoil the broth*" can be true in the context in which the job requires a complicated skill such as cooking (Hirsch et al, 2002).

When proverbs express the same idea through parallel images, they become synonymous, as with "*strike while the iron is hot – make hay while the sun shines"*, also in different literal terms, as in "*first impressions are most lasting – you never get a chance to make a first impression*", and through a figurative and literal proverb when the same idea is expressed, such as "*the leopard cannot change his spots – once a thief, always a thief*". These semantic relations make proverbs more realistic due to the fact that they permit them to reflect the complexity of life (Norrick, 2007).

3. Prosodic and figurative features: Norrick (1985) distinguishes between two features of proverbs, prosodic and figurative. Prosodic features mean stylistic, rhetorical, and external features. According to Mieder (2004), prosodic features make the proverbs easy to remember and memorisable. They are illustrated as follows:

1. Repetition: Repetition means the repetition of syntactic pattern, such as "*where there's smoke there's fire*" or repetition of the subject as in redundant proverbs, such as "*enough is enough*" (Norrick, 2007).

2. Alliteration: Alliteration is the use of the same letter or sound at the beginning of the words related together, such as "*many a little makes a mickle*", "*live and let live*" (Mieder, 2004).

3. Assonance: Assonance means that two syllables in the words close together have the same vowel sound with different consonants, such as "*a rolling stone gathers no moss*" (Gibbs, 2001).

4. Rhyme: It is a word that has the same sound or ends with that of another word, such as "*when the cat's away, the mice will play*" (Mieder, 2004).

5. Parallelism: Parallelism is a correspondence within one or more of clauses that have the same structure, such as "*a penny saved is a penny earned*", "*where there's a will, there's a way*" (Mieder & Holmes, 2000).

6. Ellipsis: The omission of one or more words from the sentence in order to avoid repetition, such as "*out of sight, out of mind"*, "*more haste, less speed"* (Mieder, 2004).

7. Personification: As in "*hunger is the best cook*" (Gibbs, 2001).

8. Hyperbole: Hyperbole is a term refers to the exaggeration in the speech, such as "*a watched pot never boils"* (Ibid).

9. Paradox: It is a statement that seems strange but expresses a truth in reality, such as "*no news is good"* (Ibid).

The second kind of literary features is the figurative or imagery. Metaphorical features of proverbs make them encoded to manipulate different situations. So, the generalization that is an important feature of proverbs is achieved through the metaphorical nature of the proverbs, which makes them applicable to suit different varieties and contexts of situations.

Concerning the metaphorical aspect of the proverbs, Turner and Lakoff (1989) argued that proverbial language takes advantage of the conceptual metaphor GENERIC IS SPECIFIC. Lakoff (1993) also points out that the metaphor of the proverbs asserts the idea of metaphor being central to everyday natural language.

It is important to say that not all the proverbs appear as metaphors. Some of the proverbs can be understood by their literary forms, such as "*honesty is the best policy*", without any indication that they are metaphorical because these proverbs express truth as a general fact and do not need to manipulate the specific situation.

Furthermore, Norrick (1985) mentions that there is no differentiation between the metaphorical and literal proverbs. He indicates that proverbs can either be used figuratively or literally depending on the context, for example the proverb "*it never rains but it pours*" can be understood as actual rain or to refer to someone experiencing many problems. Another example is "*don't put all your eggs in one basket*", which is understood by the conceptual metaphor that life is a container and beliefs are physical possessions. The interpretation of a proverb shows that the language user maps his or her knowledge of containers and possessions into their knowledge of life. In another interpretation, people may put all their hopes in one place confirming the conceptual mapping while the beliefs are represented by eggs (Cieslicka, 2002).

4. Socio-cultural features: This kind refers to all the non-linguistic features that a proverb characterizes to gain the property of the proverb. For a proverb to be accepted and recognized as a proverb, it requires a long of period time for the saying to achieve the necessary popularity and tradition. Popularity and tradition make a proverb accepted by commonalty. During their use by the population, proverbs lose their origin and they become difficult for the users to know their sources (Ridout & Witting, 1969).

Vivanco (2008) mentions that proverbs cannot be regarded as proverbs unless they have some degree of currency in a period of time. This currency means the familiarity of occurrence of a certain period. The currency is based on truths and points to observations derived from everyday experiences. The familiarity and generalizations of proverbs are based on experience of life, and because different people have different experiences, these yield different proverbs. To gain popularity or commonness, proverbs should be liked, enjoyed, and supported by human beings. If some sayings fail

to reach the state of popularity, they may die out before reaching the stage of commonness.

In addition, Gramley and Pätzold (1992) point out that the proverbs have a didactic tendency. The didacticity of the proverbs sometimes is regarded as explicit, such as "*live and let live*" and sometimes implicit, such as "*too many cooks spoil the broth*". Any saying that lacks the didactic feature is described as a cliché rather than a proverb.

5. The pragmatic features: The last important features of proverbs are that they include the pragmatic aspects of language. Because this study deals with analysis of the proverbs according to one of the pragmatic models, we will talk about this kind later under the title "The ways cooperative principle operates with proverbs".

1.1.4 Importance of English proverbs

Proverbs are a rhetorical force that is used in different aspects of communication, such as internet chatting, in political speeches, literary works, mass media, academic study and teaching approaches. Proverbs are widely used in real life such as in newspapers, advertisements, and everyday communication.

Proverbs surround us everywhere, and they are an important part of daily communication. Proverbs can serve as the punch lines of jokes and the refrains of songs. They also sum up situations and give advice in short and terse phrases. English speakers tend to use proverbs to comment on a situation, often at the end of a true story someone has told, or in response to some events. Proverbs are useful and joyful for knowledge and understanding, but we are warned to use them with care (McCarthy & O'Dell, 2002). Dougall (2004) claims that the function of the proverbs "can provide a snapshot of other cultures that allows for a more thorough understanding of both language and culture…we can become enriched as individuals and societies when we understand the viewpoints of others." According to Byrne (2005), proverbs have three functions; first, they pass wisdom and cultural values from one generation to another. Second, they advise and warn children about appropriate and inappropriate behaviour. Third, they embellish speech, cap arguments, and add to the gaiety of nations.

Proverbs are a politeness policy by which the speaker can accomplish a variety of purposes, such as persuading, giving advice and wisdom, warning, and didactic manner. So the politeness of the proverbs gives the speaker the power to use them in such a way to be accepted by people, because many people do not accept the direct way of speaking. As a result, the metaphorical manner related to most proverbs saves our attitudes and avoids us from embarrassments.

Proverbs are multifunctional and flexible devices used in everyday situations. The currency and popularity of proverbs during the past ages gave them the high stature to maintain the culture and ancient heritage. Proverbs are propositions full of the speaker's hidden feelings, intentions, and wishes (Lauhakangas, 2007:80–81).

Proverbs can be used in different situations in prose, poetry, and poetic words. Proverbs also have been found as the title of literary works such as the Shakespeare's play *Measure for Measure*. They are used in breaking news when they occur as headlines to reflect the topics of the news.

1.1.5 Differences among proverbs, idioms, and sayings

Both proverbs and idioms are traditional and they have a fixed form and literary value. Proverbs represent a complete piece of information; they can work as sentences. Idioms, in contrast, are not a full sentence but a part of one; so they are syntactically-dependent. Nida (1993) defines idioms as "Idioms are combinations of words, the meaning of which cannot be determined from the meanings of the parts, e.g. *to* '*kick the bucket*', meaning 'to die', and "*from the frying pan into the fire*", meaning 'to experience increasingly worse circumstances'."

Proverbs constitute a complete sentence, while idioms consist of one phrase. Therefore, the proverbs formulate sentences; the word order of these sentences cannot be changed. The idioms must be used in a sentence, and their verbs must be conjugated, but we can choose their location in a sentence. For this reason, we can constitute long sentences with the idioms. Proverbs give lessons based on the experiences of regenerations, while idioms are used to describe an event or a situation. Proverbs intend to teach people, while idioms describe social, natural, and experiential events (Agis, 2007:3).

According to Akbarian (2012), an idiom is a group of words whose meaning is different from the meaning of single words that make up the idiom. For instance the meaning of "*let the cat out of the bag*" is to tell a secret by mistake, but it does not literally follow the meaning of the individual words.

Dobrovol and Piirainen (2005) also point out that the difference between proverbs and idioms does not depend on just syntax but also the semantic and pragmatic levels and can be used as a basis to determine whether the saying is a proverb or an idiom. They discuss the differences under three points. First, proverbs are regarded as a general statement expressing the general fact with the determination of quantifiers, such as *every*, *all*, *any*, *each*, *always*, *no*, *never*, while sentence idioms do not have such a general function. Second, while proverbs have the illocutionary force of recommendation with indication to an accepted proposition, sentence idioms lack explanatory force. Third, proverbs are independent avoiding using deictic elements while sentence idioms are dependent on context, making use of deictic elements.

A saying is a word or phrase used in particular situations by particular people. A saying can be defined as a statement spoken by famous people. Its meaning is different from the meaning of the single words which formulate it, e.g. the saying by Aristotle *"What is a friend? A single soul dwelling in two bodies"* and the saying by Albert Einstein *"Try not to become a man of success, but rather try to become a man of value."*

1.2 Studies on English proverbs from different perspectives

Proverbs are an aspect of language. They have been studied and explored from different perspectives. Proverbs are one of the folklorist studies; therefore, most who have studied proverbs are folkloristics. This part deals with the past studies of English proverbs; it is divided into different subparts according to the kind of study.

1.2.1 From the linguistic perspective

Dundes was one of the famous giants of the international folkloristics; he was interested in folklore in general and with proverbs in particular. His lectures, which have been delivered around the world, have gained the interest of many scholars and

students of the folklore. Also, he has taught over twenty thousand students with an interest in folklore at the University of California at Berkeley. Dundes was interested in the definition of genres by means of structural, textual, and contextual analysis. The textual features of proverbs are rhyme and alliteration, stress, pitch, juncture, tone and onomatopoeia. The text is a version or a single telling of a tale. The text is considered to be independent of its texture for the purpose of analysis, while texture is untranslatable. For example the proverb "*coffee boiled is coffee spoiled*" may be translated into many languages, but translation of the texture feature of rhyme will virtually be nil. The context of the proverb is the specific social situation in which that proverb is employed. Again Dundes employed proverbs to illustrate the theoretical point for folklore in general in his article *Structuralism and Folklore* (1976), his idea was that the proverb consists of at least elements that are made up of a topic and a comment to be a perfect example of a minimal structural unit (Mieder, 2007).

Rezaei (2012) discussed the importance of proverbs in rhetoric and then investigated their function according to the literary genre from different perspectives, such as the role of the audience, choice of words, and quality of the message.

Abbas (2009) tackled a repetition phenomenon of the proverbs, especially phonological phenomenon. The study attempted to see whether the figures of the phonological repetition have any significance in the text of the proverb. The data were selected from traditional English proverbs. These proverbs cover different concepts, such as theme, weather, religion, gender, food, agricultural, and others, e.g. "*better bend than break*", "*what must be must be*", "*speech is silver, silence is golden*". The study attempted to show people the right way to act and what to do in a critical situation; when listening and repeating the proverbs they would attain experience and lessons.

Sattam (2009) investigated the problems that a translator encounters when translating some English proverbs which include attributively and predicatively used adjectives. Eleven English proverbs have been chosen with their renderings. These proverbs were discussed in terms of syntax and translation with reference to the similarities and differences in usage of the attributively and predicatively used adjectives in English and Arabic. By applying two types of translation, the semantic and communicative, the author concluded that there was no correspondence between

English and Arabic proverbs involving attributively and predicatively used adjectives due to the formal and cultural differences. An attributively used adjective in English often precedes its head noun in the noun phrase, while in Arabic it follows its head noun. Also, in English, an attributively used adjective does not agree with its head noun, whereas in Arabic, it agrees with its head noun indefiniteness, number, gender, and case.

Charteris-Black (1999) used corpus linguistics to answer his questions on which texts from former generations are still current today, what are the new proverbs of the modern age and how people are familiar with proverbs today. He identified some of the characteristics that the proverbs share that maintained their currency. He has argued that a paremiological minimum of English proverbs is best identified by using a large corpus including all types of the proverbs. He has claimed that repetition and length of form are basic characteristics of the proverbs that demonstrate vitality and repetition of use. He believes that issues of style are considered to be important to anyone who is concerned with how proverbs are used in the identification of a paremiological minimum.

1.2.2 From the sociocultural perspective

The study adopted by Zhao (2012) sheds light on the technique of social proverbs to make communications to cultures and their functions being carry of cultural message. He turned to semiotics in his study. He adopted the Bakhtinian semiotic theory as an analytic tool. The study finds out that semiotics proves to be an effective approach to study language from the cultural perspective. It also reveals that the individual feature of social proverbs leads to their use as utterances. So, social proverbs can carry out functions as cultural sign to preserve and convey the implied structure of culture.

Lutfi (2008) introduced the crucial sociocultural properties of the weather proverbs that can be identified and distinguished from other types of proverbial utterances. He pointed out the following characteristics of weather proverbs; the first is a *locality* in which the proverbs formulate with cases happening in the atmospheric conditions, such as the appearance of the sky, the movement of clouds, and the direction of winds, e.g. "*when the wind is in the west, the weather is always best*". The second is a *value* property; this refers to advice given to others depending on the

personal experiences, e.g. "*a year of snow, a year of plenty*". The study answered the question of how weather proverbs originate. The author concluded that when hunters, farmers, and sailor observe behaviour of animals, they connect these to the changes in nature and weather. As a result, they recalled what they saw in short sayings and then they were repeated again and again to become part of the culture handed down from generation to generation.

The study adopted by Lauhakangas (2007) was based on research on the functions of proverbs in social interaction. The study aimed to explore common sense or everyday thinking in its cultural and social contexts. The author kept a notebook on everyday situations; she has observed people's ways in the use of proverbs in social situations. According to her observations, proverbs are multifunctional and flexible instruments of everyday reasoning, although they may maintain solidified attitudes or traditional modes of thought of a certain culture.

1.2.3 From the EFL perspective

Hanzén (2007) examines whether proverbs are a part of the EFL teaching in the Sweden. The study focuses on the occurrence of proverbs in eleven textbooks for the English A-and B-courses, also on the using proverbs in the teaching among nineteen teachers at seven upper secondary schools. The study tackled the quantitative and qualitative approaches. The study finds out that proverbs are a small part of the EFL teaching concerning the textbooks and using them in the classroom by the teachers. Proverbs are used in the textbooks for discussions as expressions to explain by the teachers. The study also shows that there are awareness among the teachers concerning proverbs as a part of the culture, language, and communication. In conclusion, the study shows that the knowledge increases among educators and textbook authors to use proverbs as effective tools in every dimensions of language teaching.

Akbarian (2010) presented some activities with proverbs for language teachers, particularly EFL teachers, to make their classes more lively. He has suggested that adding variety to the classroom activities might contribute to the learners' consciousness raising that would in turn increase their language proficiency in general and proverbial understanding in particular.

Can (2011) tried to find out EFL teacher trainees' attitudes towards learning and teaching English proverbs, their conceptualization of proverbs, their knowledge and use of the English proverbs, perceptions about how sufficiently their English teachers and course books at high school taught them English proverbs. The study also aimed to uncover how the English course books, they used in Anatolian teacher training high school in Turkey, teach English proverbs. The study adopted a questionnaire administrated to 187 freshman ELT students. The study finds out that the teacher trainees have positive attitudes towards learning and teaching English proverbs due that they not have enough knowledge of English proverbs and their English teachers and course books did not teach proverbs sufficiently.

Ali and Makhlef (2011) try to investigate third year college students' ability in identifying the metaphorical and indirect meaning that a proverb conveys. The study aims to check whether the third year college students are able to identify the meaning of English proverbs and use them properly. The study consists of 20 items distributed into two kinds of questions; the first is multiple- choice and second is a completion one. By using the T-test formula, the study finds out that the students lack the ability to identify the meaning of proverbs and use them properly. This case belongs to the fact that the teachers introduce the meaning of the proverbs without reference to their usage. The study recommends that the teachers should give EFL learners the chance to use proverbs in suitable situations.

The study adopted by AL-Mutalabi (2012) tried to investigate Iraqi EFL learns failure and difficulty in interpreting proverbs of justice pragmatically. The study administered test on EFL learners, the test represented by a group of proverbs given to learners to interpret them. The test is applied to forty Iraqi learners at fourth year of English department during the academic year 2010-2011.The study finds out that the learners misinterpret proverbs of justice because the learners lack the pragmatic, linguistic, and semantic knowledge of interpreting. The learners are unaware to the important of the pragmatic knowledge in interpreting the communicative events. Misinterpreting of pragmatic knowledge belongs to the linguistic inabilities of the learners to meet the function of the proverbs in relation to the social context. Most of

the learners behave in their interpreting to the cultural events without expose to the target language.

Holden and Warshaw (1985) refer to one of the important roles of proverbs .They point out to the study of proverbs in relation to teachers and learners. The study of proverbs can be a basis for a number of activities which can accomplished. Teachers might choose proverbs to teach many skills, such as using specific grammatical forms in writing, the grammatical analysis of unusual contractions, identification of themes in essays, recognizing main ideas through matching proverbs, learning and practicing the techniques of ethnographic fieldwork, creation of original proverbs according to specifications such as ellipsis, personification, infinitives, expansion of vocabulary through individualized techniques, and recognition of rhetorical devices as preparation for understanding and appreciating poetry. Authors recommended that the using of proverbs as activities be postponed until early adolescence, the period of formal operational thinking. The students in this stage are able to think and infer in a logical and abstract way, they can understand and practice proverbs on their own without expose to instructions.

Furthermore, some scholars have studied proverbs from a comparative perspective, for example Charteris-Black (1995) attempted to explore the topic of proverbs with reference to speech and silence from a cross-linguistic perspective, and Naoum (2007) pointed out to the associative meaning in English proverbs with their Arabic equivalents.

1. 3 Cooperative principle and Grice’s maxims

This part is an overview of the theory of cooperative principle. It begins with a general introduction about the theory and its maxims, how the implicature arises between the speaker and hearer. This is followed by an illustration of the concept of non-observance and how the speaker fails to fulfil the maxims supported by examples and figures.

1.3.1 General introduction

Austin (1962) is concerned with illustrating the concept of what the speaker is saying (locutionary act) contrary to what he means (illocutionary act). Likewise, Grice (1975) tries to explain how the hearer can infer from what a speaker implies. The concept of implied meaning relates to the speaker, which means the hint and the actual meaning that the speaker wants to convey to the hearer. In this case, the speaker's meaning is different from the structural meaning; this is the meaning of the words in their explicit form. For inferring, Grice relates this concept to the hearer. Inference means the ability of the hearer to understand the implied meaning from the evidence of linguistic or non-linguistic properties (Thomas, 1995:58).

In 1975 H.P. Grice developed the idea of cooperation which underlies successful verbal communication. Grice proposed that the genuine meaning, which is conveyed by utterances as a part of the speaker's meaning without being part of a speaker's saying, is called *implicature*. According to Grice, the intended meaning, which the speaker communicates, is regarded as far richer than what he or she expresses directly (Horn & Ward, 2004:3).The following example illustrates what is meant by *conversational implicature* "*Have you got any cash money*?" The speaker wants the hearer to understand the meaning "*Can you lend me some money*? *I don't have enough money*." The conversational implicature is not found in the exact words; the speaker implied it and the hearer inferred it.

According to Grice, conversational implicature will "explain how a hearer gets from what is said to what is meant, from the level of expressed meaning to the level of implied meaning" (Thomas, 1995: 56). The bridge between the literal meaning (what is said) to what is communicated is constructed through implicature. What a speaker says is quite distinct from what he implies (Horn & Ward, 2004:7).

Grice's theory of cooperative principle is based on the assumption that human beings are intrinsically rational and cooperative in their interactions with one another; their communications should be intended to be informative (Verschueren & Ostman, 2009:103–105).

The basic assumption in conversation is adhering participants to the cooperative principle and the maxims. For example, the following is a conversation between Alex and John:

Alex: I hope you brought the bread and the cheese.

John: Ah, I brought the bread.

John violated the requirements of the quantity maxim. Alex, after he has heard John's response, has assumed that John was cooperating and not totally unaware of the quantity maxim. But John didn't mention the cheese; if he has brought the cheese then he would say that, because he would have adhered to the quantity maxim. John believed that Alex inferred that what is not mentioned by him was not brought. We can infer from this conversation that John has conveyed more than his saying via a *conversational implicature*. In other words, it is the speaker who communicated via implicatures and it is the listener who recognized this communicated meaning via inference (Yule, 1996:40).

The conversational implicature is commonly used in everyday life and in different situations. The common knowledge plays a significant role in understanding and interpreting the inference between the addresser and the addressee. Furthermore, both the addresser and the addressee in conversation should have the willingness to communicate. More clearly, the cooperative attitude between them in the talk exchange is necessary.

Thus, Grice (1975) proposed a general principle to describe how participants interact in conversation and how they understand implicatures. The cooperative principle is formulated as follows: "*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*."

Supporting this principle are four maxims, Grice regards them as a basis for cooperative communication and they are called *Gricean maxims*. They are illustrated as follows:

1. The maxim of quantity

The maxim of quantity relates to the amount of contribution to the coherence of the conversation. Grice (1975) clarifies that the maxim of quantity has two sub-maxims:
1- Make your contribution as informative as is required (for the current purposes of the exchange).
2- Do not make your contribution to the conversation more informative than necessary.

The following example is adopted by Levinson (1983):

A: How did Harry fare in court the other day?
B: Oh, he got a fine.

2. The maxim of quality

Grice (1975) suggests that a conversation should be genuine and sincere and the speaker should tell truth or facts. It is formulated by the following two sub-maxims:
1-Do not say what you believe to be false.
2-Do not say that for which you lack adequate evidence.

The following example is given by Chrisnawaty (2006):

A: Does your farm contain 400 acres?
B: I do not know that it does, and I want to know if it does.

3. The maxim of relation

In this maxim, the utterances should be relevant to the context of the conversation. According to Grice, the speakers' speech should be relevant or related to the current topic of the conversation (Grice, 1975). The following is an example given by Leech (1983):

A: Where's my box of chocolates?
B: It's in your room.

4. The maxim of manner

Grice (1975) states that the speakers have to try to present meaning clearly, concisely and orderly, and avoid ambiguity and obscurity of expression. This maxim breaks down into four sub-maxims:
A- Avoid obscurity of expression.
B- Avoid ambiguity.

C- Be brief (avoid unnecessary prolixity).

D- Be orderly.

Levinson adopts the following example (1983):

A: Where was Alfred yesterday?

B: Alfred went to the store and bought some whisky.

Figure 1.1 shows the relationship between interlocutors in the conversation. Both of them abide by the conversational maxims. The meaning is clear from the speaker and understandable to the hearer. In other words there is no implicature arising here.

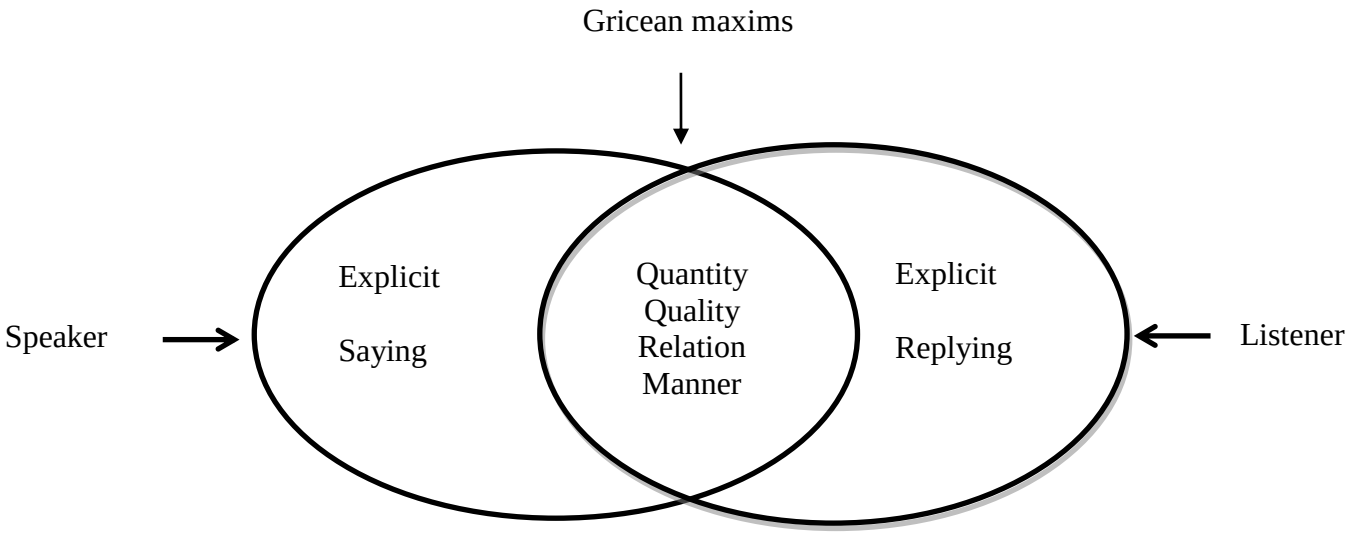

Figure 1.1 Observance of Grice's Maxims

Grice also points out that the speaker is sometimes unable to fulfil the requirements of conversation or observe a maxim unless he or she violates another maxim. This case what Grice calls a clash between maxims (Grice, 1975:51–52), for instance:

A: Where does C lives?

B: Somewhere in the South of France.

According to Grice's explanation, B knows that A aims to go to visit C. The relief of the maxim of quantity requires giving C's address to A, but because B doesn't know

C's address and in order to be informative, B intended to say something that infringed the quality maxim.

The cooperative principle and the conversational maxims are part of a broader theory of conversational implicature which bridges the gap between the saying and implying (Davies, 2007:23–28). These maxims appoint what participants must be doing in order to converse in an efficient, rational, and co-operative way. They should speak sincerely, relevantly, and clearly when providing sufficient information (Levinson, 1983:102).

From the above illustration, we can conclude that if there is no distinction between what the speaker is saying and what he meant to say, there was no implicature expected in the conversation. In this case the speaker observes all the maxims. More clearly, if the speaker adheres to all the maxims, the maxims will be observed.

It is not clear to what extent cooperative principle can be generalized. The application of Grice's maxims is not equal in every situation. Many verbal communications are not conversations. To gossip, speakers are likely to engage in exaggeration, depart from the strict truth and generally try to make their comments interesting at the expression of various maxims. Some interactions such as quarrels are uncooperative. We all say irrelevant things, but we are irritated when others do so (Black, 2006:24).

1.3.2 Non-observance of Grice's maxims

Grice points out that not all people observe the maxims. People tend lie in different situations in real life. The speaker's lying leads him to break the maxims. There are many reasons that lead the speaker to lie, such as to save face, avoid embarrassment, avoid inappropriate situations, and sometimes to avoid hurting the hearer. When the speaker fails to observe the maxims, this means that there is a distinction between what the speaker says and what he meant to say. Figure 1.2 shows the relationship between a speaker and a hearer and the kinds of breaking of the maxims that are used by interlocutors. The implicature is the only way by which the speaker and hearer can communicate. Breaking the maxims does not mean that the speaker is not

aware of fulfilling the maxims; he still tries to adhere to the maxims in a deeper way and that is what Grice called the conversational implicature.

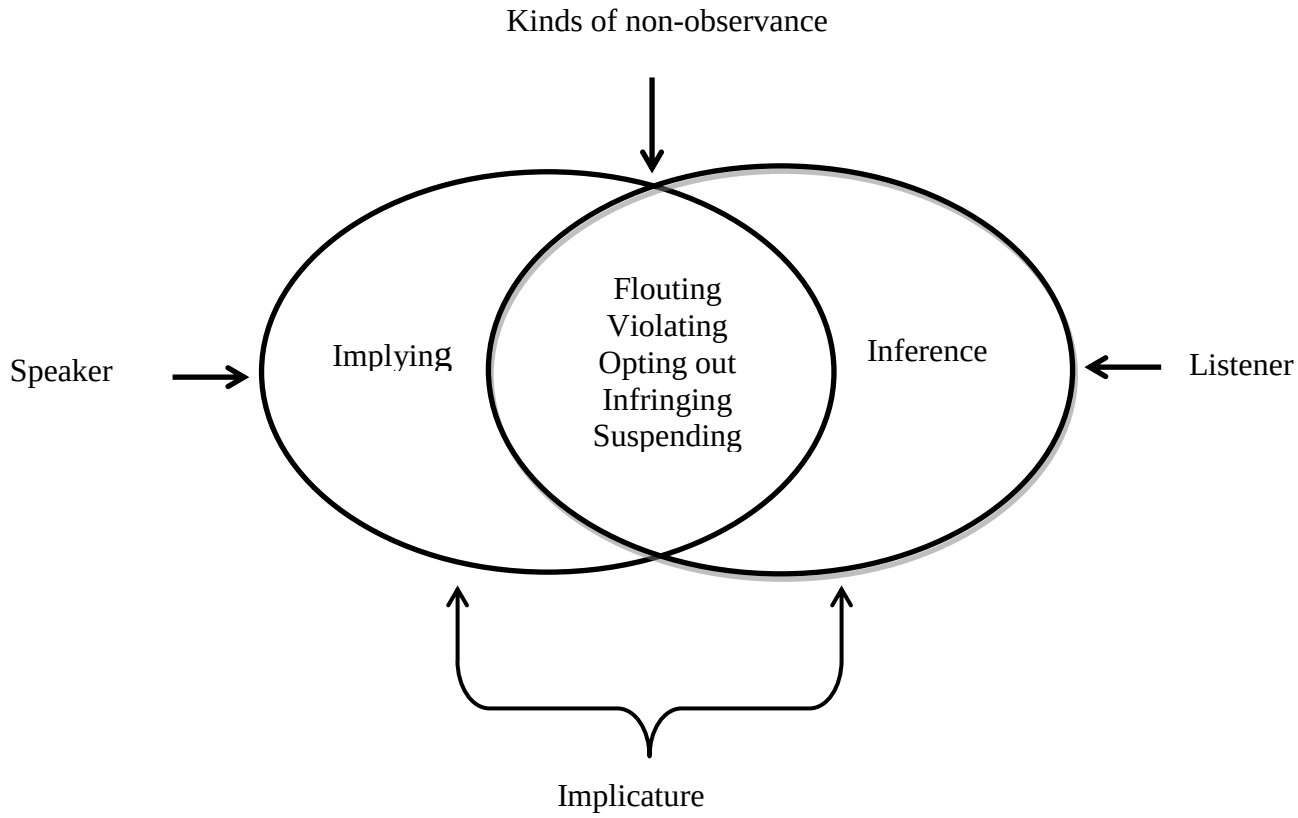

Figure 1.2 Non-observance of Grice's Maxims

Grice distinguishes five kinds of non-observance by which the speaker fails to observe a maxim; they are flouting, violating, opting out, infringing, and suspending.

1.3.2.1 Flouting of the maxims

The speaker blatantly fails to observe a maxim in which he has no intention of deceiving or misleading. The speaker wishes to raise the hearer's attention to the implicit meaning, which is different from the expressed meaning. According to Grice, this additional meaning is called *conversational implicature*, and the way by which such implicature is generated is called flouting a maxim (Grice, 1975:71).

If the addresser and the addressee have shared the same background knowledge, the knowledge of interpretation is not the role of linguistic forms but the knowledge of

the world, then the implicature will be accomplished (Coulthard, 1987:8).The speaker flouts the maxims to serve different purposes, to create humour and irony and to avoid an inappropriate or uncomfortable situations.

1.3.2.1.1 Flouting the maxim of quantity

When the speaker blatantly gives more or less information than the situation requires, he is said to have flouted the maxim of quantity. The speaker usually flouts this maxim because he or she uses insufficient words in conversation. In other words, the speaker gives incomplete information when he or she is speaking (Leech, 1983:140).

This is an example adopted by Grice (1975:52): Women are women or War is war.

The literal meaning of this utterance is non informative, but the implied meaning is informative. The hearer's inference to such an utterance depends on his ability to explain the speaker's intention of this particular speech. The functions of flouting the quantity maxim are: irony, metaphor, meiosis, hyperbole, etc. (Ibid: 52–53).

1.3.2.1.2 Flouting the maxim of quality

In order not to get any punishment from the addressee, the addresser tends to say something that is untrue or lies and denies something. The speaker misrepresents his information in order to make the hearer understand the intended meaning of an utterance (Levinson, 1983:110).

This is an example given by Grice (1975:53): Someone says to X's wife. She is deceiving him this evening.

From the context of the sentence or from the tone of voice, it seems to be that the speaker has no adequate reason to suppose this as a case, or perhaps that she is like a person who would not stop short of such conduct.

1.3.2.1.3 Flouting the maxim of relation

The participant flouts this maxim in such a way that it makes the conversation unmatched. The participants' topics are spoken in different ways. In this case, the participant will change the topic by means of irrelevance of the topic to the partner of the conversation (Levinson, 1983:111).

The following example is also given by Grice (1975:54):

A: Mrs. X is an old bag.

B: The weather has been quite delightful this summer, hasn't it?

B has refused blatantly to make what he said relevant to A's preceding remarks. He implied that A's remark should not be discussed; more specifically, A has committed a social gate.

1.3.2.1.4 Flouting the maxim of manner

When the speaker uses ambiguous language or uses another language that makes the utterance incomprehensible to the addressee, this is a case of flouting the maxim of manner. Moreover, if the addresser uses slang or his voice is not loud enough, he or she will flouts this maxim (Levinson, 1983:104).

The following is an example given by Thomas (1995):

Interviewer: Did the United States Government play any part in Duvalier's departure? Did they, for example, actively encourage him to leave?

Official: I would not try to steer you away from that conclusion.

In the above example the official's response is extremely long and convoluted and it is obviously not by accident or through any inability to speak clearly. Therefore, he has failed to observe the maxim of manner. The official has replied "Yes."

1.3.2.2 Violating of the maxims

According to Grice (1975), the speaker violates a maxim when he or she will be liable to mislead the hearer to have such implicature. The speaker deliberately tries to make the hearer misunderstand the true meaning of what is said. He tries to mislead the hearer to look for different meaning of what the speaker is saying. This makes the hearer infer negative implicature. In real life situations, many people tend to say something untrue when they communicate; they even carry out multiple violations for lying purposes.

People in real life tend to tell lies for different reasons: to hide the truth, save face, feel jealous, satisfy the hearer, cheer the hearer, build one's belief, avoid hurting the hearer, and convince the hearer. People believe that lying is the natural tool to survive and to avoid anything that may put them in an inappropriate condition (Tupan & Natalia, 2008:64–66).

The talk of the non-observance of the four maxims is the same, whether these maxims are used in flouting, violating, and other kinds of non-observance, but the difference is in the kind of non-observance; therefore, in the following, the examples will be adequate to illustrate how the speaker violates a maxim.

1.3.2.2.1 Violating the maxim of quantity

The following example is a conversation between two friends, John and Mike:

John: Where have you been? I searched everywhere for you during the past three months!

Mike: I wasn't around. So, what's the big deal?

John poses a question which he needs answered from Mike. What Mike says in return does not lack the truth; however, it is still insufficient. This can be due to the fact that Mike prefers to refrain from providing John with the answer. John's sentence implies that Mike has not been around; otherwise, he did not have to search everywhere. John does not say as much as it is necessary to make his contribution cooperative. Therefore, John violated the quantity maxim (Khosravizadeh & Sadehvandi, 2011:123).

1.3.2.2.2 Violating the maxim of quality

The following example is a conversation between a mother and her son:

Mother: Did you study all day long?

The son who has been playing all day long: I've been studying till now!

In this conversation, the boy was not telling the truth and he violated the maxim of quality. He lied to avoid unpleasant consequences such as punishment or to be forced to study for the rest of the day (Ibid: 122–123).

1.3.2.2.3 Violating the maxim of relation

The following is an example of a conversation between a teacher and one of his students:

Teacher: Why didn't you do your homework?

Student: May I go and get some water? I'm so thirsty.

In this example, the student's answer is by no means irrelevant to the teacher's question. One reason for this answer can be the fact that the student is trying to evade the interrogation posed by the teacher (Khosravizadeh & Sadehvandi, 2011: 123).

1.3.2.2.4 Violating the maxim of manner

The following is a conversation between two friends, Sara and Anna:

Sara: Did you enjoy the party last night?

Anna: There was plenty of oriental food on the table, lots of flowers all over the place, people hanging around chatting with each other…

Sara asked a very simple question; however, what she receives from Anna is a protracted description of what was going on in the party. Two interpretations can be made from Anna's description: 1. Anna had such a great time and 2. She does not know how to complain about it. Anna is ambiguous; therefore, she violated the maxim of manner (Ibid: 123).

1.3.2.3 Opting out of the maxims

When the speaker opts out from the maxim, he or she seems unwilling to cooperate in the way the maxims required (Grice, 1975:71). Moreover, Thomas (1995:74) says that the "example of opting out occurs frequently in public life, when the speaker cannot, perhaps for legal or ethical reason, reply in the way normally expected. The speaker usually wishes to avoid generating a false implicature or appearing uncooperative." Thomas also argues that giving the requested information might hurt a third party or put them in danger.

For example: If a doctor or a nurse, who has complete confidentiality regarding his or her patients, is asked by the police or the press to reveal something about the patient that he or she is treating, he or she will reply:

A: I am sorry but can't tell you anything.

The doctor or nurse opts out of a maxim when he or she is prevented from answering. The doctor seems to be unwilling to cooperate, due to the procedures of the hospital or for the sake of secret information or something else (Dornerus, 2006:7).

1.3.2.4 Infringing of the maxims

When the speaker has an imperfect knowledge or performance of language, he or she infringes the maxims like a young child or a learner of a foreign language who has imperfect command of the language. Furthermore; nervousness, darkness, and excitement may impair the speaker's performance; in these cases he or she does the infringement (Thomas, 1995:74). Sometimes a speaker infringes the maxims because he or she is incapable of speaking clearly; he or she does not know the culture or he or she has not enough knowledge of the language.

Consider the following example, someone learning English as a second language speaks to a native speaker:

English speaker: Would you like ham or salad on your sandwich?

Non-English speaker: "Yes."

The implicature has not been generated by the interlocutor; he or she has not understood the utterance. The answer might be interpreted as non-operative. This is a case of different social knowledge which implied a different implicature (Dornerus, 2006:7).

The difference between violating and infringing depends on the speaker's intention; in violating the speaker is liable to mislead the hearer, whereas in infringing the speaker unintentionally fails to observe a maxim. Violating is a kind of misleading the hearer; the speaker here intends to mislead in order to save face or to achieve some purposes in his favour. Infringement occurs when a speaker fails to fulfil a maxim because he has imperfect knowledge to communicate.

1.3.2.5 Suspending of the maxims

The speaker fails to observe the maxims if there is no expectation to generate implicature. In this case, the speaker suspends the maxims. This may culturally differentiate according to particular events. For the quality maxim, this case can be found in funeral orations, when the relative and his friends want to praise the deceased and exclude any negative aspects of their life or personality. The speaker in poetry suspends the manner maxim since poetry does not aim for conciseness, clarity and lack of ambiguity. In the case of telegrams, telexes and some international phone calls, the

maxim of quantity is suspended because such means are functional owing to their very brevity. It is difficult to find any appropriate examples in which the maxim of relation is suspended (Thomas, 1995:76–78).

1.4 Fictional conversation

Language is a tool by which human beings can communicate and convey messages to each other aiming to achieve a range of purposes, such as informing, ordering, reassuring, warning, persuading…etc. The rhetoric of discourse is a way in which the messages are used to achieve such purposes. The rhetorical discourse in a novel has different implications. The writer realizes the relation with his readers in which the contents of the fiction are interpreted in an appropriate manner. But the problem arising here is that the discourse in fiction is not like spoken or simple conversation. The simple conversation is clear where the addresser and addressee are known.

In discourse, the sentences should be connected with each other matching the general topic. Therefore, each sentence intends to be relevant to the surrounding parts of the text and should tell the truth in order to accomplish clear meaning mutually between the speaker/writer and listener/reader (Green, 1989:103).

According to Leech (1983), rhetoric in its two levels, interpersonal and textual, has a role in speech situations. These two levels, according to him, are used to produce a certain effect in the mind through the language. He emphasizes the importance of these two levels in any interactions and tries to make classification between them.

In literature works, especially novels as a kind of a discourse, there is one addresser but a large number of addressees. The author of a novel is in the dark like his readers, he or she can share with his readers the common experiences and knowledge, such as historical events, literary works, and interpretation of the sentences. In assuming knowledge that a reader may not necessarily have, it might conclude that the addressee in literary communication is not the reader but what Wayne Booth has claimed as the IMPLIED READER, in which the hypothetical percentage sharing between author and implied reader is not background knowledge but a set of

presuppositions, sympathies and standards of what is good or bad, right or wrong. To become an appropriate reader, he or she should make all kinds of allowances, linguistic, social, and moral, whom the author is addressing, not just make himself aware of those particular facts. Booth points out that there is what he called the IMPLIED AUTHOR between the author and text just as there is an implied reader between the reader and his work. Figure 1.3 clarifies these two levels of discourse; the author means implied author whereas reader means implied reader (Leech & Short, 1981:207).

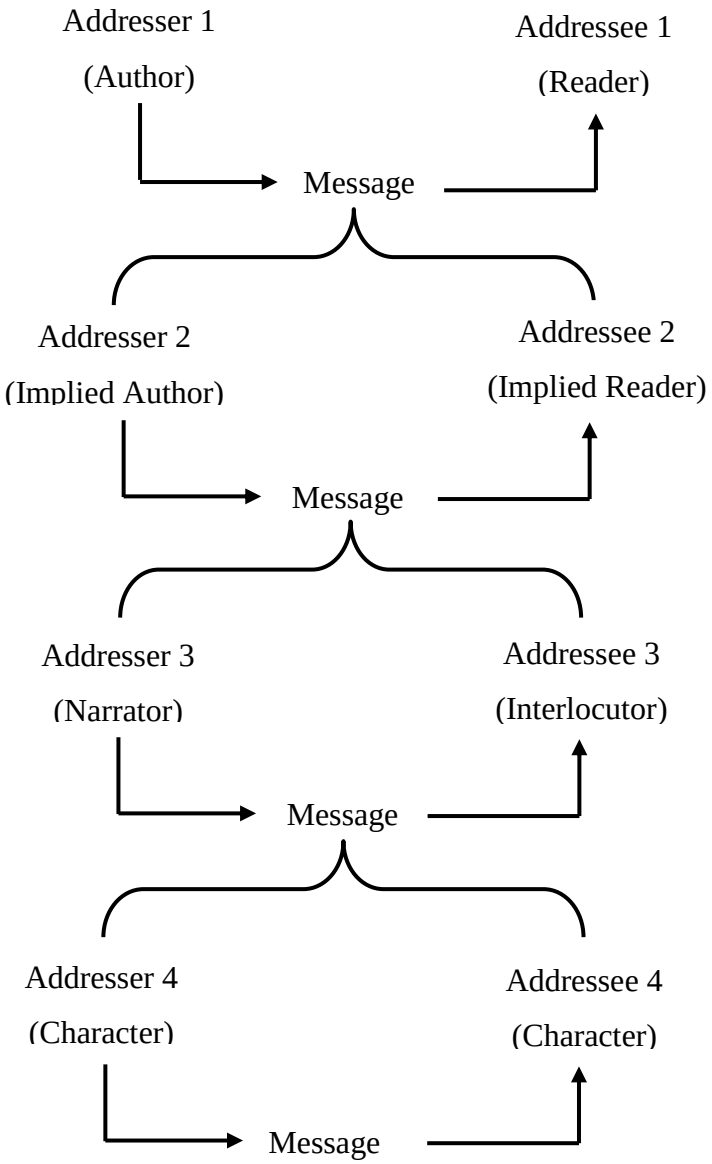

Figure 1.3 Conversation in the novel adopted from Leech & Short (1981:216)

In the discourse situations of the novel, both the authors and readers are not the only figures communicated. There is a distinction between the author and narrator; the narrator might be talking to someone different from the reader. More clearly, there is I-narration novel such as *David Copperfield* narrated by an I-narrator; this character talks to an interlocutor apparently, because there is no direct listener to the *David*. We conclude that he is talking to us. Figure 1.3 also indicates the relation between the addresser and addressee as it appears in the personality of the *David* (addresser 3) and the interlocutor (the reader/listener). At the level of discourse structure the participant *David* is collapsed into the equivalent participant instantly (Leech & Short, 1981: 211).

It can be noticed that there are a series of narrators and each one is associated with different discourse structure. As a discourse, novels can be seen as having highly individual architectures and particularly that a narrator can address different interlocutors at different points in the novel (Ibid: 212).

For a novelist, it is more usual to utilize an impersonal style of narration. That is, by employing the third person. In the *Bleak House* novel, Dickens, when he is recounted the death of Mr. Tulkinghorn, pretends that he does not know that events that occurred placing him in the position of passer-by who will find out step by step what has happened. Who fired a gun? What's that? Where was it? The declarative structure of the narrative sentence is replaced by a series of questions. Seemingly, Dickens is unaware not only of who fired the shot, but what kind of weapon was used to shoot (Ibid: 214).

There is another important level of discourse found in the novel which is a conversation that the characters in the novel sharing. Figure 1.3 shows the final discourse relations in the novel. In this figure, a novel contains an embedded hierarchy of discourse; this is a necessary distinction between characters, narrators, implied author and real author. Generally, the use of third person narration separates the level of character discourse from that of narrator discourse. In Bleak house, the character Esther Summerson narration was told from the eyes of another character in the story. Furthermore, there is a merger of the characters and narrator's levels of discourse as in most I-narration novels (Ibid: 216-217).

Green (1989) interested with the contribution of the cooperative principle in writing discourse. According to Green, the coherence of the text depends on the effort required to construct an affordable to advantage to the producer of the text in producing the text. And this depends on the ability of the sentence itself to give the truth, contribution and relevance to the core of the discourse. Green also points out that the linguistic properties have an essential role in the text coherence, but not always do these properties make the text coherent and achieve the unity of the topic of discourse.

Cooperative principle can be applied not only between the characters in the discourse of the novel, but also between the authors and readers in which they convey messages to them. The author sometimes conveys what he or she wants directly or via communication between characters. In both we can expect to reach the conversational implicature. The following is a sentence quoted from *Pride and Prejudice* by Jane Austen (Leech & Short, 1981:243):

It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.

The author here violated the quality maxim because no one can accept such a truth. We can assume that the author speaks in an ironic way, and the meaning can be understood as if this is not a universal truth. The social conventions of money and marriage are a lot of people behaving as if they were true.

In the novel, the reader is invited to draw implicature from the characters' speech and authorial commentary; these two levels lead to a third kind of implicature derived by the reader (Ibid: 242–243).

1.5 The ways cooperative principle operates with proverbs

Pragmatically, the literary aspects of proverbs make them important since proverbs are regarded as multifunctional being capable to coordinate with different varieties of interaction. So the indirect feature of proverbs makes them as practical as required to meet the needs of everyday communication. For the hearer, for interpreting the meaning of the proverb, he firstly needs to look for the literary meaning if it is an

appropriate to the context. If it is not then he should look for a figurative meaning, the meaning under the form of a proverb.

Hearers sometimes are unwilling to receive advice directly, especially when two interlocutors are in the same status; therefore, the speaker of proverbs intends to hide his or her feeling under the context of a proverb leaving the interpretation of the messages to the hearer/readers (Norrick, 2007:386). To save face, most of the users of proverbs tend to tackle indirect and polite manners in dealing with proverbs due to the politeness strategies that are a mechanism by which the speaker is able to convey a message to the hearer without causing any embarrassment.

Harnish (1993) distinguishes between the constative and directive with reference to proverbs. He claims the use of the constative on one hand includes the declarative proverbs that express, for example, an attitude, giving advice, and explaining something. Use of the directive on the other hand, includes imperative proverbs that guide and direct the hearer's action.

As the present study is concerned with the Cooperative Principle and Grice's maxims as a theory of analysis of proverbs, it is important to see these maxims in relation to proverbs from the perspective of scholars. Charteris-Black (1995) points out the relation of proverbs to the four maxims and how these maxims relate to proverbs. In conformity with the maxim of quality which requires that the content of communication should be genuine, proverbs reflect the wisdom of a society and share the background of truth and value. Proverbs being short, pithy, and informative expressions, they are coordinated with the maxim of quantity which presupposes the interlocutors to give the amount of information to fulfil the richness of the conversation. With reference to the briefness and order that are essential to avoid ambiguity and obscurity to the context, the proverb should abide with the manner maxim which emphasizes that the speaker should be clear in his or her speech to avoid obscurity so the hearer understands the message. Finally, proverbs in dealing with the relation maxim seem not always be relevant to the preceded discourse since the metaphorical status makes the relation with the context obscure, in this case the breaking of a maxim has occurred.

Chong (2001) states that proverbs are found in the environment of communication and provide a suitable and a good example to describe the concept of cooperative

principle. Proverbs can observe the four Gricean maxims: quantity, quality, relation, and manner. With reference to the quantity maxim, the proverbs are abiding with the maxim because they are brief but informative. In an indication of quality, the speakers' comprehension should be real and proverbs have proof in the form of conversation wisdom that they perform. In terms of manner, proverbs are regarded as brief and ordered. The metaphor and analogy of proverbs make their relation to the topic of the discourse obscure, so the relation maxim seems to be broken.

Many proverbs are employed indirectly to save face and to avoid generating negative feelings, so this case of indirectness makes the use of proverbs in such a way to be a dynamic of politeness.

Littlemore and Low (2006) indicate that in addition to the indirect function of proverbs in communication, proverbs also play an important role to begin a conversation or to change the topic. Interlocutors use proverbs to sum up situations and to summarize the discussion; also, they indicate their desire to end the conversation (Drew & Holt, 1998).

Gibbs (2001) claims that the function of proverbs that are represented in a text is related to their power in persuading others. Interlocutors can win arguments by using the wisdom of proverbs as a moral authority. For these reasons, Obelkevich (1994) considers the use of proverbs as strategies for dealing with situations.

The context is regarded as an essential environment to justify the meaning of proverbs as Mieder (2007) asserted that in actual use the proverbs refer to the social situations and these in turn give the proverbs the suitable meaning. Judgment in this matter depends on the context of the situation and the way in which the speaker wants the proverb to be used.

2 Methodology

2.1 Research questions

This study is an attempt to analyse English proverbs from the perspective of cooperative principle. The study aims to answer the following three questions:

1. Do the English proverbs found in Charles Dickens' novels demonstrate the observance or non-observance of Grice's maxims?
2. Which maxim is the least observed compared to others, and why?
3. Which kind of non-observance is the most frequent in using English proverbs compared to others, and why?

2.2 Research subject

There are thousands of English proverbs from various sources around the world. Proverbs are multifunctional; they cannot stand for one particular situation viz their meaning are variable. Proverbs manage when the context is required; therefore, the context provides an appropriate environment to analyse proverbs according to the Cooperative Principle theory.

This study will tackle the English proverbs existing in the novels of Victorian era, specifically the proverbs found in the context of Charles Dickens novels during the period 1836–1870. *The Oxford Dictionary of English Proverbs* provides an index to proverbs existing in literature works. This dictionary counted about 160 English proverbs in Charles Dickens novels. Concerning the importance and the aims of this study, it is of great benefit to choose the proverbs that are still in common use. So, *Oxford Concise Dictionary of Proverbs* provides over 1000 of the best known common English proverbs around the world. This dictionary counted eighty English proverbs distributed among thirteen novels.

Some proverbs are repeated more than one time in different novels. Since a proverb appeared in a different context, it is regarded as one case to be analysed.

The following are the names of novels that are tackled in this study listed in chronological order according to date of their publishing with reference to the number of proverbs for each novel:

1. *Pickwick papers*, seven proverbs.
2. *Nicholas Nickleby*, nine proverbs.
3. *The Old Curiosity Shop*, eight proverbs.
4. *Barnaby Rudge*, ten proverbs.
5. *Martin Chuzzlewit*, eight proverbs.
6. *Dombey and Son*, three proverbs.
7. David *Copperfield*, nine proverbs.
8. *Bleak House*, seven proverbs.
9. *Hard Times*, three proverbs.
10. *Little Dorrit*, four proverbs.
11. *Great Expectations*, four proverbs.
12. *Our Mutual Friend*, three proverbs.
13. *The Mystery of Edwin Drood*, five proverbs.

2.3 Research procedures

The study is an investigation of English proverbs based on the theory of Cooperative Principle. The non-observance and observance of Grice's maxims will be the framework to analyse the collected data. Qualitative and quantitative approaches will be adopted. Qualitative study will be adopted to investigate the reasons for observance and non-observance of Grice's maxims. Quantitative study will be used to measure the frequency of observance and non-observance of the maxims and to clarify the results.

With regard to non-observance framework, the data will be distributed among the five kinds of this framework. So, all quotations are sequential beginning with one and ending with eighty. Some of the proverbs are used to break more than one maxim, to avoid repetition; each quotation will be used one time. For example, if one proverb is

used to flout quantity and manner maxims, the quotation will be under the title "Flouting the maxim of quantity".

For the observance framework, the quotations will be placed without division into subparts. Because the observance of maxims means that the speaker observes all the maxims, we don't need to tackle subparts in this framework.

Three tables will be tackled in this study. The first shows the frequency of English proverbs whether in relation to observance or non-observance of Gricean maxims. The second shows the frequency of maxims that have been broken by the users of English proverbs. The third shows the frequency of kinds of non-observance that have been used to break the maxims. Charts will be drawn for each table for a clearer presentation of the results.

Each proverb will be independently analysed in detail. The author will look at the quotations from the point of view of linguistic and non-linguistic communication. As the fictional conversation is not like ordinary conversation, the author, on the one hand, will look into changes in the topics, structure of the proverb, and the ties that related a proverb with other parts of the text. On the other hand, the author will look at the tensions, deductions in the contexts, feelings that the author has introduced to the discourse, and the roles of the characters that were created by the author of the novels.

3 Results and Discussion

This part deals with the analysis of English proverbs based on Cooperative Principle theory and Grice's maxims. The quotations in this part will be analysed one by one. The qualitative approach, which will be done after each quotation, is divided into subparts. It will begin with the discussion and counting of the results according to the three questions of the study followed by analysis of the data and classifying them by observance and non-observance.

3.1 Observance or non-observance

Grice points out that not all people observe the maxims whether in real life or in written and spoken discourse. In this case, there is a distinction between what the speaker is saying and what he intends to convey. In other words, an implicature will arise as a result of breaking the conversational maxims. The function of English proverbs here plays an essential role to justify what the speaker wants to convey. Grice identified five kinds of non-observance of conversational maxims; flouting, violating, infringing, opting out, and suspending.

The quantitative study revealed that most English proverbs that have been analysed in this study have failed to fulfil the Gricean maxims (non-observance). Table 3.1 indicates that the maxims are broken 57 times (proverbs) accounting for 71.25% of the total proverbs analysed, while the maxims are observed 23 times (proverbs) accounting for 28.75%.

Based on the findings, it can be concluded that English proverbs can be divided into two kinds according to their structure and the context of the situations affecting the speaker's use of English proverbs in fictional discourse.

Table 3.1 Results of Observance and Non-observance of the Maxims

No.	Name of the novel	The results according to the number of quotation	
		Non-observance	Observance
1	Pickwick Papers	1 10 11 12 42	58 59
2	Nicholas Nickleby	2 13 25 43 44 52	60 61 62
3	The old Curiosity Shop	14 15 26 53 54	63 64 65
4	Barnaby Rudge	16 17 27 45 46 47 48 55	66 67
5	Martin Chuzzlewit	3 28 29 30 31 49 50	68
6	Dombey and Son	4 32	69
7	David Copperfield	5 18 19 33 34 56	70 71 72
8	Bleak House	6 7 20 35 36	73 74
9	Hard Times	37	75 76
10	Little Dorrit	38	77 78 79
11	Great Expectations	8 9 39 57	
12	Our Mutual Friend	21 22 40	
13	The Mystery of Edwin Drood	23 24 41 51	80
Total		57	23
Frequency		71.25 %	28.75 %

The first refers to those proverbs for which their structure allows them to be capable of going along with the text to form sentences or phrases generated from it and transform into another. These proverbs seem to be simple in structure and easy to understand. They are absolute and free from obscure expressions that cause ambiguity in the interpretation of the contextual situations making them easier for the listeners/readers to understand the function of the proverbs in the context. For instance, the proverb "*live and learn*" (Quotation 64) is influenced by the previous words to form prepositional phrase "to live" and a transitive verb "learn to". Some of these proverbs influenced by the surrounding context situations make them possible to be consistent with the theme of the discourse. Because these proverbs are formulated with ordinary words, they can exist within the context of the discourse as ordinary dependent clauses losing their meaning as proverbs and operating with other parts of the text to make concrete context. A very good example of this is "*what the soldier…said…it's not evidence*", the situational context revolves around the conversation between Sam Weller,

Mr. Pickwick's advisor, and the judge. When Sam Weller says the joke about the soldier, the judge exploits the word "soldier" said by Sam to create an imperative sentence by this proverb to order him not to talk about the soldier's case. So, the proverb becomes an essential part of the conversation between them.

The second part of the results indicates that most users of the English proverbs in this study have broken the Gricean maxims. The characteristic of English proverbs as an independent structure is essential to justify their role in the conversations as found in Charles Dickens' novels. So, the metaphorical function of proverbs, the situational politeness, and the indirect manner the speaker employs to convey messages to the reader are fundamental factors proving why the speaker frequently fails to observe the maxims of conversation.

Thus, as proverbs hold wisdom, advice, warning, persuasions, they are regarded as multifunctional devices. Therefore; the proverbs are regarded as a tool used by the users in different situations. The encoded function or hidden meaning of the proverbs enables the speaker to manipulate the proverbs thus breaking the maxims in order to meet his aims. These kinds of proverbs due to their independent nature fail to observe the maxims of conversation and as such cannot be employed to operate with the context /text of the discourse. But it is important to say that a user of English proverbs at the same time meet the maxims indirectly. So, the background knowledge, social context, psychological context, the tone of the speaker, and the ability of the reader to interpret the core of discourse, all permit the interlocutors to understand the meaning of conversation beyond explicit meaning whether in a positive or negative manner.

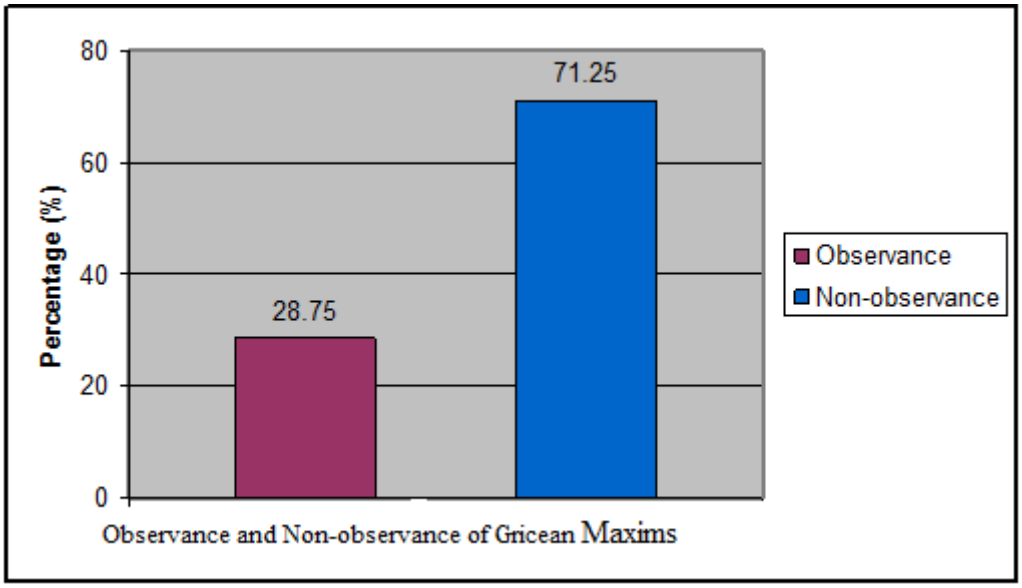

Figure 3.1 Percentages of Observance and Non-observance of the Maxims

Figure 3.1 clarifies the percentages of English proverbs that have been analyzed and demonstrated as observance and non-observance of Gricean maxims.

3.2 Maxims failing to be observed

Table 3.2 shows the frequency of maxims that have been broken. The results indicate that the relation maxim is broken more often than others, 28 times accounting for 35%, while the quality maxim is broken 20 times accounting for 25%, and the quantity and manner maxims are broken 16 times and account for 20% each.

Table 3.2 Results of the Maxims Failing to be Observed

No. of the proverb	Grice's maxims			
	quantity	quality	relation	manner
1	√			
2	√	√		
3	√			
4	√		√	√
5	√		√	
6	√			
7	√			√
8	√			
9	√			
10		√		√
11		√		
12		√		

No. of the proverb	Grice's maxims			
	quantity	quality	relation	manner
13	√	√		
14		√	√	
15		√		√
16		√		
17		√		
18		√		√
19		√		
20		√	√	
21		√		
22		√		
23		√		
24		√	√	
25			√	
26			√	
27			√	
28			√	√
29			√	
30			√	
31	√		√	
32			√	
33			√	
34			√	
35			√	
36			√	
37			√	
38			√	
39			√	
40			√	
41		√	√	
42				√
43	√			√
44				√
45			√	√
46		√		√
47			√	√
48			√	√
49		√		√
50			√	√
51				√
52	√			
53	√			
54			√	

No. of the proverb	Grice's maxims			
	quantity	quality	relation	manner
55		√	√	
56	√			
57	√			
Total	16	20	28	16
Frequency	20%	25%	35%	20%

Table 3.2 indicates that the relation maxim was the least observed. Proverbs, as an independent structure, consist of phrases and words standing alone. There are no ties between a proverb and other parts of the text. So, independence as a characteristic of most English proverbs makes them difficult to correspond within the surrounding context/text. The irregular syntax of proverbs makes them recognizable as proverbs; more clearly they cannot be affected by transformations. From the above reasons we can conclude that the proverbs lack relation to the context/text. The figurative feature and special structure of proverbs make them stand by themselves lacking ties with sentences/utterances. Furthermore, proverbs appear to lose their unity with text/context. Therefore, in this case the relation maxim has been broken more often than others, losing the unity of the conversation and making the conversation irrelevant.

Some expressions that constitute proverbs seem to be untrue or impossible to achieve, for example "*love is blind*" (Quotation 10), "*an Englishman's house is his castle*" (Quotation 12), "*time is money*" and many others. The user of these proverbs with relation to the context is seemingly lying and his speech might be false. How can someone believe that time is money and love can be blind! Being metaphorical devices, many proverbs are confusing to understand; so the users apparently fail to observe the quality maxim where they meet this maxim through deeply meaning embedded under the form of proverbs. The reasons for the failure to observe the quality maxim are related to the reasons of the failure to observe the relation maxim. Due to these reasons, both of them have gained almost closed results.

The last two maxims that have been broken are the quantity and manner. Both of them gained an equal result. Grice points out that for conversations to be informative; the speaker should give no more or less information than required. Otherwise, the conversation will lack value and direct the interlocutors away from the essence of

speech. A proverb as a sentence or short sentence gives adequate information by itself in a particular situation as shown in the group of the proverbs that are demonstrated to observe the maxims. In conversation, particularly in fictional conversation, the variety of functions given by the proverbs on the one hand and the extension of the context on the other hand make the user break the maxim of quantity in especial circumstances. Sometimes, proverbs are operated with the text/context to transfer information more than is required in the conversation. So, in this case the user of the proverb fails to observe the quantity maxim due to the huge information given. Figure 3.2 clarifies the percentage of Gricean maxims that have been broken in the context of the novels.

Some of the proverbs in this study are constituted with obscure expressions; they cannot correspond into the context/text of the discourse. These obscure expressions make a dent in the structure of the text changing the theme of the context. According to the conversational maxims and what Grice's maxims called for, both interlocutors should avoid expressions with ambiguity to enable the listener/reader to interpret the messages of the addresser. Some of the proverbs cause ambiguity in the context, when for instance the user chooses words that gives rise to more than one interpretation, which makes the listener/reader confused about the appropriate interpretation of the meaning of proverbs. This leads them to look for the meaning beyond the words of what the speaker wants to convey.

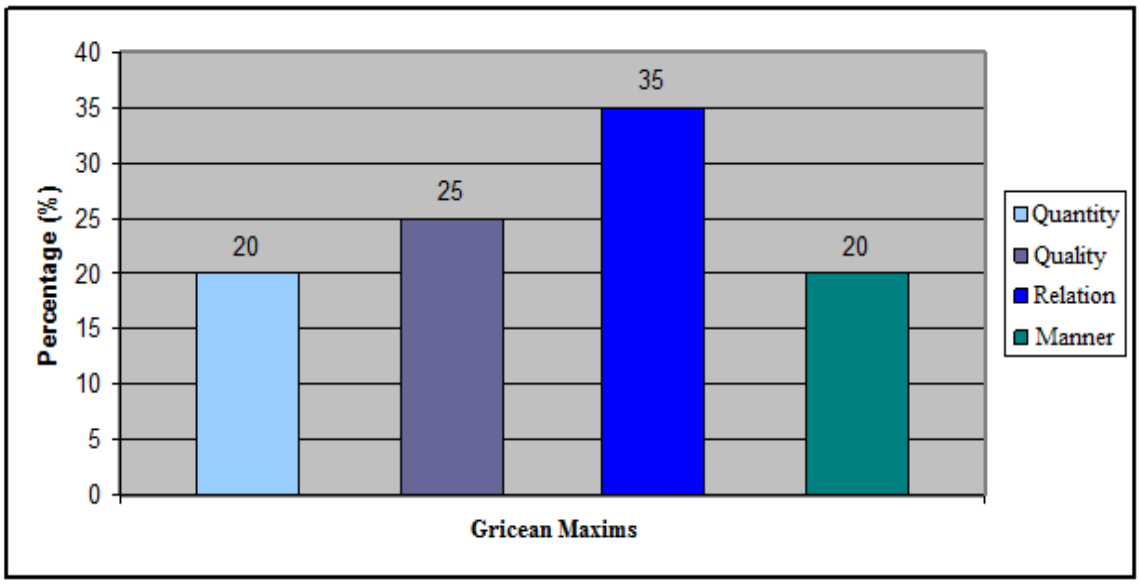

Figure 3.2 Percentages of the Maxims Failing to be Observed

3.3 Non-observance of the maxims

Table 3.3 shows the frequency of the kinds of non-observance of Grice's maxims. The results show that the flouting of maxims is used in the highest percentage with a frequency of 51 cases accounting for 89.47%, while the violating of the maxims is used in the far lower percentage. The maxims are violated 4 times and account for 4.01%, opting out registered 2 cases and accounts 3.50%. Suspending and infringing are not used to break the maxims.

Table 3.3 Results of the Kinds of Non-observance of the Maxims

No.	Name of a novel	Kinks of Non-observance				
		Flouting	Violating	Opting out	Infringing	Suspending
1	Pickwick Papers	1 10 11 12 42			0	0
2	Nicholas Nickleby	2 13 25 43 44	52			
3	The old Curiosity Shop	14 15 26	53 54			
4	Barnaby Rudge	16 17 27 45 46 47 48	55			
5	Martin Chuzzlewit	3 28 29 30 31 49 50				
6	Dombey and Son	4 32				
7	David Copperfield	5 18 19 33 34		56		
8	Bleak House	6 7 20 35 36				
9	Hard Times	37				
10	Little Dorrit	38				
11	Great Expectations	8 9 39		57		
12	Our Mutual Friend	21 22 40				
13	The Mystery of Edwin Drood	23 24 41 51				
Total		51	4	2	0	0
Frequency		89.47%	7.01%	3.50%	0%	0%

Grice points out that a user flouts the conversational maxims when he or she has no intention to mislead or deceive the hearer. He or she wants the hearer to pay attention to the implicatue, in other words, the speaker wants the hearer to understand the implicit meaning. So, with reference to proverbs as multifunctional, the speaker employs them in the context to meet the aims of conversation. The speaker in normal speech wants to be informative but to avoid prolongation in his speech according to the

context of the situations, to avoid embarrassment, to save face, and to be polite. For these reasons, the speaker intends to use proverbs in context to achieve these aims.

Violating the maxims means that the user intends to mislead or deceive the hearer, the speaker wants the hearer to misunderstand the given message. So, this feature of violating maxims seems not to conform with the functions of proverbs at all. This is due to the fact that most of the proverbs hold the messages that user wants to be in the favour of the hearers as we have seen in the context of Charles Dickens novels. He represents in his characters the miserable, bad life, rich and poor, and how rich people were overcoming the life of poor people. So Dickens, when he uses proverbs in the context of his novels, wants to refer to human beings, the bad conditions of law in the Victorian era, he would like to stimulate the governments, wealthy, and employers to make them aware of those bad conditions of that period. He exploits the proverbs to convey messages to his readers, in order to highlight matters he believed were important i.e. the justice and equality among the people. Furthermore, proverbs from Dickens' point of view are a tool used to convey long discourse in short words as we will see in the following on how Dickens used proverbs in the mouths of his characters and by him as a narrator to fulfil different purposes.

Dickens refers to the essential thing of life especially in the Victorian novels; he emphasizes to the significance of giving the workers their worthy salaries. He uses the proverb "*the labourer is worthy of his hire*" (Quotation 6) as a sign to capitalism where the rich men stole the hire of the poor people. Dickens moves from specialization into generalization, the meaning of the proverb "*between…two stools a great many people had come to the ground*", which not only refers to the two characters that Dickens created in his novel *The Old Curiosity Shop* but for the ordinary people who were victims under the events of the Industrial Revolution and Marxism.

Dickens shows that to live without dignity and freedom is spiritual death (death in life) and in this case, it is like those who sacrifice their lives for the sake of life. This view was revealed in the proverbs "*might as well be hanged for a sheep as a lamb*" . Dickens wants all those who are poor victims to take active roles in the mobs since the result is the same, either physical or spiritual death. Through the proverb "*idleness is the* root *of all evil*"; Dickens tells the government in an indirect way that the idleness is

the source of the mob. The evil is a reflection of the acts of human beings; it is a result of different misbehaviours.

Dickens, the narrator, refers to the nature of people to circulate bad news quickly and delay good news as seen through the meaning of the proverb "*Ill news travels fast*" (Quotation 21). In addition, the proverb "*familiarity breeds contempt*" is a reflection of Dickens' view; he makes a comparison between Nickleby's miserable state and with thousands of Victorians who live under the same conditions. Dickens uses the proverb "*strike while the iron's hot*" (Quotation 27) to motivate his people who have the desire to revolt against the government not to hesitate or delay since they have already decided and planned. The proverb here takes the role of motivation. Dickens, through the speech of Tigg and through the proverb "*charity begins at home*" cries that the capitalists should prefer the members of their family, metaphorically speaking, to the strangers.

Once again; Dickens takes this opportunity as well to instruct his readers not to give up easily, quickly or from only one or two attempts. His proverb "*Rome was not built in a day*" motivates the mob by telling them not to expect they will achieve their objects of freedom and dignity overnight. It takes a long period of struggle; so, patience is required in all the time. Through this proverb "*live and let live*", Dickens makes it clear that everyone is free to live in the way he or she likes and it is necessary to respect that. The proverb "*an Englishman's house is his castle*" (Quotation 37) refers to all capitalists represented by the character Bounderby who have privacy and security in their houses while hundreds of workers are homeless.

Furthermore, it is Dickens' intention to portray the nature of people in the Victorian society; the proverb "*accidents will happen*" serves his purpose. People attack each other based on suspicions and then they say that it is just an accident.

Figure 3.3 clarifies the percentages of the five kinds of non-observance of Gricean maxims as they are used to break the Gricean maxims in the context of Charles Dickens novels.

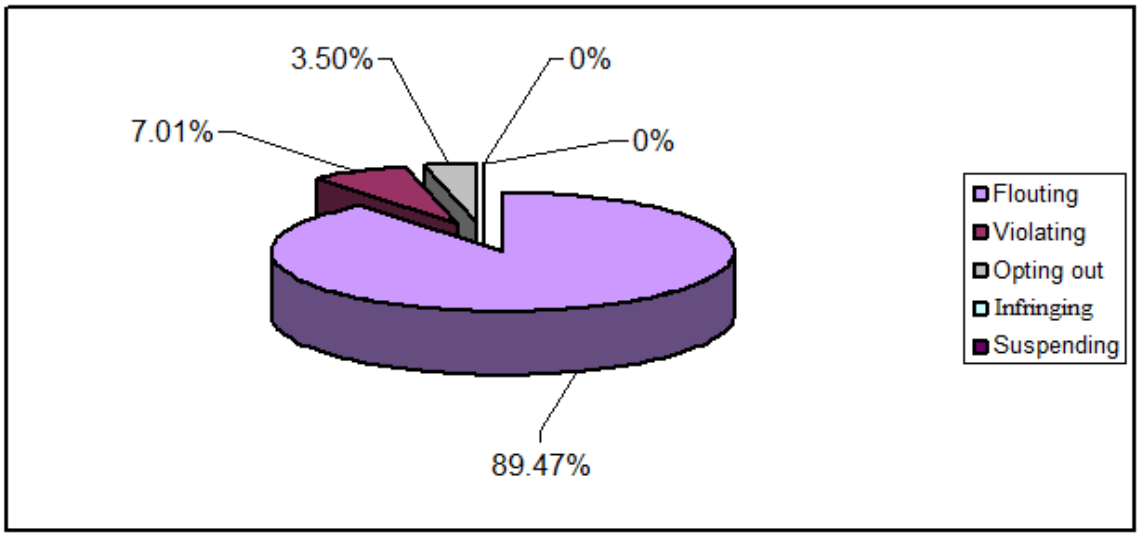

Figure 3.3 Percentages of the Kinds of Non-observance of the Maxims

Based on the above findings we can conclude that the users of the English proverbs in these novels flout the maxims in order to stimulate the listeners/readers to the functions of proverbs, which are mostly being in favour of goodness.

In conclusion, Dickens found in the proverbs a means to achieve his goals. This is a reason why violating maxims rarely happens with proverbs. With regard to the kind of violating as mentioned above, the user intends to mislead the hearer, as we have seen in the proverb "*comparisons are odious*"; Dickens refers to an important characteristic among the Victorians; not all the wealthy are the same (unjust) and not all the poor are the same (victimized). Though Stagg is poor, he makes use of his ability in using effective words to deceive the others as he does with Mary.

The opting out of the maxims is used to break maxims a few times in the current study. Opting out is contrary to the aim of the users of the proverbs. They want to give the hearers wisdom and advice or some other functions. These functions cannot be done by opting out of a maxim. The user insists on calling these proverbs to achieve his purpose; there is no chance of retreating or change. A few of the proverbs in this study consist of words indicating that the user was unwilling to continue the conversation; so the proverb is an aphorism scarcely used for opting out of the maxims.

3.3.1 Flouting of the maxims

When the speaker blatantly fails to observe a maxim, he or she has no intention of deceiving or misleading the hearer. The speaker wants the hearer to search for more meaning under the structure of words. In this case, he flouts the conversational maxims. If the interlocutors or the addresser and the addressee have shared the same background knowledge of the world, then the implicature will be accomplished as a function of the proverbs according to the context of the situations. The proverbs that have been used to flout the Gricean maxims will be examined this part.

3.3.1.1 Flouting the maxim of quantity

> (1) But, just when matters were at their height, and threatening to remain so, Mr. Pickwick found a powerful assistant in the old lady, who, evidently much struck by the mode in which he had advocated her niece's cause, ventured to approach Mr. Benjamin Allen with a few comforting reflections, of which the chief were, that after all, perhaps, it was well it was no worse; the **least said the soonest mended**, and upon her word she did not know that it was so very bad after all; what was over couldn't be begun, and what couldn't be cured must be endured; with various other assurances of the like novel and strengthening description.(The Pickwick Papers, p. 941)

Here, Pickwick makes reference to the proverb "*least said the soonest mended*" to tell the old lady, Arabella's aunt, that she is the reason that is driving Ben Allen, Arabella's brother, to quarrel with his aunt's servant, thinking that he is her accomplice. She does not know how to use the proper words to tell Ben that his sister has run away and married Nathaniel Winkle. Dickens wants to show how direct words can lead to large fights. Thus, the indirect use of the proverb flouts the quantity maxim. The little information which the proverb provides with reference to context makes the talk uninformative.

> (2) Gang awa to Lunnun afoot! cried John, in amazement.
>
> Every step of the way, replied Nicholas. I should be many steps further on by this time, and so goodbye!
>
> Nay noo, replied the honest countryman, reining in his impatient horse, 'stan' still, tellee. Hoo much cash hast thee gotten?
>
> Not much said Nicholas, colouring, but I can make it enough. **Where there's a will, there's a way**, you know. (Nicholas Nickleby, p. 235)

Nicholas Nickleby says this proverb "*Where there's a will, there's a way*" to John Browdie. Nickleby expresses his feelings and intention through a well known proverb. Dickens, by using this proverb, succeeds in creating a pathetic character. Despite the hard conditions, Nickleby is still hopeful. These mixed feelings of optimism and deprivation represent Dickens' intentions in this novel.

When John asks Nicholas "How much cash he has gotten?" Nicholas replies "Not much" and then tells him that he could make it do. The lexical expression "will" is not enough to assume that he will certainly get money. The speaker of this proverb flouts the quantity maxim. He gave little information to clarify how to get money. In this proverb, Nickolas asserts there will be a way if he has the will, but this claim is not always true. Thus, the veracity of what he says could be challenged. Therefore, he flouts the quality maxim.

> (3) The fact is, I closed with the thing in a mad and sanguine manner, said Martin, and the less said about it the better for me. Mark, here, hadn't a voice in the matter.
>
> Well! But he hadn't a voice in any other matter, had he? returned Mr. Bevan: laughing with an air that showed his understanding of Mark and Martin too.
>
> Not a very powerful one, I am afraid, said Martin with a blush. But **live and learn**, Mr. Bevan! Nearly die and learn: and we learn the quicker. (Martin Chuzzlewit, p.761)

Martin says this proverb "*live and learn*" to Mark. Martin shows how through life one can gain experience. Learning continues since life continues. When he tells Mark to look at Mr. Bevan, though he is old, he still learns. This is Dickens' reference to the importance of education, as being the only thing that can be kept forever.

The proverb here is short and constitutes as a declarative sentence. The word "learn" is presented as a result of the word "live". The speaker does not supply the appropriate information required to this conversation. The reference to the expressions "live" and "learn" applies to anyone but in this context the speaker flouts the quantity maxim, so Martin needs to speak perfectly in order for the conversation be informative.

> (4) Hush, Susan! If you please! said Florence. Perhaps can have the goodness to tell us where Captain Cutlle lives, ma'am as he don't live here.
>
> Who says he don't live here? retorted the implacable MacStinger.I said it wasn't Cap'en Cuttle's house---and it ain't his house-and forbid it, that it ever should be his house---for Cap'en Cuttle don't know how to keep a house---and don't deserve

> to have a house---it's my house---and when I let the upper floor to Cap'en cuttle,oh I do a thankless thing, and **cast pearls before swine**! (Dombey and Son, p. 351)

Mrs. MacStinger uses the proverb "*cast pearls before swine*" when she speaks to Florence, Dombey's neglected daughter (when she is with her maid, Susan Nipper) in asking about Captain Cuttle. Florence later runs away from the house because of her father's ill treatment. She is then obliged to live with Captain Cuttle. MacStinger uses this proverb in an attempt to explain the best way to behave towards persons like Captain Cuttle. By using the proverb she makes her meaning clearer to Florence.

When Florence inquires about where Captain Cuttle lives, Mrs. MacStinger (Captain Cuttle's landlady) gives more information than the conversation requires. The coordinator "and" generates the proverb in order to manage the surrounding sentences to flout the quantity maxim. At the same time, the proverb is seemingly obscure, due the obscure expression phrase "pearls" causing ambiguity; so the speaker flouts the manner maxim (avoiding obscure expressions). Furthermore, the speaker flouts the relation maxim, in that there is no link between what the speaker is saying and what Florence is inquiring about.

> (5) I don't know what the Bank shares were worth for a little while, said my aunt; cent per cent was the lowest of it, I believe; but the Bank was at the other end of the world, and tumbled into space, for what I know; anyhow, it fell to pieces, and never will and never can pay sixpence; and Betsey's sixpences were all there, and there's an end of them. **Least said, soonest mended**! (David Copperfield, p.372)

Betsey Trotwood uses a proverb "*Least said, soonest mended*" when speaking to David and Agnes, his close friend and later his wife. She reveals certain points about her history with money to end her speech by saying "*Least said, soonest mended*". She deliberately avoids discussing dealing with difficult incidents, hoping she can forget them. In this case, Miss Betsey flouts the quantity maxim. Looking at the structure of the proverb, we find that it works in an independent way, and thus no ties can be found in relation to the context. Also, the topic of the proverb is opposite to what the quotation suggests; therefore the speaker here also flouts the relation maxim.

> (6) I wish, sir, said Mr. Vholes,to leave a good name behind me. Therefore I take every opportunity of openly stating to a friend of Mr.C. how Mr. C. is situated. As to myself, sir, **the labourer is worthy of his hire**. If I undertake to put my shoulder to the wheel, I do it, and I earn what I get. I am here for that purpose. My name is painted on the door outside, with that object. (Bleak House, p. 851)

Mr. Vholes, the lawyer, uses the quotation "*the labourer is worthy of his hire*" when speaking to Allen Woodcourt, who loves Esther. Mr. Vholes is a direct man who begins the conversation by asking for his fees. The use of the expression emphasizes to the importance of giving workers appropriate salaries. The proverb, as it occurs in a declarative sentence, manages with the surrounding context to break up the conversation. The speaker again supplies more than the context requires. Thus, this speaker also flouts the quantity maxim.

> (7) A bargain. said Mr. Woodcourt. Do as much by me in return.
>
> Oh! You, returned Richard, you can pursue your art for its own sake, and can put your hand upon the plough and never turn, and can strike a purpose out of anything. You and I are very different creatures.
>
> He spoke regretfully and lapsed for a moment into his weary condition.
>
> Well, well! he cried, shaking it off. **Everything has an end**. We shall see! So you will take me as I am, and make the best of me? (Bleak House, p. 852-853)

Richard Carstone uses the proverb "*Everything has an end*" when speaking to Woodcourt. Richard wants to take his chances in this world. He tells Carstone "Take me as I am, and make me the best of me." Woodcourt refuses because he does not trust Carstone. Carstone uses the proverb a means of persuasion, and he succeeds in persuading Woodcourt that time will show who is loyal and who is not. The role of the proverb here is persuasive. In using this proverb Carstone flouts the quantity maxim by not saying much about his claim. Thus, the lack of information makes the conversation formally uninformative. The pronoun "everything" seems obscure, as there is no link with the context in this case, so the speaker again flouts the manner maxim.

> (8) Mrs. Joe was a very clean housekeeper, but had an exquisite art of making her cleanliness more uncomfortable and unacceptable than dirt itself. **Cleanliness is next to Godliness**, and some people do the same by their religion. (Great Expectations, p. 32)

Pip, the narrator, uses the quotation "*Cleanliness is next to Godliness*" to describe how clean his sister is. But, Dickens, through the voice of Pip is implicitly criticizing the religious notion of "cleanliness" of soul and conscience. He is expressing that the idea of cleanness does not only refer to keeping a clean house, but that human beings should be clean in their hearts and in their behaviour towards others, referring to her bad treatment of him and her husband. When Pip says this he flouts the quantity maxim

as he introduces less information to illustrate how cleanliness is next to Godliness and what some people do with their religious beliefs.

> (9) Well! cried my sister, with a mollified glance at Mr. Pumblechook. She might have had the politeness to send that message at first, but it's **better late than never**. And what did she give young Rantipole here? (Great Expectations, p.140)

Mrs. Joe Gargery uses the proverb "*better late than never*" to Mr. Pumblechook when expressing her disagreement with Miss Havisham's lifestyle. Because Pumblechook is responsible for taking Pip to play with Estella, Havisham's adopted daughter, Mrs. Joe feels shy of criticizing Miss Havisham directly. So, the proverb is used to express feelings of disagreement. As for Dickens, it is also public advice to carry out the intended actions even if it is late because to do it is better than never to do it at all.

Grammatically, the context is cohesive. The coordinator "but" link the proverb with the previous sentence. Mrs. Joe expresses this feeling clearly but gives no clear reason why she disagrees. Mrs. Joe here flouts the quantity maxim, as this short utterance is not enough to fulfil observance of the quantity maxim.

3.3.1.2 Flouting the maxim of quality

> (10) I repeat it, to be matter of profound astonishment and intense wonder, that Nathaniel Pipkin should have had the temerity to cast his eyes in this direction. But **love is blind**; and Nathaniel had a cast in his eye; and perhaps these two circumstances, taken together, prevented his seeing the matter in its proper light. (The Pickwick Papers, p. 328)

Pickwick used the proverb "*love is blind*" when speaking to Wardle and Trudle. He is narrating the tale of Nathanial Pipkin, who is deceived by love. His love for Maria's father's money blinds his eyes from the reality that Maria does not love him. Thus, Pickwick uses this proverb metaphorically to refer to Nathanial's mental blindness because of love.

The co-operative principle proposes that in order for conversation to be informative, the speaker's statement should be true and not lacking in evidence. The word "love" is a conscious case whereas "blind" is a disease. They cannot be co-ordinated with each other. Literally speaking, it is impossible for love to be blind. In this situation, Pickwick flouts the quality maxim. The speaker also flouts the manner

maxim. The adjective "blind" seems to be strange in the context, and seems ambiguous in this context due to the fact that it has more than one meaning.

> (11) As a display of fancy-shooting, it was extremely varied and curious; as an exhibition of firing with any precise object, it was, upon the whole, perhaps a failure. It is an established axiom, that **every bullet has its billet**. If it apply in an equal degree to shot, those of Mr. Winkle were unfortunate foundlings, deprived of their natural rights, cast loose upon the world, and billeted nowhere. (The Pickwick Papers, p. 361)

Pickwick uses the proverb "*every bullet has its billet*" to Winkle. He tells Winkle that it is necessary to make plans in advance in order to know what to do, how to do it and when and where do it. Planning is important in getting the desired results. Pickwick's advice is more effective with the presence of this proverb because it conveys his sincere feelings toward Winkle. However, he does not give enough details of how this advice can be carried out, so he flouts the quality maxim.

> (12) Mr.Snodgrass was the first to break the astonished silence. He looked steadily at Mr.Grummer for a brief space, and then said emphatically, This is a private room, sir. A private room.
>
> Mr.Grummer shook his head, and replied, No room's private to his Majesty when the street doo's once passed. That's law. Some people maintains that **an Englishman's house is his castle**. That's gammon. (The Pickwick Papers, p. 468)

Gummer uses the proverb "*an English's house is his castle*" to tell Snodgrass indirectly that home is "where your friends and family are" rather than necessarily being a real house made of bricks. In using this proverb, Gummer succeeds in conveying his feelings of pleasure of having a friend like Snodgrass.

According to Grice's maxims, the user should present what he believes as adequate evidence. What people say is not necessarily factual or intended to be tackled by the speaker as a worthy reply to the conversation. The metaphorical manner of Mr. Grummer makes him flout the quality maxim.

> (13) Here is the letter for Ralph, said Nicholas, and here the key. When you come to me this evening, not a word of last night. **Ill news travels fast**, and they will know it soon enough. Have you heard if he was much hurt? (Nicholas Nickleby, p. 602-603)

Nicholas Nickleby uses the proverb "*Ill news travels fast*" when speaking to Noggs. Nickleby hands Noggs a letter and key to be given to Ralph. This means there will be a meeting between Noggs and Ralph. There is considerable tension between

Nickleby and Ralph, so Nickleby indirectly warns Moggs not to say even "a word of last night" (603). Because Nickleby is careful about others' feelings, he uses this proverb in order not to offend Moggs. The speaker says what he believes will happen in the future, but there is no proof of his claims. Thus, the use of this proverb flouts the quality maxim. Nicholas does not specify which "news" he is referring to and why it "travels fast". The speaker does not intend to mislead or deceive the hearer in order to make him pay be attention to the situation. So, he flouts the quantity maxim.

> (14) It seems improbable because it is improbable, his friend returned. If you would furnish him with an additional inducement to forgive you, let there be an irreconcilable breach, a most deadly quarrel, between you and me---let there be a pretence of such a thing, I mean, of course---and he'll do fast enough. As to Nell, **constant dropping will wear away a stone**; you know you may trust to me as far as she is concerned. (The Old Curiosity Shop, p. 81)

Fred, Nell's brother, uses the proverb "*constant dropping will wear away a stone*" when talking to Dick. Fred gives his opinion about Nell. He points out that riches and beauty are important and that his sister possesses them, although she is only fourteen. Despite this, he will try to convince her to marry Dick although he feels that she deserves better than him. Though they are not rich, Fred tries to convince Dick to marry his sister by using this proverb. Fred, the user of this proverb presents an assumption without adequate evidence.

So, the speaker flouts the quality maxim. At the same time the speaker flouts the relation maxim. The topic of the proverb is very different compared to the context in which the proverb is located. The proverb here is independent; there is no link structurally or semantically with the surrounding sentences. The relevance of the context here has been broken.

> (15) It is difficult to understand how, possessed of these combined attractions, she should remain Miss Brass;but whether she had steeled her heart against mankind, or whether those who might have wooed and won her, were deterred by fears that, being learned in the law, she might have too near her fingers' ends those particular statutes which regulate what are familiarly termed actions for breach, certain it is that she was still in a state of celibacy, and still in daily occupation of her old stool opposite to that of her brother Sampson. And equally certain it is, by the way, that **between** these **two stools a great many people had come to the ground**. (The Old Curiosity Shop, p. 339-340)

Charles Dickens uses this proverb directly to us, the readers. He does this to give a clear cut picture of the character of Sally Brass. Then he reaches the point when she and her brother, Sampson, sit opposite each other. The proverb does not only refer to Sally and Sampson but also to the Industrial Revolution in the Victorian period. "A great many people" (355) refers to the ordinary people who are victimized by this event.

The user of this proverb flouts the quality maxim as it cannot be possible for the people to fall to the ground when they are confused between two things, as in this case happened to Miss Brass. The plural noun "stools" and the verb phrase "had come" have more than one meaning; in this case they cause ambiguity in interpretation of the utterance, so this speaker also flouts the manner maxim.

> (16) A late hour for an importunate creditor, he said, raising his eyebrows with as indolent an expression of wonder as if the noise were in the street and one with which he had not the smallest possible concern. Much after their accustomed time. The usual pretence I suppose. No doubt a heavy payment to make up tomorrow. Poor fellow, he loses time, and **time is money** as the good proverb says-I never found it out though .well. What now? You know Iam not at home. (Barnaby Rudge, p. 253)

Mr. Chester uses the proverb when speaking to himself. He does so to satirize one of his creditors who is late in paying his debts. He comments on the significance of time by saying that everything in life can be compensated for except time. Dickens' reference to this proverb shows how much he was influenced by his father's debts that led him to prison and poverty.

According to the structure of the proverb, the word "time" is not compatible with the word "money". "Time" is a conscious word whereas "money" refers to as tangible thing. No one can accept that time is a truth of money. According to the context, the speaker's declarative sentence is false. Thus, he flouts the quality maxim.

> (17) Many of this class had deserted their usual occupations on the Saturday morning; some had been seen by their employers active in the tumult; others knew they must be suspected, and that they would be discharged if they returned; others had been desperate from the beginning, and comforted themselves with the homely proverb, that, being hanged at all, **they might as well be hanged for a sheep as a lamb**. (Barnaby Rudge, p. 566-567)

Charles Dickens says this quotation. Dickens, as a revolutionary writer by nature, appears clearly through this quotation and in particular through this proverb. He urges people to riot against the government and its unjust laws which are made by the rich for

the rich; i.e. for the benefit of the middle and upper classes. The proverb reflects Dickens' view of life. He shows that to live without dignity and freedom is spiritual death (death in life). He wants all those who are down trodden to take an active role in the mobs since the result of inaction would be either physical or spiritual death. So, in both cases, there is no need to fear death.

The speaker claims that a hanging will take place whether for someone stole a sheep or lamb. His claim emerges from the situation at that time in the Victorian era but suggests that in context the user should present evidence to prove the correctness of what he has claimed. Thus, the cooperative principle shows that the speaker should use evidence to support what he wants to say. Thus, the speaker flouts the quality maxim.

> (18) The boy will be idle there, said Miss Murdstone, looking into a pickle-jar and **idleness is the root of all evil**. But, to be sure, he would be idle here-or anywhere, in my opinion. (David Copperfield, p. 102)

Jane Murdstone, Mr. Murdstone spinster sister, uses the proverb "*idleness is the root of all evil*" when speaking to Clara Peggotty, a servant of the Copperfield family. Jane is as cruel as her brother. Indirectly, she tells Clara that her brother is troublesome because he is idle. Through this proverb, Dickens tells the government in an ironic way that opposition will not be silenced unless it finds solutions to idleness. The real "evil" is a reflection of the acts of human beings; it is the result of different kinds of misbehaviour.

To say that the idleness is literally the root of all evil is hard to believe. It is impossible to generate idleness as the cause for all bad deeds. Thus, the user flouts the quality maxim. Also, the interpretation of the phrase "root of all evil" can be ambiguous. The word "root" creates more than one meaning, often causing a misunderstanding of the utterance.

> (19) I say, returned Mr.Micawber, quite forgetting himself, and smiling again, the miserable wretch you behold. My advice is, never do tomorrow what you can do today. **Procrastination is the thief of time**. Collar him. (David Copperfield, p. 129)

The young boy David Copperfield is invited to dinner by Mr. and Mrs. Micawber, the family with whom he has been sent to work in their factory in London .Mr. Micawber explains his experiences in life to David and gives him advice.

Micawber, in this saying flouts the quality maxim. Since the word "procrastination" is an act or habit, it is impossible to be a thief. On the other hand, the expression "time" expresses a conscious thought that cannot be stolen. The proverb functions as a metaphor, in order to advise the hearer of the importance of the time and using it in the right way.

> (20) But when I had made these three visits, my guardian said to me, on my return at night, Now, little woman, little woman, this will never do. **Constant dropping will wear away a stone**, and constant coaching will wear out a Dame Durden. We will go to London for a while and take possession of our old lodgings. (Bleak House, p. 438)

John Jarndyce, Esther's guardian, says "*Constant dropping will wear away a stone*" to Esther. As an orphan, Esther is certainly sensitive by nature to everything. Jarndyce's fear of her feelings obliges him to use the proverb as a safe harbour to explain how necessary their moving to London was.

Dickens intends to say that sometimes we have to oblige ourselves to do things against our will in order to gain other things instead. This is not supported by proof that stones wear away by constant dropping, so Jarndyce flouts the quality maxim by failing to fulfil the genuineness of his claim. To justify the statement, it is necessary to have a unified overview of the entire context. This is not achieved in the quotation. Both the proverb as independent utterance and the rest of the text have their own idea. This is because this the speaker flouts the relation maxim.

> (21) WERE BELLA WILFER'S bright and ready little wits at fault, or was the Golden dustman passing through the furnace of proof and coming out dross? **Ill news travels fast**. We shall know full soon. (Our Mutual Friend, p. 25)

Charles Dickens refers to the proverb "*Ill news travels fast*" with regard to Bella Wilfer, who is supposed to get married to the heir John Harmon before his supposed death, Mr. and Mrs. Boffins, who are now in charge of Harmon's fortune, along with Nicodemus, the Golden Dustman, and John Rokesmith, a disguised John Harmon who is working as a secretary for the Boffins, all sit at a table discussing Rokesmith's wages and other bad news.

Dickens shows that it is the nature of people to circulate bad news quickly and delay good news. The speaker's claim lacks evidence, and his statement that "We shall

know full soon" requires more proof. Spreading bad news is not a population matter. The user here flouts the quality maxim.

(22) With all my heart, Mary Anne.

Again Mary Anne's telegraphic arm worked.

What more, Mary Anne?

They must find it rather dull and dark, Miss Peecher, for the parlour blind's down, and neither of them pulls it up.

There is no accounting, said good Miss Peecher with a little sad sight which she repressed by laying her hand on her near methodical boddice, **there is no accounting for tastes**, Mary Anne. (Our Mutual Friend, p.750)

Miss Peech, the school teacher, says "*there is no accounting for taste*" to Mary Anne. Peech is surprised by Mary Anne's lifestyle because she believes in the proverb. Dickens also believes in this proverb and wants everyone to believe it and to respect others' manners. Her belief in it is enough for him to claim that there is nothing suitable for taste. So, she didn't give the evidence to make the conversation clear for the listener. His claim is required more than he believes in the context. In this case he flouts the quality maxim.

(23) She is moving away, with another Bless ye, and thank'ee, deary! when he adds: You were to tell me something; you may as well do so.

So I was, so I was. Well, then. Whisper. You be thankful that your name ain't Ned.

He looks at her quite steadily, as he asks: Why?

Because it's a bad name to have just now.

How a bad name?

A threatened name. A dangerous name.

The proverb says that **threatened men live long**, he tells her, lightly. (The Mystery of Edwin Drood, p. 135)

Edwin Drood says the proverb "*threatened men live long*" to an old woman who needs money, which he gives her. When she learns that his name is Edwin, she is relieved to know it was Edwin and not "Ned" because "Ned' is "A threatened name. A dangerous name" Edwin comments that this proverb indicates that those who are fearless will endure life and so will live longer than the poor and kind hearted people. Dickens holds on this idea because he thinks that powerful strong men live longer than

the rest. In real life there is no evidence that being able to endure threats is a feature that makes men live more than others. In this case, Edwin flouts the quality maxim.

> (24) I gather from your silence on the subject that my late guardian is adverse, Mr. Crisparkle?
>
> The Minor canon answered: Your late guardian is a—a most unreasonable person, and it signifies nothing to any reasonable person whether he is adverse, perverse, or the reverse.
>
> Well for me that I have enough with economy to live upon, sighed Neville, half wearily and half cheerily, while I wait to be learned, and wait to be righted! Else I might have proved the proverb, that **while the grass grows, the steed starves**! (The Mystery of Edwin Drood, p. 164)

Neville Landless says "*while the grass grows, the steed starves*!" with reference to Mr. Crisparkle. Unfortunately, Neville knows that his late guardian, Honey Thunder, is "adverse". This has a negative impact on Neville. Mr. Crisparkle wants Neville to be strong and to study and learn even if Neville has money. Neville does not find a sentence better than the proverb to express metaphorically his bitter feelings of despair. For Dickens, this proverb can be applied to the rich, the employers. The more they get money, the less they give the employees, whose they have to thank must go to them for their wealth and prosperity.

Neville flouted the quality maxim by using the two lexical expressions, which constitute the proverb, to refer to the condition sentence. Logically, it is not true that grass growing will cause starvation to the steed. At the same time the speaker flouts the relation maxim. There is no formal cohesiveness in the context. Mr. Crisparkle talks about studying and learning to Neville whereas the proverb introduces a different topic, i.e. the animal and grass. Thus, the two opposite topics lack coherence in the context.

3.3.1.3 Flouting the maxim of relation

> (25) Of this chamber, Nicholas became the tenant; and having hired a few common articles of furniture from a neighboring broker, and paid the first week's hire in advance, out of a small fund raised by the conversation of some spare clothes into ready money, he sat himself down to ruminate upon his prospects, which, like the prospects outside his window, were sufficiently confined and dingy. As they by no means improved on better acquaintance, and as **familiarity breeds contempt**, he resolved to banish them from his thoughts by dint of hard walking. (Nicholas Nickleby, p. 275-276)

Charles Dickens uses this proverb, "*familiarity breeds contempt*" directly in the course of a long description of Nickleby's unhappy state. The proverb is preceded by "as" as it is known "as" is used for comparison. Thus, Dickens makes a comparison between Nickleby's miserable state and a thousand of Victorians who live in similar conditions. The novelist flouts the relation maxim. There is no connection with the context before and after it. The proverb is concerned with familiarity between people whereas the context refers to the prospects that Nicholas ruminate on.

> (26) I am coming, cried the old man. Sit thee down, Nell, sit thee down and look on. Be of good heart, it's all for thee---all---every penny. I don't tell them, no, no, or else they wouldn't play, dreading the chance that such a cause must give me. Look at them .See what they are and what thou art. Who doubts that we must win! The gentleman has thought better of it, and isn't coming, said Isaac, making as thought he would rise from the table. I'm sorry the gentleman's daunted---**nothing venture, nothing have**---but the gentleman knows best. (The Old Curiosity Shop, p. 308)

Isaac says the proverb "*nothing venture, nothing have*" when speaking to the old man, Nell's grandfather. As a gambler, he does not pay attention to risks because his job requires being fearless. Here, he advises the old man to take risks if he wants to achieve something in life. In this way, Dickens intends to urge the poor and all those who are hopeless to take risks to change their life; without taking the risks of revolting against or at least refusing to accept the miserable conditions, which will remain as they are. In the context of the situation, the proverb is incompatible with what the old man wants to do. In his ability to play and win, Isaac claims "the gentleman knows best." This is different to what Isaac wants to convey by using this proverb. Thus, Isaac flouts the relation maxim.

> (27) Why then, Lord love you, said the hangman, in his hoarsest chuckle, as he pointed with his pipe to Hugh, there he sits. That's the man. My stars and halters, Muster Gashford, he added in a whisper, as he drew his stool close to him and jogged him with his elbow, what a interesting blade he is! He wants as much holding in a thorough-bred bulldog. If it hadn't been for me to-day, he'd have had that ere Roman, and made a riot of it, in another minute.
>
> And why not? cried Hugh in a surly voice, as he overhead this last remark. Where's the good of putting things off? **Strike while the iron's hot**; that's what I say. (Barnaby Rudge, p. 477)

Hugh says the proverb "*Strike while the iron's hot*" to the hangman. A group of gentlemen gathered "in one of the meanest houses, which was but a room" (475). They

discuss several matters. Hugh does not agree with the hangman when the latter says "made a riot of it in another minute" (p.477). Hugh sees that there is no need to delay the works of today until tomorrow if one is capable of doing at the same time or the same day. Hugh uses this proverb to convince the others of his point of view.

Hugh makes it clear that the proverb used here, "*strike while the iron's hot*", is his motto in life. From another angle, Dickens wants it to be the motto of everyone. According to the context, the speaker of the proverb flouts the relation maxim. The topic of this proverb is very different from the previous context. There is no cohesion in meaning between the proverb and other surrounding elements. The word "iron" is strange in this context. There are two different topics here which are unrelated.

> (28) Very good, remarked the gentleman. That is my interest and business here. With that he made another dive for his shirt-collar and brought up a string.
>
> Now, this is very distressing, my friend, said Mr. Pecksniff, shaking his head and smiling composedly. It is very distressing to me, to be compelled to say that you are not the person you claim to be. I know Mr. Slyme, my friend: this will not do: **honesty is the best policy**, you had better not, you had indeed. (Martin Chuzzlewit, p. 74)

Mr. Pecksniff uses the proverb "*honesty is the best policy*" when speaking to Montague Tigg. Tigg asks Mr. Pecksniff to conduct business with his friend, Chevy Slyme. Pecksniff knows that Slyme's financial state is getting worse and worse. So, he is satisfied to use the proverb to communicate his refusal to Tigg. This proverb is used three times by Dickens in different situations. It is always used by characters that are greedy dishonest, for ironic effect. Dickens warns us not to be deceived by appearance.

There is no link in topic between the proverb and what the context talks about. The context refers to the business whereas the proverb calls for a policy of honesty. So, the context seems not to be coherent. Therefore, the proverb flouts the relation maxim. The word "policy" has different meanings; so, it can be interpreted in different ways. In this case the speaker flouts the manner maxim because breaking this maxim causes ambiguity in understanding the explicit interpretation of the quotation.

> (29) Do it! repeated the chairman. B's hard-up, my good fellow and will do anything. Don't you see? It's my idea.
>
> It does you honour. I'm blest if it don't, said Jonas.

> I think it does, replied the chairman, and I'm proud to hear you say so.B pays the highest lawful interest
>
> That an't much, interrupted Jonas.
>
> Right! quite right! retorted Tigg. And hard it is upon the part of the law that it should be so confoundedly down upon us unfortunate victims, when it takes such amazing good interest for itself from all its clients. But **charity begins at home**, and justice begins next door. (Martin Chuzzlewit, p. 624)

Tigg uses the proverb "*charity begins at home*" to Jonas and the chairman. By using this proverb Tigg puts his hands on the wounds of the poor. Capitalists are careful to collecting money for themselves and they spend it on themselves while the workers who work day and night in their factories to increase their incomes get nothing except minimal payments. So, Dickens, through the voice of Tigg, ironically shows that the Capitalists privilege members of their family, metaphorically speaking, over strangers.

There is a contrast between the proverb and previous context. There is no reference to the word "charity" in the previous context. The coordinator "and" that links the proverb with the following sentence, suggests a connection with a different topic .The noun "justice" is not compatible with the meaning of the proverb. The theory of the cooperative principle points out that a discourse may be relevant if the topic of conversation is consistent with all sides. However, the speaker here flouts the relation maxim.

> (30) Tom, Tom! The man in all this world most confident in his sagacity and shrewdness; the man in all this world most proud of his distrust of other men, and having most to show in gold and silver as the gains belonging to his creed, the meekest favourer of that wise doctrine, **Every man for himself, and God for us all**…! (Martin Chuzzlewit, p. 859)

John Westlock the proverb "*Every man for himself, and God for us all*" to Tom Pinch . He advises Tom to think only of his own interests and not interfere in others' affairs by stating this proverb. He points out that God is responsible for all the creatures and the humans. Before giving Tom this advice, Westlock asks Tom many questions about Mercy Pecksniff. Dickens wants to draw the reader's attention to two important points. This is done firstly through the use of this proverb which advises leaving creatures to their creator, and secondly, through the character of Westlock, not all those who say wisdoms are really wise. Grammatically, there is no connection between the proverb and other parts of the text. Semantically, the meaning of the proverb is very

different from the meaning of the context. Thus, the speaker flouts the relation maxim. What the user says here is different from the surrounding context. The context here loses its relevance to the proverb.

> (31) Mind! exclaimed the old man. Not a hair of her head! Not a hair of her head ill-used! I won't bear it. I---I---have borne it too long, Jones. I am silent, but I---I---I can speak. I---I--- can speak---he stammered, as he crept back to his chair, and turned a threatening, though a feeble, look upon him.
>
> You can speak, can you! Though Jonas. So, so, we'll stop your speaking. It's well I knew of this in good time. **Prevention is better than cure**. (Martin Chuzzlewit, p. 1077)

Jonas says "*Prevention is better than cure*" to himself. Chuffey is worried about his wife who left the house from the early afternoon and has not returned yet. Though she told her husband that she would go to her friend, Mrs. Todgers, Chuffey suspects that Jonas is the reason. Hence, Chuffey threatens Jonas that if he does wrong with her, he will make Jonas regret it deeply. Jonas is sure that he will not let himself to reach that point without placing everything under his control in advance. He is encouraged by the proverb. He feels that it will be easier to prevent Chuffey from taking any rushed action than to mend the ruins that he will cause.

Dickens, through the use of this proverb, encourages everyone to think in the same manner. The user tells the truth in a declarative sentence. The proverb is used independently of its semantic meaning, so no link is found between the proverb expressions and the expressions found in the context. Likewise, no structural linking has been found with the text. In this case; the idea of the proverb is different from the wider context. Thus, the speaker here flouted the relation maxim. Furthermore, though the speaker tells the truth, but he does not explain his claim about prevention according to the contextual situation. As a result, the speaker flouts the quantity maxim.

> (32) Well, Mr.Dombey, he's had a fall from his horse, said Rob unwillingly; and my master has to be up there, more than usual, either with him, or Mrs.Dombey, or some of em,and so we've come to town.
>
> Are they good friends, lovely? asked the old woman.
>
> Who? retorted Rob.
>
> He and she?
>
> What, Mr. and Mrs. Dombey? said Rob. How should I know?
>
> Not them---Master and Mrs. Dombey, chick, replied the old woman, coaxingly.

I don't know, said Rob, looking round him again. I suppose so.

How curious you are, Misses Brown! **Least said, soonest mended**. (Dombey and Son, p. 666)

Robin Toodle or "Rob" says the proverb "*Least said, soonest mended*" to Mrs. Brown, the old woman. She always asks Rob many questions about Mr. Dombey and his wife. Once Rob is getting sick of her questions, he cannot say this directly. So, he translates this into the form of a proverb. He finds in the proverb a way of indirectly conveying his feelings of boredom and anger. So, in this situation Rob flouts the relation maxim. What the user in the proverb claims is contrary to the old man's question.

(33) Mind! I tell you! said Uriah, continuing to warn me. If you don't stop his mouth, you're not his friend! Why shouldn't you be in all the world's power, Mr.Wickfield? Because you have got a daughter. You and me know what we know, don't we? **Let sleeping dogs lie**-who wants to rouse em? I don't. Can't you see I am as umble as I can be? I tell you, if I've gone too far, I'm sorry. What would you have, sir? (David Copperfield, p. 419)

Uriah Heep says "*Let sleeping dogs lie*" to Mr. Wickfield. Uriah loses control and tells David to stop Mr. Wickfield. There are secrets between Uriah and Mr. Wickfield concerning the latter's daughter and Uriah threatens him that he will reveal everything to David through the proverb Uriah uses the proverb as a tool to warn Wickfield not to remember the bitter past in order to avoid its troubles and danger. In the context there is no reference to the dogs. The imperative sentence of the proverb is independent in its meaning .There is no relevance in the ideas related to the general topic of the quotation and the idea of the proverb itself. Thus, the speaker again flouts the relation maxim.

(34) I comprehended, at once, that my aunt was right; and I comprehended the full extent of her generous feeling towards my dear wife.

These are early days, Trot, she pursued, and **Rome was not built in a day**, nor in a year. You have chosen freely for yourself; a cloud passed over her face for a moment, I thought; and you have chosen a very pretty and a very affectionate creature. (David Copperfield, p. 464)

Betsey Trotwood says "*Rome was not built in a day*" to David. Betsey starts her story about her past with this proverb. Firstly, she intends to tell David that the story is long and will take some time to tell, and secondly, she paves the way for David in that she also suffered in her life and thirdly, most importantly, she wants to encourage him to be patient in life and not to give up quickly even if he fails once or twice or even

more. All over the world, great deeds cannot be done in a minute and as quick as one desires. She is trying to reduce his disappointment.

Dickens also seizes this opportunity to instruct his readers not to give up easily, or after only one or two attempts. He motivates the mobs by telling them not to expect that they will achieve their object of freedom and dignity overnight. This takes a long period of struggle, so patience is required at all times. The idea of the proverb is far away from what the interlocutors talk about. The meaning of the proverb is to tell the truth but by comparing it with context loses its relevance being an appropriate sentence. So, Trotwood has flouted the relation maxim.

> (35) It will sound very strange in Miss Summerson's ears, I dare say, that we know nothing about chops in this house. But we don't, not the least. We can't cook anything whatever. A needle and thread we don't know how to use. We admire the people who possess the practical wisdom we want, but we don't quarrel with them. Then why should they quarrel with us? **Live and let live**, we say to them. Live upon your practical wisdom, and let us live upon you! (Bleak House, p. 734-735)

Mr. Harold Skimpole says "*Live and let live*" to his three daughters, Arethusa, Laura and Kitty. Although he is not a good character and has a strange lifestyle, through this proverb he proves that he understands life well, although he also claims that "In this family we are all children, and I'm the youngest" (734). On his behalf, Dickens criticizes a general trait that many people have, which is interference in others' ways of living. Through this proverb, Dickens makes it clear that everyone is free to live in the way he or she likes and it is necessary to respect that. When the speaker used this proverb, he flouted the relation maxim; his answer to the question is different. The phrase "let live" is opposite to the preceded word "quarrel". The speaker wants to stimulate the reader with regard to the wisdom implied beyond the form of the proverb that is to let everyone live for himself and for others.

> (36) Your ladyship will remember when I muention it that the last time I was here I run against a party very eminent in our profession and whose loss we all deplore. That party certainly did from that time apply himself to cutting in against me in a way that I will call sharp practice, and did make it; at every turn and point, extremely difficult for me to be sure that I hadn't inadvertently led up to something contrary to Miss. Summerson's wishes. **Self-praise is no recommendation**, but I may say for myself that I am not so bad a man of business neither. (Bleak House, p. 932)

Mr. Guppy uses the proverb "*Self- praise is no recommendation*" when speaking to Lady Dedlock, Esther's unknown mother. Mr. Guppy does his best to convince Lady Dedlock that he is a trustworthy man, so he seeks the help of this proverb. This by itself is enough to convince Lady Dedlock. The proverb was formulated as a declarative sentence, or structurally an independent sentence. Thus there is no grammatically link to other parts of the context. There is a contrast in meaning between the proverb as it holds the wisdom of self denial and what he has claimed for himself. As a result, Mr. Guppy flouts the relation maxim.

> (37) It was one of the most exasperating attributes of Bounderby, that he not only sang his own praises but stimulated other men to sing them. There was a moral infection of clap-trap in him. Strangers, modest enough elsewhere, started up at dinners in Coketown, and boasted, in quite a rampant way, of Bounderby. They made him out to be the royal arms, the Union-jack, Magna Charta, John Bull, Habeas Corpus, the Bill of Rights, **an Englishman's house is his castle**, Church and State, and God save the Queen, all put together.(Hart Times, p. 25)

Charles Dickens uses the proverb "*an Englishman's house is his castle*" to describe Bounderby's possessions. Bounderby is a capitalist who despises the poor workers who work in his factories. So, when Dickens says this proverb, it is used as a direct attack on all capitalists, represented by the character of Bounderby, who have privacy and security in their houses while hundreds of workers are homeless. The declarative independent sentence of the proverb loses its contextual relevance; i.e. the context is incoherent grammatically and semantically. Formally, the proverb refers to an unknown person. The speaker of this proverb flouts the relation maxim.

> (38) I don't see, returned Mr. Flintwinch, scraping his horny cheek, that it need signify much to you. But I'll tell you what I do see, Arthur, glancing up at the windows; I see the light of fire and candle in your mother's room!
>
> And what has that to do with it?
>
> Why, sir, I read by it, said Mr. Flintwinch, screwing himself at him, that if it's advisable (as the proverb says it is) to **let sleeping dogs lie**, it's just as advisable, perhaps, to let missing dogs lie. Let 'em be. They generally turn up soon enough. (Little Dorrit, 967)

Mr. Flintwinch, initially Mrs. Clennam's servant and later a partner in Clennam & Co., says "*let sleeping dogs lie*" to David. Mr. Flintwinch is a bad character who knows Mrs. Clennam's secrets and blackmails her. So, it is better for David not to disturb him because if Mr. Flintwinch speaks, the results will be a disaster. Dickens is literally

saying that Mr. Flintwinch is a dog that must remain asleep. And there are a lot of dogs, like Mr. Flintwinch, that must be kept asleep as well. In fact, he blatantly wants David to be careful of Mr. Flintwinch. The topic of the proverb is different compared to the topic of the surrounding context. As there is no actual reference to dogs in this context, the proverb flouts the relation maxim.

> (39) It was no laughing matter with Estella now, nor was she summoning these remembrances from any shallow place. I would not have been the cause of that look of hers for all my expectations in a heap.
>
> Two things I can tell you, said Estella. First, notwithstanding the proverb that **constant dropping will wear away a stone**, you may set your mind at rest that these people never will –never would, in hundred years---impair your ground with Miss Havisham, in any particular, great or small. Second, I am beholden to you as the cause of their being so busy and so mean in vain, and there is my hand upon it. (Great Expectations, p. 355)

Estella uses "*constant dropping will wear away a stone*" when speaking to Pip. Estella is Havisham's revengeful weapon to destroy men. She tells Pip not even to think of her because it is useless and the proverb cannot be applied to her. The figurative meaning of the proverb is that what he wants to convey is different from the meaning of the context. No ties are found related stones in this context. The independence of the proverb makes the user flout the relation maxim. He doesn't achieve relevance to the context or situation.

> (40) Mrs. Lammle's innocent appeal was merely thrown into the air, to mingle with the steam of the urn. Glancing towards Mr. and Mrs. Boffin, she very slightly raised her eyebrows, as though inquiring of her husband: Do I notice anything wrong here?
>
> Mr. Lammle who had found his chest effective on a variety of occasions, manoeuvred his capacious shirt front into the largest demonstration possible, and then smiling retorted on his wife, thus:
>
> Sophronia, darling, Mr. and Mrs. Boffin will remind you of the old adage, that **self-praise is no recommendation**. (Our Mutual Friend, p. 681)

Alfred Lammle says the proverb "*self- praise is no recommendation*" to his wife, Sophronia. They are supposed to be close friends with Mr. and Mrs. Boffins but in reality, they are after their wealth. This is the actual reason for their friendship with the Boffins. Therefore, Alfred Lammle reminds his wife about how to behave by using this proverb. Thus, the proverb is used by Alfred Lammle for the purpose of remembering. In other words, it is a vehicle to achieve an end. When Mr. Lammle answers his wife's

question by using this proverb, he flouts the relation maxim. She inquired whether any wrong things are found. His answer does not match the question of his wife. So, his saying loses its coherence in the context. In other words there is no relevance in idea between the proverb and the idea of the context.

> (41)He debated principally whether he should write to young Drood, or whether he should speak to Jasper. The consciousness of being popular with the whole Cathedral establishment inclined him to the latter course, and the well-timed sight of the lighted gatehouse decided him to take it. I will **strike while the iron is hot**,' he said, 'and see him now. (The Mystery of Edwin Drood, p. 88)

The minor canon, Mr. Septimus Crisparkle, says "*strike while the iron is hot*" to himself. He wishes to reconcile Edwin and Neville Landless because the latter is secretly in love with Rosa Bud, Edwin's fiancée and he is opposed to their betrothal. Crisparkle hesitates before taking the action of going to John Jasper, Edwin's uncle, to bring about reconciliation in his house. He encourages himself by using the proverb. The proverb acts as a form of motivation here. It provokes Crisparkle to take instant action and he immediately goes to Jasper's house.

The words "strike" and "iron" are both obscure in this context. The speaker means that he will solve the problem in its initial early stage. So, the speaker flouts the relation maxim. At the same time the speaker flouts the quality maxim .In his saying "I will strike" appears as if he was contextually lying because this action will not be carried out by him, as nothing like iron is actually found in the situation.

3.3.1.4 Flouting the maxim of manner

> (42) Come along, then, said he of the green coat, lugging Mr. Pickwick after him by main force, and talking the whole way.Here,No.924,take your fare, and take yourself off---respectable gentleman----know him well--- none of your nonsense---this way, sir---where's your friends?---all a mistake, I see---never mind---**accidents will happen**---best regulated families---never say die--- down upon your luck---Pull him up---Put that in his pipe---like the flavour---damned rascals. (The Pickwick Papers, p. 25)

The young man says "*accidents will happen*" to Pickwick when he tries to rescue him when a quarrel happened between Pickwick and Cabbie, who thinks that Pickwick is an informer. Though the young man tries to reduce the tension and settle the situation by convincing Pickwick that it is merely a misunderstanding and this happens everywhere and at any time, it is Dickens' intention to portray the nature of people in Victorian

society. People attack each other based on suspicions and then they say that it was just an accident. When the young man says this he flouts the manner maxim. According to the co-operative principle, the speaker should avoid ambiguity that will lack adequate evidence to make the conversation informative. The word "accident" should be genuinely supporting the evidence. The modal verb "will" shows an action referring to something happening in the future. He does not supply any proof to clarifying which accidents will happen. According to the situations described before and after the proverb, we can conclude that the user has no intention to mislead or deceive.

> (43) You don't mean to say that you are really going all the way down into Yorkshire this cold winter's weather, Mr. Nickleby? Said Miss. La Creevy. I heard something of it last night.
>
> I do, indeed, replied Nicholas. **Needs must**, you know, **when somebody drives**. Necessity is my driver, and that is only another name for the same gentleman. (Nicholas Nickleby, p. 78)

Nicolas Nickleby uses the proverb "*Needs must…when somebody drives*" when speaking to Miss La Creevy. He realizes how much Miss La Creevy is worried about him because he was going to Yorkshire where his uncle chose for him to work. So he tries to tell her that he has no other choice. In a situation like this, a person may resolve to a certain proverb for a better expression of his or her feelings, and so does Nickleby. By replying with the proverb Nicholas flouts the manner maxim**.**

In the phrase "you know" the anaphora "you" refers to the first person, Miss La Creevy, in the conversation. It also indicates that both interlocutors in the conversation share the same background knowledge. The user wants the hearer to understand the implied meaning beyond the form of the proverb. Nicholas' reply "I do indeed" can be enough, but the additional information given by the proverb flouts the maxim of quantity and so makes the conversation more informative.

> (44) I must humour him though, cried old Arthur; 'he must have his way---a willful man, as the Scotch say---well, well, they're a wise people, the Scotch. He will talk about business, and won't give away his for nothing. He's very right. **Time is money**, **time is money**. (Nicholas Nickleby, p. 863)

Old Arthur uses the proverb "*Time is money*" when talking to Ralph. Both of them are money seekers. Hence, they do not want to waste a minute without gaining a cent. Arthur repeats the proverb twice "*Time is money, time is money*" and Ralph also

repeats it after him with the added exaggeration “Time is money and very good money too”. This shows that both of them definitely agree that time needs to be valued greatly if they wish to gain a fortune in this world. Dickens uses this proverb here for the purposes of characterization.

The word “time” refers to a cognitive sense whereas “money” refers to a physical thing. Semantically, there is no link between two lexical expressions. The proverb seems to be ambiguous. Literally, it is impossible to describe time as money. So, the speaker in this context flouts the manner maxim. In order for the context to be informative and easy to interpret, a speaker should avoid speaking with obscure expressions.

(45) What did you do-what happened next? Asked his daughter.

Why, the masks came flocking round, with a general noise and hubbub, and I thought myself in luck to get clear off, that’s all, rejoined the locksmith. What happened when I reached home you may guess, if you didn’t hear it. Ah! Well, **it’s a poor heart that never rejoices**-Put Toby this way, my dear. (Barnaby Rudge, p. 63-64)

Gabriel Varden, the locksmith, says “*it’s a poor heart that never rejoices*” to his daughter, Dolly. The father is so tired that he has reached the point of despair. He expresses his sorrow because of bad luck through the proverb. He looks for happiness in his life. Dolly Varden, the daughter of the locksmith Gabriel Varden asks her father about this. When the locksmith uses this proverb, he flouts the manner maxim.

The word “poor” is a homonym with more than one meaning. In this case, this word causes ambiguity to interpret the context. The proverb is not cohesive with other parts of the text. It does not meet of what Dolly Varden asked about the hubbub that happened next. The topic of conversation, according to Grice must keep contact, so the speaker also flouts the relation maxim.

(46) I am sure that’s what I should do if it was me, thought Dolly. To make one’s sweetheart miserable is well enough and quite right, but to be made miserable one’s self is a little too much!

However it wouldn’t do to say so, and therefore she sat looking for silence. she needed a pretty considerable stretch of patience, for when the long letter had been read once all through it was read again, and when it had been read twice all through it was read again. During this tedious process, Dolly beguiled the time in the most improving manner that occurred to her, by curling her hair on her fingers,

with the aid of the looking-glass before mentioned, and giving it some killing twists.

Everything has an end .Even young ladies in love cannot read their letters for ever. (Barnaby Rudge, p. 225)

Charles Dickens uses "*Everything has an end*" in describing Emma's state when she receives a letter from her lover, Edward Chester. Due to the enmity between Emma's uncle and Edward's father, the lovers believe that their relationship will be almost between them is nearer to impossibility. In using the proverb Dickens sympathizes with them and comments that, by hoping that in the future that many new things will appear, this will put an end to their suffering: who knows what will happen in the future?

The expression "everything" does not actually apply to everything. So the speaker here flouts the manner maxim as the structure of the proverb causes ambiguity in the understanding of the meaning of quotation. At the same time the word "end" is not a factual result of everything. At this moment we do not know if the events from which both Emma and Chester were suffering will end, so in this case the speaker flouts the quality maxim.

(47) You're the kind of lad for us, cried the serjeant, holding Joe's hand in his, in the excess of his admiration. You're the boy to push your fortune. I don't say it because I bear you any envy, or would take away from the credit of the rise you'll make, but if I had been bred and taught like you, I'd have been a colonel by this time.

Tush, man! said Joe, I'm not so young as that. **Needs must when the devil drives**; and the devil that drives me is an empty pocket and an unhappy home. For the present, good-bye. (Barnaby Rudge, p. 339.340)

Joe Willet uses the proverb "*Needs must when the devil drives*" to the sergeant. Joe is twenty, yet his father treats him as a child, especially when he sees Joe being kind and timid. To prove to his father that he is a man, Joe volunteers to be a soldier. The sergeant makes fun of him by saying "I don't say it because I bear you any envy". This seems to be virtually unbelievable and even illogical. However, for Joe, it is an ordinary case for he knows why he is doing this but cannot say why. He uses the proverb to express his unexpressed feelings.

The modal verb "must" shows how much Joe is really obliged to do so. Verb phrase "devil drives" is not compatible with the context. The proverb contains an

obscure expression and this causes ambiguity in the context so, Joe flouts the manner maxim. Semantically, there is no link between what the proverb says and what Joe feels about his father's way of treating him. Joe here also flouts the relation maxim.

> (48) I wish one of you fellers would hold a bottle to his mouth to keep him quiet, said Simon, unless you want the military to be down upon us.
>
> And what if they are down upon us! retorted Hugh. Who cares? Who's afraid? Let em come, I say, let em come. **The more, the merrier**. Give me bold Barnaby at my side, and we two will settle the military. Barnaby's health! (Barnaby Rudge, p. 631-632)

Hugh says "*The more, the merrier*" to Simon Tappertit. Is there anything worse than to be involved in riots against the government and its military? This is the question that Hugh wants to ask Simon through the proverb, which is used ironically here. When Hugh says this proverb**,** he is flouting the manner maxim. The obscure expressions, i.e. the two noun phrases which constitute the proverb, do not coordinate with each other .The proverb itself seems to be ambiguous with regard to what the two interlocutors talk about. The reference to the noun phrase "the more" is unknown in the current context. There is a contrast with the proverb in relation to the context. So, Hugh here flouts the relation maxim because the topic of the proverb is different from the idea of the whole context.

> (49) Martin, he said, will seat himself between you two, my dears, and Mr. Pinch will come by me. Let us drink to our new inmate, and may we be happy together! Martin, my dear friend, my love to you! Mr. Pinch, if you spare the bottle we shall quarrel.
>
> And trying (in his regard for the feelings of the rest) to look as if the wine were not acid and didn't make him wink, Mr.Pecksniff did honour to his own toast.
>
> This, he said, in allusion to the party, not the wine, is a Mingling that repays one for much disappointment and vexation. Let us be merry. Here he took a captain's biscuit. **It is a poor heart that never rejoices**; and our hearts are not poor. No! (Martin Chuzzlewit, p. 125)

Pecksniff says "*It is a poor heart that never rejoices*" to Tom Pinch and Martin. Pecksniff is a merry character. He does not pay attention to others. He says the proverb to motivate the other gentlemen to have fun as well. The implication is that those who cannot ever have fun will be miserable. Since they do not have problems, their mood is great. Thus, there is nothing to prevent them from having fun. Certainly the opposite is true and this is the first time that Dickens uses the proverb to negate the idea.

Grice's theory proposes that the speaker flouts the maxims in such a way as to have no intention to mislead or deceive the hearer. The word "poor" gives rise to two interpretations. Also there is no reference to the pronoun "it" here. Thus he is flouting the manner maxim. At the same time there is a contradiction between the proverb itself and another part of the compound sentence that is connected by the coordinator "and" in which the proverb constitute the first part. Mr. Pecksniff says "poor heart" and then "our hearts are not poor". The contrast in meaning here asserts the speaker's flouting. The cheerful of the speaker reveals his unintentional speech .Therefore in this case he flouts the quality maxim.

> (50) Go with the grain, Poll, all round, please, said Mr. Bailey, screwing up his face for the reception of the lather. You may do wot you like with the bits of whisker. I don't care for em.
>
> The meek little barber stood gazing at him with the brush and soap-dish in his hand, stirring them round and round in a ludicrous uncertainty, as if he were disabled by some fascination from beginning. At last he made a dash at Mr. Bailey's cheek. Then he stopped again ,as if the ghost of a beard had suddenly receded from his touch; but receiving mild encouragement from Mr. Bailey, in the form of an adjuration to Go in and win, he lathered him bountifully .Mr. Bailey smiled through the suds in his satisfaction.' **Gently over the stones**, Poll. Go a tip-toe over the pimples! (Martin Chuzzlewit, p. 646)

Mr. Baily says this proverb "*Gently over the stones*" to Poll Sweedlepipe, "the meek little barber." Mr. Baily is proud of being a strong man. He does not know how he wants to be shaved. Therefore, he tries to be nice to Poll by using this proverb. From one angle, he wants to tell Poll to take it easily and to be kind to him and from another angle, he wants to tell him that he is strong.

The speaker considers himself as being a stone; this claim causes ambiguity in interpreting the meaning of the context. How can one be kind with stones! The word "gentle" is abstract whereas the word "stones" refers to a sold thing. It is impossible to ask stones to be kind. Therefore, the speaker is flouting the manner maxim. Semantically, there is no link in meaning with the context. Both interlocutors talk about how to shave. This is the main topic here. Thus, in this case, the speaker flouts the relation maxim.

> (51) Would His Honour allow me to inquire whether there are strong suspicions of any one?

> More than suspicions, sir, returned Mr. Sapsea; all but certainties.
>
> Only think now! cried Mr. Datchery.
>
> But proof, sir, proof must be built up stone by stone, said the Mayor.
>
> As I say, **the end crowns the work**. It is not enough that justice should be morally certain; she must be immorally certain—legally, that is. (The Mystery of Edwin Drood, p. 176)

The Mayor uses the proverb "*the end crowns the work*" when speaking to Dick Datchery when the latter is asking about but is not certain about Edwin's disappearance. The Mayor disagrees with him because justice must be built on evidence and not suspicion. He enhances his attitude with the proverb. This means that the result is very important. This proverb is Dickens' way of enhancing his situation concerning the mobs. Mayor's replies to Mr. Datchery involve flouting the manner maxim. The conversation needs to illustrate which work that will be crowned in the end. Thus, the proverb uses causes ambiguity to interpret the conversation. Once again figurative meaning plays an essential role here in observing implicit conversational maxims.

3.3.2 Violating of the maxims

When the speaker intends to mislead the hearer, he speaks to imply negative meaning .Violation of the maxims means that the speaker intentionally abstain to observe certain maxims in their conversation to cause misunderstandings on the part of the participants or to achieve different purposes.

3.3.2.1 Violating the maxim of quality

> (52) Very good! Said Ralph, in allusion, no doubt, to some proceeding of the day. He defines the usurer, does he? Well, we shall see. **Honesty is the best policy**, is it? We'll try that too. (Nicholas Nickleby, p. 526)

Ralph says this quotation to himself. He gives justifications for his dirty deeds, for he knows that cunning and usury are corrupt means of making a fortune. Yet, he makes a reference to honesty when he uses this proverb "*Honesty is the best policy*". This is called verbal irony, i.e. the speaker says something different from what he or she really means. The place of the proverb, here, serves Dickens in attracting the readers' attention to such characteristics in the Victorian period. Thus, the user violates the quality maxim. He misleads himself and the readers about what he really thinks.

(53) Why, let me see, said Quilp.It must be a matter of nearly two years since we were first acquainted.

Nearer three, I think, said Trent.

Nearer three! cried Quilp. How fast **time flies**. Does it seem as long as that to you, Mrs. Quilp? (The Old Curiosity Shop, p. 243)

Quilp says the proverb "*time flies*" to Nell Trent. Quilp tries to play on Nell's feelings by deceiving her concerning time. He is the villain in the novel who exploits Nell's innocence and her grandfather's weakness and takes their shop. One of his dirty tricks against the innocent girl is connected to the duration of his acquaintance with her. He pretends that he is surprised when she tells him three years and not two, commenting that time is to be blamed because it passes quickly so it deceives people. The proverb is used in an interrogative sentence. Semantically, the word "time" is an abstract concept which of course does not have the ability to fly. The context also indicates that Quilp is violating the quality maxim.

3.3.2.2 Violating the maxim of relation

(54)Mr.swiveller, said Quilp, being pretty well accustomed to the agricultural pursuits of sowing wild oats, Miss Sally, prudently considers that **half a loaf is better than no bread**. To be out of harm's way he prudently thinks is something too, and therefore he accepts your brother's offer. Brass, Mr. Swiveller is yours. (The Old Curiosity Shop, p. 344)

Quilp says "*half a loaf is better than nothing*" to Dick. The former is trying to convince the latter about something that he does not like himself, contentedness. That is why Quilp says "Miss Sally prudently considers." He knows himself that he is not contented. Though Dickens portrays Quilp negatively, this is shown as a positive trait. This shows that Dickens wishes to point out that not being contented should not always be accepted. The meaning of the proverb is not coordinated with the other expressions in this context. It is necessary to create a completely clear idea of the context. Therefore, there is no coherence here. Thus, the user of this proverb violates the relation maxim.

(55) You are slow in conversation, widow, he said after a after a time, pausing in his draught. We shall have to talk before your son.

What would you have me do? she answered. What do you want?

We are poor, widow, we are poor, he retorted, stretching out his right hand, and rubbing his thumb upon its palm.

Poor! she cried. And what am I?

Comparisons are odious, said the blind man. I don't know, I don't care. I say that we are poor. (Barnaby Rudge, p. 489-490)

Stagg, the blind man, says the proverb "*Comparisons are odious*" to Mary Rugde, Barnaby's mother. Stagg is being playful. He plays on Mary's feelings when he describes his unhappy state because he is poor. When Mary asks him about herself, "And what am I"? He lets the proverb answer instead of answering it himself. Also, by means of this proverb, Dickens refers to an important characteristic among the Victorians. Not all the rich are the same (unjust) and not all the poor are the same (victimized).

Though Stagg is poor, he makes use of his ability in using effective words to deceive the others, as he does with Mary. The user of this proverb violates the relation maxim. There is no link in meaning between two lines of interaction. At the same time the speaker violates the quality maxim. His comment about the odiousness of comparisons lacks adequate evidence. He does not prove the validity of his claim.

3.3.3 Opting out of the maxims

If the speaker appears unwilling to converse with others, he will be seen to be opting out the maxims. This often happens in a case where he or she refrains from conversing for legal or ethical reasons or to avoid generating a revealed implication. In such case and for other reasons the person may not be able to reply normally.

3.3.3.1 Opting out the maxim of quantity

(56) Something has been got from him by fraud, I know, returned Traddles quietly; and so do you,Mr. Heep. We will refer that question, if you please, to Mr.Micawber.

Ury-! Mrs. Heep began, with an anxious gesture.

You hold your tongue, mother, he returned; **least said, soonest mended**.

But, my Ury. (David Copperfield, p. 544)

Uriah Heep says "*least said, soonest mended*" to his mother, Mrs. Heep. Mr. Traddles, David's friend, faces Uriah with the fact that he knows about Uriah's fraud and threatens that he will tell Mr. Micawber. The mother, who is anxious about her son, tries to interfere but Uriah shuts her mouth by quoting the proverb. This is the second

reference to this proverb in this novel. Uriah wants to explain to his mother that the less they speak of the topic, the more he will be able to control the situation, until it is forgotten.

The speaker gives little information to his mother about why she should stop what she is saying and how he will control the situation. According to the context of the proverb, Uriah was unwilling to converse with his mother. Thus, the conversation did not give rise to much information and as a result, Uriah opts out of the quantity maxim.

> (57) While Mrs. Joe sat with her head bending over her needlework, I put my mouth into the forms of saying to Joe, What's a convict? Joe put his mouth into the forms of returning such a highly elaborate answer, that I could make out nothing of it but the single word Pip.
>
> There was a convict off last night, said Joe, aloud, after sunset-gun. And they fired warning of him. And now it appears they're firing warning of another.
>
> Who's firing? said I.
>
> Drat that boy, interposed my sister, frowning at me over her work, what a questioner he is. **Ask no questions, and you'll be told no lies**. (Great Expectations, p. 21)

Mrs. Joe, Pip's sister, says "*Ask no questions, and you'll be told no lies*" to Pip. Pip helps the convict without her knowledge and here he asks Joe about gun shots he heard as a sign of warning to indicate that the convict was escaping from prison. Because Mrs. Joe does not know about that, she warns Pip not to ask if he wants to avoid being told lies. This idea is delivered to Pip by means of the proverb. Hence, this proverb takes a preventative role. Her answer as appears to be a conditional sentence indicating unwillingness to continue the conversation with him. So, she opts out of the quantity maxim.

3.3.4 Infringing of the maxims

Infringing of a maxim shows that the speaker has imperfect knowledge of the language. This kind of breaking cannot be tackled by the speaker of English proverbs in this study, because the proverbs themselves are well known. They are not like ordinary speech but are rich with wisdom, advice, and experience. If they have been used by a speaker then the speaker is indicating what he wants to do. Most English proverbs are used in such a way that addressee will understand their implicit meaning. If the speaker does not have perfect knowledge of what the first interlocutor intends to convey, then

he will not reply using a proverb. As the proverbs in this study occur in the context of fictional conversation, the author of these novels seemingly chooses the events and situations so that they are familiar to readers.

3.3.5 Suspending of the maxims

Suspending of a maxim refers to the situation where there is no expectation of any of the interlocutors fulfilling a maxim. In such situations no implicature is generated. With regard to English proverbs, suspending a maxim is not done by the speakers in this study. The users are willing to communicate and they expect to generate implicatures. The user speaks with the proverb where it is expected to have an effect on the listener, whether negatively or positively. Therefore, in this way, suspending of the maxims is unmatched with what the speaker intends to say, as we have seen in previous quotations. In addition, as the setting of the novels is in English society, both interlocutors that the author creates are of the same culture and as such, there is no difference in culture or imperfect knowledge that prevents the interlocutors from generating implicature.

3.4 Observance of the maxims

According to Grice, such interlocutors are communicating informative knowledge. This means if there is no difference between what speakers say saying and their intentions. Thus, the meaning being communicated between both of them is explicitly clear and there is no hidden message in their speech. In this case, both interlocutors are observing the Gricean maxims. The following section deals with proverbs that are used to observe Gricean maxims. Here we don't need to draw four maxims because the observance means that the user observes the maxims.

> (58) My friends are not much in the way of this sort of thing yet, Martin, said Wardle, nothing the look. **Live and learn**, you know. They'll be good shots one of these days. I beg my friend Winkle's pardon; though, he has had some practice. (The Pickwick Papers, p. 354)

Wardle says the proverb "*Live and learn*" to Martin. Wardle wants to deliver a note indicating that life is the best teacher. Therefore, one should not be surprised at anything. There is a reference that indicates what Dickens expects from his society under the

impact of the Industrial Revolution. The context of the conversation before the proverb refers to Martin not being very concerned with holding the gun. Waldle here observed the Gricean maxims. The word "learn" connotes to the word "practice" located after the proverb. Both these words refer to the coherence in the meaning with parts of the text.

> (59) Little to do, and plenty to get, I suppose? Said Serjeant Buzfuz, with jocularity.
> Oh, quite enough to get, sir, as the soldier said ven they ordered him three hundred and fifty lashes, replied Sam.
>
> You must not tell us **what the soldier**, or any other man, **said**, sir, interposed the judge; **its not evidence.** (The Pickwick Papers, p. 675)

The judge says "*what the soldier…said…it's not evidence*" this quotation to Sam Weller. Sam Weller is Mr. Pickwick's manservant and advisor. The proverb reflects Judge's rhetorical style which reflects Dickens' disgust at the absurdity of the Victorian law and court. This scene is a literary burlesque of courtroom procedures in the Victorian period.

The user of this proverb observes the conversational maxims. The judge exploits the word "soldier" said by Sam Weller to create an imperative sentence by this proverb. Also, the word "soldier" is an anaphora to the same person's speech, Sam. The proverb is divided into three parts which fade into the text, so that it loses its value as an independent proverb and becomes part of the surrounding context. There are no ambiguity or obscure expressions.

> (60) I ought to make a hundred apologies to you for calling at such a season, said Nicholas, but I was not aware of it until I had rung the bell, and my time is so fully occupied now, that I feared it might be some days before I could possibly come again.'
>
> **No time like the present**, sir, said Mr.Kenwigs. The sitiwation of Mrs. Kenwigs, sir, is no obstacle to a little conversation between you and me, I hope? (Nicholas Nickleby, p. 658-659)

Mr. Kenwigs says "*No time like the present*" to Nickleby. After shaking Nickleby's hands, kissing his students, speaking gently with the ladies and apologizing to Mr. Kenwigs for arriving at the time which is not appropriate, Mr. Kenwigs is left with no way of telling Nickleby that now is the appropriate time except through this proverb Mr. Kenwigs lets the proverb express what he is unable to express, in terms of feelings of intimacy toward Nickleby.

According to the context, the user observed the conversational maxims; the proverb here manages in a situation with neighbours to be a good answer to the first interlocutor. The word "time" here is semantically connected with word "time" that Nickleby refers to previously .The conversation seems to be clear and there is no obscure expression. As a result Nicholas says "You are very good" (659) as a sign that he has understood the meaning.

> (61) Presently, resumed John, he did coom. Heerd door shut doonstairs,and him a warking ,oop in the dark. **Slow and steddy**, I says to myself, tak your time, sir---no hurry. (Nicholas Nickleby, p. 769)

John Browdie says "*Slow and steady*" to Nickleby. Browdie sees how stressed Nickleby is. He tries to reduce that stress by describing the slowness of the schoolmaster's coming. He emphasizes this idea to himself when he tells himself. So, he uses the proverb, here, to make it easy for himself and for Nickleby. The speaker described a series of actions relate to status of how the schoolmaster came; so "he did come" and "shut downstairs" are semantically coordinated with the proverb. Furthermore, the word "slow" is synonymous with lexical "no hurry", thus the proverb is semantically coherent with the context. As a result the user exhibits the observance of conversational maxims.

> (62) Oh! Tease, indeed! Cried Miss Squeers, bridling up. Tease,indeed! He, he! Tease, too! No, don't tease her. Consider her feelings, pray!
>
> If it's fated that **listeners are never to hear any good of themselves**, said Mrs. Browdie, I can't help it, and I am very sorry for it. But I will say,Fanny,that times out of number I have spoken so kindly of you back, that even you could have found no fault with what I said. (Nicholas Nickleby, p. 775)

Mrs. Browdie says "*listeners are never to hear any good of themselves*" to Miss Squeers. Miss Squeers does not intend to insult John Browdie when she told him not to meddle with her Christian name, but Mrs. Browdie misunderstands her and thus, she thanks her in that impressive manner by using the proverb. Browdie's tongue is unable to express her strong feelings in this moment, so the user of this proverb observes the conversational maxims. There is an obvious link with the surrounding context. There are no ambiguous or obscure expressions. Thus, she uses the proverb as a way of telling Miss Squeers how good she is to her, especially behind her back.

(63) To this Ladies' Seminary, then, Richard Swiveller hied, with designs obnoxious to the peace of the fair Sophia, who, arrayed in virgin white, embellished by no ornament but one blushing rose, received him on his arrival, in the midst of very elegant not to say brilliant preparations; such as the embellishment of the room with the little flower-pots which always stood on the window-sill outside, save in windy weather when they blew into the area; the choice attire of the day-scholars who were allowed to grace the festival; the unwonted curls o Miss Jane Wackles who had kept her head during the whole of the preceding day screwed up tight in a yellow play-bill; and the solemn gentility and stately bearing of the old lady and her eldest daughter, which struck Mr swiveller as being uncommon but made no further impression upon him. The truth is---and, as **there is no accounting for tastes**, even a taste so strange as this may be recorded without being looked upon as a willful and malicious invention---.(The Old Curiosity Shop, p. 89-90)

Charles Dickens writes "*there is no accounting for taste*." Here Dickens puts his finger on an important point concerning opinions. The idea is that everyone is free to express their opinions, attitude and feeling, as long as they do not hurt anybody. Richard Dick Swiveller admires the fair Sophia. This is seen as his concern. Mrs. Wackles and her eldest daughter have no right to comment on his feelings. Dickens criticizes such characters as Mrs. Wackles and her daughter through this proverb. The user here observes the conversational maxims. Grammatically, the proverb is linked to the text, the coordinator "and" while the conjunction "as" is linked to the proverb, so in this case the proverb is dependent .The declarative sentence of the proverb forms a unity in relation to the context, and there is no ambiguity or obscure expression.

(64) A peaceful place to live in, don't you think so, said her friend.

Oh yes, rejoined the child, clasping her hands earnestly. A quit, happy place---a place to **live and learn** to die in! She would have said more, but that the energy of her thoughts caused her voice to falter, and come in trembling whispers from her lips. (The Old Curiosity Shop, p. 530)

Nell says the proverb "*live and learn*" to the schoolmaster. At the time Nell and her grandfather are searching for a place and the schoolmaster guides the girl to a house near to his own. It is simple and poor but it gets Nell's admiration to the extent that she speaks though she is still a child, wisely. This shows that Dickens believes that poverty can be accompanied with quietness, happiness and good education.

When Nell uses this proverb, she fulfils the conversational maxims. The context refers to kind of life which Nell and her friend were searching for. The word "live" is preceded by the preposition "to" to form the prepositional phrase "to learn", while the

word “learn” is a transitive verb constituting the preposition phrase “to die”, so the proverb has the ability to generate from and be translated into other phrases. However, the cohesion of the context yields an informative interpretation.

> (65) Ah! Rejoins Mr. Brass, brim-full of moral precepts and love of virtue. A charming subject of reflection for you, very charming. A subject of proper pride and congratulation, Christopher. **Honesty is the best policy**. --- I always find it so myself. I lost forty-seven pound ten by being honest this morning. But it’s all gain, its gain! (The Old Curiosity Shop, p. 582)

Mr. Brass says the proverb “*Honesty is the best policy*” to Kit, an honest boy who works in the shop. Mr. Brass advises Kit that it is better to be honest. To make his point clearer to Kit, Mr. Brass tells him about an event that he experienced that morning when he lost forty -seven pounds and ten shillings because of his honesty. Mr. Brass, the user of this proverb observed the cooperative maxims. The sentence “I always find it so myself” is a reference to the honesty that Brass intended. The context in this case is coherent. So, semantically, the proverb achieves the unity with the context.

> (66) looking out accordingly, and stretching her neck over the handrail, she descried, to her great amazement, Mr.Tappertit completely dressed, stealing downstairs, **one step at a time**, with his shoes in one hand and a lamp in the other.(Barnaby Rudge, p. 106)

Charles Dickens uses the phrase “*one step at a time*” when describing Miss Miggs’ manners at home. Miggs is a clever character. She describes Mr. Tappertit’s actions when he was moving around downstairs searching for the strange thing. Here the phrase means that he is slow. In this context no ambiguity or obscure expressions is used. The proverb manages the context as a single block, and there is no contradiction between the proverb and the other sentences. Therefore this proverb observes the conversation maxims. The word “step” links to “downstairs” and with the “shoes” which refer to the unity of the context as all of them refer to the same idea.

> (67) See the hangman when it comes home to him! Cried Hugh again, as they bore him away---Ha ha ha! Courage, bold Barnaby, what care we? Your hand! They do well to put us out of the world, for if we got loose a second time, we wouldn’t let them off so easy, eh? Another shake! **A man can die but once**. If you wake in the night, sing that out lustily, and fall asleep again. Ha ha ha! (Barnaby Rudge, p. 822)

Hugh says "*A man can die but once*" to Dennis. In this quotation Dennis betrays Barnaby, his father and Hugh to protect himself. Now he wants Hugh and Barnaby to forgive him and protect him, especially as he is deeply injured. He is afraid of death. Through this proverb Hugh wants him to understand the idea that when death comes, it comes once and not more. It cannot be delayed. Thus, Dennis must face death like a man. The proverb refers to the reality of death which happens to everyone.

There are ties linking the proverb with the surrounding context. The word "die" relates to "hangman" and with the phrase "out of the world and loose a second time", represents the core of the idea of death. This, the user observes the cooperative maxims. The text is grammatically and semantically cohesive. The context is coherent since the whole context revolves around the death.

> (68) Why, my dear sir, with regard to the Anglo-Bengalee, my information, you see, is limited: very limited. I am the medical officer, in consideration of a certain monthly payment. **The labourer is worthy of his hire**; Bis dat qui cito dat---(Classical scholar, Jobling! thinks the patient, well-read man!) ---and I receive regularly. (Martin Chuzzlewit, p. 614)

Jobling, the doctor, says "*The labourer is worthy of his hire*" to Crimple. It is strange that a doctor whose work is so important asks about fees in the first place, as in the case with Jobling. When he is asked to work as a medical officer in the Anglo-Bengalee company, he asks about the salary justifying this with the proverb. The function of the proverb, here is to provide justification.

Jobling is saying that being a "medical officer" can be connected to being a "labourer" and in consideration of certain monthly payment has more or less the same meaning as "worthy of his hire". This might indicate that he is using a proverb that has the same basic meaning as what he has already said just before. So in this case the speaker observed the conversational maxims, the text is coherent to be adherent to the cooperative principle.

> (69) In Mr. Dombey's house, at this same time, there is great stir and bustle, more especially among the women: not one of whom has had a wink of sleep since four o'clock, and all of whom were fully dressed before six. Mr. Tomlinson is an object of greater consideration than usual to the housemaid, and the cook says at breakfast time that **one wedding makes many**, which the house can't be lieve, and don't think true at all. (Dombey and Son, p. 461-162)

Charles Dickens uses "*one wedding makes many*." He describes the state of people when they are happy to the extent that he refers to this proverb emphasizes his attitude. It is just only one happy occasion but for the simple cook; in fact, it means a lot. The user here observes the maxims; the saying is consistent with the context of the conversation. This saying, which occurred during breakfast, was generated by a deictic expression "that" in order to become part of the preceding text and to formulate the declarative sentence. So the word "time" and "that" make the context coherent.

> (70) I say, returned Mr.Micawber, quite forgetting himself, and smiling again, the miserable wretch you behold. My advice is, **never do tomorrow what you can do today**. Procrastination is the thief of time**.** Collar him! **(**David Copperfield, p. 129)

Mr. Micawber says the proverb "*never do tomorrow what you can do today*" to David Copperfield. Mr. Micawber says openly that he has "nothing to bestow but advice" (128). He gives David a crucial advice with reference to the same idea. There is no need to delay the works of today till later on since there is an opportunity to do it today. Dickens makes it plain that time is important in taking action so delay is the enemy of time because it is a waste of time. His saying meets the core of the conversation. Grammatically, the proverb is consistent with the context. There is no cutting in the structure. Semantically, the proverb shares the same topic with the advice that Mr. Micawber presents to David. So, in this case the user of this proverb observes the Gricean maxims.

> (71) Really! said Miss Dartle. Well, I don't know, now, when I have been better pleased than to hear that. It's so consoling! It's such a delight to know that, when they suffer, they don't feel! Sometimes I have been quite uneasy for that sort of people; but now I shall just dismiss the idea of them, altogether. **Live and learn**. I had my doubts, I confess, but now they're cleared up. I didn't know, and now I do know, and that shows the advantage of asking don't it? (David Copperfield, p. 214)

Miss Dartle, spinster, uses the proverb "*Live and learn*" when speaking to James Steerforth, who is David's close friend. James describes the sort of people he sees in one of his journeys. She is surprised, so she this proverb as a means to express her feelings of surprise and amazement. Through this proverb, Dickens says the longer a person lives, the more he will see and hear in his life about other's stories.

Through her saying Miss Dartle observes the maxims of the cooperative principle. The word "live" is a reference to her. The proverb is preceded by the declarative

sentence “I don’t know” and followed by “I didn’t know”. These two sentences connote to what proverb appeals to. Thus, what was mentioned above is a reference to the context being coherent, so that the user of the proverb will abide by the maxims of conversation.

> (72) So she went on, getting better from day to day, **slow, but sure**, and trying to learn the names of common things-names as she seemed never to have heerd in all her life-till one evening come, when she was a-setting at her window, looking at a little girl at play upon the beach. And of a sudden this child held out her hand, and said, what would be in English, Fisherman’s daughter, here’s a shell! (David Copperfield, p. 528)

Mr. Peggotty says “*slow, but sure*” to David and his aunt Betsey Trotwood. Mr. Peggotty portrays a part of Emily’s life. When he says this he tries to explain the way in which she behaves. Her movements are slow but certain. Though the language is difficult, Emily can understand it slowly but correctly. Mr. Peggotty makes a comment on life, that speed is not important in comparison to certainty.

The proverb is regarded as being a part of the core of the context. The word “slow” refers to the stages of Emily learning language as David describes it. The coordinator “and” links the proverb with the sentences that came after it. The saying can be regarded as ordinary speech within this context. There is no ambiguity or obscure expression, so the user observes the maxims of cooperative principles.

> (73) You see, my dear, to save expense I ought to know something of the piano, and I ought to know something of the Kit too, and consequently I have to practice those two instruments as well as the details of our profession. If Ma had been like anybody else, I might have had some little musical knowledge to begin upon. However, I hadn’t any; and that part of the work is, at first, a little discouraging, I must allow. But I have a very good ear, and I am used to drudgery—I have to thank Ma for that, at all events—and **where there’s a will there’s a way**, you know, Esther, the world over. (Bleak House, p. 662)

Caddy, Esther’s friend, says “*where there’s a will there’s a way*” to Esther, the heroine of the novel. The proverb gives advice to Esther because she wants to know the identity of her parents. Caddy is also using it to advise herself because of her love for the young Prince Turveydrop and Dickens is advising his readers. The message is that everyone should be optimistic about tomorrow so that they can face the burdens of a hard life.

The proverb tells us that if a person is determined to do something, they will succeed. Here the user observes the conversational maxims; the coordinator "and" located before the proverb links it with the previous text. The phrase "you know" which follows the proverb gives us an indication as to the unity of the text before and after the proverb. Syntactically and semantically the context is cohesive. The context is clearly stripped from ambiguity or lying and there is no breaking or changing of the context.

> (74) But if I follow her in company with a young lady, answering to the description of a young lady that she has a tenderness for—I ask no question, and I say no more than that—she will give credit for being friendly. Let me come up with her alone—a hard matter—and I'll do my best, but I don't answer for what the best may be. **Time flies**, it's getting on for one o'clock. When one strikes, there's another hour gone, and it's worth a thousand pound now instead of a hundred. (Bleak House, p. 945)

Inspector Bucket says "*Time flies*" to John Jarndyce. In the course of his investigation of Mr. Tulkinghorn's murder, Bucket is obliged to ask Jarndyce several questions about Lady Dedlock, because he suspects her. To convince Jarndyce to help him, Bucket uses the proverb, showing that sooner or later a time will come when everything will be discovered. Dickens uses this proverb, to teach people patience because time passes and life continues despite everything.

In saying this, Bucket observes the conversational maxims. The context revolves around the idea which indicates that the sentence "there's another hour gone" is referring to what he claims because the word "gone" coordinates with word "flies". Therefore the speaker expresses his feeling of the idea of wasting time. The proverb is embedded in the context as a single block; there is no lying or ambiguity. Thus, the context achieves unity.

> (75) On your softening towards your sister---which you ought to do, and on your being a more loving and agreeable sort of brother---which you ought to be.
>
> I will be, Mr. Harthouse.
>
> **No time like the present**, Tom. Begin at once. (Heart Times, p. 60)

James Harthouse, who attempts to woo Louisa Gradgrind, Tom's sister, says "*No time like the present*" to Tom Gradgrind. James wants Tom to take care of Louisa and motivates him to take action now rather than tomorrow by using the proverb. Dickens seems particularly keen that people should take action instantly against all corrupting

systems if they can today, because tomorrow chance may not knock at the door and so their case may never be completed.

Harthouse observes the conversational maxims. He makes the conversation informative. The verb phrase "begin at once" creates a meaningful link with the proverb and especially the word "present", while "no time" means that the best time is the present, so it is better to begin now.

> (76) If soom ha been wantin in unnerstan in me better, I, too, ha been wantin in unnerstan in them better. When I got thy letter, I easily believen that what the young ledy sen and done to me, an what her brother sen and doneto me,was one, and that there were a wicket plot betwixt em.When I fell, I were in anger wi her, and hurryin on t' be as unjust t' her as oothers was t' me. But in our judgments, like as in our doins, we mun **bear and forbear**. (Heart Times, p. 344)

Stephen Blackpool, a poor worker in Bounderby's factory, says "*bear and forbear*" to Louisa Gradgrind. When Tom robs Bounderby's bank, Stephen is accused of this crime. Louisa comes with her father to say sorry. Stephen, Dickens' representative of the victims of the Industrial Revolution and its results, tells her this, meaning that they have no other choice but to be patients. He just asks that his name is cleared.

Through this proverb, Dickens says loudly that there must be changes to save those victimized people. No one can endure injustice and dehumanization. Stephan here observes the cooperative principle, while the proverb is generated from preceding text. The pronoun "we" refers to the speaker as a subject, and it combines with the proverb to form a declarative sentence.

> (77) I must openly admit that I have no pretensions, said Flora, but having known the dear little thing which under altered circumstances appears a liberty but is not so intended and Goodness knows there was no favour in half-a-crown a-day to such a needle as herself but quite the other way and as to anything lowering in it far from it **the labourer is worthy of his hire** and I am sure I only wish he got it oftener and more animal food and less rheumatism in the back and legs poor soul. (Little Dorrit, p. 883)

Flora Flinching says "*the labourer is worthy of his hire*" to William Dorrit. Despite the fact that Dorrit is in a bad financial state, this does not prevent Flora from asking about the fees by using the proverb to emphasize her point of view and not to be misunderstood. This is the third time Dickens refers to this proverb, shedding light on the important point that whether circumstances are good or bad, fees must be paid.

In this context the user of this proverb observes conversational maxims. It is a true saying by the Flora that there is no cutting or moving in the idea of the situation .The proverb seemingly connects with the text through the pronoun "it" which precedes the proverb and with preposition "and" that follows it, both of which are refer to the unity of the proverb within the text. Thus the proverb is contextually coherent and textually cohesive.

> (78) They both appeared to derive a larger amount of satisfaction from the cautions character of Mr. Pancks, than was quite intelligible, judged by the surface of their conversation.
>
> And now, said Daniel, looking at his watch, as **time and tide wait for no man** my trusty partner, and as I am ready for starting, bag and baggage, at the gate below, let me say a last word. I want you to grant a request of mine. (Little Dorrit, p. 956)

Daniel Doyce, a hard working inventor and engineer, who is also Arthur's business partner, says "*time and tide wait for no man*" to Arthur Clennam. Making quick decisions about business is not wise but at the same time delaying them does not mean events will be prevented from occurring. This is the idea that Doyce wants Arthur to comprehend by using the proverb. He wants Arthur to decide quickly. In using this proverb Daniel observes the conversational maxims. The declarative sentence "I am ready for starting" is located after the proverb and is connected to the meaning of the proverb. The speaker here tells the truth, as neither time nor tides can wait for someone because they go on without stopping. There is no ambiguity or obscure expression here in relation to the context.

> (79) Five hundred people who sat down to breakfast entirely uninformed on the whole subject, believed before they had done breakfast, that they privately and personally knew physician to have said to Mr.Merdle, You must expect to go out, some day, like the snuff of a candle;and that they knew Mr. Merdle to have said to physician, **A man can die but one**. (Little Dorrit, p. 1006-1007)

Mr. Merdle, a master financier, says "*A man can die but once*" to his physician. A report arrives about the death of a great man. Mr. Merdle comments on this news by using the proverb. Death is a part of universal law. This proverb is Dickens' indication that the mobs should not fear death because when it comes, no one can run away from it. So the user here observes the conversational maxims, providing exact information - no more and no less. The whole context involves one topic which is death.

(80) Unwinking, cat-like, and intent, she presently adds: Not so potent as it once was? Ah! Perhaps not at first. You may be more right there .**Practice makes perfect**. I may have learned the secret how to make ye talk, deary. (The Mystery of Edwin Drood, p. 225)

The old woman who Edwin meets in the street says "*Practice makes perfect*" to Edwin in one of the ugly courts. By using the proverb she advises him to keep on with his mission until he gets to the end. This is also Dickens' advice to poor people who want to develop themselves by telling them not to give up quickly and keep on with an action until they master it in the end. The old woman observes the conversational maxims. The word "practice" relates to the word "learned" which is located after the proverb. This conversation is thus perfect and informative; there is no ambiguity or obscure expression.

Conclusion

In the light of the analysis and discussion, it can be concluded that most of the English proverbs that have been analysed exhibit non-observance of conversational maxims, whereas only a few English proverbs actually observe these maxims. The findings show that the relation maxim is broken more often than other maxims, whereas the quality maxim is broken less often. The two maxims, quantity and manner, are broken an equal number of times but less often than the relation and quality maxims. The study also shows that this flouting is used to break conversational maxims more than other kinds of the non-observance. Violating and opting out are used less often than flouting, while infringing and suspending are not used at all.

Whether or not the user of English proverbs, in the context of Dickens' novels, observes the conversational maxims, the functions of proverbs still live in the mind of the hearers with regard to what the speaker wants them to communicate. So proverbs are not like other aspects of language in that their functions, which so often appear not to be in observance of Grice's maxims, are generally used in the favour of the addressees. The messages that they send usually refer clearly to what the speaker wants to convey.

Even though the users of English proverbs very often break the relation maxim of conversation in the context of novels, in a way they actually fulfil this maxim, in that the speakers wish to convey relevant messages with regard to the discourse. Even though the users break the relation maxim formally, they fulfil in a way that is beyond the structure of sentences. The user accomplishes the idea of the discourse due to the function of the proverbs he or she comes into contact with and with regard to what the hearer expects from the speaker. Thus, a broken relation maxim makes the hearers look beyond the form of the sayings, whether positively or negatively. In terms of quality maxim, many English proverbs in this study consist of words that are unbelievable or if they are ambiguous in the context they are presented in.

Whether users flout the maxims or not, they often still fulfil them in that the speaker generally expects the hearer to understand of what he or she is as aiming to

convey. If there are barriers that make the user flout the maxims, for instance to avoid embarrassment and inappropriate situations or not to offend the hearer, he or she often abides with the maxims because the speaker has no intention to mislead or deceive the hearer. He or she aims to make the hearer understand to the exact meaning of what is being said. As we have mentioned earlier, this aspect of how the users of proverbs hide their intentions underlies the form of the proverbs. Therefore, we can say that the interlocutors in fictional discourse generally abide by the conversational maxims from the perspective of implying meaning. With regard to violation, this rarely occurs in relation to English proverbs. It can therefore be attributed to the features of proverbs in general, especially the proverbs found in the novels in the current study. The structure of the proverbs enables a speaker to say what he wants to say in such a manner that the hearer will receive it positively. This aim does not correspond with violating the maxims. Opting out of a maxim is used to break the maxims a few times. This is part of the function of the proverbs. As we have mentioned in the discussion, the user is not generally unwilling to communicate. He or she does not use the proverbs haphazardly, but in order to deliver a mature idea to the listener.

Major findings

The present study has resulted in the following major findings with regard to the analysis of English proverbs:

Firstly, whether or not English proverbs abide by conversational maxims, they still have essential functions in their context because proverbs are not ordinary forms of speech. However, they are always used with the intention of conveying messages in the favour of the hearers.

Secondly, proverbs play an essential role in their context. They sum up situations and relate messages which often convey more than the literal meaning of their words. As we have seen in the context of Dickens' novels, proverbs were used as a tool by Dickens to communicate in ways he could not achieve in a direct manner.

Thirdly, the structure of proverbs justifies their capability to exist within the context/text, as we see in the proverb "*live and learn*", which is examined four times in

the study. On three of these occasions the meaning of the proverb depends on the specific context it is used in. In fact, most English proverbs are independent of their semantic structure, so they can stand alone without any relation to the surrounding text. Therefore, most of them break the maxims frequently. They are rarely used for observance. For instance, the proverb "*least said, soonest mended*" is mentioned four times in the study. On three occasions its use breaks the maxims.

Fourthly, some of proverbs are affected by context in terms of justifying whether they make sense in context. An example is the use of "*time flies*" in quotation number 53. The user of this proverb broke the maxims, while in quotation number 74 the user observes the maxims. This is also true with the use of the proverb "*the labourer is worthy of his hire*".

Limitations of the study

Firstly, the study is limited to English proverbs found in Charles Dickens novels, and in particular the proverbs that are still in common use. Also, it is limited to one of the pragmatic models; that is, the "cooperative principle".

Secondly, the English proverbs that have been used in this study depend on the indexes of two dictionaries, *The Oxford Dictionary of English Proverbs* and *Oxford Concise Dictionary of Proverbs*. Proverbs that are not in common use are thus excluded from these works.

Thirdly, the results of the analysis of English proverbs are limited to the current data. It is impossible to apply them to other unlimited proverbs unless they are examined according to the new data.

Fourthly, the findings are focused on the context of Dickens' novels, so are not certain to attain the same results with different contexts. Different contexts could give different results, as the proverbs are multifunctional

Suggestions for further research

A proverb is an aspect of language which is found everywhere. A comprehensive study of English proverbs requires much more information and analysis than a limited

survey such as this can provide. In considering the findings and limitations, the following suggestions are proposed for further study:

Firstly, while the present study focuses on an analysis of English proverbs in Charles Dickens' novels from the perspective of the co-operative principle, it would also be productive to analyse the same data from the point of view of other theories of pragmatics, such as speech act theory and relevance theory. Such studies could provide a general pragmatic overview of the functions of proverbs in such novels.

Secondly, the present study focuses on an analysis of English proverbs found in thirteen novels. Researchers could analyse a group of English proverbs in a novel and then make comparisons between larger groups of novels from the point of view of the same "cooperative principle", in order to show which proverbs break the maxims most often and to try to investigate the reasons for that.

Thirdly, the present study depends on linguistic and non-linguistic factors in its analysis. In order for the analysis to focus on all kinds of context, it would be very beneficial to analyse English proverbs in Charles Dickens' novels with reference to the cultural context in relation to the theory of the cooperative principle.

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