



FLOTATIONS OF THE MAXIMS IN ENGLISH AND ARABIC EULOGISTIC POETRY

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1.1 Theoretical Background

1.1.2 Grice's Theory

The modern field of pragmatics is very strongly influenced by the work of the philosopher Paul Grice (1975), who outlines a theory of inferences that hearers draw to arrive at a full understanding of what a speaker meant by an utterance, especially when what is meant goes well beyond the literal meaning of what is uttered. (Kearns, 2000: 254) Grice's theory is based on two assumptions: implicature and the Cooperative Principles.

Gricean implicature is a systematic part of communication, which involves the interplay between what a speaker actually said and certain broad rules, shared by speakers and hearers which govern communication.

According to Levinson (1983: 97), the notion of conversational implicature is one of the most important ideas in pragmatics and he mentions that the projections of the concept of implicature in recent work in pragmatics are due to a number of sources. First



implicature stands as pragmatic explanations of linguistic phenomena. Second, implicature provides some explicit account of how it is possible to mean more than what is literally expressed by the conventional sense of the linguistic expressions uttered. As shown in the following example:

A: Can you tell me the time?

B: Well, the milkman has come.

Third, the notion of implicature seems likely to effect substantial simplifications in both the structure and the content of semantic descriptions. Fourth, implicature, or at least some closely related concept, seems to be simply essential of various basic facts about language are to be accounted for properly. Finally, the principles that generate implicatures have a very general exploratory power: a few basic principles provide explanations for a large array of apparently unrelated facts. For example, explanations will be offered for why obvious tautologies like war is war can't convey any conceptual import, for how metaphors work and many other phenomena besides.

1.1.2.1 The Cooperative Principle

In his article 'logic and conversation' Grice (1975: 45) offers one of the most important contributions to the understanding of communication and the pragmatic aspects of language used. He (ibid.) sketches a theory of utterance interpretation based on CP and maxims of truthfulness, informativeness, relevance and clarity. Grice's principle assumes that people cooperate in the process of communication in order to reduce misunderstanding. The principle itself states, '**make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.**'



Grice (ibid.:46) states in order to comply with this principle speakers need to follow a number of subprinciples, which he calls maxims. These fall into four categories: quantity, quality, relation and manner. Those four maxims can be shown as follow:

1. The Maxim of Quantity (Informativeness)

Super-maxim:-

- Make your contribution as informative as is required (for the current purpose of the exchange)
- Do not make your contribution more informative than is required.

2. The Maxim of Quality (Truthfulness)

Supermaxim: Try to make your contribution one that is true, specifically:

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

3. The Maxim of Relation (Relevance)

Supermaxim: make your contribution relevant:

- Be relevant.

4. The Maxim of Manner (Clarify)

Supermaxim: Be perspicuous, and specifically:

- Avoid obscurity of expression
- Avoid ambiguity
- Be brief (avoid unnecessary prolixity)
- Be orderly

Grice's maxim can well be explained by the following example offered by Cruse (2000:357).

If workman A asks fellow workman B to pass him a chisel, B does not handover a saw (maxim of Qu), give two chisels (maxim of Qn), handover a saw when non has been requested or seems necessary (maxim of R) nor does he indicates the location of the



chisel by means of a riddle (maxim of M). This example indicates that Grice maxims can be observed in any human society.

According to Cruse (ibid.) the maxims are not rules, after the fashion of grammatical rules. They are much more flexible, more like guidelines. Infringing a rule of grammar leads to an ill-formed utterance; the maxims can be creatively infringed, frequently conflict with one another, and are to be followed by one's ability. He (ibid.) also states that Grice's maxims can be regarded as the implicit principles on which successful communication is built.

Kearns (2000: 261-262) on the other hand, observes that Grice's four maxims do not have equal importance in generating implicatures. For example, the main kind of implicature attributed to clarity is the "warning of potential listeners" device, which isn't the major part of every day communication. Truthfulness, although said to underpin the functioning of all other maxim, does not often play the main part in giving rise to implicatures, a part from its possible contribution to ironical utterances. In other words, Kearns (ibid.) states that most of the work in generating implicatures is done by informativeness and relevance. If someone, for example, wants to obey informativeness, he must know exactly how much information is required, so as not to give too much or too little information. But surely information, which is not required, is irrelevant to the current purpose and information which is required is relevant to the current purpose. If he gives too little information, it is because he omits information, which is relevant to the purpose and therefore, required. By this example Kearns (ibid.) says that both informativeness and relevance are interdependent principles.

Finally, it should be said that there is a linguistic interest in Grice's maxims. The reason behind this interest is related to the



maxims, which generate inferences beyond the semantic content of the Ss uttered. Such inferences are based on both the content of what has been said and some specific assumptions about the cooperative nature of ordinary verbal interaction. (Levinson, 1983:103-104)

1.2 Flouting the Maxims in Sonnet 18 Shall I Compare thee to a Summer's Day

caption	No. of line
Shall I compare thee to a summer's day?	1
Thou art more lovely and more temperate	2
Rough winds do shake the darling buds of may	3
And summer's lease hath all too short date	4
Some time too hot the eye of heaven shines	5
And often is his gold complexion dimmed	6
and every fair from fair sometime declines	7
by chance or nature's changing course untrimm'd	8
But thy eternal summer shall not fade	9
Nor lose possession of that fair thou owest	10
Nor shall death brag thou wandest in his shade	11
When in eternal lines to time thou growest	12
So long as men can breathe or eye can see	13
So long live this and this gives life to thee	14

1.2.1 The Maxim of Quality

In the first Quatrain of this sonnet, Shakespeare compares the beauty of his friend with the beauty of summer. He says that summer is full of imperfections while his friend is a perfect man. Shakespeare uses a force of nature when he speaks of the wind, "Rough winds do shake the darling buds of May"(line 3). He is



comparing his love to the harsh winds of summer, saying his friend is nicer/better than a summer's day. Rough winds has been used as a metaphor for capricious chance and change, it implies that the poet's friend does not suffer from these winds as summer does. The image suggested is that of the hot wind of May coming and blowing petals off the beautiful flowers. In fact the wind used by Shakespeare represents a metaphor for problems and obstacles in life and how a young man is not affected by opposition and consequently he cannot be destroyed. Also by saying "darling buds" the maxim of Qu is flouted again by the use of metaphor. The word "darling" is used with human beings not with inanimate objects like the buds.

Line (4) "And summer's lease hath all too short a date", carries another metaphor. In this metaphor the poet describes summer as a leaseholder who rents a house for a short period. This metaphor flouts the maxim of Qu to implicate that summer is a very short season.

In the second Q Shakespeare states that the sun shines too much someday and it is too hot. Other days the sun's face is hidden by clouds and it is overcast. By saying, "Some time too hot the eye of heaven shines" (line 5), Shakespeare personifies heaven, which is the source of peace and power as having eyes. This personification flouts the maxim of Qu, because there are no eyes in heaven. What the poet wants to say by this personification is that summer is a very hot season.

The sun's golden complexion in line 6), "And often is his gold complexion dimmed", may be hidden by clouds, but the youth's beauty and its golden complexion are never hindered or hidden. This personification flouts the maxim of Qu to implicate that youth is temperate.

By saying, "And every fair from fair sometime decline" (line8), Shakespeare admits that every beautiful thing, at some point,



grows less and less beautiful until it reaches the point when it can never be as beautiful as when it first comes into being. All beautiful things will fall from perfection. Like summer, beauty has a time limit on it. This is not the case with the young man; his beauty will never dim, nor lesson, nor be covered like the sun may be. He will retain the state of perfection. This belief again flouts the maxim of Qu, because it is an ironic belief to think that man kind can reach perfection or can live forever, because every beauty must be ended through time.

The third Q no longer focuses on the mutability of summer, but it speaks of the nearly eternal nature of the memory of the poet's friend. The speaker is comparing the beauty of his friend to summer again, and this time saying summer will fade but the beauty of the young man will win. When the speaker assures his friend that his "eternal summer shall not fade" he is using summer as a metaphor for his beauty. Using the word "fade" facilitates the comparison of the abstract notion of a summer's day to the concrete person of the beloved, because fading is a quality of light. Similarly, when the speaker writes of the beloved entering the "shade" (line 11) of death, he is expanding on the use of the metaphor and reinforcing the poem's primary conceit. When the speaker boasts that his friend will not suffer the same fate as a summer's day, because he has committed him to "eternal lines"(line 12), he adds the theme of poetry itself to a sonnet that has previously been a love poem. Shakespeare gives his friend immortality through poetry that god does not give to a summer's day.

In line (9) "The eternal summer", represents the eternity of the youth's perfection. The eternal summer won't ever fade and it will never lose its original beauty. By this metaphor, Shakespeare again flouts the maxim of Qu. The implicature is that the youth of



his friend is not object to time. His friend is immortal. He is god like.

In line (10) "Nor lose possession of that fair thou owest", the maxim of Qu is flouted again by the use of personification. The poet personifies the eternal beauty of his friend as a very rich man who is not going to lose his possession one day. This personification implicate, that the young man will keep his beauty, as long as there is life on earth, because of this poetry.

Line (12) "Nor shall death brag through wonder in this shade", presents another personification. Here, the poet personifies death as a very horrible creature. Death is personified as having wings. This personification flouts the maxim of Qu to implicate that even death can not defeat the beauty of the young man, because the youth in all his glory will always and forever be captured in Shakespeare's verse.

In the final C the poet tells his friend that he will live in this sonnet as long as there is a life on earth. By saying " So long lives this and this gives life to thee ", Shakespeare personifies his sonnet as a man who will live forever, and this man will renew the memory of the young man. This personification flouts the maxim of Qu, because no one can live forever. What the poet wants to say by this personification is that the young man will be immortal by the virtue of Shakespeare's poetry.

1.2.2The Maxim of Quantity

The maxim of Qn is flouted in this sonnet due to the repetition of the following items:

1. The repetition of the word "summer" in lines 1 and 4 implicates that the poet's beloved is more beautiful than a summer's day, which is the most beautiful season in England.
2. The repetition of the word "sometime" in lines 5 and 6 implicates summer's day is full of imperfections.



3. The repetition of the word "and" in lines 6 and 7 implicates that there is many defects in summer's day, like being very hot and it has a dimmed complexion.

4. The repetition of the word "nor" in lines 10 and 11 implicates that the beauty of the poet's friend will not be lost one day, because he is immortalized in this sonnet.

5. The repetition of the word 'so long' in lines 13 and 14 implicates that the young man will live forever in the poet's sonnet.

The maxim of Qn is flouted again due to the omission of the following items;-

- The omission of the subject (eternal summer) in line "10".
- The omission of the word poetry twice in line "14".



1.2.3 The Maxim of Manner

Line 8 " by chance or nature's changing courses untrimmed" carries an ambiguity, for the word untrimmed could refer to the ballast (trimming) on a ship which keeps it stable, or to a lack of ornament and decoration. The greater difficulty is therefore to decide which noun this adjectival participle is modified. Does it refer to nature, chance, every fair, or to the effect of the nature's changing courses? This ambiguity flouts the maxim of M with the implication that every thing in the world reaches the end except the beauty of the young man, which lasts forever.

1.2.4 The Maxim of Relation

This sonnet doesn't flout the maxim of R.

1.2.5 The Identity of Al- Mowshehat (الموشحات)

Al-Mowshehat are a sort of versification, which appeared first in Andalusia, at the reign of Al-Marwani state in the 9th century. Al-Jezairi (cited in Al- Dayrani, 2006:2) defines Al- Mowsheh (الموشح) as a "poem versified to be sung". Al- Fakhori (ibid.) agrees with him in defining Al-Mowsheh as a "poem composed to be sung".

Al- Mowshehat are built on singing, they deal with the topic of wooing and description of nature. Some of them are used for panegyric purposes so they become an easy means for gaining the gifts from the kings. Al- mowsheh of panegyric mostly begins with a song as any traditional poem, then they move to the subject of panegyric and they might ends as they start. (Al-Kareem, 1959: 33). In this respect, Al-Muluk says:

As it was established by the folk in most of the moushehat in eulogy, the mowsheh ends in flirtation, and it moves from panegyric to flirtation and vise versa, and most of their works and the latest of their scheme has been usually done.

(Cited in Al-Rekabee, 1949:28)



Al-Kareem (1959:22-25) states that all al-mowshehat consist of the following parts: -

1. Al- quful (القفل) (henceforth Qf) refers to the composed parts of rhythm and rhyme. The number of the lines should be equally repeated in all al- aqfal (الأقفال) (henceforth Aq) throughout the whole mowsheh. Each line consists of parts that are called Aghsan (أغصان). There is no limit to the number of al-Aq in Al-mowsheh, but it is noticed that most of al-mowshehat have five Aq .The first Qf in al- mowsheh is called metla' (مطلع), it is not a condition that every mowsheh must include metla', but if there is, then al- mowshah is called "tam" (تام). The last Qf in al- mowsheh is called al- kharja (الخارجة) (henceforth kh) which is the most important part in al-mowsheh.

2. Al-dawr (الدور) (henceforth D) is a stanza that follows al-metla' in al- 'tam' mowsheh. It differs in its rhyme from that of al metla', al-Qf and al-kh. The least of them is three; they may be four or five. Al-D consists of different lines that are called Asmat (اسماء). Al- asmud (الاسموت) may be single or compound, having two parts or more.

Finally, Al- Muluk (cited in Al-Rekabee, 1949:35) states that al-mowsheh is called tam when it consists of six Aq and five Adwar (الدوار) (henceforth Ad) and it is called aqra' (أقرا) when it consists of at least five Aq and five Ad . In other words, Al



mowsheh is called tam when it begins with the al-Qf, while it is aqra' when it begins with al-D.

1.3 Flouting the Maxims in Al-Muluk's Mowshah (8)

NO. of Line	Caption
1	دانت لي الدنيا وواصل الوصل
2	من هو لي محيا و صار لي خل
3	لا اسمع النهيا فيه ولا العذل
4	ما عطر اللقيا له وما احلا
5	تلك الخلس من النفس او اللعس لقد كمل بدر طرق
6	مثل الفلق تحت الغسق حتى سرق الباب اهل الصواب
7	ماصال حتى صاد بطرفه الوسنان
8	وصير الاساد فرايس الغزلان
9	واخف الميعاد واخجل السلوان
10	جبينه الوقاد ان شيت والفتان
11	فيه قبس تحت الغلس وقد حرس ورد الخجل نبل رشق
12	حتى ابق قلبي فرق فللحدق نشاب بها نصاب
13	هذا هو الباطل حقا بلا شك
14	وانما القايل صدقا بلا افك
15	من يمدح الفاضل بالدرفي السلك
16	الواصل الصايل والغارس الملك
17	لما جلس وقد راس فكم غرس من الدول وكم رتق
18	مما انفتق وما لحق لما خلق وهاب بلا حساب
19	قد جرت الاقدار بحسب ايثاره
20	وسارت الاخبار بحسن اثاره
21	كم ملك جبار سعى الى داره
22	وراح لما حار في عظيم مقداره
23	اذا عبس فقد حبس كل نفس من الوجل وان نطق
24	فالسحر حق وان رزق فاخش غرق سحاب ذيل السحا
25	واهيف المي كدمية المحراب



26	هامت به اسمي	وللهوى اسباب
27	وهو بها مصمى	وهكذا الاحباب
28	قالت له لـ	اغلقت الالباب
29	بالله لس تبسني بس	دع ذا الهوس وذا الكسل وقم ودق
30	واركب وسق واذرع وشق	ومن يدق السباب ماله جواب

1.3.1 The Maxim of Quality

In the first D (lines 1-4) of this poem, the poet talks about his meetings with his beloved. He says that he is going to control everything in the world the moment he will meet her. He also says that his beloved is the one who gives him the reason to continue his life; and without her ,his life is dark and meaningless.

The speaker's saying, "كـانـت لـي الـعـنـيا و واصل العـنـيا" (line 1), is a kind of personification, a flout of the maxim of Qu. The poet personifies the world as an indebted person to him. What the poet wants to say by this personification is that he is going to control the world the moment he sees his beloved.

In Line (2) "من هو لي محيا و صار لي خـلا" , the poet flouts the maxim of Qu again by the use of metaphor to implicate that his beloved is the one who gives him the reason to go on in this life. The beloved motivates him to enjoy his life and without her the poet says his life is dark and gloomy.

Line (4) "ما امطر اللـقـيا له و ما احـلا" , presents another flouting to the maxim of Qu. In this line the poet personifies his meeting with his beloved as a very beautiful woman. This personification flouts the maxim of Qu to implicate that the most beautiful



moments in the poet's life are those in which he enjoys the presence of his beloved. .

In the first Qf (lines 5-6), the poet compares the beauty of his beloved with the beauty of the moon and the dawn. He says that the beauty of his beloved steals the minds of people and makes them astonished, because such a beauty is impossible to exist in a human being.

By saying, "سُرِقَ طَرِيقٌ" (line 5), the speaker flouts the maxim of Qu by the use of personification to indicate that the poet's beloved is as beautiful as the moon which lights the dark nights.

Line (6), on the other hand, flouts the maxim of Qu twice, due to the use of simile and personification so that the speaker's saying, "مثل الفلق" (line 6), is a kind of simile, a flout of the maxim of Qu, with the implicature that the beloved is as beautiful as a new born morning. In addition, the expression, "حتى سرق الباب أهمل بالصواب" (line 6), is a personification. The poet personifies the moon as a thief, who is going to steal the minds of people, because of his beauty. This personification flouts the maxim of Qu,, because people's minds cannot be stolen. The implicature is that the beauty of the poet's beloved stunned people.

The second D (lines 7-19), carries a description of the beauty of the poet's beloved. The poet describes his beloved as a conceited lover due to her arrogance. He goes on by saying that his beloved has very beautiful eyes. And the beauty of her beloved cannot be resisted.



The whole D is a personification of the beloved's eyes. So that in line (7) "ما كمال حتى كاد يطرفه العرسنان", the poet personifies the beautiful eyes of his beloved as a clever hunter. This personification flouts the maxim of Qu, because the eyes cannot be a hunter, but people can be. This personification implicates that the poet falls in love with this woman the moments he sees her beautiful eyes.

In line (8) "فر ايس الفزلان و كير الاساد", the poet personifies his beloved's eyes as a strong hunter who can make the lions meal for the deer. He describes himself as a lion who is easily hunted by a deer. This personification flouts the maxim of Qu with the implicature that the beauty of the poet's beloved cannot be resisted.

In addition, the speaker's saying, "واخلف الليماد و اخجل السوان" (line 9), is a kind of personification, a flout of the maxim of Qu, with the implicature that the poet's beloved is a very sever woman, who is used to make the poet suffers because of her sever behaviour. And finally, in this D, by saying, "جينة اليرقاد ان شيت" (line 10), the poet flouts the maxim of Qu again by the use of personification to implicate that the poet's beloved is a very brilliant and beautiful woman.

In the second Qf, (lines 11-12), the eyes of the beloved are described as a marksman who hits the poet by an arrow. This arrow is an arrow of love that is why the poet shows an immediate surrender to his beloved.



The entire Qf represents a flout of the maxim of Qu, so that by saying, "ففيه قبس" (line 11), the poet flouts the maxim of Qu by the use of metaphor to implicate that the poet's beloved is a very beautiful woman. The beloved is the moon, which lights the dark nights of the poet. In addition, the expression, "وقوف حارس" (line 11), also flouts the maxim of Qu by the use of metaphor to implicate that the poet's beloved is a shy woman. And finally, in this line, the speaker's saying, "نبيل رشق", flouts the maxim of Qu by the use of personification. The beloved's eyes are personified as a rifleman. This rifleman hits the poet by an arrow of love. This arrow makes the poet falls in love with this rifleman. What the poet wants to say by this personification is that he is so weak in front of his beloved.

The expression "قلبي فرق" (line 12), flouts the maxim of Qu by the use of personification to indicate that the poet falls in love with this woman the moment he sees her eyes. This line carries another flouting to the maxim of Qu, so by saying "فالحق نشاب" the poet again describes the eyes of his beloved as a marksman. As before, what the poet wants to say by his metaphor is that his beloved has very beautiful eyes.

The third D (lines 13-16), talks no more about the poet's beloved. In those lines, the poet begins a new path of praising his friend Al- Fadhil, he says that Al-Fadhil is a king with endless virtues, and any praise not about the courage of Al-Fadhil is fake.



The speaker's saying, "من يصبح بالفاضل بالدر في السالك" (line 15), is a kind of metaphor. The poet describes the one who tries to praise his friend, as a person who puts pearls in a thread, in order to make a necklace. This metaphor flouts the maxim of Qu to indicate that the deeds of Al-Fadhil are just like necklace of pearls. And also, by saying "الواصل الصايل والفارس السالك" (line 16), the speaker flouts this maxim (Qu), again by the use of metaphor. The poet in this metaphor describes his friend as a king and as a farmer to implicate that Al-Fadhil is a man with endless virtues.

The third Qf, (lines 17-18), carries a description of Al-Fadhil's virtues. The speaker's saying "فكم خرس من الكقول" (line 17), is a kind of metaphor. In this metaphor, the poet describes his friend as a farmer who cultivates beautiful flowers in his garden. This metaphor flouts the maxim of Qu for countries cannot be planted. What the poet wants to say by this metaphor is that his friend is used to build strong buildings in his kingdom. Also, by saying, "وكم رتق مما انفتق" (lines 17-18), the speaker flouts the maxim of Qu again by the use of metaphor. The poet in this metaphor describes his friend as a semester who sews very well and beautiful clothes. The states under Al-Fadhil's control is described as a fabric. This metaphor implicates that Al-Fadhil is used to enlarge his kingdom by setting free all the states that are taken by force from his kingdom.

In the fourth D (lines 19-20), the poet continues his description of his friend's feats. He says that the feats of Al-Fadhil are known by everybody. In addition, the poet says that many kings come to Al-Fadhil's house to refresh their thoughts by his great knowledge.



In line (19) **وقفت جرت الاقدار بحسب ايشاره**, "the poet personifies the destiny as an obedient person, who does whatever Al-Fadhil want from him without any grievance. This personification flouts the maxim of Qu to implicate that Al-Fadhil is a very strong man.

In line (20) **”وسارت الاخبار بحسن اثاره”**, the maxim of Qu is flouted twice. In the first part of this line, **”وسارت الاخبار”**, the poet personifies the news as a man who walks and talks about the good deeds of Al-Fadhil. This personification flouts the maxim of Qu to implicate that Al-Fadhil has a very good reputation and his news is known by everybody. Also by saying, **”بحسن اثاره”**, the poet flouts the maxim of Qu again by the use of personification. The poet personifies the virtues of his friend as a beautiful girl who is admired by everybody. This personification indicates that the deeds of Al-Fadhil are admired by everybody.

In the fourth Qf (lines 23-24), the poet says that his friend has a very strong character and all people respect and fear him at the same time. No one, the poet says, dares to disobey the orders of Al-Fadhil. In addition, the poet says that Al-Fadhil is a very generous man. His generosity is just like a heavy rain to a thirsty ground.

The expression, **”ومان نطق فالسحر حق”** (lines 23-29), carries a metaphor. The poet in this metaphor describes his friend as a magician, because his speech is just like a magic. People are witched by his beautiful style. This metaphor flouts the maxim of Qu to implicate that Al-Fadhil talks in a very beautiful way, so all people listen and obey him without any hesitation. Also, by saying, **”ومان رزق فاشخ خرق”** (line 24), the speaker flouts the maxim of Qu again by the use of metaphor. The poet describes



the generosity of his friend as a heavy rain that falls on the ground. This heavy rain turns to be a flood and people are going to draw in this flood. What the poet wants to say by this metaphor is that his friend is a very generous man. And finally, in this Qf, by saying, "سحابٌ زليلٌ بالسحاب" (line 24), the speaker flouts the maxim of Qu by the use of personification to implicate that the generosity of A-Fadhil is a continuous one.

In the final D (lines 25-28), the poet talks no more about his friend, so instead of praising his friend , he talks about a very beautiful woman . He describes her as a beautiful doll.

The speaker's saying "ككيفة الحرباب" (line 25), is a kind of simile. In this simile the poet describes the woman whose identity is unknown as a beautiful doll. This simile flouts the maxim of Qu to implicate that this woman is as slim and attractive as a beautiful doll.

1.3.2 The Maxim of Quantity

The maxim of Qn is flouted due to the omission of the following items:

- The omission of the subject in line (1) , which is the implicit pronoun "howa" "هوا"
- The omission of the subject in line (2) , which is the implicit pronoun "howa" "هوا".
- The omission of the subject in line(3) , which is the implicit pronoun "howa" "هوا".
- The omission of the subject in line (6) , which is the implicit pronoun "howa" "هوا".



- The omission of the subject twice in line (7), which is the implicit pronoun "howa" "هوا".
- The omission of the subject in line (8), which is the implicit pronoun "howa" "هوا".
- The omission of the subject twice in line (9) which is the implicit pronoun "howa" "هوا".
- The omission of the subject for three times in line (11), which is the implicit pronoun "howa" "هوا".
- The omission of the subjects in line (12), which are the two implicit pronouns "howa" "هوا" and "nhno" "نحن".
- The omission of the subject in line (15) , which is the implicit pronoun "howa" "هوا".
- The omission of the subject for four times in line (17), which is the implicit pronoun "howa" "هوا".
- The omission of the subjects in line (18), which are the implicit pronouns "hom" "هم" (this pronoun is omitted once in this line) and the implicit pronoun "howa" "هوا" (this pronoun is omitted twice in this line).
- The omission of the subject for four times in line (21), which is the implicit pronoun "howa" "هوا".
- The omission of the subject twice in line (22), which is the implicit pronoun "howa" "هوا".
- The omission of the subject for three times in line (23), which is the implicit pronoun "howa" "هوا".



- The omission of the subject in line (26), which is the implicit pronoun "heya" "هيا".
- The omission of the subject in line (28), which is the implicit pronoun "heya" "هيا".
- The omission of the subject for four times, in line (29), which is the implicit pronoun "anta" "انت".
- The omission of the subject for five times in line (30), which is the implicit pronoun "anta" "انت".

1.3.3 The Maxim of Manner

The maxim of M is flouted many times in this moushah. The first flouting takes place, when the poet in the final six lines talks about a very beautiful woman without telling the readers whether this woman is the same woman he talks about at the beginning of this poem.

The word "اسما" in line (26) "والله في اسباب" "هوامت به اسما", also flouts the maxim of M, because it is unclear whether this word is a name of a girl or this word refers to the love between this woman and her lover.

Finally, the pronoun "له" in "وكذا" "وهو بها مصي" "الاحباب", (line 26) flouts the maxim of M, because it is unclear whether the poet refers to himself or to another man.

1.3.4 The Maxim of Relation



In this moushah, the maxim of R is flouted twice. The first flouting takes place when the speaker in the third D shifts from describing the beauty of his beloved to describe the courage and the dignity of his friend Al-Fadhil. The second flouting of the maxim of R takes place when the speaker in the final six lines shifts from praising Al-Fadhil to praise the beauty of the unknown woman. Such a shift from theme to another flouts the maxim of R, because it drives the readers to seek the relevance among those different themes (the beloved, Al- Fadhil, the beautiful woman), and of course there is no relevance.

2.0 Conclusions

The study reaches the following conclusions:

1. Poetic texts in both English and Arabic languages depends heavily upon flouting the maxim of Qu due to the use of metaphor, simile, personification, irony, hyperbole, and illusion.
2. Due to the repetition of words, themes or the omission of grammatical items like the subject, the maxim of Qn is flouted both in Shakespeare's sonnet and in Al- Muluk's moushehat.
3. The use of ambiguity in both Shakespeare's sonnets and in Al- Muluk's moushehat flouts the maxim of M. Ambiguity is a technique used by the poets in order to make their poems sound continuously fresh. The use of ambiguity of everyday talking may result in grave misunderstanding, while in poetic language; it is the most advantageous means for flouting the maxim of M.
4. Neither in the sonnets nor in the Al- moushehat the poet opts out. In both of these literary genres, the poet cooperates and the poem he has created proves this.
5. Neither in the sonnets nor in Al- moushehats infringement takes place. In both of these literary genres, the poet has the intention of generating an implicature, which is not the result of imperfect linguistic performance.
6. Any instance of flouting the maxim R leads directly to flout the maxim of M, because any irrelevant pieces of information give way to ambiguity.

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